



GE GAN-RU  
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# GE GAN-RU

## PIANO WORKS

12 PRELUDES

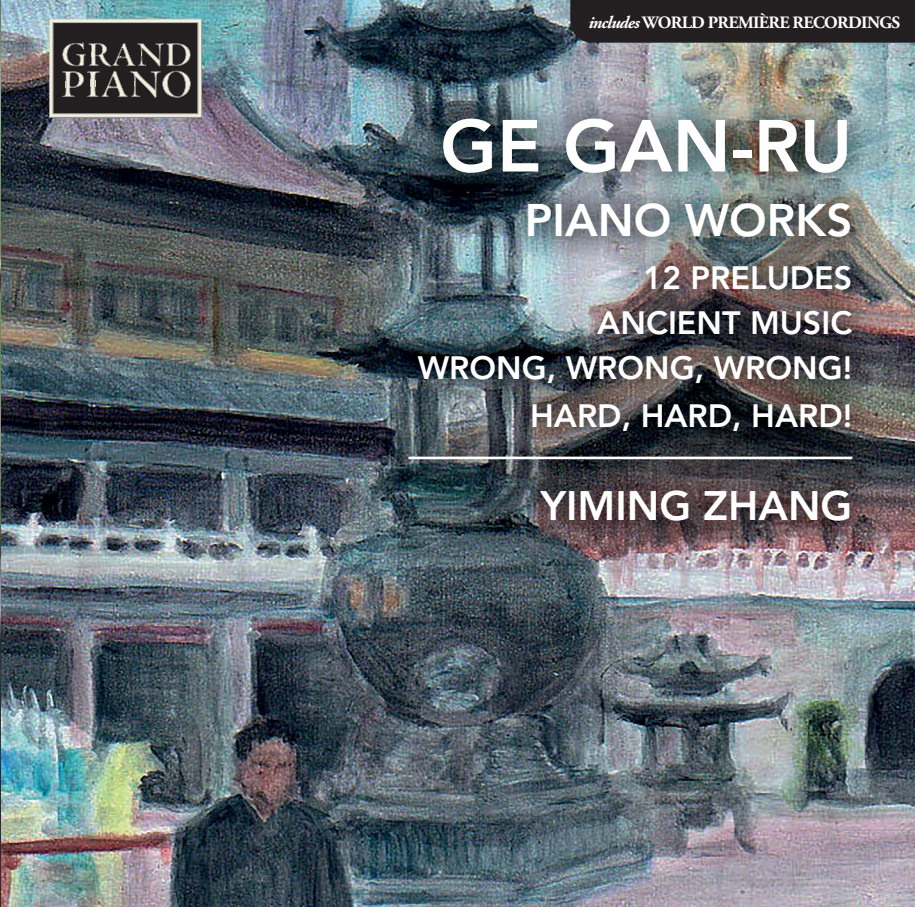
ANCIENT MUSIC

WRONG, WRONG, WRONG!

HARD, HARD, HARD!

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YIMING ZHANG



**GE GAN-RU (b. 1954)**

**PIANO MUSIC**

**12 PRELUDES • ANCIENT MUSIC  
WRONG, WRONG, WRONG! • HARD, HARD, HARD!**

**YIMING ZHANG, piano**

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YIMING ZHANG



原文：  
2012年以来，张奕明致力于中国钢琴作品的演奏。除分别与该领域的两位音乐学家蒲方（Pu Fang）教授、梁茂春教授合作举办了多场中国钢琴作品讲演音乐会外，他还出版了《民国钢琴志》，编了《民国钢琴散曲集》。中国唱片公司北京分公司为他录制的民国钢琴作品专辑《林间》也已于2018年发行。

张奕明曾翻译出版了车尔尼（Carl Czerny）的《贝多芬钢琴作品的正确演奏》（On the proper performance of all Beethoven's works for the piano）、长笛家格拉夫（Peter-Lukas Graf）的《音乐演绎》（Interpretation）等书。他翻译出版的乐谱包括亨利版（Henle）的贝多芬小提琴奏鸣曲以及贝尔格（Alban Berg）的钢琴奏鸣曲、Durand版的德彪西钢琴作品等。

