

STANISŁAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK

**XUEER SUN**

DOCTORAL DISSERTATION (Artistic Work with its description)  
prepared as part of the procedure for the award of the academic doctoral degree  
in the field of arts, in the artistic discipline of art of music

Dissertation Supervisor:  
prof. dr hab. Waldemar Wojtal

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## ARTISTIC WORK

Track list:

<b>Alexander Tcherepnin - <i>Five Concert Studies op. 52</i></b>		
1.	1. Shadow Play	2'57
2.	2. The Lute	4'24
3.	3. Homage to China	2'25
4.	4. Punch and Judy	2'11
5.	5. Chant	7'47
<b>Abram Chasins - <i>Three Chinese Pieces</i></b>		
6.	1. A Shanghai Tragedy	5'24
7.	2. Flirtation in a Chinese Garden	2'15
8.	3. Rush Hour in Hong Kong	1'42
<b>Morton Gould - <i>Pieces of China</i></b>		
9.	1. The Great Wall	5'23
10.	2. Fable	2'26
11.	3. China Blue	2'05
12.	4. Puppets	1'15
13.	5. Slow Dance-Lotus	1'57
14.	6. China Chips	2'59
<b>Alexander Tcherepnin - <i>Seven Songs on Chinese Poems op. 71</i></b>		
15.	1. Song of Contentment	1'48
16.	2. To answer the Merchants	1'04
17.	3. The Robe of Golden Brocade	1'35
18.	4. Travelling Song	1'57
19.	5. Awakening of Spring	1.43
20.	6. My Sister Hon Tsai	2'09
21.	7. Drinking Song	2'27

Total duration: 58'41

### Performers:

**Xueer Sun - piano**

**Zofia Kotlicka-Wiesztoridt - soprano (15-21)**

Recorder of the recording: Piotr Rodak

The recordings were prepared on a Steinway & Sons piano in the Concert Hall of the Stanisław Moniuszko Academy of Music in Gdańsk (January 2022).

## **DESCRIPTION OF THE ARTISTIC WORK**

### **Chinese Cultural Inspirations in the Western Piano and Chamber Literature of the 20th Century**

# TABLE OF CONTENTS

<b>INTRODUCTION .....</b>	<b>5</b>
<b>DEFINITION OF THE SUBJECT .....</b>	<b>8</b>
<b>CHAPTER I: China versus Western culture .....</b>	<b>10</b>
1.1 Specificities of Chinese culture .....	10
1.1.1 Chinese ideological culture .....	12
1.1.2 Chinese material culture .....	14
1.2 Chinese elements in the Western society .....	18
1.3 Impact of Chinese culture on the Western musical culture before the 20th century .....	24
<b>CHAPTER II: Impact of Chinese culture on the Western music literature of the 20th century .....</b>	<b>28</b>
2.1 Piano pieces .....	30
2.2 Chamber pieces .....	36
a) Vocal chamber pieces .....	36
b) Instrumental chamber pieces .....	41
<b>CHAPTER III: General analysis and interpretation of selected pieces .....</b>	<b>45</b>
3.1 Solo pieces .....	45
3.1.1 Alexander Tcherepnin - <i>Five Concert Studies op. 52</i> .....	45
3.1.2 Abram Chasins - <i>Three Chinese Pieces</i> .....	58
3.1.3 Morton Gould - <i>Pieces of China</i> .....	63
3.2 Chamber pieces .....	71
3.2.1 Alexander Tcherepnin - <i>Seven Songs on Chinese Poems                 op.71</i> .....	71
<b>CONCLUSIONS .....</b>	<b>81</b>
<b>REFERENCES .....</b>	<b>86</b>
<b>APPENDIX: List of piano solo and chamber pieces inspired by Chinese culture starting from the 20th century .....</b>	<b>91</b>
<b>SUMMARY.....</b>	<b>113</b>

## INTRODUCTION

In the case of piano pieces inspired by Chinese culture, the first reaction of Western musicians to any reference to such pieces is to think of Debussy's *Pagodes* or other works using the pentatonic scale. However, this thinking is only partially right. Debussy composed *Pagodes* influenced by oriental culture and the pentatonic scale represents only some characteristics of this music and it cannot be directly associated with Chinese culture. This seems to be the essence of the problem - our aesthetic notion is still rooted in the 18th and 19th century orientalism or exotics and it lacks any evaluation of authenticity. Ferenc Liszt was most definitely a representative of European 19th century music but how can we prove that his *Hungarian Rhapsody* was inspired by pure Hungarian culture? The Author uses this point of view to define the concept of a piano piece inspired by Chinese culture in the 20th century.

First of all, we need to explain what is meant by Chinese culture. In chapter one, the Author briefly describes the origin and development of the Chinese culture of thought and material culture and, in the historical aspect, presents how Chinese culture entered the Western society. In the 16th century, people in the West already started to understand traditional Chinese culture, while in the 17th century "Chinese pictures" started to play a full part in the Western music. But it was not until the 20th century that the fantasies of the Western composers about the Far East transformed into true knowledge - once they received major examples of music or paintings or personally visited the Chinese land.

In chapter two, the Author mentions a few specific concert repertoires, divided into piano and chamber pieces. She presents, in various aspects, the cultural elements that were adopted by the composers as new inspirations and materials for their own compositions and how those elements were used. She also explains how those elements influenced Western works of art or societies.

The first two chapters already substantially exhaust the topic of the dissertation. However, the selected 20th century pieces additionally document, one way or the other, the impact of Chinese culture on the said literature. This

impact is more or less visible or blunt in individual examples; the inspirations are usually evident, sometimes only superficial, but always clear to an expert listener. The Author is aware that a detailed theoretical analysis would go beyond the main focus of the dissertation; furthermore, a detailed interpretation project would violate every musician's individual and subjective concept of performing this literature and as such might be something slightly inappropriate in our profession. This is why part three of this dissertation was ultimately shortened and the adopted formula involved a general description plus a general analysis and interpretation of individual elements of a record.

The chapter analyses four series: *Five Concert Studies op. 52* and *Seven Songs on Chinese Poems op. 71* by Alexander Tcherepnin; *Three Chinese Pieces* by Abram Chasins and *Pieces of China* by Morton Gould. With the composers' background and the form of the pieces as the starting point, the Author explains how the composers used various composing techniques to present Chinese pictures and other outputs of Chinese art. The three composers merge various cultural elements and complement them with their own emotions and musical ideas to create original works which are successful and unique. The Author also presents her own performance-related suggestions to be used as a point of reference in studies regarding this literature.

In the appendix at the end of the dissertation, the Author presents the "*List of piano solo and chamber pieces inspired by Chinese culture starting from the 20th century,*" which is based on various types of literature. The list is divided into solo and chamber music, which is further divided into vocal and instrumental pieces. It is the only relatively detailed list currently available in relevant literature on similar areas related to this issue.

Today, in the 21st century, the academic world is returning to the studies on the subculture and culture of Confucius but there are hardly any modern data about them. More literature addressing the related issues is available in China but it is based mainly on the research of Chinese scientists, which is more focused on the impact on China. The Author uses her own educational experience and understanding of music education differences between China and Poland to analyse this type of repertoire from the perspective of Western

composers and researchers. Her dissemination of Chinese culture is focused on its proper understanding and she hopes fill at least some gaps in the existing literature.

The first research step of this dissertation was to gather a wide range of literature examples in various languages (including but not limited to monographs, dictionaries, journal articles and a certain number of online articles) and then to process and classify them. Since the topic falls within the area of cross-cultural research, relevant literature is rich and dispersed; consequently, all the content had to be filtered so that only the items related to the actual topic of the dissertation can be selected. The second step involved analysing any type of useful literature, combined with scores, audio and video data, for the purpose of its verification and organisation. The last step, and the most important one, was to analyse all the data as the foundation for a certain thesis, to explain the addressed issues and to clarify the author's point of view - in order to fulfil the objective of this dissertation.

The dissertation adopts the following research assumptions:

1. Gather the dispersed, sparse data and materials for future researchers of this subject.
2. Disseminate Chinese culture and show how to understand it properly.
3. Present various creative techniques in the process of composing the literature in question.
4. Present the Author's own thoughts and observations regarding the analysis and the performance of the literature closely related to this dissertation, as well as literature from similar areas. The Author hopes that all this will be a useful source of inspiration for future pianists.

Cultural differences are what makes the modern society so diverse. The cultural merger of the West and China is a continuous process and it substantially contributes to the interdisciplinary studies undertaken to explore it. The idea behind this dissertation is to advance the knowledge regarding these understudied issues.

## DEFINITION OF THE SUBJECT

Culture is a complex and multidimensional notion which changes in time. The term ‘culture’ is interpreted differently in every period and it cannot be defined in a simple way. The Polish dictionary *Słownik języka polskiego PWN* defines ‘culture’ as follows:

1. the material and mental activity of societies and its outputs.
2. the society as considered from the perspective of its material and mental achievements.
3. an appropriately high development level of a society in a certain aspect.
4. the ability to interact with people.<sup>1</sup>

In the *Modern Chinese Dictionary* (Chinese: 现代汉语词典) the term is defined as:

the total material and spiritual wealth produced by the humanity in the process of social and historical development, especially the spiritual wealth, such as literature, art, education, science etc. <sup>2</sup>

The Author of this dissertation believes that ‘culture’ is the total of all the material and non-material works produced by the humanity which emerge or are created over the course of history. Culture is shared by the whole humanity as it has both national characteristics and specific class features; after all, we speak of ancient Greek culture, Roman culture, ancient Indian culture, ancient Chinese culture etc. In her dissertation, the Author relies on the above-presented definition.

The term ‘West’ mentioned in the title of the chapter is a broad term; geographically speaking, it applies primarily to European countries but also to the countries of South America and North America. Notions such as ‘Western culture’ and ‘Western composers’ mean composers who were born in the West and received Western education but may have explored a foreign (for instance Chinese) culture through various channels and used it as an

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<sup>1</sup> Collective study, ‘Culture,’ entry in: *Słownik języka polskiego PWN*, Wydawnictwo Naukowe PWN, Warsaw 2009.

<sup>2</sup> 中国社会科学院语言研究所词典编辑室 „文化”, entry in: *现代汉语词典第七版*, 商务印书馆, 北京 2016.



inspiration in their work. The subject of the dissertation does not cover works written by Chinese family members or Chinese immigrants.

The pieces discussed herein represent Western classic music, including solo piano music and chamber pieces with piano. The dissertation analyses neither chamber pieces without piano nor popular music. The 20th century is merely a time frame, often related to the life period of the artists; the precise determinant of the time period which a piece represents is the year in which it was composed.

# CHAPTER I: China versus Western culture

## 1.1 Specificities of Chinese culture

As one of the four ancient civilisations, China is among the countries with the longest history in the world. Relying on archaeological discoveries and research results, we can conclude that the Chinese civilisation started about 5800 years ago and its traces appeared near the Yellow River, the middle and lower reaches of the Yangtze and in the Western Liao River basin. 5300 years ago, various regions of Mainland China gradually entered the phase of civilisation. About 3800 years ago, a more mature form of civilisation developed in the Central Plains of China which influenced the whole surrounding area, becoming the core and the leader of the whole Chinese civilisation process.<sup>3</sup>

Chinese culture is a broad system which evolved over a long period through mutual exchange, reference and integration of ancient cultures representing various regions and ethnic groups and which shaped the development and history of the Chinese society. Chinese culture is the contribution of the Chinese nation into the culture of the humanity. The evolution of civilisation and the development of culture are both processes shaped by humans and they influence each other, depend on each other and adapt to each other.

As the symbol of language transcription, the writing system is also a cultural transmitter. The oldest preserved form of the Chinese writing - the inscription on oracle bones (Chinese: 甲骨文) - is a relatively mature writing system of ancient China. Its first traces date back about 6000 years ago. Afterwards, the script developed and transformed into the official language of the present China - the Chinese characters (Chinese: 汉字). It is also the oldest script in the world.<sup>4</sup>

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<sup>3</sup> 朱乃诚, *炎黄时代与中国文明的起源和形成*. „信阳师范学院学报(哲学社会科学版)” 第 39 卷第 3 期, 信阳 2019 年 5 月, p. 91.

<sup>4</sup> 王辉, *汉字的起源及其演变*, 陕西人民出版社, 西安 1999, pp. 1-7.



Inscriptions on oracle bones

The territory of China underwent various changes over the centuries. Currently, in the 21st century, China has a total area of 9.6 million square meters and is inhabited by 56 ethnic groups. Diverse in terms of geography, natural conditions, social characteristics and the economy, particular ethnic groups have their own specific features which contribute to the wealth and diversity of this culture.

From the moment the Chinese civilisation developed 5800 years ago to the present day, the culture of this country was communicated in the same language and recorded and preserved in writing. Although there are many different areas of culture, their fundamental values are unique and consistent. This system of values is the foundation of the special Chinese culture, which differs not only from Western culture but also from the other cultures of the East.

