SHI-GUANG CUI

PIANO CONCERTO (2020):

A Stylistic Analysis & A Performance Guide

By

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Traditional Chinese: 冼家力

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This work is dedicated to Ms. Randa V. Wintermute

ABSTRACT

Cui, Shi-Guang (b.1948) is one of the greatest living Chinese composers. Cui, who is now 74 years old, completed his revision of his *Piano Concerto* in July of 2020. In my document, I will include a complete biography of Cui from 1948 to 2022. I will also discuss the innovative musical characteristics of Cui's recently published *Piano Concerto* (2020), as well as a performance guide to the concerto. Much of the information in this section of the document was collected from the composer through personal interviews. Although there are numerous documents about Mr. Cui's popular piano compositions in Chinese, there is only one document in English. I hope to bring much more information about this interesting and significant Chinese composer to the English-speaking world.

This document will analyze his *Piano Concerto*, ICO.136 (ICO refers to "In Chronological Order"). Cui's piano compositions demonstrate elements of Chinese style combined with Western tradition elements. He promotes the spiritual and national outlook of Chinese musical culture.

Supplementary information and materials will also be provided, including Cui's opinions about the essence of the musical score. This section will also discuss specific aspects of the development of Peking Opera, the historical background of the Chu–Han Contention/ War (206–202 B.C.).

PREFACE

My document focuses on the analysis of the newly-composed Piano Concerto by Mr. Shiguang Cui, one of the most noted 20th/21st century pianists and composers in China. He was my major piano teacher during my four years of training as an undergraduate student at Hong Kong Baptist University (HKBU) in Hong Kong, S.A.R.. Mr. Cui and I have remained in close contact since I completed my study at HKBU.

Cui's compositions have been performed in many public celebrations in mainland China. His *Concerto for Ten Concert Grand Pianos and Orchestra*, ICO 117d (title: China Jubilee), was commissioned by the National Center for the Performing Arts (NCPA – China), and was performed in the 2008 Summer Olympic Game Opening Ceremony in Beijing.

The *Piano Concerto* ICO.136 is one of Shi-guang Cui's important large-scale compositions of the composer's later career. Through my lecture document, I sincerely hope that Cui's music will be found worthy of study, and Cui will be considered as one of the most influential Chinese composers of classical music in the 20th and 21st century.

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The Biography of Cui, Shi-guang

Note: This biography is the first complete biography of Shi-guang Cui in English

The content of the biography is approved by the composer himself

The Early Period (1948—1973)

Cui Family Background

Cui, Shi-guang was born in Dandong – formerly known as Andong – in Liaoning

Province in China on May 9th, 1948. Cui's mother, Cheng-mei Wang (1913—2005), is from

Qingdao. Wang studied Mathematics as a major and Bible Study and Music as a minor while she was studying at Ginling College in Nanjing.

In the 1930s, the opportunity to study the piano with the teachers from the Western Hemisphere was rare, and Wang was fortunate to be selected to study with a piano instructor who was trained in the Western tradition¹. Wang is considered to be one of the earliest women to study piano in China. After graduation, Wang moved to Dagu Mountain in Dandong City in Liaoning Province to work as a teacher at a local school. Soon after Wang was married to Jinzhang Cui (b.1915 December 4th, d. 1992), they settled down in Cui's hometown of Andong. Cui, who graduated from Shenyang Shengjing Medical University in 1944, was one of the most well-known ophthalmologists in Liaoning Province. In 1945, the surrender of Imperial Japan was announced by Japanese Emperor Hirohito on August 15th and formally signed on September 2nd,

¹ Meng Bian, "Xiangshengshi Fengxian Yinyue Zhiguang–Wei *Shiguang Cui Gangqin Zuopin Xuanji* De Chuban Yu Zuoqujia Fangtanlu" [Dedication to Music–Composer Interview for the Publication of *Shiguang Cui Selected Works for the Piano*], *Piano Artistry*, no. 48 (February, 2000): 5.

1945, bringing the hostilities of World War II to an end. Following this event, Cui decided to open his own private medical center in the same year.



Jin-zhang Cui, Cheng-mei Wang, Mei-ling Cui, Shi-guang Cui
(From left to right / back row and front row)

Both Shi-guang Cui's parents had exceptional lives. In the early period of China's War of Liberation (1945–1949), Jin-zhang Cui was selected to represent the people of Liaoning Province and was offered a position as the director of Danguo Hospital. This hospital, the foremost medical center in the city, was built by the local Christian Church in Andong in 1906². During the Korean War (1950—1953), The Campaign to Suppress Counterrevolutionaries in

² 丹国医院旧址 - 快懂百科. (n.d.). Retrieved March 16, 2022, from https://www.baike.com/wiki/%E4%B8%B9%E5%9B%BD%E5%8C%BB%E9%99%A2%E6%97%A7%E5%9D%80?prd=so_1_doc&view_id=2k7m2yqfpsu000

China was established. This was the first political campaign launched by Mao Zedong and the People's Republic of China and designed to eradicate oppositional elements. Consequently, Jinzhang Cui was arrested and accused by Mao's campaign as guilty of "collusion with imperialism to betray the motherland". This charge was frequently used during the time of the Directives on Elimination of Bandits and Establishment of Revolutionary New Order, and it ended in 1953. In 1957, the political tension lessened, consequently, Cui was vindicated and released peacefully. In the same year, Cheng-mei Wang was nominated to be one of the Dandong's Chinese People's Political Consultative Congress members (CPPCC member). Nonetheless, Cui was once again arrested on the same charge during the Anti-Rightist Campaign in 1957, while Wang was labeled as a Right-wing party. The Anti-Rightist Campaign lasted from 1957 to roughly 1959; it was a political campaign to purge alleged "Rightists" within the Chinese Communist Party (CCP) and abroad. It was only in the early 1980s that the Chinese government decided to open up the country to the world. Many false accusations were made during the campaign, including the legal charges against both Cui and Wang. These charges were eventually dropped, and Cui's parents were completely rehabilitated and cleared.

Throughout Shi-guang Cui's childhood, he encountered countless obstacles and challenges – especially in his music study – simply because of his family's background and accusations during the campaign. Surprisingly, Cui was not the first musician in the family, and many of his relatives played musical instruments; especially his uncle Ming-zhang Cui, who was a talented musician. The uncle's expertise included Erhu, Banhu, Zhuihu, Dizi, Dongxiao, Musical saw/ Juqin, and other folk musical instruments. Cui remembers that, when he was a

³ *崔世光:安东丹国医院的终结--《丹麦人在安东》序- 议报*. 议报 - Yibao Online Publication. (2022, January 11). Retrieved March 19, 2022, from https://yibaochina.com/?p=244425

child, his relatives played numerous popular folk tunes on musical instruments while others sang along after dinner in his uncle's house in the countryside of Andong. On the other hand, because of their Christian faith, the Cui family visited church regularly. The young Cui was heavily influenced by hymns, Western harmony and other musical elements, including counterpoint. In addition, these hymns were arranged with Chinese folk music elements to produce a mixture of Western idiom and Chinese folk musical elements. In 2001, Cui published his own hymns in Chinese folk musical style (ICO. 92); this set of hymns consists of 14 motets and 10 sermon songs.

Influence of Cheng—Mei Wang (1913—2005)

In the Andong home of Cui's parents there was a Moutrie upright piano, which was bought by Cheng-Mei Wang, Cui's mother, around 1945. The Moutrie piano company began in the 1870s, when a Londoner named Sydenham Moutrie moved to Shanghai and set up a business importing pianos to China. He later branched out to Yokohama Japan. In the 1890s, S. Moutrie and Co. began to manufacture pianos in their shop in Shanghai, using Chinese laborers. This company is considered the first company in China to manufacture pianos and Moutrie was called "the father of the Chinese piano." The company originated from England in 1849⁴. Cui mentioned that his mother (Wang) usually practiced the piano after Cui and his two sisters fell asleep. He recalls that his mother played countless pieces of Western classical music as well as hymns.

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⁴ Field, A. (2020, July 19). *The Piano Shop on Nanking Road: A Brief History of S. Moutrie and co.*. Shanghai Sojourns. Retrieved March 17, 2022, from http://shanghaisojourns.net/shanghais-dancing-world/2020/7/19/the-piano-shop-on-nanking-road-a-brief-history-of-s-moutrie-and-co

Beginning in the 1950s, Cui's mother began to teach the piano at home for a living, and Cui and his two sisters began piano studies with their mother. Wang is believed to be the very first Chinese piano teacher in Andong. Most of her piano students later became important musicians in that city. In 1961, the Cui family moved to Qingdao in China's eastern Shandong province. Wang continued to teach the piano while looking after her parents and three children. Wang retired at the age of eighty-five.

Shi-guang Cui began to study the piano with his mother when he was six years old. As described by Cui's elder sister (Mei-ling Cui; 1946—2020), Cui demonstrated a strong sense of rhythm by the age of two. Cui mentions that Wang concentrated heavily on the foundation of piano technique as well as rhythmic precision. Cui was trained to interpret every indication in the musical score, including dynamic markings, articulations, phrasings, etc.

On June 16th 2006, Cui was invited to be the guest artist in the television program called "Revisit" on China Central Television (CCTV), where he expressed his gratitude to his mother, who was also his piano teacher. Wang helped Cui cultivate his early musical understanding of the relationship between music and piano technique. Cui strongly believes that Wang's piano pedagogical method was deeply influenced by the Western tradition, which focuses on stimulating the young child's *interest* in music, instead of forcing a child to learn to play the piano. Even today, it is quite common to see a teacher instruct the piano student in a harsh way in mainland China. Cui was able to gain information from the Western world and build his relationship to Western musical ideas early in his career.

Under Wang's instruction, Cui demonstrated his musical talents at his early age. He usually played tunes by ear, which he considers an essential part of piano study. When he was able to play Carl Czerny's *The School of Velocity for the Piano: Op. 299*, Wang taught Cui to

play many Chinese related piano compositions; namely, *The Cowherd's Flute* (1934) by Lu-ting He, *The Three Variations on the Plum Blossom Melody*. During his early childhood, he would even improvise on piano compositions by other composers by adding his very own musical elements. During this time, composition became his true passion.

By the age of ten, his musical talent served him well enough to distinguish himself from the other young pianists in his time. His musical ability allowed him to improvise music and accompany other musicians without difficulty.

Wang provided the most advanced piano pedagogical methods in her time, establishing Cui's musical foundation. Wang was also a good role model for Cui, which affected the composer's entire life. She taught him to believe in himself and not easily give up no matter how difficult life would be.

Political Background

In the first half of the 20th century, there were not many Chinese composers who wrote for the piano. There were composers who were Belarusians and Jewish who lived in Shanghai, Beijing, and Harbin. Their contribution to the Western classical music culture in China was significant, often using Chinese musical elements, i.e., pentatonic scale, in their piano compositions.

After the Chinese government decided to open up the country, musicians from China invited musicians from Soviet Russia to analyze and discuss elements of Chinese music, such as

its musical forms and theory. Eventually, many piano compositions were produced using characteristics of Chinese folk music.

The Cowherd's Flute (1934) by Lu-ting He

Flower Drum (1946) by Wei Qu

Cantonese Piece: Selling Sundry Goods (1952) by Pei-xun Chen

Piano Suite for Children Op.9 (1953) by Shan-de Ding

Prelude No. 2, Op. 4, No. 2, "The Running Stream" (1956) by Jian'er Zhu

The Peking Myriorama, Op.22 (1938) by Wen-Yeh Chiang

All these innovative compositions are considered the first generation of piano compositions in the Chinese piano repertoire. Unquestionably, the composers listed above are the pioneers of Chinese piano music, which serves as the bridge between the West and China. They established a model for later Chinese composers on how to incorporate Chinese music into the piano repertoire.

Cui states that, due to political tensions, teaching materials from the West were not allowed to be used in classrooms in 1964 (two years before the Great Proletarian Cultural Revolution). When Cui was a student at the Central Conservatory of Music in Beijing, numerous professors and piano students wrote their own pedagogical materials because all the teaching materials from the West had been eliminated. These newly written pedagogical materials were mostly related to Chinese folk music and arrangements of "Revolutionary music," and were printed by the conservatory in large numbers. The musicians and composers involved in this

project consisted of many well-known Chinese pianists: Wang-hua Chu, Cheng-zong Yin, Shi-kun Liu, Shi-guang Cui.

Cui was one of the youngest in this group of pianists and composers. The Central Conservatory of Music strongly encouraged and supported activities during this period. The themes of the compilations were written by this group of professors and students were approved by the Ministry of Culture with the standard direction of "Revolutionize, Nationalize, Popularization".

Musical Activities in Qingdao

Historical Background about Qingdao:

From 1898 to 1914, the Kiautschou Bay Leased Territory was a German-leased territory in Imperial and Early Republican China. It centered on Kiautschou Bay on the southern coast of the Shandong Peninsula. The administrative center was operated by the East Asia Squadron of the Imperial German Navy and located at Tsingtau (Qingdao).

The Siege of Tsingtao (Tsingtau/Qingdao) was the attack on the German port of Tsingtao (now Qingdao) in China during World War I by Japan and the United Kingdom. The Siege was waged against Imperial Germany between 27th August and 7th November 1914. The Siege was the first encounter between Japanese and German forces, the first Anglo-Japanese operation of the war, and the only major land battle in the Asian and Pacific theatre during World War I.

Qingdao came under Chinese rule in December 1922, under the control of the Republic of China (R.O.C.), established in 1912 after the Chinese Revolution the previous year. However,

Japan maintained its economic dominance of the railway and the province as a whole. The city became a direct-controlled municipality of the ROC Government in July 1929.

Japan re-occupied Qingdao in 1938, a year after it expanded the Second Sino-Japanese War (1937–1945), (a precursor to World War II, 1939–1945) with its plans of territorial expansion into China's coast.

Nationalist (Kuomintang) ROC forces returned after the Japanese surrender in September 1945. On 2nd June 1949, during the Chinese Civil War and shortly before the founding of the communist People's Republic of China on 1st October 1949 the city was taken by Chairman Mao Zedong and his troops.

Before 1898, traditional folk culture, including music, had been long preserved in the area of Kiautschou Bay before its colonization by Germany. However, because of the influences brought by different countries, especially Germany, people in that area began to know more about Western culture and Western classical music. Numerous churches were built, and more local people in Qingdao began to sing hymns in church services. During the lease to Germany, the German people held many events with dancing and musical activities in order to attract travelers to the southern area where most foreigners resided. There were frequent symphony orchestra performances, and musicians from the German Navy band performed twice a week during the summer. As a result, traditional folk music in the area was replaced rapidly and ultimately vanished.