在获得钢琴演奏博士学位的Temple大学，张奕明曾师从Harvey Wedeen(钢琴)和Lambert Orkis (早期钢琴，现代音乐以及室内乐)。2006年去美国前，他在中国的老师包括程定一（Daniel Cheng）、姚世真（Yao Shizhen）和苏彬（Su Bin）。目前张奕明任教于星海音乐学院（Xinghai Conservatory of Music）钢琴系。

	<b>12 PRELUDES (十二首前奏曲) (1979, rev. 2019) *</b>	<b>32:47</b>
<b>1</b>	No. 1. Largo (第一首: 广板)	03:26
<b>2</b>	No. 2. Allegretto (第二首: 小快板)	01:27
<b>3</b>	No. 3. Largo (第三首: 广板)	02:23
<b>4</b>	No. 4. Presto (第四首: 急板)	02:16
<b>5</b>	No. 5. Lento tranquillamente (第五首: 安静的慢板)	03:39
<b>6</b>	No. 6. Moderato (第六首: 中板)	01:41
<b>7</b>	No. 7. Grave (第七首: 庄板)	03:34
<b>8</b>	No. 8. Allegro vivace (第八首: 活跃的快板)	01:57
<b>9</b>	No. 9. Allegretto (第九首: 小快板)	01:53
<b>10</b>	No. 10. Adagio (第十首: 柔板)	02:46
<b>11</b>	No. 11. Allegro (第十一首: 快板)	02:07
<b>12</b>	No. 12. Lento (第十二首: 慢板)	05:01
	<b>ANCIENT MUSIC (古乐) (1985)</b>	<b>16:17</b>
<b>13</b>	I. Gong (钟)	03:31
<b>14</b>	II. Qin ('Chinese zither') (琴)	03:05
<b>15</b>	III. Pipa ('Chinese lute') (琵琶)	04:53
<b>16</b>	IV. Drum (鼓)	04:44
<b>17</b>	<b>WRONG, WRONG, WRONG! (错, 错, 错!) (2006)</b>	<b>12:09</b>
	For voice, self-accompanied by toy piano and toy instruments (为人声, 由玩具钢琴和玩具乐器自我助奏而作) Text: Lu You (陆游) (1125–1210)	
<b>18</b>	<b>HARD, HARD, HARD! (难, 难, 难!) (2011) *</b>	<b>10:59</b>
	For voice, self-accompanied by toy piano and toy instruments (为人声, 由玩具钢琴和玩具乐器自我助奏而作) Text: Tang Wan (唐琬) (12th century)	

\* WORLD PREMIÈRE RECORDING

TOTAL TIME: 72:27

## GE GAN-RU AND HIS PIANO MUSIC

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

Amongst these four piano works, *Twelve Preludes* and *Hard, Hard, Hard!* are premiere recordings. In a recent interview with Professor Edward Green writing for the Russian magazine *Iconi*, Ge was asked which of his compositions truly reflect his own identity, and what these works convey. Ge named five compositions: *Lost Style*, *Ancient Music*, *Wrong, Wrong, Wrong!*, *The Fall of Bagdad* and *Shanghai Reminiscences*, two of which are presented in this recording.

Composed in 1979, *Twelve Preludes* was dedicated to Chen Gang with whom Ge was studying at the time. Shadowing similar works by J.S. Bach and Chopin, the pieces are conceived according to the concept of the Circle of Fifths, even though there are more frequent modulations within each piece. Six of these pieces were premiered by the pianist Violette Hu at the Spring of Shanghai Festival in 1980,

## YIMING ZHANG

Since 2012, Yiming Zhang has dedicated himself to performing Chinese piano works. In addition to giving lecture recitals of Chinese piano works with two musicologists in the field, Prof. Pu Fang and Prof. Liang Maochun, Zhang published *The Piano Journal of the Republic of China*, and compiled *The Collection of the Republic of China's Piano Music. The Forest*, an album of the Republic of China's piano works recorded by Yiming Zhang, was released in 2018 by China Record Group's Beijing Branch.