Chinese culture relies on people as its root. The people shaped their own national thinking by cultivating their long history, they developed unique philosophical thoughts and, as a nation, built a mature and diverse culture. From growth and cultivation to the creation and nurture of its achievements, the culture spread to all parts of the world.

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<sup>5</sup> [Online], [https://www.dwnnews.com/台湾/60154309/一字万金甲骨文发现 120 周年破译一字 10 万#media\\_id=3727797000035](https://www.dwnnews.com/台湾/60154309/一字万金甲骨文发现 120 周年破译一字 10 万#media_id=3727797000035) (access: 17/05/2021).

### 1.1.1 Chinese ideological culture

The Chinese ideological culture consists of three main systems - three teachings (Chinese: 三教): Confucianism, Taoism and Buddhism. The first two are the native Chinese philosophical cultures, whereas Buddhism is a foreign religious culture that originated in India.

The Chinese philosophical culture is the Hundred Schools of Thought (Chinese: 诸子百家), which formed in the Spring and Autumn Period (the period in Chinese history between 770 or 722 and 480 BC). This was a time when various rivalling philosophical systems appeared and engaged in fierce and free disputes with one another, presenting an unprecedented ideological boom. This played a major role in the Chinese society of that time and in the development history of the Chinese philosophical thought and, for over two thousand years, it shaped the Chinese economy, science, morals and even human behaviour, laying powerful foundations for Chinese culture. This is the period when Confucianism and Taoism emerged.

The **Confucian school of thought** initiated by Confucius at the end of the Spring and Autumn Period is one of the largest and most recognisable of the one hundred schools. Confucianism, which always dominated in the academic circles, had the greatest impact on the history of China and it lasted the longest. The “internal” thoughts of Confucianism are varied and opposite in terms of political or philosophical beliefs (the Confucian School has over 2000 years) but they share the same ideological features, such as the following:

1. Treat the words and deeds of Confucius as the highest standard;
2. Treat the six books: *The Book of Changes*, *The Book of History*, *The Book of Songs*, *The Book of Rites*, *The Book of Music* and *The Spring and Autumn Annals* as the classics;
3. Promote Ren and Yi (Chinese: 仁义), treat them as the code of conduct;
4. Maintain ethical relations between monarchs and ministers, father and son, husband and wife, brothers etc.

In the era of globalisation, the Confucian culture became a valuable spiritual and cultural resource, present in the life of the Chinese society to this

day.<sup>6</sup>

As far as the **Taoism school of thought** is concerned, it believes that ‘Tao’ is the essence of the universe. Taoism was created by Laozi and its representative sources are the works: “Laozi” and “Zhuangzi”. From the Taoist perspective, Tao is the original root of all things in the world, it exists before all things and shapes everything in the world of nature. In this philosophy, the immaterial ‘Tao’ is the foundation of the universe and the primary power that flows through everything. In politics, it favours the practice of ruling through ‘Wu Wei’ (‘inaction’ in Chinese), which allows things to exist in harmony with nature and events to run their course without any interference and without forcing anything. The Taoist philosophy had a major impact on the development of the philosophies of idealism and materialism in China.<sup>7</sup>

The last system, **Buddhism**, came to China in the 2nd century BC. Buddhism originated in ancient India but when it matured and developed in China, it completely transformed into Chinese Buddhism with specific Chinese features. Buddhism not only absorbs but also enriches the traditional Chinese culture. For over 2000 years, Buddhism interacted with all the aspects of Chinese culture, including literature, philosophy, morality, art, architecture and religion, and it successfully integrated with them, becoming one of the three teachings. This simultaneously had a profound impact on personal redemption and meditation, which are practised to this day.

The concept of the three teachings originated from the Wei, Jin and Southern and Northern dynasties (220-589 AD), and as the social history, political economy, scientific culture and ideology progressed, it had its ups, downs and reforms, until it developed into a system focused on Confucianism, Taoism and Buddhism as the pillars of a complete system. Confucianism is an ideology of ruling the country and it sets the etiquette standards and principles of the traditional Chinese society. The function of Taoism is to cultivate your own body and achieve the highest excellence and eternal immortality through various practices. The function of Buddhism is reflected

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<sup>6</sup> „儒家”, entry in: *中国大百科全书*, 中国大百科全书出版社, 北京 1993.

<sup>7</sup> „道家”, entry in: *ibidem*.

in the aspect of emotional cultivation. Although those three ideas clashed with one another, they complemented and influenced one another in the process of historical development, together becoming the mainstream traditional Chinese culture that established the “image of China” worldwide.

Still, notwithstanding how the change of times and the development of ideas, Chinese culture has an eternal fundamental value - He (Chinese: 和), which means harmony. From the macroscopic perspective, it is harmony between humans and heaven, humans and earth, humans and nature, while from the microscopic perspective, it is harmony between the society and a human, a human and a human, body and mind. This main core is contained in every traditional thought and it harmoniously coexists in all the trends of thought as one whole. This is more than just the desire of the Chinese to build their culture; this is also faith, which determines the unique ideological and cultural structure and the psychological state of the Chinese nation. Recognition of He as the foundation permits versatile growth of the nation in every aspect.

### **1.1.2 Chinese material culture**

The development of material culture as the growth driver for human ideological civilisation includes technology and art, which were used by people in various periods to record the ideological civilisation process. There are many types of cultural outputs and they can be divided by period, region, nation and class. For example, the Bronze Age and the Iron Age brought the La Tène culture; the tradition of the amber craft originated at the Baltic coast; the salon was a place for exchange of thoughts among the nobility.

As the history develops, from the beginnings of the first Xia dynasty (about 2070-1600 BC) to the fall of the Qing dynasty (1636-1912 AD), i.e. the last feudal dynasty in the history of China, the material culture from every historical period bears the characteristics of its time and is the crystallisation of the social civilisation and the wisdom of that period. The material cultures which are representative of China and well known to the Western society include china, architecture, painting, calligraphy, musical instruments, dance,

drama etc.

The term ‘china’ used for ‘**porcelain**’ reflects the close link between China and ceramics. The beginnings of Chinese porcelain and jade date back to before the beginnings of the cultural development. Explorations of the roots of Chinese culture start with studies of ancient cultural relics. The recently discovered relics contain substantial quantities of primitive colourful Chinese ceramics, used on a daily basis for over 6000 years. Traditional Chinese ceramics continued to develop for a long time, with various types of ceramics created through special crafts. In the middle of the Shang dynasty (about the 15th century BC), the temperature of firing the china was relatively low and industry was at the initial development stage. The activity thrived the most in the periods of the Ming dynasty (1368-1644) and the Qing dynasty (1644-1911) - the quantity and quality of china production peaked, the technology was efficient and the final products were excellent and sophisticated.<sup>8</sup>



乾隆 画珐琅钵

Painted enamel bowls from the Qing dynasty

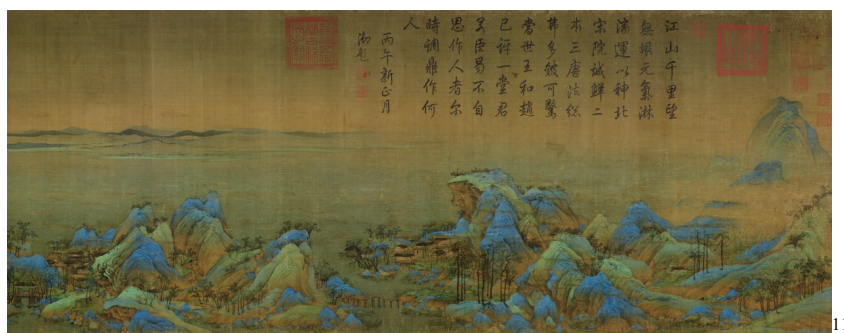
**Architectural** works represent a very important area of art. The aesthetic value of ancient Chinese architecture is usually consistent with the political aesthetic value, which relies on the profound traditional culture exhibiting a clear humanistic spirit. This value is distinctive in every respect. Having entered the Chinese class society, Chinese architecture became saturated with the idea of absolute monarchy and it consists of the four main types of

<sup>8</sup> 陈廷湘, *中国文化*, 重庆大学出版社, 重庆 2001, p. 175.

<sup>9</sup> [Online], <https://wap.sciencenet.cn/blog-3351553-1067839.html?mobile=1> (access: 23/05/2022).

structures: palaces, mausoleums, gardens and temples. The architectural art of Chinese palaces and mausoleums embodies the cultural thoughts of the Chinese ancestors of the “highest emperor” and reveals his majesty. The gods just like emperors need worship from ordinary mortals, which is why the architectural style of temples was grandiose, obviously to enhance the admiration of the worshippers. Chinese temples, unlike palaces, mausoleums and temples, have strong ethnic qualities as they often feature wooden bowers, hills and rivers.<sup>10</sup>

**Painting** is one of the earliest forms of art in the human community. With its special aesthetics and long history, Chinese painting still matters in the modern society. The most important aesthetic feature of Chinese painting is the dispersed perspective, as opposed to the Western focal perspective. Chinese painters not only hope to depict specific objects they see in their paintings but they also understand that a person looking at their painting may have different feelings and experience different emotions. As far as the other areas of art are concerned, **calligraphy** (as the act of writing) is a unique treasure of art in China and has a key position. Chinese calligraphy typefaces can be divided into five types: Seal Script, Clerical Script, Cursive Script, Running Script and Standard Script. Each type has its own character and meaning, it is closely connected with the period when it was created and with the tools of social writing and the aesthetics of that time.



北宋王希孟《千里江山图》

Wang Ximeng - Thousand's miles of mountains and rivers  
Paintings from the Northern Song dynasty (960-1127)

<sup>10</sup> 陈廷湘, op. cit., pp. 176-179.

<sup>11</sup> [Online]: <https://www.dpm.org.cn/collection/paint/228354.html> (access: 23/05/2022).



**Chinese musical instruments** - according to the latest research, the earliest discovered Chinese musical instruments are bone flutes dating 8000 years back, with seven or eight holes. From the 11th to the 6th century BC, ancient people recorded about 70 types of musical instruments, which they divided into eight categories, depending on the materials used for their construction. These were the following categories: metal, stone, silk, bamboo, gourd, clay, leather, wood.<sup>12</sup> Chinese music has long used their sonorous and other possibilities to achieve five basic musical tones. *The classic Confucian text "Zhou Li" calls them: gong, shang, jue, zhi and yu.*

Chinese music did not develop on its own; together with the feudal and patriarchal system, it formed the whole Chinese social system - the ritual system and the music system. The former divides mainly human identity and social conventions and, ultimately, builds the hierarchical system, whereas the latter, based on this hierarchical ritual system, uses music to alleviate social conflicts. The former is the foundation and the prerequisite of all the systems, while the latter is the form and guarantee of the functioning of the system. The origin of the ritual and music culture is closely linked to the formation process of the Chinese nation. Farming and the rural society, settled there for generations, are the economic and social foundations of the emergence and development of this culture. This economic and social attitude substantially differs from the attitudes of the nomadic and social economy of the city-state on which the Western civilisation is based, which results in a fundamental difference between the Chinese ritual culture - in the aspect of its formation and development - and the Western culture as the former emphasises filial piety and respect for the ancestors and harmonious cooperation, while the latter focuses on faith in God and free competition.<sup>13</sup>

Primitive **Chinese dances** are inseparably linked to work, hunting, beliefs and the life of both sexes in a primitive society. After entering the class society, singing and dancing (many types thereof), combined with ethnic and Buddhist elements, became an activity reserved only for the nobility, with folk dances not gaining importance until the modern era. Today, Chinese

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<sup>12</sup> 陈廷湘, op. cit., pp. 186.

<sup>13</sup> 刘德喜, 礼乐文化的形成及其历史地位 [online], [http://www.cssn.cn/sf/bwsf\\_wh/201312/t20131205\\_895463.shtml](http://www.cssn.cn/sf/bwsf_wh/201312/t20131205_895463.shtml) (access: 28/05/2021).

dance can be divided into two categories: classical dance and folk dance. The latter applies to as many as 56 different ethnic groups in China which have their own national dances. Chinese dance underwent various development and evolution stages in a long historical process and it gradually shaped the art of oriental dance with a unique Chinese form and peculiar charm.

**Chinese drama** is an incredibly versatile stage art which, alongside the Greek tragicomedy and Indian Sanskrit, became one of the three most popular theatre cultures in the world. Among these, the Beijing opera is a visible example of the Chinese cultural tradition. It is the most influential genre, also known as the ‘national opera.’ In Chinese drama, every role has a specific personality, moral character, signing voice and intonation - there are also various types in terms of clothes, facial make-up and costumes.<sup>14</sup>



京剧《闹天宫》  
Beijing opera - Havoc in Heaven

## 1.2 Chinese elements in the Western society

Berthold Laufer mentioned in his *Some Fundamental Ideas of Chinese Culture*:

Indeed, no culture on this globe was ever exclusive or singled out or had a purely internal development prompted by factors wholly within itself. The growth and diffusion of culture are due to historical agencies and must be comprehended in connection with the universal history of mankind.