During the occupations by Japan in 1914 and 1938, German culture was replaced by Japanese culture. Japanese schools, stores, and hotels were built in order to promote Japanese

culture to the local Qingdao people. Japanese instrumental music and pop songs were heard by the people living in Qingdao.

Between 1961 and 1962, thirteen-year-old Shi-guang Cui followed his family and moved from Andong to Qingdao. The cultural atmosphere in the city was very different from his hometown. Cui's first impression of the people in Qingdao was that they had a strong etiquette-oriented tradition. Furthermore, the dialect in the area was humorous and somehow "musical". In addition, Cui recalls that he heard a pianist who performed a Liszt Rhapsody in a piano recital at a local church. During summer, many exchange music students from Qingdao visited their families and held numerous recitals; Cui attended many of these performances. Cui would also play music with other musicians in a ballroom above Cui's family apartment every Saturday.

Cui's experience in Qingdao was a "culture shock" that expanded his scope as a composer and pianist. Cui's first published piano composition was *Drums in Celebration of a Bumper Harvest*, ICO.1 (1962). Later, he wrote the *Shandong Folk Suite*, *ICO. 44* (1979). Both piano works are considered to be his personal impressions of Qingdao.

The Foundation of Musical Growth

In Cui's early period, his musical foundation was solidly built on several vital factors: his early instruction with Wang (the composer's mother); and musical influences from Cui's relatives from Andong; and an active musical environment. In addition, the young composer not only demonstrated his advanced musical talent in piano playing, but he also cultivated a sophisticated ability to teach himself by his own sensitivity to sound. During his childhood, he

was able to create his own approach to melodies and harmonies. Cui was able to improvise on the piano without difficulty.

In May 1961, three recruiters from the Central Conservatory of Music visited Qingdao. Surprisingly, Hui-geng Yu, the dean of the conservatory, was one of the three who listened to Cui's piano playing and expressed her willingness to admit Cui as a student. Many years later, on October 15th, 2006, Hui-geng Yu was invited to be the guest artist in the television program called "Revisit" on China Central Television (CCTV). She remembered her first experience of listening to Cui's playing in the audition and said that Cui's touch was extraordinarily bright and rich, and his piano playing technique was solid. Yu said, "Cui has music inside him."

Unfortunately, Cui was censored because of his family background. Censorship in the People's Republic of China (PRC) was implemented or mandated by the PRC's ruling party, the Chinese Communist Party (CCP). The government censored and reviewed content for political reasons to curtail political opposition, and also censored events unfavorable to the CCP. The censorship apparatus was created to maintain the stability of the status quo of governance under the CCP. As a result, Cui was not able to enroll in this prestigious leading public music school of China that year.

One year later, the government revised its standard of political censorship, indicating that candidates with unique abilities in their academic fields could be treated leniently. Principal Yu sent a special message regarding a second opportunity for an audition to study at her school. Cui traveled to Beijing and auditioned. In this audition, Cui's program consisted of exercises from Carl Czerny's *The School of Velocity: Op. 299*, Ludwig van Beethoven's Piano Sonata No. 8 in C minor, Op. 13 known as *Sonata Pathétique*, and *The Cowherd's Flute* by Lu-ting He.

Eventually, the committee members in this audition believed that Cui had strong potential and officially admitted him.

In Cui's musical development, all of these essential elements – people as well as personal experiences – unquestionably encouraged and guided the young Cui on the musical path he would follow for the rest of his life.

The Early Formal Musical Journey

In 1962, Cui began to study music formally at the Central Conservatory of Music in Beijing, the capital of China. Cui was advanced to the second grade of the Affiliated High School of the Central Conservatory of Music. Cui studied piano with Jing-zhai Chen and Zhihong Guo.

During this time, the conservatory had strong relationships with overseas institutions and individuals. Foreign musicians and scholars were sent to teach or offer lectures at the conservatory which, in turn, sent its own faculty members and students to other countries to pursue further studies or give performances. Cui learned many things from all these events and activities at the school, and his horizon once again expanded drastically after the move from Qingdao.

However, the positive learning environment gradually vanished as the political crisis progressed. Due to the Chinese Ministry of Culture's standard direction of "Revolutionize, Nationalize, Popularization", the regular curriculum at the conservatory was disturbed. Teaching materials from the West were considered illegal. To fill out the piano performance curriculum,

Cui performed his own compositions at the school. Since these compositions had to follow the standard direction that the Chinese Ministry of Culture offered, the themes had to be directly related to workers, peasants and soldiers.

In late Spring of 1963, the conservatory sent some music students to participate in musical events in the rural areas and perform for the farmers. Cui performed Qi-ming Xi's *Hunan Flower Drum Song*. After finishing the last note of the piece, there was no response from the audience. Cui realized that farmers in the suburbs of Beijing were not familiar with *Hunan Flower Drum Song*. Many of them had not even seen a piano before, and they knew nothing about this instrument and its music. After this performance experience, Cui was inspired to create ways to communicate through the piano with ordinary Chinese people. He decided to adapt musical forms and content that were understandable to the majority of audiences in China. A specific audience was a vital consideration in composing during this time. Cui spent his summer break arranging several popular Chinese folk songs as piano music; *Full of Joy*, ICO. 3, *Lantern Festival*, ICO. 4, *Marketplace*, ICO. 5, *Long Drum Dance*, ICO. 6, and *Visit the New Town*, ICO. 7. These works were later adopted as part of the curriculum by the Conservatory.

Under the standard direction of "Revolutionize, Nationalize, Popularization", compositions had to be written for the target of three categories of audience: workers, peasants and soldiers. Cui understood that piano composition skills and piano techniques were not the main factors in composing music that would be appreciated by this target audience. Cui needed to understand their background and learn their favorite music and songs.

From 1964 to 1965, Cui wrote two sets of suites for solo piano and a small orchestra: *Ode to the Workers* (unpublished) and *Yong Feng Tun*, ICO.8. The unpublished *Ode to the Workers* was based on four popular workers' songs, called '*We Workers Have the Power*'. The response

to these Suites was intense and the works were well-accepted by the workers at the time. *Ode to the Workers* was broadcast by Beijing Television Station (now China Central Television – CCTV) on May 1st 1966. Cui states that these two orchestral works were part of his practice in writing in the format of the piano concerto.

Cui's compositional style gradually developed. In order to fulfill the standard requirements for his target audience and the government, the composer understood that he must have clear musical content and an "appropriate" musical approach.

From May 16th, 1966, to October 6th, 1976, the Great Proletarian Cultural Revolution was implemented by Mao Zedong, Chairman of the Chinese Communist Party (CCP) and founder of the People's Republic of China (PRC). The goal of this sociopolitical movement was to preserve Chinese Communism by purging remnants of capitalist and traditional elements from Chinese society, and to enforce "Mao Zedong Thought" (also known as Maoism) as the dominant ideology in the PRC.

The eighteen-year-old Cui also could not escape this horrifying period – 10 years and 143 days in Chinese history. The effects of this movement directly affected literally every aspect of life in China, including the arts, literature, and academia. Furthermore, with "revolution", being the primary objective of the entire country, almost all economic activity was halted during the revolution. Since "Mao Zedong Thought" became the operative guide to all things in China, the authority of the Red Guards generally controlled that of the People's Liberation Army, local police authorities, and the law. People were strongly encouraged to criticize cultural institutions and to question their parents and teachers, which had been strictly forbidden in traditional Chinese culture. Countless Chinese traditional arts and ideas were publicly criticized and destroyed and replaced with praise for Mao.

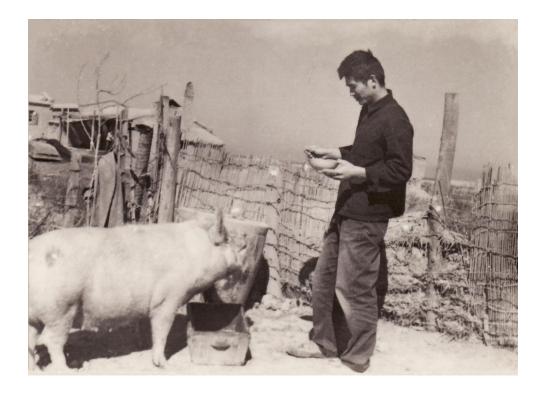
In the early period of the Cultural Revolution, most academic activities were halted, including instruction at the Central Conservatory of Music. Composing and performing were not allowed. At this point, Cui had not graduated. Students were only allowed to participate in the revolution on the campus by criticizing their teachers. Cui describes this situation as complete chaos. During this period, Cui did not give up studying and writing music, and he would take advantage of the fact that no students were using any of the practice rooms at school. Ultimately, he wrote several piano arrangements based on revolutionary and popular songs between 1967 to 1968; one of his most famous arrangements is *By the Songhua River, ICO.16*. The original *Along the Songhua River* describes the lives of the people who had lost their homeland along the Songhua River, after the Mukden Incident of September 18, 1931, in Northeast China. It was written and composed by Han-hui Zhang, and is one of the most popular patriotic songs from the War of Resistance against Japanese Aggression, in both the Republic of China (now Taiwan) and the People's Republic of China. As a composer during this political time, Cui had to use extreme caution when composing.

The Composer at the Farm

In 1967, Cui graduated from Affiliated High School of The Central Conservatory of Music. In November of 1968, music, dance, and Chinese opera students of The Central Music Conservatory, including Cui, were sent to the Gegu Army Reclamation Farm in the southern suburbs of Tianjin to undergo "re-education."

This program lasted for five years. Cui describes the five years of this program as the most difficult time in his entire life. In the first couple years of the "re-education" program, Cui

and his classmates were ordered to plant rice. He was later put in charge of poultry feeding for the rest of the three years. The routine in this period of his life was not easy. Cui learned to seize the opportunity to study when he was not working. Cui also claims that these challenging experiences were part of his determination to become a composer.



Shi-guang Cui feeding a pig during "re-education"

In order to survive in this politically sensitive time in China, composers made arrangements of popular songs familiar to the general public in China. Some call this particular period of the Chinese piano music history the "Period of Arrangement." The musical characteristics of the piano were explored, although the musical themes were severely restricted to the "revolution". Many higher quality piano arrangements were written during this time. These compositions include Shi-guang Cui's *By the Songhua River*, ICO.16 (1967), Jian-zhong Wang's *Four Folk Songs of Northern Shanxi* (1973), *Plum Blossom Melody in Three Variations*

for Piano (1973), Hundred Birds Paying Homage to the Phoenix (1973) and Liuyang River (1974), Guang-ren Zhou's Taiwan Compatriots are My Flesh and Blood Brothers (1976).

Summary of The Early Period:

Many classical composers explored the art of arranging a preexisting composition for another medium. The history of music is filled with adaptations, arrangments, and rescoring.

Many well-known composers in classical music – Johann Sebastian Bach, Ludwig van Beethoven, and Franz Liszt – arranged their own works and works by other composers to create new pieces.

Cui feels that the greatest challenge in working on piano arrangements is to create in a polyphonic texture based on the single melodic line of a popular song. Many composers during this period in China used popular melodies from well-known traditional folk music and popular songs in writing their own compositions. Because of the popularity of these melodies, the general public accepted and appreciated more piano music. Overall, Cui gained valuable experience in his early period, learning to create appropriate content for the target audience, and developing an idiomatic style for the piano. Because of the political situation, self-expression in composition during this period was strictly prohibited. Cui could not and did not express his personal feelings directly through his compositions in this early period.

Nonetheless, piano music became easier for the general public audience in China to understand during this period. The arrangements were literally the only way to write music before and after the Cultural Revolution. Consequently, this technique in China was developed to the highest level.

The Middle Period in China (1973—1984)

The Central Philharmonic Orchestra

In September of 1973, after five years of the "re-education," which ended in May 1973, Cui and his classmates were assigned to work at the Shandong Five-Seven Art School (now Shandong University of Arts) in Jinan, Shandong Province, where Cui served as a piano instructor and piano accompanist until May 1978.

By the last quarter of 1976, the ten-year-long chaos of the Cultural Revolution officially ended. In late October 1977, village authorities spread the news that China would hold its first nationwide university entrance examination since 1965. Furthermore, literature and the arts in the country experienced a great revival in the late 1970s and 1980s. Traditional forms flourished once again, and many new kinds of literature and cultural expression were introduced from abroad.

In 1978, Cui applied for the Master's degree in piano performance at Shanghai Conservatory of Music. In the first round of his audition, he performed six of his own piano compositions, including *By the Songhua River* (1967) and Skylark (1974). The committee members expressed their approval and invited Cui to attend the second round of auditions for the program. However, Cui decided to go to Beijing instead of pursuing his Master's degree at that time.

In July 1978, Cui returned to the capital of China and was assigned by the Ministry of Culture of the People's Republic of China to serve as one of the members in the group of solo pianists and composers associated with the Central Philharmonic Orchestra. Cui said that he enjoyed working in the orchestra and in the Philharmonic organization because of the inclusive

and professional environment, which he had never experienced. Through his connection with the orchestra, he met numerous orchestral players, singers, composers, soloists, whose musical passions were as strong as his own. Often, Cui would discuss music with other members of the organization. As one of the orchestra members, Cui had numerous opportunities to go on tour with the orchestra in different locations in China and beyond. In addition, Cui had the opportunity to accompany many well-known soloists in his time, for example, Shu-fang Liu and Bing-sun Yang. In addition, there were many singers who sought Cui as their piano accompanist when he was not working for the orchestra. Ling Li, the music director of the Central Philharmonic Orchestra always invited Cui to visit him at Li's home to read, play and discuss many newly-written compositions from outside the country. Cui's position in the organization included working with guest artists from all over the world when they gave performances in China.



Shi-guang Cui performing with the Central Philharmonic Orchestra

Overall, Cui gained valuable experience, including performing and composing, in the most prominent symphony orchestra in China during these six years of work. As a highlight, Cui was selected by the government of Ministry of Culture to be involved in many cultural exchanges between 1980 and 1984, Eastern and Western Europe, the Soviet Union, and Hong Kong.

Aftermath of the Revolution

In an interview in Qingdao on June 18th, 2006, Cui stated that after the Great Proletarian Cultural Revolution, there were many composers from foreign countries who brought Western compositional ideas and conceptions to China. Many of these composers considered the Chinese music compositional style to be behind the West, stuck in a conventional "Classical" style. It was suggested that Chinese music evolve to another phase – expressionism. As a result, musicians in China developed the conception of so-called "Trendy Music" and a more contemporary musical language. However, no one understood this kind of musical art in mainland China.