Yiming Zhang has translated and published several books from English to Chinese, including Carl Czerny's *On the Proper Performance of All Beethoven's Works for the Piano*, flautist Peter-Lukas Graf's *Interpretations*, music scores including Henle's edition of Beethoven's violin sonatas and Alban Berg's piano sonatas, as well as Durand's edition of Debussy's piano works.

Yiming Zhang was awarded his doctoral degree in piano performance from Temple University, where he studied with Harvey Wedeen (piano) and Lambert Orkis (fortepiano, contemporary music, and chamber music). Before leaving for the United States in 2006, his piano teachers included Daniel Cheng, Yao Shizhen and Su Bin. Yiming Zhang is currently teaching at the piano department of Xinghai Conservatory of Music.

*Translation: Lesley Li*

### Hard, Hard, Hard!

Based on *Phoenix on Hairpin, Love is Shallow* by Tang Wan (1156)

Love is shallow; human relation is treacherous.  
The rainy dusk accelerates falling of petals.  
Morning wind is dry,  
Tracks of tears are now blurred.  
I would like to put my emotion into words,  
And it is akin to soliloquy while leaning against the fence.  
Hard, Hard, Hard!  
Human beings lead different lives,  
It is hard to compare yesterday with today.  
The notion of illness is like an eternal knot.  
The cold sound of the horn,  
Deep into darkness,  
I fear someone may ask me questions,  
Hence conceal my tears with laughter.  
Deceive, deceive, deceive!

English translation by Professor Lam Ching-wah

唐琬《钗头凤·世情薄》

世情薄，人情恶，雨送黄昏花易落。晓风干，泪痕残。欲笺心事，独语斜阑。难，难，难！  
人成各，今非昨，病魂常似秋千索。角声寒，夜阑珊。怕人寻问，咽泪装欢。瞒，瞒，瞒！

highlighting the desire of the composer to attempt works on a grand scale, as well as accepting the challenge to tackle complex music forms. The complete work was premiered by Yiming Zhang in Sanya, Hainan Province in 2019.

The *Preludes* are based on folk songs – a compositional device later almost abandoned by the composer – with original materials appearing in complete guises, or in adopted forms. The *Ninth Prelude*, for example, transcribes the Yi People's folk song *A Xi Dancing Under the Moon* almost in full, even though there are alterations here and there. The original folk song is famous for its quintuple dance rhythm and sonorous major triad, the latter being a characteristic of the folk songs of ethnic minorities in South-west China, such as Yunnan Province. The composer has endeavoured to retain these features even though the melody is treated, including a version in canon with key changes in the style of a *toccata in moto perpetuo*; the lively rhythms are conducive to the 'jerky' style of the folk song, while the canon in different transpositions creates an appropriate atmosphere of the hectic dancing style of mountain songs in the region. *Preludes Nos. 8 and 12* only involve small fragments of folk songs – so inconspicuous that the original melodies can hardly be identified – allowing the composer to use folk materials as a means to fulfil his desire to explore artistic expression, exploiting creativity and personal characteristics to the extreme.

In 1979, during the post Cultural Revolution period when the SCOM had the honour of hosting masterclasses and concerts by the famous pianist Vladimir Ashkenazy (the sign of re-admitting Western music to the country), *Twelve Preludes* was considered avant-garde, even though the composer merely considered the work as a starting point. In the following three years, Ge applied 'modern' techniques to supplement the more traditional style acquired during his training, leading to works such as the *Violin Concerto*, *Chamber Symphony*, *Capriccio* (for flute and piano), *Moment of Time* (solo piano), *Force* (solo clarinet) and the *String Trio*. His *Moment of Time*, for example, is based on Schoenberg's serial technique, highlighting an atonal and

arrhythmic nature, in addition to cyclic clusters, semi-improvisation and dummy keys. One would consider that Ge had mastered complex techniques in these works, yet the composer has never been happy with them, and merely considers them as exercises for composition.