<sup>14</sup> „京剧”, entry in: 国家非物质文化遗产代表性项目名录 [online], [http://www.ihchina.cn/project\\_details/13201/](http://www.ihchina.cn/project_details/13201/) (access: 28/05/2021).

<sup>15</sup> [Online]: <https://www.flickr.com/photos/rayvaneng/39476442402/> (access: 23/05/2022).

Human history develops in the process of continuous migration, which entails frequent exchange of goods, skills and ideas.<sup>16</sup> From the ancient time to the modern era, the Silk Road played a crucial part in the exchange and mutual exploration of Chinese and Western cultures and it can be divided into the Silk Road by Land and the Silk Road by Sea.



The Silk Road

In the Western Han dynasty (202-8 BC), emperor Wu sent Zhang Qian to the Western Regions to open land passages from the capital city Chang'an (today Xi'an) across Gansu and Xinjiang to the Central and Western Asia and connect those areas with the Mediterranean countries. The original function of that route was to transport the silk produced in ancient China. In 1877, the German geographer Ferdinand von Richthofen (1833-1905) was the first one to describe, in his book *China*, the China of the Han dynasty from 114 BC to 127 BC. This western road between the southern and western Central Asia and India, which used the silk trade as an opportunity to communicate, was called the 'Silk Road' - so this trade route, thousands of miles long and lasting for 2000 years, has its own name in history.

The Maritime Silk Road was the shipping and cultural passage by sea between China and the overseas, mentioned for the first time by the French orientalist Émile-Édouard Chavannes (1865-1918) in 1913. The Maritime Silk Road formed in the times of the Qin and Han dynasties (221

<sup>16</sup> *About the Silk Roads* [online], <https://en.unesco.org/silkroad/about-silk-roads> (access: 10/06/2021).

<sup>17</sup> Ibidem.

BC to 220 AD), developed from the Three Kingdoms (220-280) to the Sui dynasty (581-619), thrived during the era of the Tang and Song dynasties (618-1279) and transformed during the period of the Ming and Qing dynasties (1368-1912). It is the oldest known maritime route. During the Tang dynasty, the route was 8700 miles long and it was the longest ocean road in the world at that time, running across over 100 countries and regions. During the times of the Son and Yuan dynasties, it was also an important driver of human historical activity, covering the majority of lands, and a transmitter of cultural and economic exchange between the East and the West.

As far as material culture is concerned, the dissemination of Chinese culture of thought in the West is relatively delayed. In 1275, the Italian explorer Marco Polo (1254-1324) came to China and served at the Chinese court for 17 years while travelling almost all around the country. In 1292, he returned to his home city of Venice, where he wrote *The Travels of Marco Polo* based on his experience in China. This is the first book written in a European language which introduces China to Europe in more detail. Although it does not say much about music, it was the first window to the ancient and mysterious China for the Europeans.<sup>18</sup>

The Portuguese missionary Gaspar da Cruz (ca. 1520-1570) went to China in 1556 and he published *Tratado das cousas da China* in 1569; this treatise is often described as the first European book with China as the main theme. It describes scenes presenting the Chinese at certain banquets where ceremonial groups gave shows, various musical instruments were used and people were singing and dancing.<sup>19</sup>

In 1585, *Historia del Gran Reino de la China* came out - a book written by the Spanish missionary Juan Gonzales de Mendoza (1540-1620), where China was presented in a Western text as a magnificent, vast empire. In the book, Mendoza described China as a powerful empire led by a monarch of incredible intelligence and a deep belief in the need to cultivate wise teaching and upbringing, in accordance with reasonable laws and noble ethical principles, where people followed noble and pure moral standards, lived

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<sup>18</sup> 陶亚兵, *中西音乐交流史稿*, 中国大百科全书出版社, 北京 1994, pp. 23-24.

<sup>19</sup> Ibidem.

according to the established rules, and art and science prospered beautifully. Over the 20 years and from 1585 to the end of the 16th century, *Historia del Gran Reino de la China* was reprinted and 30 editions were published. Even though Mendoza never set foot in China, his work became a point of reference for learning about that country for the next two centuries.<sup>20</sup>

Another Italian missionary from the Order of Jesuits Matteo Ricci (1552-1601) went to China (in 1582) and, after 19 years, he became the first European to enter the Forbidden City in Beijing, dying there in 1610. After Ricci's death, the Jesuit missionary Nicolas Trigault (1577-1628) compiled and translated his 29-year-old diary about his life and mission in China to Latin - *De Christiana expeditione apud Sinas*, which was published in Augsburg in 1615. This was the first time in history where Confucian classics were translated to Latin so Matteo Ricci was named by the Chinese, a little later, the first person to present Chinese culture to the West.<sup>21</sup>

During the Enlightenment, in connection with the growing sea transport, the trade between China and the West was becoming more and more active and the imported Chinese material culture was one of the objects of this transport, becoming a popular 'target' for the upper class in Europe.<sup>22</sup>

A pan-Chinese worship trend emerged in the Western social and cultural life, known as the 'Chinese trend.' The 'Chinese trend' started around 1650 and ended one hundred years later. The 'Chinese trend' of the century is manifested in all the aspects of the social and cultural life, starting from the interest in the moral philosophy of Confucius, the long history of the Chinese empire and the universal meaning of the Chinese language. The Chinese china, silk fabrics, tea, the ornamental styles of the Chinese handicraft, the gardening art, poetry and drama - all this entered the lives of the people of the West for some time, becoming topics for discussion, objects of imitation and inspirations for creativity. In the face of the European society, the image of China showed them the "vision of happy living such as their own optimism had already dreamed of."<sup>23</sup> During that time, Duherd, Voltaire and Quesnay

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<sup>20</sup> 周宁, 探寻世界文明的中华文化资源,《东南学术》第3期, 福州 2003, pp. 84-85.

<sup>21</sup> 安娜, 西方人眼中的中国音乐, 上海师范大学, 上海 2008, p. 6.

<sup>22</sup> 毕明辉, 20 世纪西方音乐中的“中国因素”, 上海音乐学院出版社, 上海 2007, pp. 16.

<sup>23</sup> Reichwein Adolf, *China and Europe: Intellectual and Artistic Contacts in the Eighteenth*

highly admired Confucianism. The ‘Chinese trend’ continued to beautify the image of China in the Western society and became a kind of utopia for which the Western culture longed. It also invoked enthusiasm in the European ideological world. The Chinese thought and system became a cultural trend for the elites.<sup>24</sup>

In the middle of the 17th century, a new expression emerged in France - ‘chinoiserie’ (in French literally ‘China style’), which denoted a European interpretation and reflection of Chinese and other East Asian artistic traditions, especially in decorative art, garden design, architecture, literature, theatre and music.<sup>25</sup> The term ‘chinoiserie’ started to be used in the 18th century and until the modern era many composers included it in the titles of their pieces: Fritz Kreisler (1875-1962) - *Tambourin chinois*, Anton Arensky (1861-1906) - *Etude sur un theme chinois* (op. 25 no. 3), Manuel de Falla (1876-1946) - *Chinoiserie* (1909), Leo Ornstein (1892-2002) - *A La Chinoise*.

A certain historical event gradually put an end to the interest in the “Chinese trend” in the Western society - when China and the United Kingdom “clashed” (in various aspects) for the first time in their history in 1793 during the visit of Macartney’s mission in China.<sup>26</sup> At that time, China was fascinated by the Qing dynasty, the prosperity of Kangxi and Qianlong, while the British side was in the period of thriving capitalism and had great ambitions when it came to its future growth. This clash of two social, economic and political forms of different natures brought about serious dissents as regards the issues related to court etiquette and to the British aspirations of growing the profit from trade, which enraged the emperor Qianlong and, ultimately, led to failure of that visit to China.

The French thinker Montesquieu (1689-1755) describes the Chinese regime as despotic and believes that “fear is the principle of despotic government, its end is tranquillity.”<sup>27</sup> Hegel (1770-1831) concludes that China is a “country which belongs only to the cosmos,” with no development,

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*Century (History of Civilization)*, Reichwein Press, Vancouver 2007, pp. 25-26.

<sup>24</sup> 周宁, op. cit., p. 85.

<sup>25</sup> „Chinois” entry in: *The Oxford English Dictionary*, Oxford University Press, Oxford 1989.

<sup>26</sup> The purpose of Macartney’s visit was to establish trade relations with China.

<sup>27</sup> 孟德斯鸠, *论法的精神*, 译. 许明龙, 商务印书馆, 北京 2009, p. 111.

stagnating, in the historical starting point. The Eastern despotism suppresses the development of rationality and the spirit of freedom as China (Hegel says) values only moral literature without modern science and the discord between the written and spoken language also inhibits the development of Chinese thinking and knowledge.<sup>28</sup> The doubts of the European thinkers or the denial of the autocratic feudal system combined with the Chinese four great inventions (print, compass, paper and powder) were the technological drivers of the European Renaissance. In the middle of 18th century, the Europeans started to pay more and more attention to the impact of science and technology on national development. The backwardness and stagnation of Chinese science was the reason why Europeans saw China as a poorly developed country.<sup>29</sup>

Although the image of China in the Western society changes rapidly (as a result of the turbulence in the history after the 19th century - historical changes in Europe and dramatic social changes in China), what becomes consolidated is the profound understanding of other cultures and the need for their integration. The World Exposition held in Paris, France, in 1867, 1878, 1889 and 1890 opened a direct way for incorporating more distinctive and original (though simple) Chinese elements in the Western culture, which gave rise to many oriental colours in art and literature. This period can be regarded as the start of the culture of the modernity; the image of China in the Western society gradually evolved from the romantic oriental sentiment to “enlightenment” and modernism. Further integration and absorption of Chinese cultures was definitely something that in a way revived the development of the global culture.

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<sup>28</sup> 周宁, *op. cit.*, p. 86.

<sup>29</sup> 戈畅, *对十八世纪欧洲“中国热”降温的思考*. “大众文艺”第 19 期, 石家庄 2010, pp. 225-226.

### 1.3 Impact of Chinese culture on the Western musical culture before the 20th century

According to the available data, the earliest example of the impact of Chinese culture on the Western music is Henry Purcell's (1659-1695) "Fairy Queen" from the late 17th century. The work was based on Shakespeare's "A Midsummer Night's Dream" and it premiered in 1692.<sup>30</sup>

After the scene is suddenly illuminated, a transparent prospect of a Chinese garden is uncovered. The architecture, the trees, the plants, the fruits, the birds and the beasts, are quite different to what we have in this world. It is terminated by an arch, through which other arches with close arbors can be seen, as well as a row of trees at the end of the view. Over it is a hanging garden, which rises by several ascents to the top of the house; it is bounded on either side with pleasant bowers, various trees, strange birds flying in the air; on the top of the platform, a fountain is throwing up water, which falls into a large basin. (Libretto of *The Fairy-Queen*, Act 5.)

Ever since the 18th century, as the Enlightenment trend in Europe developed rapidly, many scholars and researchers looked at the civilisation of the Eastern countries with growing curiosity and fondness. Confucius and other orientalist were the subjects of special interest and research. In 1731, a Jesuit missionary Joseph Henri Marie de Prémare (1666-1736) translated *The Orphan of Zhao*, a 13th century Chinese play attributed to Ji Junxiang, to French and sent it to France. This way he provided important material for *Description Géographique, Historique, Chronologique, Politique et Physique de l'Empire de la Chine et de la Tartarie Chinoise* (1738-1741), a work by Jean-Baptiste Du Halde (French Jesuit historian (1674-1743)). The book contains a full French translation of *The Orphan of Zhao* (French title: *L'Orphelin de la Maison de Tchao*), which thus became the first Chinese drama introduced to Europe. The work also inspired Voltaire as he developed his own version of *L'Orphelin de la Chine* in 1753. The four-volume work by Jean Baptiste Du Halde also included notes of a Chinese melody, which is the first example of Chinese music in Europe transcribed as a score.<sup>3132</sup>

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<sup>30</sup> 毕明辉, op. cit., pp. 3-5.

<sup>31</sup> 毕明辉, op. cit., p. 9.

<sup>32</sup> 安娜, *西方人眼中的中国音乐*, 上海师范大学, 上海 2008, p. 13.