Cui stated that composers wrote avant-garde music that no one in mainland China understood at that time. He believes composing is very personal, but it is important to write music that the public understands. He concluded that learning compositional techniques from Western classical music and using Chinese musical theory, as well as applying the performing style of Chinese musical instruments, are both essential in composing works for the piano – the combination of both Western and Chinese musical arts. He cited his *Skylark*, ICO.26 (1975) as an example. This work was written in the toccata style, and it was the first composition that Cui wrote which is not limited by the standard direction of the government.



Shi-guang Cui in the 80s, Tour in Vienna

The Middle Period in the U.S. (1984—1990)

Syracuse University

Working in the Orchestral organization provided Cui with financial stability. To make up for the time lost during the decade of the Revolution, Cui decided to study in the U.S. in 1984. After returning to mainland China from the tour with the Central Philharmonic Orchestra in June 1984, Cui's application to study abroad was approved by the Ministry of Culture Department. In September, Cui began to study the piano with George Pappastavrou and study composition with Earl George at Syracuse University, New York. Cui received two Master's degrees respectively

in Piano Performance and Composition in 1987. Cui was hired to teach at Syracuse University for another six years.

In 1992, he attended the 107th Music Teachers National Association Conference in Miami, Florida, and gave a presentation on the current music education in mainland China. Cui also introduced Chinese compositions after the conference. One year later, Cui won the International Piano Composition Competition, celebrating a half-century of the Adamant Summer Piano Camp in Vermont through his *Piano Concerto "Piano Foster"*. This *Piano Concerto*, which was written in 1985, was Cui's first attempt to reflect his understanding of American musical characteristics. After winning the competition, Cui performed the *Piano Concerto "Piano Foster"* at Carnegie Hall.



Earl George & Shi-guang Cui, Syracuse University, 1987

Summary of The Middle Period:

After the Revolution, the "Arrangement Period" came to an end. Throughout the 20th century, numerous new compositional methods and concepts were introduced in the Western countries, introducing twelve-tone serialism, polytonality, atonality, and minimalism. All these new ideas inspired Chinese composers to write their own piano music, and they were no longer limited by arrangement format. The idea of mixing Chinese and Western elements began to appear in Cui's writing. This phenomenal new trend brought Chinese piano repertoire to a new phase. From 1975 to 1984, Cui produced a great number of high-quality piano works, including *Shandong Folk Suite* (1979) and *Piano Concerto: Dawn* (1984).

The decision to study in the U.S. was the turning point in Cui's career. He learned the most advanced piano performance and compositional techniques from two of the finest artists and adopted the most up-to-date developments of Western Classical music. His composition were recognized by American culture, and he made his reputation as a composer in the U.S.

Many of his piano works were written during Cui's study and teaching in the U.S., such as *Birds of Crouse* (1985) and *Rhapsody for Piano and Orchestra* (1987). These works are profoundly influenced by American culture. Cui stated that he did not take into account any Chinese musical elements in his *Piano Concerto "Piano Foster"*, but fully adopted American musical preferences that audiences in the U.S. accepted and understood.

Late Period (1994 to the Present)



Cui resided in Hong Kong SAR in 1994 and began his career by holding piano performance classes in the music department of Hong Kong Baptist University. In this period, Cui produced a large number of mature piano works, including *Three Liu Tianhua Impromptus Birds on the Hill, New Year's Eve Serenade*, and *The Bright March* (1998). These compositions are heavily influenced by Western and traditional Chinese music through the use of Chinese folksongs, pentatonic harmony, Chinese operatic elements (Peking opera is discussed in Chapter III), Chinese folk dances, and imitation of traditional Chinese instruments.

Cui emphasized that Chinese music literature was forced to absorb all the new musical ideas from the Western tradition in such a short period of time. Without the proper development, it was not easy for the Chinese public to accept the modern ideas of the Western innovations, e.g.

atonality, polyrhythm or expressionism. Cui understood that music based on the Chinese tradition was comparatively and more readily received by the Chinese public.

Cui also stated that Chinese music must continue to develop so that Chinese musical tradition will thrive again. In Cui's compositions, the combination of both Western and Chinese musical elements is the ideal. Cui's compositional philosophy suggests using the advanced compositional methods for the piano from the Western tradition, which is necessary in modern Chinese piano works. However, he believes that it is vitally important for the composer to explore traditional Chinese musical elements from Chinese traditional instruments.

Chapter II: List of Compositions by Shi-guang Cui

Note: This is the first complete piano repertoire list of Shi-guang Cui in English and traditional Chinese. (The repertoire list was written based on the composer's personal record, which Cui kindly shared with me the 13th of February 2022)

 $(ICO-In\ Chronological\ Order)$

- ICO.1 Drums in Celebration of a Bumper Harvest 《豐收鑼鼓調》
 - (Beijing, 1962) Lost during the Cultural Revolution
- ICO.2 Korean Suite《朝鮮舞曲》

(Beijing, 1962) Lost during the Cultural Revolution

- ICO. 3 *Full of Joy*《喜洋洋》[Arrangement] Shen Yang Publishing House (1992) (Beijing, 1964) The Central Conservatory of Music [Mimeograph Textbook]
- ICO. 4 *Lantern Festival* 《燈節》[Arrangement]
 (Beijing, 1964) The Central Conservatory of Music [Mimeograph Textbook]
- ICO. 5 Marketplace《趕集》[Arrangement]

 (Beijing, 1964) The Central Conservatory of Music [Mimeograph Textbook]
- ICO. 6 *Long Drum Dance*《長鼓舞》[Manuscript was kept by Jin Zhang (張晉)]

 (Beijing, 1964) The Central Conservatory of Music Affiliated High School Version
- ICO. 7 Visit the New Town《逛新城》[Arrangement]
 (Beijing, 1964) Lost during the Cultural Revolution
- ICO. 8 **Yong Feng Tun**《永豐屯》[Concerto for Solo Piano, Small Orchestra and Piano Accompaniment] (Four Movements)—
 - Written for the Event of The Central Conservatory of Music Affiliated High School (Assigned Musical Theme of Peasant)

(Beijing, 1965) Lost during the Cultural Revolution

ICO. 9 – Piano Etude in A-flat Major

(Beijing) Lost during the Cultural Revolution

ICO. 10-13 – *Piano Concerto – Railway Engine* 《火車頭》— [Concerto for Solo Piano, Small Orchestra and Piano Accompaniment] (Four Movements) —

Written for the Event of The Central Conservatory of Music Affiliated High School (Assigned Musical Theme of Peasant)

(Beijing, 1966) The Central Conservatory of Music [Mimeograph Textbook]

Beijing Television Station (now China Central Television) Broadcasting on May 1st, 1966

ICO. 10 - First Movement: We Workers Have Power《咱們工人有力量》

ICO. 11 - Second Movement: "Song of Literature Love" 《"愛讀歌"》

ICO. 12 - Third Movement: "Song of Oil Refinery" 《"煉油歌"》

ICO. 13 - Fourth Movement: Railway Engine 《火車頭》

ICO. 14 – Wind and Rain in Zhongshan 《鐘山風雨》[Arrangement] (Beijing, 1967)

ICO. 15 - Road of Guangchang County《廣昌路上》[Arrangement] (Beijing, 1967)

ICO. 16 – By the Songhua River 《松花江上》[Arrangement] (Beijing, 1967)

People's Music Publishing House (人民音樂出版社)

Shanghai Music Publishing House (上海音樂出版社)

Recorded by the Central People's Broadcasting Station (中央人民廣播電台錄音) (1979)

Recorded by China Record Group Co., Ltd. Album Production (中國唱片社錄製唱片) (1983)

ICO. 17 – The Righteous Song 《就義歌》[Arrangement] (Beijing, 1967)

Recorded by China National Radio (Central People's Broadcasting Station

中央人民廣播電台錄音) (1979)

ICO. 18 – *Mountain* 《山》 [arrangement] (Beijing, 1967)

People's Music Publishing House (人民音樂出版社)

Shanghai Music Publishing House (上海音樂出版社)

ICO. 19 – Who We Are 《我們是》 [Arrangement from A Peking Opera] (Beijing, 1968)

For The Taking of Tiger Mountain - Piano Show (威虎山 - 鋼琴)

ICO. 20 – Through The Forest 《穿林海》[Beijing Opera Arrangement] (Geguzhen, 1969)

For The Taking of Tiger Mountain Piano Show (威虎山 - 鋼琴)

ICO. 21 – The Starry Night 《滿天疏星沉睡了》 (Qingdao, 1973)

From North Korean revolutionary genre theatrical performance, "The Flower Girl" ("賣 花姑娘")

- ICO.22 **The Tiananmen 《天安門》** [Arrangement] (Qingdao, 1974)
- ICO.23 *Trumpeter* 《小號手》 [Arrangement] (Zhucheng, 1974)
- ICO.24 *Under the Sun* 《陽光下》(Qingdao, 1974)
- ICO.25 The Partisan Song 《游擊隊歌》[Arrangement] (Jinan, 1974)
- ICO.26 Skylark《雲雀》Arrangement of Romanian Folk Dances (羅馬尼亞民間舞曲)
 [Arrangement] (Qingdao, 1974–75)
 Recorded by China National Radio (中央人民廣播電台錄音) (1979)

People's Music Publishing House (人民音樂出版社) (1989)

ICO.27 – *The Humanity* 《為人類》[Arrangement] (Jinan, 1975)

From Peking Opera: "Dragon River Ode" (京劇 "龍江頌")

- ICO.28 *The Proletarian* 《無產者》[Arrangement] (Jinan, 1975)
 From a Peking Opera: "Cuckoo Mountain" (京劇 "杜鵑山")
- ICO.29 Lesson from Blood (Failure)《血的教訓》 (Jinan, 1975)
 From a Beijing Opera: "Cuckoo Mountain" (京劇 "杜鵑山")
- ICO.30 Gujiang Suite《古疆舞曲》(Jinan Draft, 1976)
- ICO.31 **Dance of Torch《火炬舞》** [Arrangement] (Jinan, 1976)
 People's Music Publishing House (人民音樂出版社)
 Recorded by China National Radio Recording (中央人民廣播電台錄音) (1979)
- ICO.32 *Couple's Literacy*《夫妻識字》[Arrangement] (Jinan, 1976)
 People's Music Publishing House (人民音樂出版社)
 Recorded by China National Radio Recording (中央人民廣播電台錄音) (1979)
- ICO.33 Heroic Workers《向勞動英雄看齊》[Arrangement] (Jinan, 1976)
- ICO.34 *Northern Shaanxi Tune* 《**陝北小調》**[Arrangement] (Jinan, 1976)

 Recorded by China National Radio Recording (中央人民廣播電台錄音) (1979)
- ICO.35 Praising the Harvest 《唱豐收》[Arrangement] (Jinan, 1976)
- ICO.36 *Light by the Window of Minister Chou* 《--- 窗前的燈光》(Jinan, 1976)

 For Soprano and Piano, Lyrics by Yang Shi (石祥)

 Manuscript was lost by Fei-Hsing Hsu (許斐星) in Central Philharmonic Orchestra (中央樂團)
- ICO.37 *Chairman Hua* 《--- 歡慶》 (Jinan, 1976) written for Soprano and Piano

 Manuscript was lost by Fei-Hsing Hsu (許斐星) in Central Philharmonic Orchestra (中央樂團)

- ICO.38 The Island of Taiwan《台灣島》 (Jinan, 1976) written for Violin and Piano
- ICO.39 The first draft of the song "Big Waves" 《曲牌大浪淘沙第一稿》
- ICO.40 Mao Opera《茂腔戲》

First Draft of Mountain Tune (山曲第一稿)

ICO.41 - Lullaby《搖籃曲》

First Draft of Mountain Tune (山曲第一稿)

- ICO.42 *Mountain Spring*《山泉》Mountain Tune Part 3 (山曲之三)

 First Performed by Pianist Ts'ong Fou in Hong Kong 傅聰 香港首演

 People's Music Publishing House (人民音樂出版社) (1983)
- ICO.43 *Chinese Folk Dance: Yangge*《秧歌》 Drafted in Beijing (北京稿)
 People's Music Publishing House (人民音樂出版社) (1989)
- ICO.44 Shandong Folk Suite《山東風俗組曲》 (1979)

 People's Music Publishing House (人民音樂出版社) (1983)

 Recorded by China Record Corporation 中國唱片社錄製唱片 (1983)
- ICO.44 **Ditty《鄉土小調》**Shandong Folk Suite (山東風俗組曲) (1979)
- ICO.45 **Dance《對花》** Shandong Folk Suite (山東風俗組曲) (1979)
- ICO.46 Autumn Geese《南飛雁》 Shandong Folk Suite (山東風俗組曲) (1979)
- ICO.47 *Humoresque*《詼諧曲》 Shandong Folk Suite (山東風俗組曲) (1979)
- ICO.48 **Drizzle《细雨》** Shandong Folk Suite (山東風俗組曲) (1979)
- ICO.49 *Flower Drum*《花鼓》 Shandong Folk Suite (山東風俗組曲) (1979)

ICO.53 – Scherzo《諧謔曲》(Beijing, 1980)

Recorded by People's Music Publishing House (人民音樂出版社) (1989)

Recorded by Shanghai Music Publishing House (上海音樂出版社) (1989)

- ICO.55b *Piano Concerto: Dawn* 《黎明 鋼琴協奏曲》[Arrangement based on a theme song of a movie; written for the exchange activity between the Cultural Department of China and Soviet Union] (Beijing, 1984)
 - *The Concerto for Piano and Orchestra is dedicated to China and Soviet Union Cultural Exchange Program after the 20 Years of Discontinuation
 - *The Concerto is written for a small group of Chinese Musicians for their first performance tour in Soviet Union
- ICO.55ca Petite Suite: Crane, For Two Pianos《仙鶴小组曲兩架鋼琴版》 (Beijing, 1984)

Arrangement based on the sound track of the movie "Crane Flying Over" 《飛來的仙鶴》, written by Fuzai Jin (金復載)

Recorded by Shanghai Music Publishing House (上海音樂出版社)

Piano and Orchestra Version 鋼琴與交響樂隊 (2018)

ICO.55cb – Petite Suite: Crane, For Three Pianos 《仙鶴小組曲三架鋼琴版》(Beijing, 1984)