Ge managed to compose a piece to his satisfaction in 1983: *Lost Style* for solo cello, which stirred up a huge controversy at its premiere in Shanghai. *Lost Style* has since been considered the first avant-garde work in China. Two years later in New York, the avant-garde pianist Margaret Leng Tan was thrilled by the music, and commissioned Ge to write a piece 'inspired by the ancient Chinese horizontal lute *Guqin*, while highlighting features of the piano'. The result was the suite *Ancient Music* (*Gu Yue*) in 1985. The work is in four movements, comprising *Gong*, *Qin* (a Chinese zither), *Pipa* (a Chinese lute), and *Drum*; the performer is directed to apply extensive specified techniques inside the prepared piano.

The prepared piano, or playing from the inside of the instrument, is nothing new in the West, but few composers have attempted to apply these performing techniques to Chinese piano music. Ge managed to select four ancient Chinese instruments to match the natural timbres of parts inside the piano, hence he was fully aware of such applications in a cultural context. Take the first six bars of *Qin* as an example, the composer directs the pianist to apply *glissando*, beating, harmonics, plucking, sweeping and muting, as well as hitting two prepared screws and playing altered pitches. This is in order to recapture the ancient timbres of the *qin*.

The composer has endeavoured to use the piano to re-create the Chinese ancient style of marking time in the tradition of the 'morning ringing of bells and evening beating of drums', yet his aspirations are beyond the timbral effects. Ge compares music with painting, in that the essence is not a realistic portrayal, but rather making use of a theme to develop imagination, colour control and sentiments. His ultimate goal is to allow realism to elevate to a unique acoustic effect and style.

## Wrong, Wrong, Wrong!

Based on *Phoenix on Hairpin, Rosy Hand* by Lu You (1155)

Her Hand rosy, tender  
Pours the yellow t'eng wine,  
Spring hues adorn the city,  
Willows embrace garden walls.  
The East Wind malevolent,  
Conjugal bliss evanescent.  
A heart sorrow-laden,  
Cruel years steeped in loneliness asunder.  
Oh, wrong, wrong, wrong!  
Spring as in days of yore,  
So wan and wasted is she,  
Rivulets of tears drench her pink kerchief.  
Peach blossoms falling,  
Stillness pervades pond and pavilion.  
Vows immutable as mountains,  
Yet how futile a lovelorn epistle.  
Ah, woe, woe, woe!

English translation by Margaret Leng Tan and Vivian Wan-he Ge

附:

陆游《钗头凤·红酥手》

红酥手，黄滕酒，满城春色宫墙柳。东风恶，欢情薄。一怀愁绪，几年离索。错，错，错！春如旧，人空瘦，泪痕红浥鲛绡透。桃花落，闲池阁。山盟犹在，锦书难托。莫，莫，莫！

奏玩具钢琴，他（她）还需演唱、朗读和跺脚，同时还需演奏和操纵三只铜磬、玩具手风琴、塑料榔头、玩具鸟、玩具长笛、沙球、三只蟋蟀盒、玩具桌竖琴、木鱼、玩具鼓和玩具钢琴琴，涉及到的乐器、玩具乐器和纯粹玩具共计12种16件。

以舞台演奏的标准看，这些乐器的价格很低，质量也不稳定。那作曲家为何要选择质量低劣的玩具乐器，又为何要让独奏家同时操纵那么多乐器，还要用他（她）那未经过专业训练的嗓音吟唱？这些反常规的设计与陆游的词之间存在怎样的关系？这就牵涉到“象征”这种中国古典审美观了，即用极简单的“形”甚至抽离具象的符号让观者领会其背后的“意”。试想，若用古琴来替代象征古琴的玩具桌竖琴，听众便失去了想象的空间，从而失去抽象审美之可能。若用真正的手风琴、长笛、鼓和钢片琴来演奏，再用专业歌手来吟唱，甚至用12位音乐家来操作这12种乐器，那就失去了陆游原词所要求的，只有独奏及拙朴的“新音色”才能爆发出的紧张度了。作曲家就是要用有如原始人岩画般古拙的“形”，和独奏家极大的戏剧爆发力，来写出千古爱情悲剧的“意”。