Over the next years, more Chinese literary works about Chinese music appeared in the Western society, for instance *Jean Joseph Marie Amiot* translated 古乐经传 “*Interpretation of Ancient Chinese Music Classics*” (1754), authored by a scholar from the Qing dynasty - Li Guangdi; Amiot’s monograph “*Memoire sur la musique des chinois, tant anciens que modernes*” (1776-1779) was named by the Europeans the foundation for learning Chinese music. Furthermore, we should mention such works as: Jean-Philippe Rameau’s “*Code de musique pratique, ou Méthodes pour apprendre la musique...avec des nouvelles réflexions sur le principe sonore*” (1760) or Jean-Jacques Rousseau’s “*Dictionnaire de la musique*” (1767). These works were the evidence for the existence of the most direct two-way cultural exchange as Chinese culture was becoming more and more popular on the Western opera stage. The examples are the works by the prominent Italian playwright Pietro Metastasio (1698-1782) - *Le cinesi* (1735) and *L’eroe cinese*, (1752); *L’isola disabitata* (1757) with libretto by Carlo Goldoni and music by Giuseppe Scarlatti; comic opera *L’inimico delle donne* (1771) composed by Baldassare Galuppi with libretto by Giovanni Bertati; music drama *Il Mostro ossia Da gratitudine Amore* (1786) by the Saxon court poet Caterino Mazzolà and the composer Franz Seydelmann etc.<sup>33</sup>

At the beginning of the 19th century, as the cultural exchange between the East and the West developed, missionaries published more and more translations. Many Western composers explored Chinese culture and their enthusiasm for creating “new culture” resulted in plenty of Chinese elements in music pieces.<sup>34</sup> The early Romanticism composer Carl Maria von Weber (1786-1826) composed *Incidental Music for Turandot Op. 37 J. 75*, with the theme based on the Chinese melodies inspired by “*Dictionnaire de la musique*” (1767) by Jean-Jacques Rousseau (1712-1778). The Chinese folklore song “*Jasmine Flower*” appeared in the West for the first time as a score in *Travels in China* by John Barrow (1764-1848) in 1804 and it was quoted in numerous music anthologies of that time.<sup>35</sup>

A motif often incorporated and utilised in European music was that of the

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<sup>33</sup> Ibidem, p. 3.

<sup>34</sup> 陶亚兵, op. cit., p. 257.

<sup>35</sup> Ibidem, p. 126.

Chinese princess Turandot, taken from the Persian tale “*Prince Karaf and the Chinese Princess*” from the collection “*The Thousand and One Nights*,” which actually comes from Arabia and not from China<sup>36</sup> (in the 1920s, the Italian composer Giacomo Puccini (1858-1924) cleverly used the melody of the aforementioned folklore song “*Jasmine Flower*” in the opera “*Turandot*,” which gave the work a truly Chinese character).

Other works where the influence of Chinese culture can be seen are: “*Chinese Dancers*” from “*The Nutcracker*” (1892) by Tchaikovsky, “*Chineser-Galoppe*” (1828) by Johann Baptist Strauss and part one of Ernest Chausson’s “*Symphony in B-flat major*”. These works either expressly used the Chinese pentatonic scale or included a reference to China in the title. However, according to the sources, those works were created under the general influence of the oriental aesthetics and not “Chinese music” in its pure form. Nonetheless, we can observe the emergence of “new exoticism” in the late 19th century.<sup>37</sup>

Many Chinese students and workers came to the United States in the second half of the 19th century. The places where they gathered were called Chinatowns, and the culture and music those Chinese immigrants brought from their home country often spread to the neighbouring areas. According to statistics, 47 China-inspired works were staged on Broadway between 1870 and 1929, with the stage background, the stage style or the performance rules mimicking those of Chinese opera.<sup>38</sup> Chinese and Western cultures have been inseparable ever since. Young artists from immigrant families found their form of expression in foreign countries and local artists treated the contribution of the pure Chinese culture as a new creative impulse.

From the formation of the nation through the development of culture and written records for common use of the language to the birth and development of philosophy and aesthetics, material culture is used as a cultural transmitter, while the creation of roads (Silk Road) leads to encounters between the

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<sup>36</sup> Ibidem, p. 5.

<sup>37</sup> Jonathan D. Spence, *The Chan's Great Continent: China in Western Minds*, W. W. Norton & Company, New York 1999, p. 145.

<sup>38</sup> 安娜, op. cit., p. 14.

Eastern and Western cultures. From this perspective, the West moved from the initial fascination with the Far East to more profound exploration of the Eastern aesthetics and to the development of the ideology of orientalism. From the Chinese perspective, the historical process accelerated and expanded the dissemination of Chinese culture in the West, brought about profound changes and shaped a new development trend. All the subsequent events that are going to be discussed caused Chinese culture to enter the Western repertoires of the 20th century.

## **CHAPTER II: Impact of Chinese culture on the Western music literature of the 20th century**

The 20th century was a turbulent time in terms of history, economy, science, culture, as well as politics. In search of political asylum and a better quality of life, many Chinese people moved to North America and to Southeast Asia as a more or less qualified labour force. The Turkish and north-African population moved to Western Europe, while Latin Americans migrated to the United States, either legally or not. As Tao Yabing notes, those relocations break the historical concept of racial divisions<sup>39</sup> (which explains the ties with China) held by people in every country of the Western world. The ties can be observed regardless of cultural maturity and profession - among businessmen, missionaries, diplomats, writers, architects, artists etc. Some of them have managed to visit China in person, while others gain their knowledge through various media. They study Chinese maths, philosophy and artistic expression; they also differ in terms of their attitude to China, showing either respect or disdain, admiration or hatred.

As far as specifically music is concerned, this is also how Western composers found new cultural inspirations. Some of them travelled to China, where they had contact with humanities and other outputs of human creation, including: language, architecture, literature, art, education, philosophy, history, law, as well as the Chinese lifestyles and codes of conduct. Although some composers never set foot in China, they accepted the impact of the cultural differences that various cultural transmitters brought to the distant Europe or America. The new cultural influences, whether seen or sensed, gave the Western composers new inspirations, resulting in new composing styles.

Today, when the people of the West think of Chinese music, the first feature they mention is the pentatonic scale. This is because the pentatonic scale has been widely used in Western music over the past few centuries as an exotic element. In the 19th century, many composers attempted to use the pentatonic scale in their works, e.g. Carl Maria von Weber, Liszt,

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<sup>39</sup> 陶亚兵, op. cit., pp. 268-269.

Mendelssohn, Berlioz, Wagner, The Five (Borodin, Balakirev, Cui, Mussorgsky and Rimsky-Korsakov), Mahler, Dvořák, Puccini and others. Furthermore, the success of the series of works by Debussy, Bartók and Stravinsky in the 20th century contributed to the popularity of this scale in the later Western works.<sup>40</sup> This point of reference became the most direct and basic understanding of Chinese music by contemporary people from the West but we can say that this is a certain oversimplification.

The pentatonic scale was developed independently by many ancient civilisations.<sup>41</sup> Carl Engel coined the term in 1864. The pentatonic scale, which used to be otherwise called the ‘Chinese scale’ or the ‘Scottish scale,’ appeared in Indian classical music and in English, German and American folk music. However, the use of the pentatonic scale substantially differs depending on the tradition.<sup>42</sup> Consequently, the fact that a composer uses the pentatonic scale is not enough to determine that a piece belongs to Chinese culture.

The Author of this dissertation noticed a similar problem during her research. Many works exploring the impact of Chinese culture on Western art still use terms such as ‘orientalism,’ ‘Asianism’ and ‘exoticism.’ This is because the sinological studies of the music pieces from this period were not specific and precise enough. The turbulent global developments of the 20th century also contributed to the fragmentation of classical music, which resulted in diversity and rapid evolution of music styles. Some composers still followed the concepts of impressionism, while others were inspired by Chinese culture in various aspects and composed a vast number of works representing a certain ideological attitude. This is why generalising a group of pieces as oriental works is not clear enough and has no explicit direction.

In the previous chapter, the Author briefly presented the basic features of Chinese culture and its gradual impact on Western music. This is why this chapter mentions various examples illustrating the impact of Chinese culture

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<sup>40</sup> Jeremy Day-O’Connell, *Pentatonic* [online], <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021263?mediaType=Image> (access: 22/03/2022).

<sup>41</sup> John Powell, *How Music Works: The Science and Psychology of Beautiful Sounds, from Beethoven to the Beatles and Beyond*, Little Brown and Company, New York 2010, p. 121.

<sup>42</sup> Jeremy Day-O’Connell, *Pentatonic* [online], op.cit.

on the 20th century Western art, focusing obviously on solo and chamber piano literature. For practical reasons, we should describe this practice and present why subsequent composers were influenced by “purity” and how this shaped their own composing process.

## 2.1 Piano pieces

The first Western composer of the 20th century to use an original Chinese melody in his work was Granville Bantock (1868-1946, England). The melody was the song “Jasmine Flower” from John Barrow’s *Travels in China* collection from the 19th century. In 1911, Bantock reused it, this time as the foundation for the song *Jasmine-flower (Moo-lee-hwa) in F Major for Voice and Piano* from the *100 Folksongs of All Nations* collection. Other pieces that used the “Jasmine Flower” melody were: *Étude'on a Chinese theme from the series Quatre morceaux Op. 25* by Anton Stepanovich Arensky (1861-1906, Russia) and *Turandots Frauengemach (Intermezzo)* (1907) from the *Elegien BV 249* series by Ferruccio Busoni (1866-1924, Italy), which is a transcription of his own orchestra piece *Turandot Suite Op. 42 BV 248* (1904-1905). Although the composers never visited China, they came across Chinese music thanks to the book *Travels in China*, which they integrated with their own works. This resulted in vast dissemination of this folk song worldwide, making it one of the few Chinese melodies recognised nowadays by the people of the West.

Other excellent examples of the interest in the art of the East are some pieces by Claude Debussy (1862-1918). His works: “*Rondel chinois*” (1881), “*Estampes-Pagodes*” (1903), “*Voiles*” (1909), “*Images II-Et la lune descend sur le temple qui fut* and “*Poissons d'or*” (1907) were inspired by the Paris World EXPO 1889, where the composer encountered Gamelan - a music style characterising traditional Indonesian music. The correspondence between Debussy and his friend Louis Laloy (a sinologist) confirms his interest in the music of the East; however, the Author did not find any information suggesting that Debussy had any direct contact with Chinese

culture.<sup>43</sup>

Other composers who used Chinese melodies in their works were Boris Aleksandrovich Arapov (1905-1992, Russia) and Alexis Borison Abaza (1916-1994, United States). They are composers who actually set foot in the Chinese land and lived there for a long time. In 1955 and 1956, Boris Arapov was a teacher at the Tianjin Conservatory of Music. In that period, he completed and published a work entitled *Six Pieces on Chinese Folk Themes for piano* (1955). The Six Pieces followed the style of traditional melodies of various Chinese ethnic groups. Alexis Abaza lived in China for 30 years. In 1982, he published *Sixteen short piano pieces based on tunes of China op. 22*, a series of works similar to those from the piano textbooks for children, which are also transcribed from various Chinese folk song melodies. In the same year, he gave a lecture about the aesthetics of music in China.<sup>44</sup> These two composers with Western education actively used the elements of Chinese folk music to create their works and, due to their subsequent professional development, those works gained substantial recognition in the West and helped disseminate traditional Chinese music worldwide. It must be added that Chinese piano education was still in its infancy at that time and their studies and lectures showed Chinese students of music the Western composing skills integrating Chinese culture and helped them learn to play the piano.

Another composer using a vast array of original Chinese music was Harry Ore (1885-1972, Russia), who lived in Hong Kong, Macau and Southeast Asia after World War I. In 1931, the Oriental Publishing in Shanghai published his work *South China Fantasy for piano*, which was the transcription of traditional Cantonese music.<sup>45</sup> His *Five South Chinese Folk Songs for piano*, dedicated to Sun Yat-sen, were published in 1946. Although the title includes the expression 'folk song,' the piece is actually transcribed from traditional Cantonese instrumental music. Furthermore, he published *Two Southern Chinese Melodies* in 1959. When comparing those works to the

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<sup>43</sup> Ibidem, p. 281.

<sup>44</sup> 毕明辉, op. cit. pp. 108-113.

<sup>45</sup> 梁茂春, *香港作曲家——三十年代至九十年代*, 生活·读书·新知三联书店, 北京 1999, p. 20.

previous examples, please note that Harry Ore used instrumental rather than vocal melodies. This shows the increasing tendency of Western composers to explore elements of Chinese music in order to enrich their own experience and art while attempting to preserve the traditions of the culture.