- 1. Scene Crane is Flying Over
- 2. Yearning 《憧憬》
- 3. Dancing with the Crane 《與仙鶴共舞》
- 4. Finale 《終曲》
- ICO.58 *The Old Rugged Cross*《古舊十架》[Arrangement] (Syracuse,1984) Traditional Hymn for the piano
- ICO.59 He Rises《祂起来》[Arrangement] (Syracuse,1984) Traditional Hymn for the piano
- ICO.60 *Praise Jesus* 《一切獻於祭壇》[Arrangement] (Syracuse,1984) Traditional Hymn for the piano

ICO.62 – Six Negro Spirituals Songs《美國黑人靈歌 6 首》 (Syracuse, 1985)

ICO.63-66 – *Piano Foster*《鋼琴上的福斯特》(Syracuse,1985)

ICO.63 - Piano Foster 1st mvt.: Moderato《鋼琴上的福斯特》

ICO.64 - Piano Foster 2nd mvt.: Allegro molto vivace cantabile 《鋼琴上的福斯特》

ICO.65 - Piano Foster 3rd mvt: Allegretto 《鋼琴上的福斯特》

ICO.66 - Piano Foster 4th mvt: Vivace con brio scherzando《鋼琴上的福斯特》

March 5, 1986: Concert Hall Syracuse University (Shi-guang Cui, solo)

March 22, 1993: New York Carnegie Hall (Shi-guang Cui, solo)

Logos Publishers Limited (香港基道出版社) (1998)

People's Music Publishing House (人民音樂出版社) (1999)

ICO.67 – **Prelude《前奏曲待加工》**(Work in Process)

ICO.68 - Dance of Sword《劍舞待加工》 (Work in Process)

ICO.69 – Awakening Night《五更夜待加工》(Work in Process)

ICO.70-76 – **Birds of Crouse《克勞斯的鳥》**(Syracuse,1985)

Logos Publishers Limited (香港基道出版社) (1998)

People's Music Publishing House (人民音樂出版社) (1999)

Shanghai Music Publishing House (上海音樂出版社) (2018)

ICO.70 - The Parrot 《大鸚鵡》

ICO.71 - The Parakeet 《小鸚鵡》

ICO.72 - The Swift《雨燕》

- ICO.73 The Eagle 《鷹》
- ICO.74 The Owl《貓頭鷹》
- ICO.75 The Seagull 《海鷗》
- ICO.76 The Swan《天鵝》
- ICO.77 The Christmas Bell 《聖誕鐘》[Arrangement] (Syracuse, 1986) Traditional Hymn for the piano
- ICO.78 **Song of Boatmen** 《船夫曲》 Drafted at Syracuse University
- ICO.79 *The Postcard* 《明信片》Written for Piano and Chamber Ensemble

 Drafted at Syracuse University
 - *Commissioned by The New Music Association in the U.S.A. (美國新音樂協會委約)
- ICO.80 Home On the Range 《美國曲調鋼琴改編曲》[Arrangement] (Syracuse, 1987)
- ICO.81 Walk Closer to Thee 《美國曲調鋼琴改編曲》[Arrangement] (Syracuse, 1987)

 Traditional Hymn 傳統讚美詩鋼琴
- ICO.82 Haydn Piano Concerto in D Major: Cadenza《海頓 D 大調鋼琴協奏曲: 華彩樂段》 (Syracuse University)
- ICO.83 *Rhapsody for Piano and Orchestra*《鋼琴與樂隊狂想曲》(Syracuse, 1987)
 Drafted at Syracuse University's Bird Library
 - *First performed by Syracuse University Orchestra/ Ernest Muzquiz conductor/ Shiguang Cui, piano solo (August 9th, 1987)
 - *Performed in Taichung, TaiWan (台中)/ Pianist Luna Ye (葉露娜), piano solo / National Taiwan Symphony Orchestra (台灣省立交響樂團)/ Conductor Tscheng-Hsiung Chen (陳澄雄 指揮) (July 8th, 1993)

ICO.84-89 – Six Taiwanese Folk Songs《台灣民歌六首》for Soprano and Piano

ICO.84 – Jasmine in June《六月茉莉》

ICO.85 – Clinking Coins《丟丟銅仔》

ICO.86 - The Melody of Memory 《思想起》

ICO.87 - Plowing with Water Buffalo《牛犁歌》

ICO.88 - Taiwanese Nursery Rhymes 《搖囡仔歌》

ICO.89 - The Dark Days《天黑黑》

*First Performance – National Taichung University of Education

National Taiwan University of Arts (台北藝術學院) / National Sun Yat-sen University (高雄中山大學) (1994)

Recorded by Radio Television Hong Kong (香港電台錄音) / Xiaoquan Zhu, Soprano (女高音: 朱小強) (1996)

People's Music Publishing House (人民音樂出版社) (2004)

ICO.90 – Two People Bouncing Dance 《地蹦子》Piano Work for Four Hands

ICO.91 – Chubby Sister-in-law Back Her Family's Home 《胖嫂回娘家》Piano Work for Four Hands

ICO.OOO – The Carnival of the Animals by Camille Saint-Saëns《動物狂歡節 - 聖桑》
[Arrangement] For Three Piano

*First Performance in China: Xiamen Saul Steinberg Music Festival, Performed with Three Pianos (廈門斯坦伯格音樂節) (August 2018)

Sanya China Piano Music Festival (三亞中國鋼琴音樂節) (December 2018)

Daejeon, Korea (February 2019)

Shanghai Conservatory of Music (上海音樂學院) (December 2019)

Shanghai Music Publishing House (上海音樂出版社) (2020)

ICO.92 – The Collection of Hymns in Chinese Folk Style 《中國民間音樂風格讚美詩歌集》 [Arrangement]

Logos Publishers Limited (香港基道出版社) (2001)

ICO.93-95 — Three Liu Tianhua Impromptus《劉天華即興曲三首》(Hong Kong, 1998)

ICO.93 - Birds on the Hill 《空山鳥語》

ICO.94 - New Year's Eve Serenade《良宵》

ICO.95 - The Bright March 《光明行》

People's Music Publishing House (人民音樂出版社) (First Draft, 1999)

Shanghai Music Publishing House (上海音樂出版社) (Second Draft, 2010)

- ICO.96 Beethoven Piano Concerto No.3: Cadenza《貝多芬第三鋼琴協奏曲華彩樂段》 Hong Kong Baptist University (香港浸會大學)
- ICO.97 Youth Suite《青春舞曲》[Arrangement]
- ICO.98 **March "Go, Friends"《進行曲"走, 朋友!"》** for Piano Solo Shanghai Music Publishing House (上海音樂出版社) (2018)
- ICO.99 Symphonic Rhapsody for Piano and Orchestra《鋼琴交響狂想曲》
 - * Xiangdong Kong (孔祥東), piano solo / Pan Asia Symphony Orchestra (香港泛亞樂團) / Conducted by Composer, Wai-hong Yip (葉惠康) (January 15th, 2000)
 - * Shi-guang Cu, piano solo / China National Orchestra 中國國家交響樂團 / Conducted by Xingchao Li (李心草) (Beijing, May 8th, 2004)

Shanghai Music Publishing House (上海音樂出版社) (Drafted in HK 1998)

ICO.100 – **Shangri-la《香格里拉》**(Pending to be Published) for Violin and Piano

*Commissioned by Norwegian Radio Orchestra (挪威國家廣播樂團委約) / Shiguang Cui, piano / Norwegian Norsk rikskringkasting (NRK, 挪威國家電視台) / Arvs Tellefsen, violin (Oslo, November 26)

ICO.101 – By the Jialing River 《嘉陵江上》Piano Solo (2000)

ICO.101c – By the Jialing River: Theatrical Scene 《嘉陵江上 戲劇場景》(2011 Completed)

Shanghai Music Publishing House (上海音樂出版社) (2018)

ICO.102-104 - Korean Suite no. 1 - 3《高麗亞納組曲》

ICO.102 - Long Drum Dance《長鼓舞》

Shanghai Music Publishing House (上海音樂出版社)(2007)

ICO.103 – Arirang《阿里郎》(To be edited)

ICO.104 – *Pansori* 《盤索哩》(To be edited)

ICO.105 - Rolling Waves Washes Ashore《新浪淘沙》

Shanghai Music Publishing House (上海音樂出版社) (2020)

ICO.106-109 - Shandong Folk Suite No. 2《山東風俗組曲第二號》

ICO.106 - Yellow River Boatmen 《船夫曲》(Pending to be edited)

Shanghai Music Publishing House (上海音樂出版社) (No longer in use, pending to be edited)

ICO.107 – *Scherzo*《詼諧曲》(To be edited)

ICO.108 – Jiaozhou Yangko 《膠州秧歌》(To be edited)

ICO.109 – *Mountain* 《山》 (To be edited)

ICO.110-112 Encounter at the Horizon Suite《相遇在地平線 組曲》

ICO.110 – Haba Snow Mountain《哈巴雪山》(To be edited)

ICO.111 - Shangri-la《香格里拉》

Shanghai Music Publishing House (上海音樂出版社) (2016) (Completed, pending to be re-published)

ICO.112 – **Kham Hero Gathering《康巴英雄會》**(To be edited)

ICO.113 - Dance of Fire 《火之舞》(To be edited)

ICO.117d- 120d – *China Jubilee* 《喜慶中國》A Concerto for Ten Pianos and Orchestra (No intention of publishing the work) (2008)

* 2018 Beijing Olympic Cultural Program (零八北京奧運會文化節目)/

Commissioned by The National Centre for the Performing Arts of People's Republic of China (中國國家大劇院委約)

* Performed by Ten Pianists; namely, Lang Lang (郎朗), Shikun Liu (劉詩昆), Sa Chen (陳薩), Yunqi Qin (秦云軼), Philippe Entremont, Claude Frank, Guillermo Gonzalez, Cyprien Katsaris, Vladimir Feltsman, and Louise Lortie /

Beijing Symphony Orchestra (北京交響樂團) / Conducted by Lihua Tan (譚利華) (August 20, 2008)

ICO.117d – 1st movement: The Year of Joy of Harvests《喜豐年》

ICO.118d – 2nd movement: Flower Drums《花鼓》

ICO.119d - 3rd movement: Homeland Soil《黃土地》

ICO.120d - 4th movement: Grand Yangko《大秧歌》

National Centre for the Performing Arts – Department of Information (中國國家大劇院資料部)

- ICO.117c -120c *China Jubilee* 《喜慶中國》A Concerto for Four Pianos and Orchestra (No intention of publishing the work) (2008)
 - * 2008 Beijing Olympic Music Festival **Closing Ceremony** (零八北京奧運 音樂季閉幕音樂會) / Commissioned by National Centre for the Performing Arts (中國國家大劇院委約)
 - * Performed by Four Pianists: Nansong Huang (黄南松), Chun Wang (王淳), Cunmo Yin (尹存墨), Yunqi Qin (秦云軼) / Beijing Symphony Orchestra (北京交響樂團) / Conducted by Lihua Tan (譚利華) (September 20, 2018)

ICO.117c - 1st movement: The Year of Joy of Harvests《喜豐年》

ICO.118c - 2nd movement: Flower Drums《花鼓》

ICO.119c - 3rd movement: Homeland Soil《黃土地》

ICO.120c-4th movement: Grand Yangko《大秧歌》

National Centre for the Performing Arts – Department of Information (中國國家大劇院資料部)

- ICO.117b -120b China Jubilee《喜慶中國》A Concerto for Two Pianos and Orchestra (Completed) (2008)
 - * Performed by Two Pianists: Jiale Li (李佳樂), Shuman Li (李舒曼) / Shi-guang Cui Third Piano Orchestral Reduction / Central Conservatory of Music Affiliated High School Music Hall 中央附中音樂廳 (October 4th, 2008)

ICO.117b – I Concerto for Two Pianos and Orchestra HK Edition 2+1 (2009)

ICO.118b – II Concerto for Two Pianos and Orchestra HK Edition 2+1 (2009)

ICO.119b – III Concerto for Two Pianos and Orchestra HK Edition 2+1 (2009)

ICO.120b – IV Concerto for Two Pianos and Orchestra HK Edition 2+1 (2009)

ICO.117a -120a — *China Jubilee*《喜慶中國》Piano Concerto in D (Published, pending to republish with a new edition (2008)

ICO.117a – Allegro con brio, 1st movement of Piano Concerto in D (2010)

ICO.118a – Moderato grazioso, 2nd movement of Piano Concerto in D (2010)

ICO.119a – Adagio moderato, 3rd movement of Piano Concerto in D (2010)

ICO.120a – Allegro brillante,4th movement of Piano Concerto in D (2010)

Shanghai Music Publishing House World Trade Edition (上海音樂出版社世貿版 1+1)

ICO.117 (a-d)-ICO.120 (a-d) – Piano Concerto Full Score (總譜) (2010)

ICO.117 (a-d) – Allegro con brio, 1st movement

ICO.118 (a-d) – Moderato grazioso, 2nd movement

ICO.119 (a-d) – Adagio moderato, 3rd movement

ICO.120 (a-d) – Allegro brillante, 4th movement

ICO.117-ICO.120 – Two Piano Score + Full Score Final Version (2011)

ICO.117 – Allegro con brio, 1st movement

ICO.118 – Moderato grazioso, 2nd movement

ICO.119 – Adagio moderato, 3rd movement

ICO.120 – Allegro brillante, 4th movement (Pending to be edited)

ICO.121 – *Yimeng Hongsao*《沂蒙紅嫂》[music recitation with background music played by the violin and the piano (詩歌朗誦配樂)] (2010)

Commissioned by China Federation of Literary and Art Circles, New Year Gala
Concert 中國文聯春晚 / Presented by Ping Ni (倪萍), Anchor / Siqing Lü, violin (呂思清) / Shi-guang Cui, Piano/ Great Hall of the People 北京人大會堂 (2010)

ICO.122-125 - Four Estonia Folk Suites《愛沙尼亞民間舞曲四首》(To be published)

ICO.122 – Allegro animato

ICO.123 – Allegro vivace

ICO.124 – Moderato contable

ICO.125 – Allegro energico

Commissioned by Hong Kong Estonia Consulate (香港愛沙尼亞領事館委約) (2011)

ICO.126 – Zhiqiu Xia in Nanyang (South Sea)《夏之秋在南洋》Piano Solo

The Long and Condensed Edition Distributed Equally (2012)

Shanghai Music Publishing House (上海音樂出版社) Long Edition (2018)

ICO.131 -134 — *China Jubilee* 《喜慶中國》 Two-Piano Version (Pending to be edited) (2012)

ICO.131 – Allegro con brio, 1st movement

ICO.132 – Moderato grazioso, 2nd movement

ICO.133 – Adagio moderato, 3rd movement

ICO.134 – Allegro brillante, 4th movement

Shanghai Music Publishing House (上海音樂出版社) (2016)

ICO.135 – **Song of Spring《春之歌》** for Piano and Orchestra [Arrangement of Edvard Grieg: Lyric Pieces Op.43 No.6 "To The Spring" (2017)

For Pianist Shikun Liu's (劉詩昆) Performance in Yancheng Tulip Farm (鹽城花海)

- ICO.136 **Chu–Han Scene《楚漢場景》Piano Concerto** (Revised Three Version ICO.30 / ICO.83 / ICO.99)
- ICO.137 141 *Mountain Song* 《山曲》 Piano Suite

ICO.137 - Mao Opera《茂腔戲》(Revised ICO.40)

ICO.138 - The Song of Boatmen 《船夫曲》 (Revised ICO.78) (2020)

ICO.139 - Lullaby 《搖籃曲》

ICO.140 – **Mountain Spring《山泉》**(Revised ICO.42) (2020)

ICO.141 - **Toccata《託卡塔》**(Drafted 2020, Published July 2021)

Chapter III: The Peking Opera

i. Historical Background

Peking Opera (also called Jingju or Beijing Opera) is one of the treasures of Chinese culture and is the predominant form of Chinese opera. Peking Opera is similar to the Western traditional opera, combination of vocal performance, music, dance, mime and acrobatics. This art form is preserved in Taiwan, where it is also known as 'National Opera' (Guoju). In the middle Qing dynasty (1644—1912), this art form arose in Beijing. In the middle 19th century, it became fully established especially in the Qing court⁵.