与《错，错，错！》的乐器配置相比，《难，难，难！》弃用了三只铜磬、玩具手风琴、玩具鸟、三只蟋蟀盒、玩具鼓——均为在前作中展现过丰富音色变化的乐器；而增加了小锣、玩具风铃和玩具拍手器这三种更戏剧性的乐器。从乐器使用情况与音响效果看，《难，难，难！》要简约得多，这也属作曲家刻意为之。葛此时考虑的是如何更节制地使用尽可能少的手段，来表达唐琬更直接更绝望的情感。两部作品的开头都有长篇的引子，之后引出吟唱。《错，错，错！》的引子旨在铺垫，并无人声；《难，难，难！》则开篇就需要演奏（唱）者爆发出歇斯底里的笑声，同时手持几件无音高的打击乐器（风铃、沙球、塑料榔头或拍手器）发出尽可能嘈杂刺耳的音效。之后演奏者需用极强音量吹奏玩具长笛，同时击打小锣。如此塑造出的唐琬形象曾引争议，因它与一般印象中的中国古代女性形象不符，但恐怕作曲家并无意还原某位古代女性，他想更多地抓住唐琬那绝望的心理和直接的情感表达。

张奕明

In this respect, *Ancient Music* has many similarities with ancient Chinese visual arts, which emphasises the levels of portraying shape, alluring emotion and becoming abstract, particularly in painting and calligraphy.

As a pianist who is interested in toy pianos, Margaret Leng Tan had always wanted Ge to write a piece for the instrument. Ge did not take this seriously, until one day he came across the poem *Phoenix on Hairpin, Rosy Hands* by Lu You (1125–1210), a patriotic poet in the Northern Song Dynasty. He then wrote the piece *Wrong, Wrong, Wrong!* in a short span; the piece appears to be playful, but in reality, it portrays a tragic love story. In 2011, the composer accepted a commission from Yen-lin Goh and Genevieve Lee to write a companion piece *Hard, Hard, Hard!*, based on the poem *Phoenix on Hairpin, Love is Shallow* by Tang Wan, the first wife of Lu You. Hence, the aforementioned love story is concerned with these two poets, who were married for only less than two years, but forced to separate owing to parental objections. They both later had second marriages, but met accidentally at Shenyuan in Shaoxing in 1155. As a response to this emotional moment, Lu You wrote his poem *Phoenix on Hairpin, Rosy Hands*, while his former wife Tang Wan wrote *Phoenix on Hairpin, Love is Shallow* in response.

It is possible to compare the two poems in order to illustrate the differing modes of expression. Tang Wan chooses a more direct means of portraying her hopelessness for love, and possesses the ability to assess her social position in a succinct manner. First, she understands the different treatments men and women may receive under the feudal system: the more she expects for love, the less choice she has, leading to eventual despair. Second, her former husband is a scholar by training, and therefore tends to be less direct in the portrayal: his poem begins with daily matters surrounding their reunion dinner, referring to the dishes, wine, scenery and season – rosy hands, yellow *Teng* wine and willows by the walls in spring – before entering into the poem proper. Tang Wan was also an amateur writer, free from the restraints and rules of literary writing under despair, hence her poem enters directly

at the core of her emotions, 'love is shallow, human relation is treacherous'. Third, when the former couple met at Shenyuan, each had remarried, yet Lu You was still blaming the 'horrendous east wind' and 'shallow love', while Tang Wan thought otherwise, cursing the 'horrendous human relationship' and 'shallow community love', summarising her desperation and fear. In the event, Tang died soon after she wrote the poem, while ironically her former husband led a long life of 85 years. Even though he remained a regular visitor to their meeting place Shenyuan – writing poems about Tang as memorials – he did not suffer as much, owing to the different treatment of the two sexes.