Alexander Tcherepnin (1899-1977, Russia) was an important artist in this respect; he went to China in 1934 at the invitation of Xiao Youmei, the director of the Shanghai Conservatory of Music. Throughout his life, the composer created 15 pieces inspired by Chinese culture. These pieces and his impact are tremendously important for Chinese people, which will be described in detail in chapter three, along with a specific list of the works. In 1947, Tcherepnin composed *Piano Concerto No. 4 Op. 78 (entitled "Fantaisie")*. It was a programme piece, divided into three parts. The plot of the first part, *Eastern Chamber Dream*, revolves around a Chinese room at *Rue de Rivoli* in Paris. The dream features a tiger which invokes terror as it approaches the village and a legendary hero Wu Song, who arrives in time, battles the tiger, wins and cheers. The story comes from Chinese prose and more precisely from one of the four Chinese novels distinguished as classics, entitled *Water Margin*. The second part, *Yan Kuei Fei's Love Sacrifice*, is a tragedy with a plot based on Chinese historical stories. People accuse the favourite concubine of emperor Yang Guifei of contributing to the downfall of the empire and she dies for love, to save the emperor. The third part, *Road to Yunnan*, presents the beautiful natural landscapes stretching along the road to Yunnan.<sup>46</sup>

Another composer who also lived and worked in China for 30 years was Aaron Avshalomov (1894-1965, Russia). Dedicated to combining Chinese and Western music, he wrote *Piano Concerto in G on Chinese Themes and Rhythms* (1935). Avshalomov merged Chinese folklore and used the Western symphony orchestra to imitate the sound and rhythm of traditional Chinese instruments. He met many famous artists in China and led a group of early young Chinese music talents, becoming an important persona in the development of Chinese classical music.

Leo Ornstein (1892-2002, United States) and Bohuslav Jan Martinů

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<sup>46</sup> 毕明辉, op. cit., pp. 31-32.



(1890-1959, Czech Republic) are other composers remaining within the Author's area of interest. Leo Ornstein's *À la Chinoise na fortepianie op.39 SO 60* (1918) is a piece dedicated to the composer and pianist Rudolf Ganz. Michael Sellers, Ganz's student, who was the first one to record *À la Chinoise*, explained that this was "a musical impression of the composer's first visit to San Francisco's Chinatown." Ornstein often performed that piece during his tours.<sup>47</sup>

When he lived in the United States, Bohuslav Jan Martinů was under the influence of his friend Alexander Tcherepnin and his wife Lee Hsien-Ming. At that time, he composed *The Fifth Day of the Fifth Moon H318 for piano* (1948). It is a fictional prosody, its title alluding to an ancient festival in the Chinese lunisolar calendar, and more precisely to the Dragon Boat Festival commemorating the suicide of the Chinese poet Qu Yuan in the 5th century BC.

An important issue in studies on Chinese-style music pieces (alluding in some way to products of material culture) is the impact of Chinese philosophy on the work of Western - especially American - composers. The United States changed their immigration policy in the 1960s and as a result the immigrants from Asia brought the Buddhist music tradition to America. Between 1950 and 1970, more and more Americans from outside Asia started to take interest in Buddhism.<sup>48</sup>

John Cage (1912-1992 United States), one of the most famous American composers of the 20th century, was highly influenced by the Chinese philosophy in the second half of his life. At the end of 1950, Cage received a copy of *I Ching*, an ancient Chinese divination text where images are randomly selected from a set of sixty-four through the toss of yarrow stalks or coins. The arrangement of the sixty-four images on the *I Ching* diagram gave Cage an idea of using divination to flip coins as the way for choosing the sounds from his own diagrams. The transition from sound to silence and

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<sup>47</sup> Wprowadzenie płyty: Leo Ornstein – *Suicide in an Airplane, Danse sauvage, Sonata 8 and other piano music*, wyk. Marc Andre Hamelin, Hyperion Records, London 2001, CDA67320.

<sup>48</sup> Scott A. Mitchell, *Buddhism and American music* [Online]: <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248519?rskey=gjAP1v> (dostęp: 25.05.2022).

back is the outcome of the act of divination.<sup>49</sup> Based on this idea, Cage created *Music of Changes* a year later - a long piece for solo piano which uses chance in the composition of sounds, rhythms, tempo and dynamics. In 1952, Cage composed a piece entitled *4' 33"*, i.e. a work for any instrument, consisting of three movements, each completely soundless. *4' 33"* became the most famous and controversial piece of the artist.<sup>50</sup> The performer does not play any notes while performing the work so the effect of every performance will be different, depending on the circumstances and the behaviour of the audience. The audience "hears" only silence or the sounds of the environment, which is beyond the control of the performer. The idea was prompted by Chinese Buddhism - Zen. Zen is a philosophy of silence which has "being" and "nothingness" as its core notions.<sup>51</sup> Relying on that thought, Cage mentioned in his book *Silence* that "being" and "nothingness" were not opposing ideas but were co-dependent.<sup>52</sup> And so in *4' 33"*, the sound of the environment is a part of the sound of the performance. Such thinking is actually present in more than one Chinese philosophical thought. Confucianism mentions „无声之乐“, which means that music without sound is experienced by the mind and denies the objective existence of "sound" and "voice."<sup>53</sup> In Taoism, it is said: „大音希声“ which means that the most perfect sound is inaudible and music which is created destroys the music of nature.<sup>54</sup>

“Lecture on nothing: I am here, and there is nothing to say. If among you are those who wish to get somewhere, let them leave at any moment.”<sup>55</sup>

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<sup>49</sup> James Pritchett, Laura Kuhn, Charles Hiroshi Garrett, *Cage, John* [online], <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002223954?mediaType=Article#Moreonthistopic> (access: 14/12/2021).

<sup>50</sup> Ibidem.

<sup>51</sup> 毕明辉, op. cit., pp. 148-156.

<sup>52</sup> John Cage, *Silence: Lectures and Writings*, Wesleyan University Press, 1961 Middletown, p. 129.

<sup>53</sup> 孙星群, 无声之乐 孤掌之声 大音希声——儒释道音乐思想思考, “人民音乐” 2008, No. 9, pp. 64-69.

<sup>54</sup> „大音希声“, entry in: Ministry of Education Mandarin Chinese Dictionary, 2021.

<sup>55</sup> John Cage, *Silence: Lectures and Writings*, Wesleyan University Press, 1961 Middletown, p. 109.

Another American composer, Peter Goddard Lieberman (1946-2011) composed *Piano Concerto No. 1* between 1980 and 1983, which he dedicated to Peter Serkin and Seiji Ozawa. The basic idea for this piece is derived from a view represented by Tibetan Buddhism, where the three parts symbolise “earth,” “man” and “heaven.” The composer found his own way to express the Buddhist thinking and the interpretation of the relations between earth, man and heaven. Pär Johansson (1972-, Sweden) composed electronic music based on the Chinese philosophic concept of Wu Xing (Five Phases), which are metal, wood, water fire and earth, in that order. Since the composer did not write piano music, I will not discuss his work in this dissertation.

The three aforementioned composers used three Chinese philosophical trends: *I Ching*, Tibetan Buddhism and Wu Xing. Various elements of Chinese culture were gradually absorbed by and incorporated in the thinking of the people of the West. Those pieces clearly show that the use of Chinese elements by Western composers became more distinct and expressive, whereas the use of cultural materials became more genuine. For every piece, it is possible to clearly identify the trend of Chinese culture to which the artist is alluding and the transcription method which he is using; this rejects the “Far East fantasy” or the exotic imagination of the 19th and the early 20th century. It is the awakening of a new cultural awareness and the transformation of the values of cultural mergers.

The pieces discussed above are not the only works of the said authors which integrate Chinese culture. But they are more mature than other due to the use of rich cultural elements, the already high composing skills and the musical intuition. Consequently, the pieces are more “functional” in terms of the musical aesthetics, the music education and the dissemination of music, whereas the positive impact brought by these elements also confirms that there is a need for the creation and performance of such pieces.

## **2.2 Chamber pieces**

### **a) Vocal chamber pieces**

Literary works use language as a tool and words as a form to reflect the existence of a social ideology. A major portion of literary inspirations for music works comes from poetry. Chinese classical poetry has a long development history and has always been highly popular in China. Chinese poetry, just as the whole history of China, is divided into dynasties (every period has its own characteristics and style). It is often connected with other forms of art, such as painting and calligraphy.

The Tang dynasty (618-907) was the richest in poetry and it was also a very important period in the Chinese history, which still has a certain impact on contemporary literary works. The romantic poet Li Bai (701-762) from that dynasty (holding the courtesy name of Taipeì and so sometimes called Li Taipeì), who was known to the later generations as “the national bard,” is believed to be one of the most prominent Chinese poets. Out of all Chinese poems, Li Bai’s works are the most often translated by Western writers and the most often quoted by Western composers.

Chinese poetry was introduced to the Western society through works translated to various languages by sinologists, translators and writers and as a result it was well known to Western composers and serves as the source of their creative inspirations. Not only did it influence the poetry of Asian countries but it also had a global impact. By appreciating Chinese poetry and composing music thereto, Western composers expressed the artistic concept of poetry through music and presented how they saw China. The transformation of the artistic imagery based on words into the artistic imagery based on music enriches the way of thinking about life, the society, nature and human nature. It is a way to express the different emotions of the composer and his new perception of the society.

All the works inspired by Chinese poetry are vocal pieces. This dissertation focuses, inter alia, on chamber and vocal pieces for a piano. They include mainly German and English pieces, and - to a lesser degree - also French, Russian and Swedish pieces (the Reader can find their examples in

the appendix entitled “*List of piano solo and chamber pieces inspired by Chinese culture starting from the 20th century*”).

Almost all the works in German come from two translators - Hans Bethge (1876-1946, Germany) and Klabund (1890-1928, Germany).

In 1907, Bethge published the book *Die Chinesische Flöte*. He selected eighty-three Chinese poems, the main part consisting of forty-nine poems from the Tang dynasty and the rest from the Xian-Qin, Han-Wei, Ming-Qing dynasties. The writer alluded to the earlier French works *Poesis del' epopus des Thang* (1862) by Marquis d'Hervey-Denys and *Le Lovre de Jade* (1867) by Judith Gautier (1845-1917), as well as the German *Chinese lyric poetry* by Hans Heilmann. *Die Chinesische Flöte* tends to be called “paraphrased Chinese lyric poetry.”

According to my findings, it can be assumed that this book inspired Western (not only German ) composers to create 76 vocal pieces or suites (including 51 pieces with piano), including for example *Gesänge des Orients for tenor and piano Op. 77 No.3* (1928) by Strauss Richard (1864-1949, Germany), *Li-Tai-Po Songs Op.54 for bass with piano accompaniment* (1911) by Emil Sjögren (1853-1918, Sweden) and *Vier Lieder for voice and piano Op. 12* (1915-1917) by Webern Anton (1883-1945, Austria). The famous symphony *Das Lied von der Erde* by Gustav Mahler (1860-1911, Austria) also relied on a version of this book.

Klabund (or actually Alfred Georg Hermann Henschke) was born in Crossen in Germany (current Krosno Odrzańskie, Poland). In the last years before his death, he started to study the culture of the East, wrote historical prose about China, studied Chinese philosophy and adapted Chinese poetry. Klabund chose 41 poems of Li Bai for translation and published them under the title “Li Tai-Pe” in 1915. His Chinese poems can be studied in terms of how they are related to the Chinese originals and in what circumstance the similarities or shifts arise.<sup>56</sup> Composers from German-speaking countries - Switzerland, Netherlands, Germany and Austria - quoted his translations in

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<sup>56</sup> Kuei-Fen, Pan-Hsu, summary in *Die Bedeutung der chinesischen Literatur in den Werken Klabunds: eine Untersuchung zur Entstehung der Nachdichtungen und deren Stellung im Gesamtwerk*, Universitaires Européennes, 1990 Frankfurt.

their pieces. There are a total of 64 vocal pieces, including 38 with piano.<sup>57</sup> These include: *Der Silberreiherr WV II No. 1 (1945-7)* by Cerh Friedrich (1926- Austria), *Zwölf Lieder von Li Tai Po Op. 25 (1938-9)* by Max Kowalski (1882-1956 Germany/England), *Chinesische Liebeslieder (1945)* and *Chinesisches Lied (1949)* by Rolf Liebermann (1910-1999 Switzerland), *Six Early Songs (1944)* by Gunther Schuller (1925-2015 United States) and *Für Lieder mittlere singstimme und klavier No. 5: Schenke im Frühling (1946)* by Bernd Alois Zimmermann (1918-1970 Germany).

As far as English-language art is concerned, the most prolific composer was Granville Bantock. He composed about 400 pieces, of which 45 were tied to Chinese poetry. His son Myrrha Bantock considered those songs “among the most beautiful of his songs.”<sup>58</sup> His piece *Song of China for voice and piano from the Songs of the East Series (1898)* is based on a translation prepared by his wife Helena F. Bantock, while the majority of the remaining works come from the English translator Launcelot Cranmer-Byng (1872-1945 England), an important representative of British sinology. Translations of Launcelot Cranmer-Byng’s poems *A Lute of Jade* and *The never-ending wrong* are published to this day. Other works that make use of his translations are: *Saudades for voice and piano: no.1 Along the Stream (1916)* by Peter Warlock (1894-1930, United Kingdom) and *5 Poems of Ancient China and Japan Op.10 for medium voice and piano (1916-1917)* by Charles Tomlinson Griffes (1884-1920, United States).