The melodies include arias, fixed-tune melodies, and percussion patterns. The repertoire of Peking Opera includes more than 1,400 works which are based on significant historical events throughout the extraordinary Chinese history and Chinese fairy tales from earlier dynasties over three thousand years⁶. The most popular stories of Peking Opera include *Farewell My Concubine*, *Drunken Beauty*, *The Heavenly Maid Scatters Blossoms*, *Lady Wang Zhaojun Goes Beyond the Frontier*, and *Lady Mu Guiying Takes Command*⁷.

During the Great Proletarian Cultural Revolution, traditional Peking Opera was denounced as "feudalistic" and "bourgeois" and was usually replaced with the so-called "the Chinese Revolutionary Operas".

⁵ (Goldstein, 2007)

⁶ (Wichmann, 1991)

⁷ (Wickham, n.d.)

^{8 (}Lu, 2004)

After the Revolution, these changes were generally reversed. In recent decades, Peking Opera organizations have responded to the substantially decreasing audience numbers via reformation. This necessary change fully emphasizes the improvement of performance quality, adaptation of new performance elements, reduction of the length of works, and production of new and original plays.

ii. Musical/Theatrical Characteristics

In the traditional conception of Western opera, the roles are usually based on the vocal range, with gender implied in those distinctions: soprano, mezzo-soprano, tenor, baritone, and bass. In the Peking Opera, vocal range is not a central factor, but the gender of the character is essential, with age, social status, rank, and personality being important as well. There are four principal roles that Peking Opera features. These characters are distinguished by their makeup, costumes, and precise gestures and facial expressions. The other important factor is that Peking Opera stories in general consist of two distinct categories: civil plays, which tell stories about emotion and relationships between characters; and martial plays, with battles and the martial arts⁹.

Due to the performance skills involved, Peking Opera artists practice for decades to polish their performance arts. The performers undergo a lengthy period of training, as well as the traditional apprenticeship, before they are allowed to perform. Often, they are trained to polish a

⁹ (Mackerras, 1997)

particular role, and different roles require a particular singing style. Some roles require a low, natural register, and some are performed in very high and shrill tones¹⁰.

1.) Sheng:

This is the primary male character, and often the protagonist of the opera story. The Sheng character can be heroic or tragic. There are several subcategories within this role: old men, young men and men who usually appear in battle scenes. These characters sing in a high, shrill vocal tones to represent the voice changing during adolescence. Performers of Sheng are trained in acrobatics.

2.) Dan:

This is a woman's role. Female roles fall into several subcategories, including middle-aged women, often mothers or heads of households; maids; and female warriors. Some characters are demure, while others are flirtatious, depending on the requirements for the specific character subtype. In general, Dan's singing style is a pure, high-pitched vocal timbre.

3.) Jing:

This is a male role; the actor appears in face paint and is cast in primary or secondary roles. This character features a forceful characteristic (often playing the part of a high-ranking

¹⁰ (Peking Opera: Definition, Characteristics & Roles, n.d.)

army general with supernatural powers); therefore, a Jing must have a strong voice and be able to exaggerate his gestures¹¹.

4.) Chou (Clown):

This is a male clown role and usually plays secondary or comedic minor roles in Peking Opera. The clown is often humorous and ugly. This character has the ability to drive away evil spirits. This character often has a guban (a small drum) and paiban (clapper made from several flat pieces of hardwood or bamboo). These instruments are played simultaneously by a single player in traditional Chinese music and are used for musical accompaniment. A Chou actor usually uses the guban in solo performance, performing shuban (metered recitation), light-hearted verses spoken for comedic effect. The Chou is also connected to the other percussion instruments, such as the small gong and cymbals. In many cases, percussion instruments symbolize the lower classes as well as the raucous atmosphere inspired by the role¹².

The Chou has a vocal timbre that is distinct from other roles/characters. The character often speaks in the local Beijing dialect, as opposed to the more formal dialects of other characters¹³. Chou characters do not sing much during a performance of Peking Opera, and its performance features improvisation. The Chou is the only character that also improvises.

Interestingly, because of the reform of Peking Opera and the political pressure from the central government, the Chou's improvisation in operatic performance gradually became less involved in the 21st century.

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¹¹ Ward, B. E. (1979). Not Merely Players: Drama, Art and Ritual in Traditional China. *Man*, 14(1), 18–39. https://doi.org/10.2307/2801638

¹² (Thorpe, Only Joking? The Relationship between the Clown and Percussion in "Jingju", 2005)

¹³ Ashley Thorpe. (2005). Only Joking? The Relationship between the Clown and Percussion in "Jingju." *Asian Theatre Journal*, 22(2), 269–292. http://www.jstor.org/stable/4137134

Overall, the Peking Opera involves a variety of elements, including speech, song, dance, and combat movement, which are mostly suggestive and symbolic, instead of realistic. The skill of Peking Opera's artists is evaluated based on the beauty of performers' symbolic movements and gestures. This variety of stylistic conventions helps audiences to navigate the plot of the opera. The layers of meaning of each movement must be expressed in time with the music.

In many cases, Peking Opera is like opera in the Western/European song tradition, as the lyrics set the meter, with the accompaniment's music designed to fit the requirements of the lyrics. The music is closely coordinated throughout the performance in the Peking Opera, with different characters singing in their own unique styles. For instance, the Qingyi/Dan characters sing much more demurely and generally much more slowly than do the Jing¹⁴.

Arias

The melodic lines/arias of the Peking Opera can be divided into the xīpí and èrhuáng styles; that is the reason why the Peking Opera is sometimes also called 'Pihuang'. In Peking Opera, music for the voice belongs to the Ban-qiang, a kind of structural style in drama. Èrhuáng is more gentle, steady, deep, lower, and slower, appropriate to serious circumstances, and is used to express a subdued mood such as deep thought, sorrow and melancholy; xīpí on the other hand is more vivacious, quicker, and higher, suitable for the expression of exciting moods, such as happiness, agitation or anger¹⁵.

¹⁴ (Mackerras, 1997)

^{15 (}Xu. 2012)

The pitch of the bowed fiddle is purposely tuned lower for èrhuáng melody than for $x\bar{t}pi$, which explains why the sound of èrhuáng is always lower than $x\bar{t}pi$'s sound. The rhythm of both types of melody is generally based on simple-duple time (2 or 4 beats to the bar); however, quick rhythms are found occasionally in $x\bar{t}pi$ (rare in èrhuáng). Rhythmic alterations and changes in the musical texture provide variety within these two distinct styles of the Peking operatic melodies¹⁶.

Peking Opera has assimilated tunes from other types of opera, including the Nanbangzi aria from southern Bangzi Opera, a gentle melody rooted in Henan that is used mostly by Dan and Xiaosheng roles; the siping tune used to accompany sentences of any irregular lengths; the high-pitched Gaobozi tune from Anhui Opera that has evolved from a melody of Shiaanxi Opera and is used to express subtle feelings; Sipingdiao aria from Sichuan Opera; and Chuiqiang from the Anhui Opera with a flute-accompanied tune¹⁷.

The orchestra of the conventional Peking opera is noticeably smaller compared to the standard traditional Western opera orchestra. In general, the Peking Opera orchestra is divided into two sections, Wenchang is used to accompany singing and is dominated by a stringed instrument called jinghu (or Peking Opera fiddle) and supplemented by plucked instruments such as the pipa (four-stringed lute) and the yueqin (moon-shaped mandolin). Each famous singing actor usually has his personal jinghu player, who does not play until the actor he accompanies appears on the stage¹⁸.

¹⁶ (Mackerras, 1997)

¹⁷ (Xu, 2012)

¹⁸ (Xu, 2012)

Wuchang, is used to accompany acting, recitation, dancing and acrobatic fighting, with drums, wooden clappers, gongs and cymbals. The drummer leads the Wuchang team of musicians and is the conductor of the entire orchestra, although he generally is not as wellknown as the fiddle player. The Wuchang team produces music that accompanies scene changes.

Peking Opera performance is often accompanied by "a deafening sound of gongs and cymbals." People unfamiliar with Peking Opera think it to be too noisy. The origin of loud music can be traced to a time when theatrical companies used gongs and cymbals to attract audiences for their shows on makeshift stages in the midst of the bustle of the markets and streets. But in some Peking Operas, Kunqu opera music, which is not loud, is used.

Singing is the element that the audience usually notices in Wenchang. Wuchang teams of musicians flanking the stage actually control the rhythm – the key to the success or failure of a performance. In traditional Peking Opera theory, a good performance "consist of 30 percent front stage (acting and singing) and 70 percent backstage (music)."19

Chapter IV: The Chu – Han War

i. Chu–Han Contention (206–202 B.C.)

In addition to Peking Opera, the title behind the *Piano Concerto Chu – Han Scene* is rooted in the Chinese historical event, known as *Chu–Han Contention*, also called *Chu–Han War*, an interregnum period in ancient China between the collapse of the Qin dynasty and the beginning of the Han dynasty. After the third and last Qin sovereign, Zi Ying, King of Qin, unconditionally surrendered to rebel forces in 206 B.C., the Qin Empire was divided by rebel leader Xiang Yu into the Eighteen Kingdoms, which were governed by numerous rebel leaders and the defeated Qin generals. Shortly, a civil war occurred between two main contending powers; namely, Chu led by Xiang Yu and Han led by Liu Bang.

During the transitional period, other kingdoms also waged wars among themselves; however, these wars were generally insignificant compared to the major conflict between Chu and Han. As a result, the conflict between kingdoms ended in 202 B.C. with the complete victory of Han at the Battle of Gaixia, where Xiang Yu escaped to Wujiang and committed suicide after a ferocious last stand. Liu Bang consequently declared himself Emperor of China and founded the Han dynasty²⁰.

* Note: Chinese names in this Chapter follow the traditional Chinese format (last name goes before first name)

²⁰ (Chu–Han Contention, 2022)

ii. Other Art Forms about this Historical Event

There are numerous cultural references to the Chu—Han Contention. The Chinese chess game, "xiangqi," a middle division on the board separates the players into two sides, namely, "Chu River and Han border," represented by red and black (Han and Chu respectively). Several Chinese idioms and proverbs originate from these historical events of the Chu—Han contention, such as "Breaking cauldrons and sinking boats," "Fighting a battle with one's back facing a river," "Surrounded by Chu songs", "Ambush on ten sides," etc... There are also many films and television programs based on this famous historical event; one of the most popular movies is *The Great Conqueror's Concubine*, a 1994 Hong Kong film. Also, there are numerous stories of Peking opera is related to this historical event; *The Farewell My Concubine* is one of the most well-known.

The Chu—Han Contention is one of the great events in Chinese history. The theme of this *Piano Concerto* is embedded in the subconscious of the Chinese people.

Chapter V: Performance Guide

Stylistic Analysis of Piano Concerto Chu – Han Scenes, ICO. 136

钢琴协奏曲 _{楚一汉} Piano Concerto CHU – HAN Scenes</sub>

崔世光 CUI Shi-guang ICO. 136 Final Revised Version July 2020

Background of the Concerto

The first version of the *Piano Concerto Chu—Han Scenes*, known as *Rhapsody for Piano and Orchestra*, ICO. 83, was composed when Cui was teaching at Syracuse University in 1987. This version was premiered with the University Orchestra at the Summer Festival of Syracuse that year. It has been revised several times and has been performed by the Taiwan Provincial Symphony Orchestra (1993), Hong Kong Pan—Asian Symphony Orchestra (1998), China National Symphony Orchestra (2004). The two-piano version (with the second piano part as an orchestral reduction) has also been performed in conservatories in Beijing and Shanghai. Cui stated that The *Piano Concerto*, ICO. 136 is the final version of his work²¹.

The idea for the *Concerto* can be traced back to one of Cui's earlier solo piano compositions, *Ancient Martial*, which was written in Jinan. Cui took the classic ancient lute piece, *Ambush on Ten Sides* for pipa, as a model. Chu—Han is a part of Chinese history more

²¹ (Cui, 2020)

than two thousand years old. The two major figures – Liu Bang and Xiang Yu – both had written expressive poems which were handed down through the generations. In fact, what attracted Cui to compose this theme was not the story itself, but its connection to the Chinese people and traditional Chinese culture. He sought the organic integration of these sound effects with the framework of the concerto²².

iv. Peking Opera

As I discussed above, the instruments of Peking Opera fall into two major groups: melodic/lyrical instruments, the "Wenchang" or "Civil division." The second group is the percussion or military instruments, the "Wuchang" or "Martial division." 23

The main function of the Civil Division is to accompany singing, and it includes the jinghu (the leader), the pipa lute, the yueqin ("moon-shaped guitar"), the dizi flute and the double-reed suona.

The primary role of the Military Division is to accompany acting, dancing, and fighting, as well as punctuating spoken passages. It features percussion instruments, namely, barrel drums (often the leader), paiban (wooden clappers), xiaoluo (a metal gong idiophone of the Han Chinese), daluo (gongs) and jingbo (cymbals).