The toy piano has inspired many contemporary composers in the West, yet according to the pianist Margaret Leng Tan, *Wrong, Wrong, Wrong!* is a unique composition, presumably owing to the 'multi-tasking' role of the performer. It is akin to the Chinese tradition of narrative singing, as the performers have to accompany themselves by playing a plucked string instrument, such as the *sanxian* (three-string lute) or *pipa*. The text is, of course, the poem *Phoenix on Hairpin, Rosy Hands*. In addition to the primary task of playing the toy piano, the performer has to sing, narrate, and stamp the feet, at the same time playing, in turns, sixteen instruments from twelve families, including three gongs, toy accordion, plastic hammer, toy bird, toy flute, maracas, three cricket boxes, toy harp, wooden fish block, toy drum and toy glockenspiel.

The audience may be puzzled by the rationale involving these 'cheap' and 'unreliable' instruments in a formal concert. There is also a question why a concert pianist should be assigned to play them, while at the same time having to cope with singing and narration without training. Also, how the somewhat contradictory choice of instrumentation and mode of performance relate to Lu You's poem is intriguing. This surely relates to the aesthetics of traditional Chinese art, in essence, the use of the simplest shapes or even abstract outlines to convey an idea. For example, if one were to replace the toy harp with a real *qin*, the imagination of

才是他所求。从这个意义看，这部钢琴作品与中国古代视觉艺术的精神气质是相通的，因为从形似、神似到抽象本就是中国古代绘画和书法艺术的一大妙处。

作为玩具钢琴演奏家的陈灵一直希望请葛为玩具钢琴写一曲。一开始，葛甘孺对这做工粗糙的“乐器”并不以为然，直到有一天，他在读到陆游《钗头风·红酥手》时突发灵感，遂在很短时间内集中创作了《错，错，错！》这部看似戏谑，实则蕴含巨大能量的爱情悲剧作品。2011年，在Yen-lin Goh和Genevieve Lee的邀约下，葛甘孺又根据唐婉的《钗头风·世情薄》完成了《难，难，难！》。作品背后的爱情故事，主角是南宋诗人陆游和他的结发妻唐婉。两人于1144年陆游20岁时结婚，婚后感情虽好，却因长辈的干预而不得不分开。这段短暂的婚姻仅维持了1-2年。1155年，早已各自有了新婚姻的两人在绍兴沈园重逢，陆游在悲痛下写出了《钗头风·红酥手》，不久后唐婉写了应和之作《钗头风·世情薄》。从这两阙词看，唐婉的表达比陆游更直接、更绝望。造成这种现象的原因是多方面的，其一，是两人性别的差异。在他们所处的时代，这种局面下女性可能会经历更多的绝望——爱得更多，选择更少。其二，陆游是文人，因此他创作一阙词，会先从两人再次相会时饭局上的酒菜以及当时的风景和季节谈起，“红酥手，黄滕酒，满城春色宫墙柳……”一番铺垫之后，方才进入正题。唐婉并非文人，在如此绝望的情况下恐也无暇顾及一般意义上的写作规律，因此她一上来就说出了最本质的话“世情薄，人情恶”。其三，他俩在沈园重逢时，悲剧发生已多年，两人也都有了新家庭，而陆游仍在怪罪“东风”之“恶”，感慨“欢情”之“薄”。作为女性的唐婉看得更透，她告诉陆游，不是“东风恶”，而是“人情恶”；不是“欢情薄”，而是“世情薄”。这透彻的领悟更冷也更绝望，恐对自己构成更重的伤害。唐婉在写完这阙词后不久就去世了，而陆游这位享年85岁的长寿诗人虽在之后的漫长岁月中常去沈园并又留下几首怀念唐婉的诗词，但在这出悲剧中，他的受伤程度显然与他的结发妻不在一个等级。

玩具钢琴虽是西方现代作曲家的常用乐器，但《错，错，错！》却是——按照陈灵的说法——一部“自成一类” (one-of-a-kind) 的作品。确切说，它是由一人演奏和演唱的说唱剧，而歌词（或台词）就是《钗头风·红酥手》。该作品不仅需要独奏家演