Another translator to English who tends to be mentioned is Shigeyoshi Obata (1888-1971). He was a Japanese scholar but he translated and presented the works of Li Bai in English. In 1922, he published *The Works of Li-Po, The Chinese Poet*. Perhaps due to the similarity of the Asian languages and better cultural understanding of the language background, his literary works are of incredible quality and are more precise and closer to the original texts than others. This is why the music pieces created based on them are more convincing and they do not result in “music deformations” caused by cultural

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<sup>57</sup> Author's personal statistics. Not from official data.

<sup>58</sup> Myrrha Bantock, *Granville Bantock: A personal Portrait*, J.M. Dent & Sons, London 1972, p. 161.

conflicts.<sup>59</sup> Arthur Bliss (1891-1975, England) used the poems translated by Obata in *The ballads of the four seasons for voice and piano* (1923). It is a form of poetry coming from the time of the Qin dynasty (221 BC to 207 BC), known as the Yuefu poetry (Chinese: 乐府), which itself has a musical character and is consciously created for musical purposes. This was not the first time that Bliss used Li Bai's poetry to compose music but this piece is the turning point in the composer's development. It is characterised by composure, disarming sincerity, beguiling simplicity and the understatement typical of Li Bai's poetry.<sup>60</sup>

Leonard Constant Lambert (1905-1951, United Kingdom) was influenced by Bliss's works. He was in love with Anna May Wong, a Chinese-American film actress. The composer approached everything Chinese, i.e. art, literature, philosophy, food and wine, with typical meticulousness. Based on Obata's translation, he composed *8 Poems of Li-Po for voice, piano or 8 insts* (1926-1929). This is the only series of his songs, aside from his two university papers on Sitwell's poems.<sup>61</sup>

*Five Chinese Songs op. 78 for medium voice and piano* (1971) by Sir Lennox Randal Francis Berkeley (1903-1989, England) is a piece dedicated to Meriel and Peter Dickinson, based on translations by Arthur Waley (No. 1, 2 and 3), Robert Kotewall and Norman L. Smith (No. 4 and 5). Arthur Waley (1889-1960, England) was an orientalist and a sinologist. Although he never visited Asia, his translations of Chinese and Japanese poems left a mark on the English-language tradition for over one hundred years. Berkeley said in his interview for the BBC on 16 November 1974:

I was attracted to these verses not only by their poetic quality but also by their brevity and almost epigrammatic style... My ideal would be to achieve as sparing a use of notes as the Chinese do of words.

Berkeley noticed that in translation the English words and sentences were almost twice as long as the original Chinese poems. This is linked to the

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<sup>59</sup> Chinghsuan Lily Hsieh, *Chinese Poetry of Li Po Set by Four Twentieth Century British Composers: Bantock, Warlock, Bliss and Lambert*, The Ohio State University, Columbus 2004, p. 102.

<sup>60</sup> Ibidem, p. 94.

<sup>61</sup> Giles Easterbook, notatka o nagraniu Constant Lambert, Hyperion 1995, CDA66754.

characteristic features of the Chinese language - its written expression has three functions, i.e. sonics, visual and semantic, coming together to create a three-dimensional and concise effect; consequently, it is shorter than the written expression of any other language. *Five Chinese Songs* op. 78 do not have a clear key until the end of the series but every mood is precisely “etched.”<sup>62</sup>.

Copland Aaron (1900-1990, United States) wrote *Old Poem for voice and piano* (1920). The work relies on Arthur Waley’s translation and it was later transcribed by the same composer into 12 versions for solo or chamber performances with various instruments. When Copland went to Paris in 1921, he described it as “one of the first of my pieces to show the beginnings of a musical personality, at least in terms of rhythmic feeling, frequent meter changes, and sense of form.”<sup>63</sup>

In 1945 and 1946, Alexander Tcherepnin composed *Seven Songs on Chinese poems for Soprano or Tenor and Piano* op. 71, of which *Travelling Song* and *My Sister Hon Tsai* used folk songs from the Yunnan and Inner Mongolia provinces of the same title. Tcherepnin uses the Chinese text in the original version, whereas he translates English and Russian texts on his own; he is one of the few composers to have completed translations this way. His *Cycle of 7 Chinese Folksongs for Bass or Other Voices and Piano* (1962) is also based on seven Chinese folk songs, translated by Robert Mok (the notes specify the original sources of every piece).

The merger of Chinese poetry and Western music is the outcome of the double interpretation of Chinese culture by the people from the West. The initial interpretation emerges in the literary translation process, when the translators deal with the cultural expression and the problems linked to language conversion. Chinese differs from European languages in terms of aesthetics, maths, philosophy and phonology. Due to the varying education and understanding of the language, translators bring two cultural differences to this process; the level of the translated literary works is also uneven. Some translators want to stay as close to the creative background of the writer as

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<sup>62</sup> Peter Dickinson, *The Music of Lennox Berkeley*, Boydell Press, 2003.

<sup>63</sup> Vivian Perlis, notatka do programu, *Old Poem*, 1998 [online]: <https://www.aaroncopland.com/works/old-poem/> (access: 07/06/2022).



possible in expressing the Chinese artistic concept of the poems, whereas some translated works are more like adapted literary works, where it may be even hard to discover the original text during verification. Nevertheless, the works became a source of Chinese inspiration and the foundation for pieces created by Western composers.

The second interpretation appears in the process of creating music. Most composers do not speak Chinese, they do not understand the Chinese poetic traditions, the traditional Chinese music and the cultural background of the Chinese language. They rely on translated literature, and the poetry translation directly influences the aesthetics of their music. They understand text better than culture and as they express the artistic concept of poetry through music, they build the image of China in their minds.

The composers chose Chinese poems of various themes and they supported them with various means of musical expression. Some added poetry to their standard composing habits without changing their own style, which is why Chinese culture had little impact on them or their works. Others, on the other hand, used different composing styles, such as composing based on the artistic style of Chinese poetry (the style of the music is close to the emotions of the poetry), or mimicked the structure of the poetry to create music reflecting the mood of the poet or, last but not least, found the gap between the Chinese and Western literature and tried to express that gap through music.

This way the composers identified with Chinese poetry, expressed their personal emotions, satisfied their feelings connected with the distant China and created works with Chinese charm while at the same time giving the pieces more philosophical meanings and other artistic effects.

## **b) Instrumental chamber pieces**

“I don’t mind telling you that I enjoyed very much writing my *Tambourin Chinois*. The idea for it came to me after a visit to the Chinese theatre in San Francisco—not that the music there suggested any theme, but it gave me the impulse to write a free fantasy in the Chinese manner.”<sup>64</sup>

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<sup>64</sup> Frederick H. Martens, *Violin Mastery: Talks with Master Violinists and Teachers*,

The above words are attributed to Fritz Kreisler (1875-1962, Austria) and pertain to his *Tambourin chinois op. 3 for violin and piano* (1910). However, Kreisler was not the only one impressed by Chinese music and this piece was not the only example of this.

*King Gesar* (1991) by Peter Goddard Lieberman (1946-2011) is a chamber opera for piccolo, bass clarinet, French horn in F, trombone, 2 pianos, cello and narrator. The piece tells a Tibetan myth about the magical birth and heroic deeds of king Gesar.<sup>65</sup> Although the piano does not play the main part here, this is a representative piece for creating fables. The *GUAI* (1992) by Dror Feiler (1951-, Sweden) is the transcription of another Chinese literary myth - "Phoenix Nirvana."

*The Great Wall of China (Soprano, flute, violin, cello, and piano 1947)* by Vivian Fine (1913-2000, United States) was inspired by Franz Kafka's *The Great Wall of China. Memories of China Op.28 for piano and violin* were created by Alexis Borison Abaza in 1954. Later, in 1981, the work was renamed and dedicated to the wife of Alexander Tchernin - the pianist Lee Hsien-Ming.

There are only few chamber pieces containing a piano part, some of them are transcribed from a solo piano piece or a vocal chamber piece. All composers and their works are listed above. In other pieces, the piano does not play an important part in the music.

Analysis of the creative background of the above works shows that Chinese culture to some extent influenced the Western composers of the 20th century. They had either direct or indirect contact with various aspects of Chinese culture and in the process of creating music they added, to a varied degree, their personal understanding of those aspects, revealing a number of creative methods. Moreover, the Chinese musical expression, music traditions and philosophical thinking not only bring in new elements to a piece but, in the majority of cases, they also have impact on the future music careers of

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Frederick A. Stokes Company New York 1919, p. 108.

<sup>65</sup> Peter Lieberman, *The American composer talks about a welcome revival of his 1991 monodrama/opera King Gesar in New York*, BBC Music Magazine, [online] <https://www.classical-music.com/features/artists/peter-lieberman/> (access: 14/12/2021).

those composers. Unlike in the previous period, the composers were no longer at the stage of imagination but they developed cultural interpretations based on certain facts, while exotic fantasies gradually transformed into academics sinological studies. This is linked to the development of history but also to the inevitable process of cross-cultural influence.

It is obvious that composers who knew more about the Chinese cultural background had richer creative foundations, were more versatile in the composing process and the impact of Chinese culture on their pieces is relatively powerful. This is why solo pieces are more representative than chamber pieces, and instrumental pieces are closer to the classic Chinese aesthetics than vocal pieces.

In instrumental pieces, composers adopt various methods for presenting a foreign culture: they transcribe traditional vocal and instrumental melodies; use the piano to imitate the sounds or the performance techniques of ancient Chinese musical instruments, or they even use those instruments to create; the materials they touch serve as aesthetic references for composing music and creating secondary versions of literary and historical works... Studies on the Chinese philosophical thought became one of the most influential factors in modern music, while new practices in music and in instrument playing are among the fundamental prerequisites for avantgarde music.

In vocal pieces, we have double interpretation of different thinking, different perspectives and different cultural systems, which on the one hand distorts the aesthetics of the traditional Chinese music and on the other hand adds variety to its artistic expression. Chinese poetry and Western music are intricately interwoven, which is manifested in the beautiful spiritual mood, enriched with new humanistic meanings.

It cannot be denied that, due to the development of culture, the migration of the population and the change of times, the pieces composed by artists from that region cannot be called typically Chinese, even today. So it is becoming increasingly difficult to describe the Chinese and Western thoughts as two completely independent beings and we can no longer use country names as the standard for clear demarcation of boundaries.

To composers, Chinese history offered not only refreshing exotic melody or simple literature; for certain composers, this area became a field for

innovation, enriching their own expectations and values, while their diverse origin shaped their roles of “cultural bridges.”

In musical terms, pursuing various new music genres is not just a product transferred from traditional Chinese music but also a way to express the phenomenon of cross-cultural communications. This type of merger of aesthetic and cultural works shifts the cultural values, reduces the conflict between various cultures and is characterised by understanding of Chinese transnational tendencies, identification of nationalism and national music and a growing proximity to the Chinese ideology.

The intertwining of cultures taking place at the level of abstraction, specifics, content and form is a phenomenon of ideological cross-border integration, which will most certainly continue to develop. As we describe the music, we must take into consideration the cross-cultural aspects, keep an open mind and adopt various points of view. This will establish the basis and the development space for future composers and performers.

## **Chapter III: General analysis and interpretation of selected pieces**

The pentatonic scale, a monophonic melody, a relatively simple structure of the repertoire, a gentle artistic concept, a beautiful timbre, a hidden emotional expression, harmonious audio effects... those factors, actually belonging to the traditional Chinese music, also contribute to the reception of this music by some Western composers of the 20th century. When those composers create, they try to be as close to Chinese forms of art and traditional music as possible and they use the piano to conjure the artistic representations of social and cultural ideas.

Magnificent historical buildings, natural landscapes composed into mountains and rivers, peculiar linguistic expressions, diverse lifestyles, rich ethnic customs, raw social systems... All this contributes to how China is perceived by the other Western composers, who try to portray this image through score and music.

There leads to a different music style and a different the message of such pieces. The three composers chosen by the Author have different life experiences and social background and their sensitivity to other cultures helped them further develop their artistic skills. The chosen pieces are not the only pieces of the three composers influenced by Chinese culture but they gained tremendous popularity with the society and brought their creators successful musical careers. Each of those composers offered the world a new, unique opportunity to better understand China.