The Civil characters tell stories of emotion and relationships between characters, while Martial characters focus on action like battles and displays of martial arts. This information not only allows us to identify sections in Cui's *Piano Concerto* and appreciate Peking Opera, but also enhances our mental imagery when we listen to the *Concerto*.

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²² (Cui, 2020)

²³ (Vetter, n.d.)

1. Imitation of Martial Division

Cui uses this idea in three different sections of the *Piano Concerto*. It first appears in measure 62, indicated by *Rubato in (the) rhythmic style of (the) percussion group in Beijing Opera* along with *accel—poco—a—poco—con moto* (Example 1).

EXAMPLE 1 (Piano Concerto, measure 62)



It occurs in measure 236 in a comparatively shorter passage and serves as a brief introduction, the recitative section. The section is marked *Recitato in (the) rhythmic style of Beijing opera percussion* along with *cresc. e accel. poco a poco* (Example 2).

EXAMPLE 2 (Piano Concerto, measure 236)



The third time this appears in measure 347 in the largest section, marked *violentemente* (*violently*), in (the) rhythmic style of Beijing opera percussion along with ritenuto and cresc. e accel. poco a poco (Example 3). Significantly, the rhythmic values and the articulation in the piano part are more precise in this section.

All three Martial Divisions should be interpreted with a sense of *(the) rhythmic style of Beijing opera*. These sections are obviously related to a different level of tempo rubato and tempo freedom. It is recommended that the piano soloist learns how the traditional Peking Opera's rhythmic style should sound by listening to excerpts of Peking Opera.

The Peking Opera orchestra is led by a drummer, who uses bamboo sticks to create powerful sounds — sometimes loud, sometimes soft, sometimes strong, and exciting, sometimes faint or sentimental. These sounds express the emotions of the characters in coordination with

the acting of the performers²⁴. The pianist should imitate the Peking Opera orchestra's sound when performing these passages to suggest the audience's experience/mental imageries of Peking Opera.

Starting in measure 347, Cui adds more specific articulation markings to indicate his intentions. These consist of tenuto, accent, staccatissimo, fermata, sforzando, and combinations of these articulations (Example 3).

In these continuous repetitive percussive passages, many cluster chords (especially the intervals of minor 2nd and major 2nd) are introduced to enhance the dissonant sound effect of a combination of different traditional Chinese percussion instruments. There are six major percussion instruments that can be arranged into four categories:

The Four Categories of the Six Major Percussion Instruments (Peking Opera)

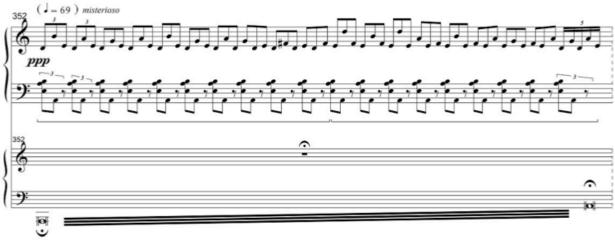
- 1. Bangu (Clapper-drum) consisting of Ban (the clapper, a wooden board—shaped instrument) + Danpigu (a wooden drum struck by two wooden sticks)
- 2. Naobo (Cymbals) consisting of two cymbal instruments Qibo + Danao
- 3. Daluo: Large gong
- 4. Xiaoluo: Small gong

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²⁴ (SCIO, 2017)









2. Imitation of Recitative Singing Style

The vocal parts in Peking Opera are both spoken and sung. The spoken dialogue is categorized as yunbai (recitative) and jingbai (Beijing colloquial speech). The recitative is mainly used by serious characters, and the Beijing colloquial speech is mainly used by young females and clowns. As discussed in Chapter III, the vocal music consists mainly of erhuang (adapted from folk tunes of Anhui and Hubei) and xipi (from Shaanxi tunes). In addition, Peking Opera assimilates the tunes of the much older Kunqu Opera of the south and some folk arias popular in the north²⁵.

In measure 238, Cui's use of recitative is marked *tempo rubato recitato*. However, the indications are very precise, the rhythmic values, including dotted rhythms, 64th notes, triplets, and grace notes. In addition, tempo fluctuations, slurs and articulations are notated in detail as if imitating the different speaking tones of characters in an opera. This kind of recitative passage imitates the speaking voice and its sound effect (example 4).

²⁵ (SCIO, 2017)

EXAMPLE 4 (Piano Concerto, measure 238)



iv. Musical Structure

1. Musical Form

The single-movement *Piano Concerto Chu—Han* is considered a large-scale composition based on a varied Sonata Form (known as "Free Sonata Form") (See Table 1).

Interestingly, the *Concerto* is constructed with sections indicated by frequent tempo change. This compositional style can be traced back to traditional Chinese instrumental music, for instance, the pipa solo work: *Ambush from Ten Sides*, which is discussed in depth in the next section. The solo pipa piece is built in a multi-sectional structure, consisting of a series of short sub-sections, and each has its own subtitles and tempo changes. With the main title and these subtitles, the music becomes programmatic, and effectively depicts a specific part of a story. The story, similar to the title of the *Concerto*, is about the battle between Chu and Han.

Narrative Structure/Subtitle of the Ambush from Ten Sides

1. Setting Up Camp 8. Skirmish

2. Beating Drums 9. The Major Battle

3. Sounding Horns 10. Farewell to the Concubine

4. Firing Canon 11. Suicide

5. Calling the Rosters 12. Screaming

6. Maneuvering Troops 13. Surrounded

7. Laying Ambush 14. Rout

Although Cui did not indicate any subtitles throughout his *Piano Concerto*, both the title of Chu—Han and the multi-sectional structure suggest that the work is similar to the story which the solo pipa work depicts.

(Table 1)
Summary of *Piano Concerto Chu—Han Scenes*, ICO. 136

Measure Number	Section	Notes
Measure 1	<u>Introduction</u> – part i	Basic Motive 1 (Set class: 015 > triadic > 7 th chord)
Measure 17	<u>Introduction</u> – part ii	Basic Motive 2 (C# Pentatonic Scale Melodic Material + Diatonic/chromatic harmony)
Measure 38	Piano Solo Entrance	Beijing Opera percussion Material
Measure 47	Piano Solo Entrance	Motive 1
Measure 62	Beijing Opera percussion	
Measure 68	Exposition – part i	First Theme in D major (I – tonic)
Measure 76	First Theme – Variant I	G major (IV – subdominant)
Measure 135	First Theme – Variant II	A minor 7 th mode (v – dominant) / C diatonic scale
Measure 160	Transition	
Measure 189	Closing Material	Db major (Suggested V – dominant harmony)
Measure 236	Beijing Opera percussion	
Measure 247	Exposition – part iia	Melodic Theme 2A
Measure 296	Exposition – part iib	Rhythmic Theme 2B
Measure 347	Beijing Opera percussion	
Measure 357	Transition	
Measure 399	<u>Development</u>	
Measure 458	Recapitulation	Basic Motive 1 + 2 with fragmentations of theme 2AB
Measure 558	Cadenza + Beijing Opera percussion	Beijing Opera percussion Material + Theme 2A + 2B
Measure 598	Transition	
Measure 655	Climax (Restatement of the First Theme)	Reappearance of Theme 1 in D major (home key)
Measure 675	Coda	End in the key of D major over B minor

2. Themes

The introduction of the *Piano Concerto Chu—Han* reminds the audience of the traditional pipa solo piece known as *Ambush from Ten Sides* or *The Conqueror Unarms*. This pipa work, considered a masterpiece in Chinese classical music, is in the form of multi-sectional large category in conventional pipa literature, and each section has its own subtitle. Interestingly, there are many similarities between these works. Both the pipa work and the *Piano Concerto* develop small melodic motives, and obsessively repeated rhythmic patterns. In addition, sections of both works are associated with a heroic and tragic journey: triumph, despair, rage or delicacy are flawlessly depicted by the various sounds of the instruments. The variety of timbre plays an important role in helping the soloist to tell the war story upon which the composition is based.

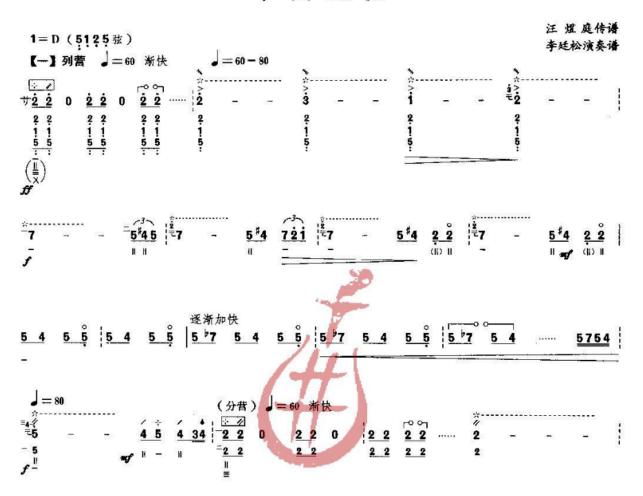
The beginning section of *Ambush from Ten Sides* portrays the assembled army of the Han. The rhythmic motives and patterns at the beginning of both the piece for pipa and the concerto are almost identical, where melodic motives move quickly upwards. In addition, the tempo indications of both introductory sections are almost the same – 60 bpm per quarter note (examples 1, page 74 and example 2, page 75). The exact tempo marking of "Grave" was actually used as early as 1973 in another piano arrangement of *Ambush from Ten Sides*, written by a group of Chinese composers, namely, Wang-hua Chu, Cheng-zong Yin, and Zhuang Liu (example 3, page 76).

EXAMPLE 1 (Opening of Piano Concerto)



(Pipa solo piece: Ambush from Ten Sides)

十面埋伏



(A piano arrangement of *Ambush from Ten Sides*, written by a group of Chinese composers in 1973)

十 面 埋 伏

股承宗、刘 · 庄、储望华改编 (1973)



The interval of major third (F and A) and minor second (E and F) are importantly first presented by the lower strings in an upward motion at the beginning of the *Concerto* (example 4).

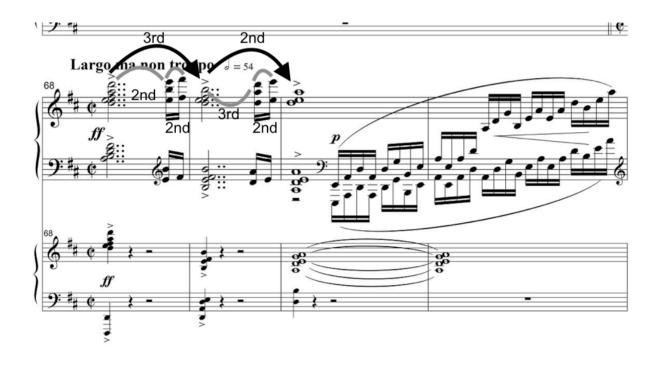


EXAMPLE 4 (Piano Concerto, measure 1)

These motives permeate the entire work, including the first theme and second theme. From the post-tonal theory viewpoint, the different combinations of Forte number of 3-4 (prime form: 015; suggesting the quality of trichord) into 5-2-0 (prime form: 01568/ forte prime form: (01378); suggesting the quality of pentachord) is clearly demonstrated in the opening measures. Soon, the triadic harmony and seventh chords are formed.

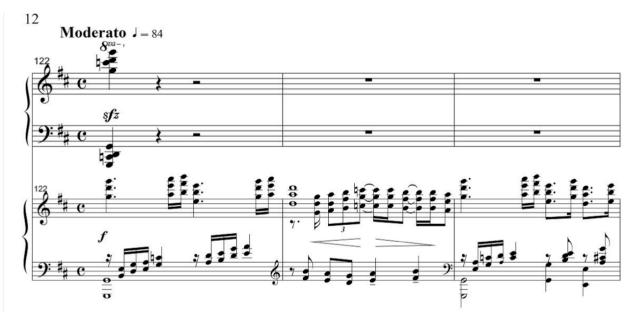
First Theme:

The dramatic first theme occurs in measure 68 in a majestic opening with a D major chord along with the E, the second interval quality, as well as B to complete the notes of the pentatonic scale. It also indicates the start of the exposition section in this free sonata-allegro piano concerto. The first theme is based heavily on the intervals of the 2^{nd} and 3^{rd} . Cui emphasizes the structural sound of the first theme by placing three accents respectively on D, B and A; the pattern moves downwards $(3^{rd} \rightarrow 2^{nd})$ (example 5). The first theme of the piano solo literally reverses the initial upward-motion pattern of 2^{nd} and 3^{rd} to a downward-moving pattern of 3^{rd} and 2^{nd} , and changes them to minor 3^{rd} and major 2^{nd} to suggest the pentatonic scale.



EXAMPLE 5 (Piano Concerto, measure 68)

The first theme is then restated in G major by the full orchestra in measure 122 (example 6). After that, the first theme is reinforced, and presented in D-flat major by both the piano solo and the entire orchestra in measure 189 (example 7). This theme is not restated until the final grand climax in its home key of D major in measure 655, and the first theme is expanded through augmentation (example 8).



EXAMPLE 6 (Piano Concerto, measure 122)

EXAMPLE 7 (Piano Concerto, measure 189)



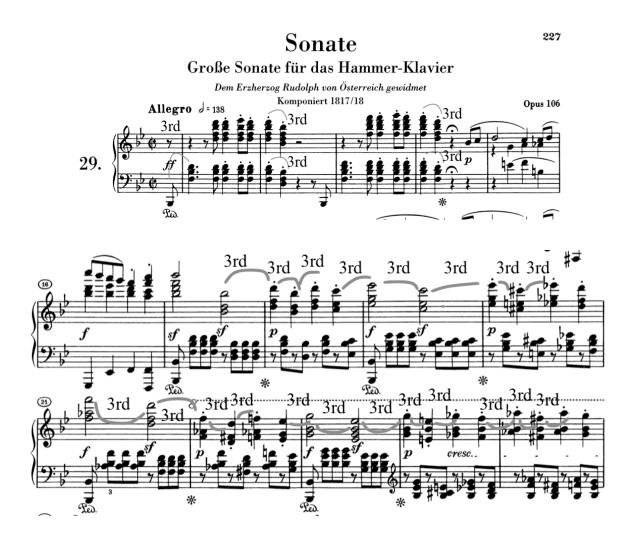
EXAMPLE 8 (Piano Concerto, measure 655)



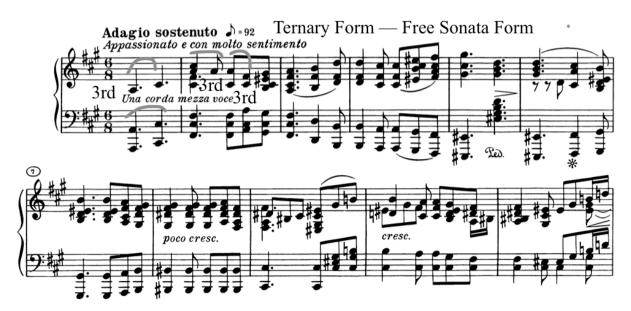
The thematic connections within the *Piano Concerto* and the use of traditional Classical formal structures are organized around the motive of an ascending or descending major 3rd and a major 2nd. This motive is ubiquitous throughout the entire *Concerto* but most clearly recognizable in the introduction and the exposition sections. This compositional technique is similar to the method used by Ludwig van Beethoven in his (1817) *Sonata in B-flat major, Op.* 106 "Hammerklavier".