1979年的上海音乐学院，随着Vladimir Ashkenazy等音乐家的来访，已逐渐恢复了国际学术交流，但当时大部分师生仍觉《十二首前奏曲》过于现代。殊不知这只是葛甘孺走向真正现代风格的起点。在之后的短短三年时间内，葛用现代派作曲技法创作了《小提琴协奏曲》、《室内交响曲》、《随想曲》（长笛与钢琴）、《时值瞬间》（钢琴独奏）、《力度》（单簧管独奏）和《弦乐三重奏》等作品。如《时值瞬间》以勋伯格某音列为根基，没有调性和节拍，还运用了自由循环某几音、半即兴演奏、哑键等技术。从技术层面而言，这批作品是复杂且熟练的，但作曲家并不觉得“舒服”和“原创”，因此他只将它们视为学习阶段的习作。

1983年葛甘孺写出了自我满意之作——大提琴独奏《遗风》。此作在上海首演时曾引起争议，但多年后，《遗风》被公认为中国第一部先锋派音乐作品。两年后在纽约，当先锋派键盘演奏家Margaret Leng Tan（陈灵）聆听后，竟立邀葛写一部“以古琴为启发，突出钢琴特征”之作，其结果就是创作于1985年的《古乐》。这部组曲分“钟”、“琴”、“琵琶”和“鼓”四章，大量运用了琴内技术（extended keyboard technique）和加料钢琴（prepared piano）。尽管这些让钢琴发出新音色的手法在当时的欧美早已司空见惯，但此作却前所未有地抓住了钢琴内部结构与这四件中国古代乐器本就存在着的天然契合点，并将其效果发挥到极致。以“琴”的前六小节为例，此处作曲家依次使用了刮钢丝（glissando）、敲钢丝（hit）、泛音、击打加料螺丝钉（hit two prepared screws）、拨钢丝（pizzicato）、在键盘上演奏加了装置的音（\*\*）、拂钢丝（dust）、止音（muted）这八项技术，来表达他心中的古琴“遗风”。

作曲家显然试图用钢琴寻找“晨钟暮鼓”般的中国古代音乐之韵味，但其用意不止于此。谈及此，作曲家常举的例子是，譬如现代派画家画静物，其目的可能并非画得如照片般“精确”。静物只是假借对象，应注意的是言外之意——画家的想象力、对色彩的控制、情怀等。葛甘孺说：“我是不会去看这个静物被画得像不像的。”所以形似甚至神似均非最终目的，抽离具象后的提炼，进而幻化出独一无二之音效与风格，

the audience maybe impaired, hindering their ability to appreciate abstract art. Likewise, if other toy instruments were replaced by real accordion, flute, drum and glockenspiel, and with the vocal part performed by a professional singer – or even deploy twelve musicians to play these instruments – the somewhat Bohemian poetic style of Lu You would not be conveyed. The composer believes that this somewhat explosive poem can only be expressed through a pianist with additional ‘clumsy’ but innovative tone-colours. In short, the composer endeavours to borrow the idea of a primitive petroglyph, through the dramatic performance of the soloist, in order to create an appropriate atmosphere for this archaic love tragedy.

*Hard, Hard, Hard!* discards the rich timbres heard in *Wrong, Wrong, Wrong!* and replaces them with the more dramatic small gong, toy wind chimes and toy clappers. Hence from the perspective of instrumentation, *Hard, Hard, Hard!* is much less extravagant, a deliberate treatment in respect of the sentiments of the text. The composer believes such simplification of instrumentation and compositional devices could result in a more direct portrayal of Tang Wan’s despair towards love. Both works begin with an extended introduction, leading to chanting of the texts: the introduction of *Wrong, Wrong, Wrong!* is purely instrumental and functional, while *Hard, Hard, Hard!* demands the pianist to play and burst into a kind of hysterical laughter, at the same time playing a few non-pitched percussion instruments – wind chimes, maracas, plastic hammer and clappers – in order to make the most piercing noises. Then, the performer is required to play the toy flute in *fortissimo*, and also the small gong. This somewhat controversial depiction of Tang Wan deviates from the traditional image of women in China, yet the composer’s intention is not to re-create the image of an ancient Chinese female; the objective is to highlight her despondency in a direct manner.