### **3.1 Solo pieces**

#### **3.1.1 Alexander Tcherepnin - *Five Concert Studies op. 52***

Alexander Nikolayevich Tcherepnin (1899-1977) was a Russian composer, pianist and conductor. He visited China twice between 1934 and 1937 and this is where he met his second wife Lee Hsien Ming (1915-1991), with whom he returned to Paris in 1938. They had three sons together: Peter,

Serge and Ivan.<sup>66</sup> When Tcherepnin came to Shanghai at the beginning of April 1934, he took special interest in a unique Chinese form of art and started to attend local theatres. During that time, in order to better understand the ancient Chinese culture and folk music, he carefully studied the old Chinese folk instruments, music system, various music forms etc., and he learnt from many famous traditional Chinese artists of that time. In May that year, Tcherepnin wrote a letter to the president of the National Conservatory of Music (former Shanghai Conservatory of Music), dr Hsiao Yu Mei:

Dear Mr Xiao,

I am writing this letter to ask you to undertake the organisation of a competition having as object the production of national Chinese music. A prize of 100 dollars to be offered for the best piano pieces written by a Chinese composer and of national character, the duration of the piece not to exceed five minutes.

It is understood that the manuscripts will be sent in anonymously (the name of the composer should be enclosed in an envelope, the manuscript bearing a nom de plume) and that the final date for sending in the manuscripts will be September 15th, at which date you will preside over a committee of your choice (of which I would be honored to be a member) who will examine the works and award the prize.

I hope this competition will result in my being able to take with me a piano piece that will give me the opportunity to make known to other countries Chinese music, which I have learnt to appreciate sincerely.

Thanking you for all your kindness and looking forwards to seeing you at the end of September.

Yours sincerely,

A. Tcherepnin.

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<sup>66</sup> Enrique Alberto Arias, *Tcherepnin family* [online], <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045587?rskey=R63oRP#omo-9781561592630-e-0000045587-div1-0000045587.2> (access: 06/01/2022).

Shanghai, May 21<sup>st</sup> 1934

Dear Mr Hsiao,

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It is understood that the manuscripts will be sent in anonymously (the name of the composer should be enclosed in an envelope, the manuscript bearing a nom de plume) and that the final date for sending in the manuscripts will be September 15<sup>th</sup>, at which date you will preside over a committee of your choice (of which I would be honored to be a member) who will examine the works and award the prize.

I hope this competition will result in my being able to take with me a piano piece that will give me the opportunity to make known in other countries Chinese music, which I have learnt to appreciate very sincerely.

Thanking you for all your kindness and looking forward to seeing you at the end of September

Yours sincerely

A Tcherepnine

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The competition turned out to be a great success, “it was also a huge personal triumph for Tcherepnin.”<sup>68</sup> On 4 February 1935, the artist officially received an invitation from Dr Xiao and became an honorary professor of composition at the National Conservatory of Music in Shanghai. This formal employment gave Tcherepnin an opportunity to further explore Chinese culture and study traditional Chinese music.

In that period, the composer noticed that young Chinese scholars had trouble learning European classical music. The differences between the cultures of the East and the West, resulting in differences in using the language of music, made it challenging for Chinese piano students to adapt to the “new foreign instrument.” Tcherepnin believed that his attempts to adapt the traditional Chinese music to the possibilities of the piano would help better promote music education. He conducted a lot of research and even established a complete theoretical system based on the pentatonic scale, and ultimately composed 15 Chinese-style pieces.<sup>69</sup> Many famous Chinese musicians consider Tcherepnin as the “teacher of Chinese piano music.”

<sup>67</sup> Chang Chi-Jen, *Alexander Tcherepnin: His Influence on Modern Chinese Music*, Columbia University, 1983, p.59.

<sup>68</sup> Ibidem, p. 68.

<sup>69</sup> Willi Reich, *Alexander Tcherepnin*, drugi wyd. popr, M. P. Belaieff, Bonn 1970, pp. 38-39.

Op. 51 *Étude du Piano sur la Gamme Pentatonique* (1934-5 *Piano Study on the Pentatonic Scale*),  
 Op. 52 *Five Concert Études* (1934-6),  
 Op. 53 *Technical Exercises on the 5 Note Scale* (1934-6),  
 Op. 55 *Trepak* (Ballet 1937),  
 Op. 59 *Trio for 3 flutes* (1939),  
 Op. 71 *7 Songs on Chinese Poems for Soprano or Tenor and Piano* (1945 Chinese, Russian, English),  
 Op. 72 *The Nymph and the Farmer* (Opera 1952),  
 Op. 76 *Suite for cello solo* (1946),  
 Op. 78 *Koncert Fortepianowy Nr. 4, "Fantaisie"* (1947),  
 Op. 87 *Suite for orchestra IV movment* (1953),  
 Op. 87b *Rondo for 2 pianos* (1952),  
 Op. 89 *The Lost Flute for narrator and orchestra* (1954),  
 Op. 95 *Cycle of 7 Chinese Folksongs for Bass or Other Voices and Piano* (1962 Chinese. English by Robert Mok),  
 Op. 98 *Vom Spass und Ernst* (folksong cantata for contralto or bass and string orchestra, text in Russian, German or English, 1964),  
*Piano Method on Pentatonic Scale* (1934-5 Chinese Translation by Dr. Hsiao Yu Mei).

## ***V Concert Études for piano, op.52***

*Five Concert Études for piano, op. 52* were created between 1934 and 1936. The études were composed in Paris, New York, Shanghai and Myanoshice. The first time the composer presented the pieces as a complete series was during the performance in Tokyo in 1936. In the same year, Schott Music published the pieces with a cover page and every title printed in three different languages: German, French and English. The author used the new edition published in 1999 to make a record and write a paper.<sup>70</sup>

The five études are based on the pentatonic scale. According to Tcherepnin's biography by Willi Reich, the pieces showed the students "how to write technically challenging piano music in the pentatonic system."<sup>71</sup> The études are entitled as follows: *Shadow Play*, *The Lute*, *Homage to China*, *Punch and Judy* and *Chant*. The title of every piece reflects the use of a different programme music style.

<sup>70</sup> Jing-Mao Yang, *Tcherepnin - 5 Concert Studies*, Schott music, ED 9179, Mainz 1999.

<sup>71</sup> Willi Reich, *ibidem*, p. 47.



### a) *Shadow Play (Animato)*

The first of the above études was composed in Paris in 1935. The music is the reflection of the impressions from the outdoor folk theatre Pi YingXi (Chinese: 皮影戏), which is translated as ‘shadow play.’ Shadow play originated in China in the 3rd century BC and it later spread to other Asian countries, continuously evolving and spawning various genres. During the performance, the puppet master manipulated the puppets behind the curtain (the first curtains were made of animal leather) to present various shapes and actions using the light and shadow effects and tell a story through local melodies. The instruments used for the plays can be divided into string instruments, percussion instruments, wind instruments and plucked instruments. In 1781, Johann Wolfgang von Goethe helped build a Shadow Theatre in Tiefurt.



Shadow Play

In the piece, the author defined the Animato tempo as  $\text{♩} = 110$ , maintaining a dynamic and animated style of the work but without substantially accelerating. The composer used many different dynamic and articulation types to create this interesting and diverse texture. The piano was used to imitate the accompanying instruments of a shadow play, which obviously enriches the sound effect and builds up an animated atmosphere.

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<sup>72</sup> [online], <https://www.wsm.cn/wenhua/wenhuayichan/11495.html> [access: 06/01/2021].

The first theme appears right at the beginning of the piece, in the highest pitch of the left-hand part, while the sixteen-sound accompaniment performed alternately with left and right hand staccatissimo in bars 1-8 (example 1) imitates the sound of a percussion instrument from a traditional shadow play. The second theme appears in the left-hand part in the alternating staccato and tenuto in bars 9-13. The acciaccatura in the right-hand part in spiccato imitates the traditional folk string instruments (Example 1).

Example 1: bar 1-15.

The second theme appears again in bars 53-57 (Example 2), where the same melody is transferred from the one-line group to the two-line group. This change of range is also a way for the composer to depict various musical images.

Example 1: bar 53-57.

In several places of this piece, the composer added *sf*, but at different beats of the rhythm. For instance, in bar 16, *sf* is on the first quaver of the first beat,

while in the next bar *sf* appears on the second quaver of the first beat; the same happens in bars 23-24 (Example 3 and 4). The composer makes frequent changes and avoids boring repetitions to emphasise the interesting character of the piece.



Example 3: bar 16-19.



Example 4: bar 23-24.

At the end of the piece, the composer applied repetitive *ff* chords in a high register, which is linked to the shadow play custom as it imitates the Chinese instrument suona.<sup>73</sup> Due to its wide range and bright timbre, the instrument is often used at the climax of performances and at the end of many shows (Example 5). The composer wrote down a series of chords with accents in a high register performed by the right hand and added similar ones for the left hand in order to show and highlight the bright tone of the suona. The rich changes from the beginning to the end of the piece become very expressive and the passages of the traditional shadow play are incredibly vivid and distinctive.

<sup>73</sup> The suona is a traditional Chinese musical instrument with a conical wooden body which is usually used for accompaniment in many folklore plays and opera performances, and today it is also used in national orchestras and symphony orchestras.



Example 5: bar 125-133.

## b) *The lute* (Moderato)

The piece was composed in Paris in 1935 and it was dedicated to Mrs. Ho Shao-Tien. The English title “*The lute*” does not allude to the European string instrument from the past but to the Chinese instrument guqin (Chinese: 古琴), which is also a string instrument but it sounds and looks differently.



Guqin

The composer was inspired by that instrument and its traditional literature performed by Chinese musicians.<sup>75</sup> The story of Yu Boya and Zhong Ziqi is a historical tale of the Chinese idea of friendship. Boya was an excellent guqin player his whole life and this is how he and Ziqi met and become the best friends for life.<sup>76</sup> The Author has already mentioned that the guqin is an instrument with silk strings and a wide range of sounds. It was the noblest

<sup>74</sup> [online], <http://3img.zhuokearts.com/auction.pics/2012/11/8/zc-8588-660.jpg> (access: 09/01/2022)



<sup>75</sup> Guy S. Wuellner, *A Chinese Mikrokosmos*, „College Music Symposium”, 1985, No 25, p. 151.

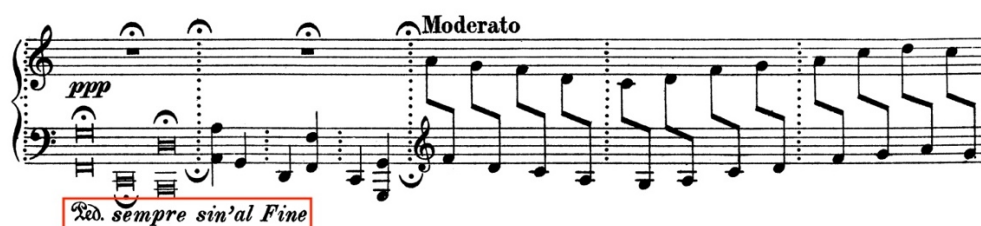
<sup>76</sup> *Tcherepnin Learned Pipa Playing from Me: Cao Anhe's Memory of Tcherepnin*, ed. Maochun Liang, „Piano Artistry”, 2014, p. 30.

musical instrument in ancient China and in 2003 it was recognised as an example of Intangible Cultural Heritage by the UNESCO World Heritage Committee.

The most important characteristic of the piece is that it does not have a specific metre and bar lines. The piece is divided by broken lines into 87 bars; the dynamic is incredibly soft (marked as “*ppp*” and “*pppp*”), and the tempo is *moderato*, *adagio* and *lento*. “The sounds of silence” emphasise the gentleness of phrasing in this piece and create an ethereal atmosphere of distancing marked by an oriental charm.

The composer put “*Źd. sempre sin'al Fine*” (Example 6) at the beginning of the piece to denote that the piece should be performed on one pedal from start to finish. This shows that the composer understands the guqin as the instrument does not have a mute so this annotation is the composer’s attempt to use the piano to create a climate of distance and full relaxation. If we compare the two instruments, the piano offers a wider range of sounds and a deeper acoustic resonance effect than the guqin so the Author believes that the right pedal can be used in one third or one fourth of its depth (without violating the original intention of the composer) during the performance of this piece to mimic the quality of sound of the Chinese instrument.

As she was searching for the necessary information, the Author realised that many other authors of monographs and articles interpret the  signs in the first bar (Example 6) as an “empty” press of the pedal (a pause with a pedal); in contrast, many pianists understand this sign as a marking of appropriate pitches for their classic physical articulation. According to the Author’s understanding of the score, the  sign is put at various pitches; if this was a pause, there would be no need for the composer to repeat the same sign five times. In her performing practice, the Author follows the classic method for interpreting a similar text.



Example 6: bar 1-5.

### c) *Homage to China* (Allegro)

The third étude, *Homage to China*, was the first one from the series to be published (1934 in Shanghai and Miyanoshita), as Part V of the *Piano Study on the Pentatonic Scale*, and the first piece to be inspired by new Chinese motifs. The piece was dedicated to Lee Hsien-Ming, who later became the composer's wife. The artist personally liked this piece so much that he performed it at every recital in Europe in the 1935-1936 season.