Beethoven uses this motive of descending major and minor 3rds throughout the four-movement *sonata*; in the opening fanfare of the *Allegro*, the beginning of the *Scherzo*, in bar two of the *Adagio*, and in the *Fugue* in both its introductory bass octave-patterns and in the main subject, as the seven-note runs which end up on notes descending by the intervals of the 3rd (see below). The way that Cui's treatment of the sonata form is similar to the third movement of *Op*. *106* is that both are in free sonata form: it is very difficult to identify thematic materials in different sections.

EXAMPLES (Ludwig van Beethoven Sonata in B-flat major, Op. 106 "Hammerklavier")







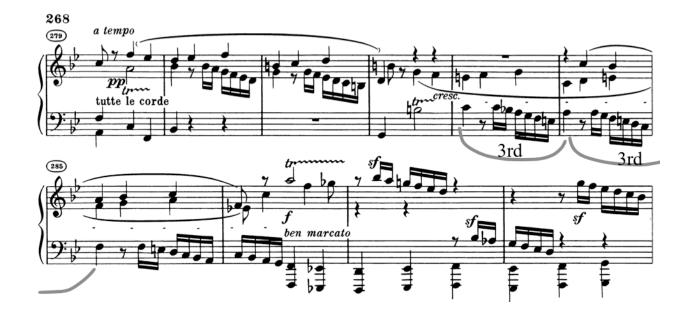
^{*)} Tempo I schon ab letztem Achtel T. 171?

 $[\]star$) Tempo I already from the final eighth note m. 171?

^{*)} Tempo I dès la dernière croche de mes. 171?



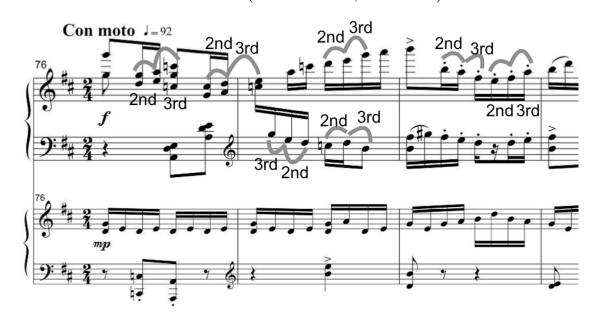




First Theme: Variant I

After the first theme in Cui's *Concerto*, we hear the first variant of the theme, marked "*Con moto*" in the beginning of measure 76. Cui's use of the 2nd and 3rd appears in the first variant in both piano solo and accompanying string parts (example 9).

EXAMPLE 9 (Piano Concerto, measure 76)



First Theme: Variant II

The second variant of the first theme is more agitated and energetic, marked *Allegro* in measure 135. The overall melodic contour in this section is similar to an Erhu solo piece (a Chinese two-stringed bowed musical instrument), especially when the continuous 16th notes occur. We hear "Baroque" canonic gestures between the two hands (example 10).



EXAMPLE 10 (Piano Concerto, measure 135)

First Theme: Variant III

The third variant serves as the closing material of the exposition in measure 193, and is led by the orchestra with the support of the piano solo. The intervals of 2nd and 3rd are literally everywhere in this closing section (example 11).



EXAMPLE 11 (Piano Concerto, measure 193)

Second Theme (A):

The wild atmosphere of war gives way to peaceful and relaxing aria-like music, which is more lyrical and singable, starting in measure 247 marked "Andante cantabile." This second theme A is introduced by a traditional Peking Opera recitative passage marked *tempo rubato recitato* in measure 238. The arrangement of the triplet figures in the recitative section anticipates the second theme.

One of the most fascinating features of Cui's works in his late period is how Cui combines both Western and Chinese traditional musical elements. The expressive second theme A is the best example of this approach and is also one of the most lyrical sections in this *Concerto*. The four-measure lyrical theme is often disturbed by a series of small note values with freedom of tempo in the middle of the melodic line in measure 248. This is once again very dramatic and characteristic, as the sound effect creates an imagery of a theatrical performance – Peking Opera (example 12).

The left hand uses open-chord triplet accompanying figures and is similar to the neo-Romantic left-hand figure found in the third movement of *Prokofiev's Third Concerto* (example 13). Cui's use of this typical western-style accompaniment in the left hand flawlessly accompanies the traditional Chinese melodic line in right hand. This is a perfect melding of Western and Chinese musical cultures. In addition, motive 1 serves as an inner layer in the viola part, integrating the musical structure (example 12).

EXAMPLE 12 (Piano Concerto, measure 247)



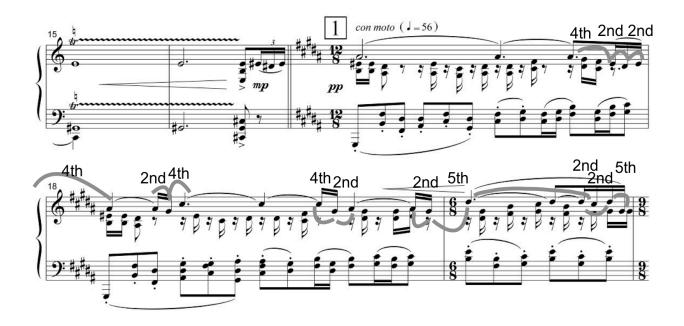
(Prokofiev's Third Piano Concerto, 3rd movement, rehearsal no. 119)



Second Theme (B):

Second theme B is derived from motive 2 in the second half of the introduction section, measure 17. Motive 2 involves 2nd, 4th, and 5th intervals, interestingly, the 3rd is avoided. The melodic contour is smoother and more singable, and the rhythmic pattern is calmer and more stable without the 32nd notes that dominate the first half of the introduction section (example 14).

EXAMPLE 14 (Piano Concerto, starting in measure 17, Motive 2 intervals)



After a series of pentatonic harp-like scales, the second theme B appears with a vivid glissando in an agitated manner in measure 296. This theme has the melodic contour of 5th-2nd-2nd-5th. Overall, the intervals of 2nd, 4th, and 5th are highlighted in this section, while the 3rd intervals are placed within the inner and accompanying layers (example 15).

EXAMPLE 15 (Piano Concerto, measure 296)



Cadenza:

Cui writes out the cadenza in measure 558 of the *Piano Concerto*, similar to many other piano concertos by Western composers. In the Western music tradition, the term is often used in the concerto genre, and refers to a portion of a concerto where the orchestra stops playing, and the soloist plays music which does not have a strict pulse. The cadenza can be improvised or written out, depending on the intention of the composer. The cadenza usually involves virtuosic playing.

The *Cadenza* section opens with the same figuration as the piano entrance from the very beginning of the *Concerto* (example 16). A short passage in Peking Opera percussion's rhythmic style interrupts in measure 573, gradually fading into a passage recalling the expressive second theme A in measure 577, marked *Andante con espressione* (example 17).

The *Cadenza* concludes with a triplet figuration, similar to what we find in minimalism music, that creates a realistic, visual sound effect – the army is marching closer as it progresses (example 18). The orchestra gradually returns to the course in measure 595 with the lower strings (example 19). This "marching" figuration appears in measure 276, 282, and 352. However, in these measures, the music is completely different – soft, expressive, and feminine. Measure 352 is marked *misterioso* and *pianississimo*, meaning very, very soft; this passage creates a realistic image (example 20); the image of a veiled beauty dancing for a king.



EXAMPLE 17 (Piano Concerto, measure 573)



(Piano Concerto, measure 586)

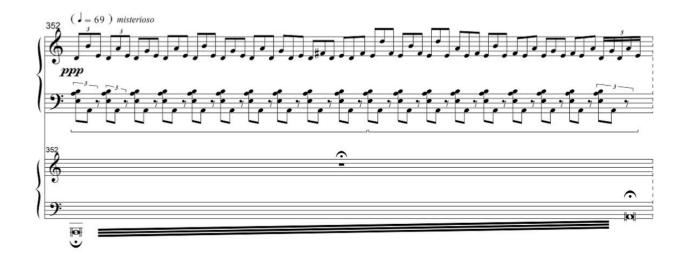




(Piano Concerto, measure 594)



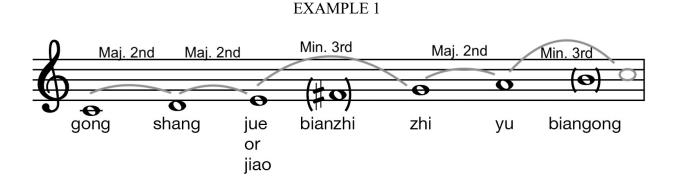
(Piano Concerto, measure 352)



iii. Use of Modality

1. The Pentatonic Scale

An important feature in this *Concerto* is Cui's use of the Chinese pentatonic scale, which serves as the harmonic foundation of the entire work. Most traditional Chinese music uses the pentatonic scale which has intervals nearly the same as the major pentatonic scale in Western music. The tones of this scale are known respectively as gong, shang, jué, zhi and yu, and different tones can be used as the tonic. For example, gong is the tonic in gong mode, shang is the tonic in shang mode, etc...



The characteristics of the pentatonic scale in traditional Chinese music include the following:

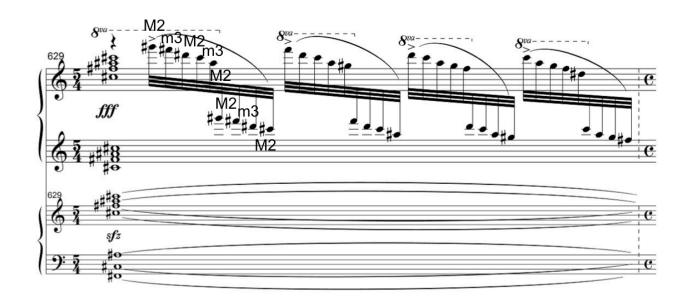
The interval between two adjacent notes is often the major 2^{nd} or the minor 3^{rd} . The intervals in a traditional Chinese pentatonic scale are mostly major 2nds excluding the minor 3rds: from jué to zhǐ and from yǔ to gong (example 1). This tone organization system can only create consonant sounds, as the system does not allow dissonant intervals to be formed, such as the minor 2^{nd} and tritone. A series of descending jué-mode (F – Eb – Db – Bb – A) and ascending yǔ-mode (Ab – Cb – Db – Eb – Gb) pentatonic scale in the piano solo part serves the

virtuosic display in the third restatement of first theme in measure 189 (example 2), and a sequence of descending shang mode's pentatonic scales (G# - A# - C# - D# - F#) within the harmony of F-sharp major in measure 629 (example 3).



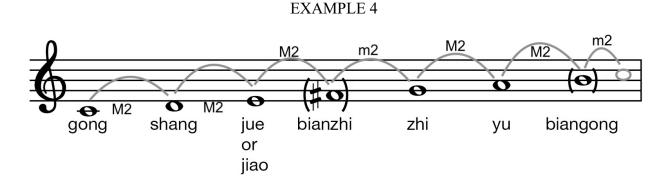
EXAMPLE 2 (Piano Concerto, measure 189)

EXAMPLE 3 (Piano Concerto, measure 629)



Each pentatonic scale can be considered as a combination of two trichords. There are three trichord categories: (i) major 2^{nd} and major 2^{nd} , (ii) major 2^{nd} and minor 3^{rd} (iii) minor 3^{rd} and major 2^{nd} .

As a result, the tone quality of each mode is determined by the interval structure of the pentatonic scale. For instance, the ascending yŭ-mode (Ab – Cb – Db – Eb – Gb) pentatonic scale in the piano solo part in measure 189 (example 2) might sound like the minor mode in the conception of Western classical music due to the sound quality of the minor 3rd from yǔ to gōng and the minor 7th from yǔ to zhǐ.



Compared with the use of the traditional five-tone pentatonic scale, the "seven-tone Chinese scale" consists of the five core tones with changing tones in parentheses (example 4). Cui uses this scale frequently throughout his *Piano Concerto*. Also, in the foundation tones of the pentatonic scale – gong, shāng, jué, zhǐ and yǔ, two notes are added – bianzhi and biangong (example 4).

For both Western and Chinese musical conventions, the twelve pitches are simply a tonal vocabulary from which assorted scales—specific orderings of a limited number of pitches—can be extracted and reproduced on different pitch levels. Within a set scale, it is possible to

emphasize a particular pitch in such a way that it seems to become the pitch center. Such variations of pitch center within a scale yield a different mode.

Like the Western traditional musical system, the Chinese system concentrates on a seventone scale. However, a five-tone foundation (Wŭshēng) plus two additional changing (bian) tones can accommodate the process of transpositions from a single mode to different pitch levels, as well as modulations from one mode to another. As in the Western music system, modes can be constructed in Chinese music, and the scale can be transposed²⁶.

iv. Piano Technique

Cui's precise compositional technique conveys his intentions and musical ideas effectively in his piano works. It is important to follow every indication and articulation in the process of learning his music. In his *Piano Concerto Chu—Han*, Cui uses specific articulation in most of the Beijing Opera rhythmic passages that suggest the percussion group of Peking Opera.

1. Articulations

The passages that suggest the percussion group of Peking Opera, especially the second theme B in measure 347, have many specific indications of expression and articulation. The piano soloist must understand these articulations in order to produce the appropriate musical gesture, style, and sound from the piano.

In the passage that begins in measure 347, the pianist should create a violent sound with the first chord which is marked *violentemente* and *sforzando*, followed by three surprising

²⁶ (Tonal system and its theoretical rationalization, n.d.)

accents. After the fermata, there are two different types of articulations: (i) a combination of staccato and accent, and (ii) staccatissimo.