Yiming Zhang

English translation by Professor Lam Ching-wah

For Margaret Leng Tan whose creative contributions made this piece possible

# Wrong, Wrong, Wrong!

A melodrama for voice, self-accompanied by a toy ensemble

Music by Ge Gan-ru, March-July 2006  
Poem by Lu You (1125-1210)

The score is divided into two systems. The first system includes staves for Voice, Toy piano, and Toy Ensemble. The second system includes staves for Voice, Toy harp w/ plectrum, and Plastic Bell. The score includes various tempo and dynamic markings, such as 'Largo accel.', 'ab lib.', 'a tempo', 'rit.', 'poco a poco', 'f', 'p', and 'ppp'. There are also performance instructions like 'Birds improvising', 'Birds again gradually fade', and 'Close the cricket boxes one by one. The sound gradually fades.'.

1974年，上海音乐学院去崇明招生，在长江农场接受“再教育”并利用业余时间苦练小提琴的知青葛甘孺因此得以回沪。在上音，葛边学小提琴边向往作曲，终在1977年改专业受教于在小提琴创作领域很有建树的陈钢先生门下。学作曲之初，葛自问“如何有自己的风格？”他认为这是衡量作曲家的最基本因素之一。这个一直以来的思路并不难理解，但要在创作中实现又谈何容易。葛的高标准及谨慎使相当比例的作品被搁置、废弃、或进行长期修改，就目前已被灌录成唱片的十七部作品来看，四首为键盘而作的独奏作品（即本专辑中的全部曲目）从时间上横跨了他的整个创作生涯。这四首作品中，《十二首前奏曲》和《难，难，难！》为世界首次录音，作曲家为这次录音也对它们进行了较大幅度的修改；而《古乐》和《错，错，错！》则更是作曲家本人看重的作品。最近，当爱德华·格林（Edward Green）教授在为俄罗斯《偶像》杂志采访时问道：“哪几部作品‘最深刻而成功地表达了我是谁，以及通过音乐我想说什么？’”时，作曲家给出了五部作品——《遗风》《古乐》《错，错，错！》《巴格达的沦陷》和《上海回忆》。

完成于1979年的钢琴独奏作品《十二首前奏曲》是葛甘孺最早的作品。这12首以五度循环调性关系排列（尽管乐曲内部转调频繁）的前奏曲是献给恩师陈钢的，而此作最初也是在陈的指导下完成的，并由钢琴家胡定怡（Violette Hu）于1980年的“上海之春”国际音乐节首演了其中六首。从《十二首前奏曲》看，作曲家在初执创作之笔时，便有写大规模作品的愿望，也确有能力驾驭较为复杂的曲式结构。2019年，笔者在海南三亚首演了整套组曲。

该作品以民歌为素材（一种之后被作曲家基本摒弃的做法），其对原素材的处理有时完整、有时凝练。如第九首前奏曲对大凉山彝族民歌《阿细跳月》旋律的引用相对完整，只是经过了作曲家的改造。该民歌因其相对罕见的五拍子舞蹈节奏及色彩明亮的大三和弦而闻名——后者是西南少数民族地区民歌的一种特征。在葛甘孺笔下，原民歌旋律虽有一定的改造，但这两个特征被保留下来。基于该主题，他完成了一首无穷动式的托卡塔，同时又是一首多调性卡农。这种无穷动式的托卡塔符合“阿细跳月”的跳跃舞蹈性，而多调性和卡农则描摹了山区舞蹈之此起彼伏。而在第八和第十二首前奏曲中，葛甘孺用的民歌“基因”少到难以辨认出原民歌，对此作曲家认为民歌只是他的题目和工具，应关注他“借题发挥”的部分——即作品的创造力与个性。