According to Cui, (i) should imitate the strong percussive sound with a short rhythmic value, while (ii) should sound agitated and should be played shorter than the note value of staccato, but stronger than staccato (example 1). The rhythmic value moves from quarter notes to eighth notes, and eventually sixteenth notes. The *ritenuto* followed by *accel*. suggests the musical style of Peking Opera, which starts slowly and rushes to the *sfz* marking.

violentemente
(in a thythmic style of Beijing opera percussion)

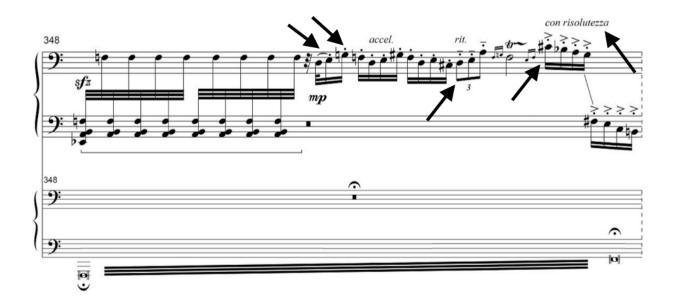
style of Beijing opera percussion)

ritenuto cresc. e accel. poco a poco

style of Beijing opera percussion)

EXAMPLE 1 (Piano Concerto, measure 347)

EXAMPLE 2 (Piano Concerto, measure 348)



In measure 348, there are three different articulation indications: (iii) staccato, (iv) a mixture of staccato and tenuto, and (i). The (iii) is normal staccato, and the (iv) should be heavily emphasized with long pauses in between notes (example 2). Cui stated that the sound of (iv) should be dramatic, as if acting the role of a character in the Peking Opera.

Musical Articulation & Accents Chart:	
Staccato	Note of shortened duration
	means that the second half of a note should be silenced to create separation between it and the following note, i.e., a staccato quarter note would be correctly played as an articulated eight note
Staccatissimo	Note to be played extremely separated and distinct
	played as shorter than the staccato, i.e., a staccatissimo quarter note would be correctly played as a lightly articulated sixteenth note
Accent mark /Marcato	Note to be played louder than surrounding music
	should have an emphasized beginning and then rapidly taper off
Tenuto	Hold notes longer
	three possible approaches:
	(i) A note is to be played at full length or longer
	(ii) A note is to be played a bit louder
	(iii) A note is to be separated with a little space from surrounding notes

2. Pedaling

Pedaling is crucial in shaping the piano sonority of the piano sound. If the same phrase is played with a different pedaling, the sonority will be altered, and the musical image will be

clearly different. The pianist builds a sonic structure through the use of the pedal, and the audible form emerges.

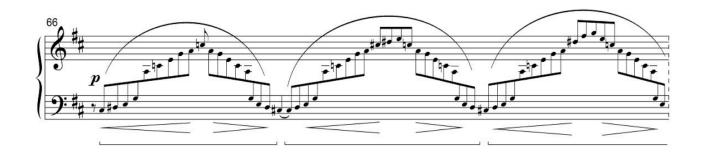
Detailed marks for the use of damper pedal through the *Concerto* are noted below:

a. Harmonic Pedaling

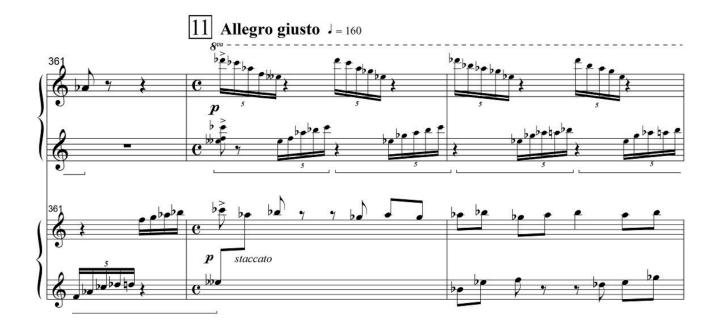
While pressing the keys, the pedal is released, and a new sound emerges, indicated by the horizontal lines. In measure 66, the pedal marking sustains a series of tones that form the A minor 11th chord, and the pedal should be changed carefully as the harmonic modulations progress subtly (example 3). Pedaling in measure 362 is another example (example 4). This pedal technique serves to sustain the tone quality and enhances the harmonic effect.

EXAMPLE 3

(Piano Concerto, Measure 66)



(Piano Concerto, measure 361)



b. Rhythmic Pedaling

Pedal staccato, marked in the score, is used to enhance the rhythm. When the note value is shorter, the hand and foot movements are coordinated. In measure 62, the pedal marks are combined with the staccatissimo accents. The pianist should use a short and fast attack on the piano keys and a quick pedal to produce a stronger acoustic effect (example 5).

(Piano Concerto, measure 62)

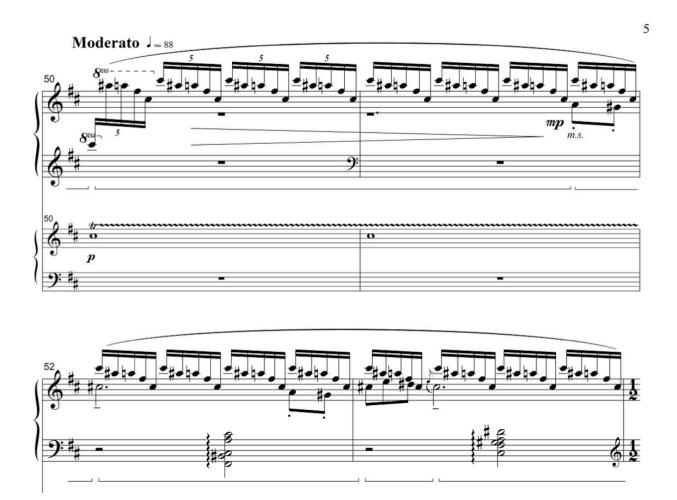


c. Melodic Pedaling

Melodic pedaling is used when the melody line is important, for example, the episode in measure 50, where the pedal indications follow the melodic contour.

EXAMPLE 6

(Piano Concerto, measure 50)

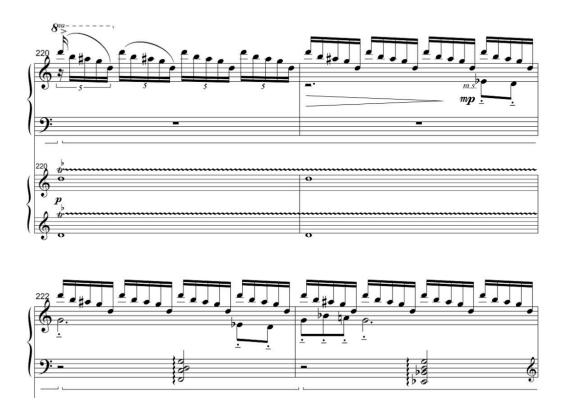


d. Long Pedaling

The long pedal can last through several measures to create a special effect or musical image. The pedal mark indicates the specific points where the pedal is lifted or changed, for example, in measures 220 and 352, where the long pedal creates a nebulous atmosphere.

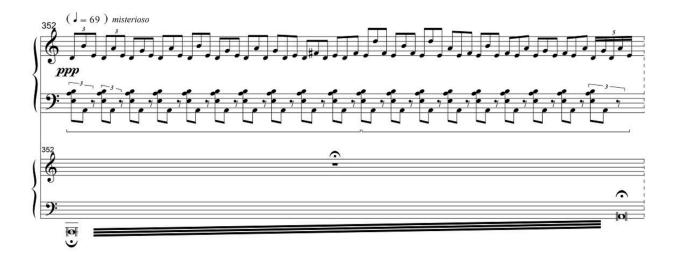
EXAMPLE 7

(Piano Concerto, measure 220)



EXAMPLE 8

(Piano Concerto, measure 352)



Chapter VI: Orchestral Score (Unpublished)

i. Orchestral Instruments

The *Piano Concerto Chu—Han* is scored for one piccolo, two flutes, two oboes, two clarinets in Bb, two bassoons, four horns in F, two trumpets in Bb, three trombones (two tenor and one bass), one tuba, timpani, solo piano, and strings. The percussion section consists of snare drum, tubular bells, xylophones, tambourine, gong, bass drum, triangle, and cymbals (example 1). In this work, Cui does not use any traditional Chinese instruments.



Conclusion

Shi-guang Cui is one of the first group of Chinese musicians to come to prominence after the Chinese Civil War and the establishment of the People's Republic of China. His growth was clearly influenced by his family background, educational and work experience, as well as the political atmosphere. From the 20th century "arrangement period" to the 21st century, Cui's compositional style and direction have both changed significantly from "Revolutionary Music" to a modern combination of Western and Chinese music. Nonetheless, his piano works have been broadly recognized by the traditional Chinese musical field throughout his entire career as a composer and concert pianist in mainland China. Like Beethoven's evolution from the late Classical Era to the early Romantic Era, Cui's compositions represent the overall development of Chinese piano literature.

Throughout his compositional development, Cui has cultivated a unique style combining Western and Chinese music traditions. His goal of emphasizing music that is accessible to the general audience has made his career and achievements unique as we see in one of his latest published works – *Piano Concerto Chu—Han*, ICO. 136. This work is not only for people who understand Chinese traditional music, but also for Western classical music lovers. Because of the tendency towards globalization, the flow of different traditions across national borders and cultures has spread more easily. Undoubtedly, Cui's music serves as a bridge between people from the West and China, allowing all people to explore and appreciate 3,500 years of Chinese musical art.

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Addendum

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Cui, Shi-guang (崔世光)

Dandong (丹東市)

Andong (安東)

Liaoning Province (遼甯省)

Cheng-mei Wang (王澄美)

Qingdao (青島市)

Ginling College (金陵女子大學)

Dagu Mountain (大孤山)

Dandong City (丹東市)

Liaoning Province (遼寧省)

Jin-zhang Cui (崔錦章)

Shenyang Shengjing Medical University (沈陽盛京醫科大學)

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Danguo Hospital ("丹國醫院")

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The Directives on Elimination of Bandits and Establishment of Revolutionary New Order (關於 嚴厲鎮壓反革命分子活動的指示)

The Anti-Rightist Campaign (反右運動)

Ming-zhang Cui (崔明章)

Erhu (二胡)

Banhu (板胡)

Zhuihu (墜胡)

Dizi (笛子)

Dongxiao (洞蕭)

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"Moutrie" ("茅翠"牌鋼琴)

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Lu-ting He (賀綠汀)

The Three Variations on the Plum Blossom Melody《梅花三弄》

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The Cowherd's Flute《牧童短笛》(1934) by Lu-ting He (賀綠汀)

Flower Drum《花鼓》(1946) by Wei Qu (瞿維)

Cantonese Piece: Selling Sundry Goods《賣雜貨》(1952) by Pei-xun Chen (陳培勳)

Piano Suite for Children Op.9《兒童组曲》(1953) by Shan-de Ding (丁善德)

Prelude No. 2, Op. 4, No. 2, "The Running Stream"《序曲第二號「流水」》(1956) by Jian'er Zhu (朱踐耳)

The Peking Myriorama, Op.22《北京萬華集》(1938) by Wen-Yeh Chiang (江文也)

the Central Conservatory of Music (中央音樂學院)

Wang-hua Chu (儲望華)

Cheng-zong Yin (殷承宗)

Shi-kun Liu (劉詩昆)

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The Ministry of Culture (MOC, 中華人民共和國文化部)

"Revolutionize, Nationalize, Popularization" 「革命化、民族化、群眾化」

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Han-hui Zhang (張寒暉)

The War of Resistance against Japanese Aggression (抗日戰爭)

The Gegu Army Reclamation Farm (葛沽 軍墾農場)

Southern suburbs of Tianjin (天津 南郊)

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Jian-zhong Wang's Four Folk Songs of Northern Shanxi (王建中) 《 陝北民歌四首, 1973》

Plum Blossom Melody in Three Variations for Piano《梅花三弄, 1973》

Hundred Birds Paying Homage to the Phoenix《百鳥朝鳳, 1973》

Liuyang River《瀏陽河, 1974》

Guang-ren Zhou's *Taiwan Compatriots are My Flesh and Blood Brothers* (周廣仁) 《台灣同胞 我的骨肉兄弟, 1976》

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Jinan (濟南市)

Shandong Province (山東省)

Shanghai Conservatory of Music (上海音樂學院)

the Ministry of Culture of the People's Republic of China (中華人民共和國文化部)

the Central Philharmonic Orchestra (中央樂團)

Page 31 Shu-fang Liu (劉淑芳) Bing-sun Yang (楊秉荪) Ling Li (李凌) Page 53 Peking Opera (京劇) National Opera (國劇) Farewell My Concubine (霸王别姬) Drunken Beauty (貴妃醉酒) The Heavenly Maid Scatters Blossoms (天女散花) Lady Wang Zhaojun Goes Beyond the Frontier (昭君出塞) Lady Mu Guiying Takes Command (穆桂英夫人掌權) "Revolutionary Operas" (樣板戲) Page 55 Sheng (生) Dan (旦) Jing (淨) Page 56 Chou (醜) guban (鼓板) paiban (拍板) Page 57 xīpí (西皮) èrhuáng (二黄) 'Pihuang'(皮黄) Ban-qiang (板腔體戲曲) Page 58 Bangzi Opera (梆子戲) Henan (河南) Gaobozi tune (高撥子) Anhui Opera (皖劇)

Shiaanxi Opera (陝劇) Sichuan Opera (川劇) Anhui Opera (皖劇) Page 60 Chu-Han Contention (楚漢相爭) Ziying, King of Qin (秦王子嬰) Xiang Yu (項羽) Liu Bang (劉邦) The Battle of Gaixia (垓下之戰) Page 61 "xiangqi" (象棋) Chu river and Han border" (楚河漢界) "Breaking cauldrons and sinking boats" (破釜沉舟) "Fighting a battle with one's back facing a river" (背水一戰) "Surrounded by Chu songs" (四面楚歌) "Ambush on ten sides" (十面埋伏) Page 62 "Ancient Martial" (Arts) 《古疆武曲》 Ambush on Ten Sides for Pipa 《十面埋伏》 Page 69 yunbai (韻白) Page 73 "Ambush from Ten Sides" (十面埋伏) "The King Doffs His Armor" (霸王卸甲) Wang-hua Chu (儲望華) Cheng-zong Yin (殷承宗) Zhuang Liu (劉莊) Page 99 gōng (宫) shāng (商)

jué (角)

zhǐ (徵)

yǔ (羽)