The étude is inspired by the traditional Chinese instrument pipa (Chinese: 琵琶) – a four-string plucked instrument dating back over 2000 years. The pipa has an incredibly interesting timbre and is a highly expressive instrument. Its characteristic sound is the outcome of the alternate use of a technique where one string is quickly struck with different fingers while at the same time being pressed on the fret (轮指 Lun Zhi) and a technique of quickly striking many strings at once (扫 Sao), which creates chord effects resembling tone clusters.



77

Tcherepnin holding a pipa in Beijing on 16 May 1934

Tcherepnin was fascinated with this instrument. During his stay in China, he learnt from a pipa master, Cao Anhe, the effects of which can be noticed in the presented piece.<sup>77</sup> The work became a huge success. It is an authentic Chinese element in a piano piece which turned out to be a sensation in contemporary China and was often performed.

In this piece, Tcherepnin used the Lun Zhi technique numerous times to mimic the pipa effect. For example, at the beginning of the work (Example 7), the composer evenly distributed semiquavers of the same sound to be performed alternately by different fingers. On the other hand, the ornaments in the demisemiquavers are like Sao in pipa playing as they create a resonating sound effect, similar to the one obtained with a string instrument. Performers should do their best to preserve the relatively large distance between the left and right hand as this will help avoid “finger fights” and yield quick and clear results.

<sup>77</sup> Liang Maochun, *Tcherepnin Learned Pipa Playing from Me: Cao Anhe's Memory of Tcherepnin*, Piano Artistry - Great Musicians & Master Pieces, Beijing 2014, p. 29.

<sup>78</sup> Liang Maochun, op. cit., pp. 25-30.





Przykład 7: takt 1-4.

#### d) *Punch and Judy (Allegretto)*

The fourth étude was completed in Paris in 1936. It was inspired by a Chinese folk puppet show, the title whereof was translated by Tcherepnin as “Punch and Judy.” Puppet show is a form of drama and a traditional Chinese art. During the play, actors manipulate the puppets behind the stage and sing together with the music to tell a certain story. The history of Chinese puppetry dates back to the Zhou dynasty (about 1000 BC). The melody used in this piece was a popular folk melody which was used in China as an accompaniment for performers (Example 8 and 9). The piece has the form of a rondo and the whole atmosphere is relaxed, pleasant and gentle.

à Mr. George Kin-Leung

#### Kasperlspiel

Guignol · Punch and Judy

Alexander Tcherepnin  
opus 52 No. 4



Example 8: bar 1-8.



## 探 妹

1 = F

♩ = 112

王福山 传腔

耿振琴 演唱

崔 涛

那炳晨 记谱

2/4 5 5 3 2 | 5 5 3 2 | 1 6 3 | 2 - | 5 5 3 2 | 5 5 3 2 | 1 6 3 |

(女)正月 里来(呀) 正(啊)月 正, (男)我领 小妹(呀) 又 逛 花

2 - | 3 2 3 1 | 2 1 6 | 1 6 5 | 1 6 2 3 | 5 5 5 | 3 2 1 2 | 1 - |

灯, (女)逛灯是假 意(呀), (男)妹子儿(啊) 恋你是真 情(啊)(合)(伊 个 呀儿 哟)。

5 5 3 2 | 5 5 3 2 | 1 6 3 | 2 - | 5 5 3 2 | 5 5 3 2 | 1 6 3 |

女)二月 里来 龙(啊) 抬 头, 我领 小妹(呀) 又 逛 面

2 - | 3 2 3 1 | 2 1 6 | 1 6 5 | 1 6 2 3 | 5 5 5 | 3 2 1 2 | 1 - |

楼, 画楼修的高 啊(男)妹子儿 啊 闪了你的腰(啊) 伊 个 呀儿 哟)。

(据德惠市剧团保留的1993年录音记谱)

Example 9 探妹 (sister's visit)

## e) Chant (Lento)

*Chant* is an étude completed in New York in 1936. The theme is based on an ancient chant of Buddhist monks. During religious ceremonies, Buddhists intone the holy scripts, singing before Bodhisattva in an original and peculiar way. This process is often accompanied by metal percussion instruments of various sizes and various pitches. Tcherepnin also transcribed a Chinese folk melody in this piece.

The first part of the work includes many ornaments (grace notes) in *sf* (Example 10), which are an attempt of the composer to imitate a high-tone percussion instrument. In contrast, the second part contains *Fis*<sup>1</sup> mixed into the melody, which imitates a bass percussion instrument (Example 11). The composer transcribed the effect of the Buddhist music on the piano, creating a slow and ceremonious piece with airy, ethereal and unique qualities.

Example 10: bar 1-8.

Example 11: bar 67-72.

### 3.1.2 Abram Chasins - *Three Chinese Pieces*

Abram Chasins (1903-1987, New York) was an American composer, pianist and educator, a student of the renowned pianist Josef Hofmann (1876-1957, United States). He became famous mainly due to “*Three Chinese Pieces*” - a work originally published in 1925 and 1926, considered as some of Chasins’s greatest composing achievements.<sup>79</sup>

According to Chasins, the work has an extraordinary and absolutely unpredictable history<sup>80</sup> and it was often present in recitals of major pianists, such as for instance Joseph Lhevinne (1874-1944), William Kappell (1922-1953) and Shury Cherkassky (1909-1995). “*Three Chinese Pieces*.” Composed during his studies at the Curtis Institute of Music, it was the first American piece to be performed – in a version for a full-size orchestra – under the direction of Arturo Toscanini from the New York Philharmonic<sup>81</sup>. Chasins described this piece as “written with all the expertise of one who had never been near the Orient.”<sup>82</sup>

“*Three Chinese Pieces*” consist of the following programme pieces: *A Shanghai Tragedy*, *Flirtation in a Chinese Garden* and *Rush Hour in Hong Kong*. The collective title expresses the composer’s creative motivation and says that the work will describe three different Chinese images.

#### a) *A Shanghai Tragedy (Lento)*

The piece was partially inspired by John Colton’s Broadway show *The Shanghai Gesture* (1926), starring Florence Reed (1883-1967, United States).<sup>83</sup> As Keene Constance notes, “*Shanghai Tragedy*” presents the city

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<sup>79</sup> Abram Chasins, *Chasins: Three Chinese Pieces for the piano*, Alfred Music Publishing Co., Inc., 2013 USA, pp. 2-3.

<sup>80</sup> Abram Chasins, wywiady z Frankiem Ernestem Hillem, Radio Pioneers Project of the Columbia University Oral History Research Office, 1950.

<sup>81</sup> Abram Chasins, *Chasins: Three Chinese Pieces for the piano*, ibidem.

<sup>82</sup> Charisse Baldoria, recenzowana praca: *Chasins: Three Chinese Pieces for the Piano by Abram Chasins*, American Music Teacher, Vol. 63, No. 1 (August/September 2013), Music Teachers National Association, p. 62.

<sup>83</sup> Shawn Timothy Daly, *Abram Chasins: A Study of Selected Works for Solo Piano and Two Pianos*, University of Cincinnati, 2007 Cincinnati, p. 49.

on the eve of an ominous event.<sup>84</sup>

The piece has a ternary form, ABA, but the Author believes it should be analysed as an indivisible whole. The beginning of the piece alludes to the Zen philosophy<sup>85</sup>: sounds with accents combined with the use of pedals imitate two different percussion instruments of various pitches used in Zen rituals. The four-bar chord intro forms a distinctive starting point for further development. Starting from the *pp*, the dynamic begins to escalate (*poco a poco*). The left hand subtly builds this *crescendo*, which concurrently enlivens the melody in the right hand (Example 12). The climax - *fff* occurs in bars 46-49 (Example 13) after a long phase of gradual build-up and accumulation of emotional tension.

### A Shanghai Tragedy

Abram Chasins

Example 12: bar 1-8.

Example 13: bar 46-50.

<sup>84</sup> Keene Constance, notatki z wkładek *Constance Keene Plays American Music*, Protone Records PR155, Los Angeles 1982.

<sup>85</sup> Abram Chasins, *Chasins: Three Chinese Pieces for the piano*, ibidem.

Starting from bar 68, the music returns to part A (“reprise”), a calm, sad *pp* melody, illustrating the tragedy suggested by the title. Emotions slowly build up only to calm down as if everything has happened or nothing has happened. The performers must wisely plan both the dynamics and the timing of the whole interpretation to keep the musical text consistent and preserve its integrity.

**b) *Flirtation in a Chinese Garden* (Leggiero grazioso)**

In the annotation to the title, the composer stated that the piece was composed for white keys only and was dedicated to the pianist Henry Kaufmann, with whom Chasins often played music recitals for two pianos before he married Constance Keene.<sup>86</sup>

This piece also has a ternary form - ABA. The composer used interesting combinations of various articulation methods. Performing the double stops at the beginning of the piece poses a technical difficulty (Example 14); as Daly puts it, “the fluttering opening is like an artfully waved fan.”<sup>87</sup> Performers must take care to keep both sounds precise and pure, at the same time emphasising the high pitch to convey a light and pleasant mood.

In the middle of the piece, there is a reference to Joseph J. Sullivan’s song “Where did you get that hat?”, which was popular at the beginning of the 20th century. Chasins gave the optimistic melody a lyrical character, which is why it contrasts with part C. This part brings to mind an image of a contemporary Chinese girl deriding her suitor, who is wearing an old-fashioned Chinese bowler hat as he walks through the garden gate. In part A1, the cheerful and playful mood returns. Large portions of this piece are “*a due voci*,” an example being the part starting from bar 10 (Example 14), where both voices (soprano and tenor) are, in my opinion, equivalent and equally important for the development of the piece.

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<sup>86</sup> Shawn Timothy Daly, *ibidem*, p. 53.

<sup>87</sup> *Ibidem*, p. 50.

## Flirtation in a Chinese Garden

(for the White Keys Only)

Leggiero grazioso Abram Chasins

con pedale

4

8

12

16

simile

cresc.

Example 14: bar 1-18.

### c) *Rush Hour in Hong Kong* (Presto e agitato)

The piece is dedicated to Chasins' friend in Curtis, David Saperton, and - as the composer puts it - "describes that madness at midday on Kat Street. Countless people are rushing around ceaselessly. Coolies whiz past, pulling bewildered passengers on their rickshaws dodging automobiles. Everyone is jabbering, gesticulating and running, running, running."<sup>88</sup> Chasins uses music to depict a street scene during the busy rush hours in Hong Kong. He is substantially assisted by the quick and nervous narrative of the whole piece, reflecting the rhythm of the restless and hectic urban life. Some time later, the composer transcribed this piece for two pianos and dedicated it to his friends Vera Brodsky and Harold Triggs.

<sup>88</sup> Keene Constance, *Constance Keene Plays American Music*. (Los Angeles: Protone Records (PR155), 1982), liner notes.



89

Queen's Road, Hong Kong, beginning of the 20th century

The form of the piece can be divided into five parts: ABABA1. The purpose of this repetitiveness is to enhance the illustrative effect and to realistically present the depicted scene in combination with quick runs of single notes and chords. The greatest technical challenge in this piece is to play quickly by alternating the left and the right hand in bars 13-26 (Example 15). The challenge lies in attaining compatibility between the left and the right hand and maintaining the same distance between the hands and the keyboard despite the quick pace, trying to achieve the same articulation.



Example 15: bar 13-19.

<sup>89</sup> [online]: [https://www.sohu.com/a/297982716\\_445085](https://www.sohu.com/a/297982716_445085) (access: 01/03/2022).

### 3.1.3 Morton Gould - *Pieces of China*

“Composing is my life blood. That is basically me, and although I have done many things in my life - conducting, playing piano, and so on - what is fundamental is my being a composer.” - Morton Gould<sup>90</sup>

Morton Gould (1913-1996) was an American composer, conductor, arranger and pianist. He wrote his first work when he was four years old and he was admitted to the Institute of Musical Art (today Juilliard School) at the age of eight. Gould composed Broadway music, film music, TV music and ballet music.<sup>91</sup> His work was characterised by easy use of folk melody, soul songs, jazz and pop styles within more traditional formal structures.<sup>92</sup>

*Pieces of China*, composed in 1985, consist of six title pieces: *Great Wall*, *Fable*, *China Blue*, *Puppets*, *Slow Dance-Lotus* and *China Chips*. These pieces are very characteristic, ambitious and contain elements of jazz music, which was one of the many styles of the 20th century.

#### a) *Great Wall* (Moderato)

As world cultural heritage, the Great Wall is one of the best known and most representative structures of China. This military fortification dates back to ancient China and it is the outcome of a defence project with the longest construction time and the most advanced engineering in the world. The total length of the Great Wall is over 13,000 miles. It is a tall, solid and continuous wall. The Chinese describe it as a gigantic dragon slithering across the mountains.

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<sup>90</sup> [online]: <http://mortongould.com/biography.html> (access: 01/03/2022).

<sup>91</sup> [online]: <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011544> (access: 01/03/2022).

<sup>92</sup> Ronald David Scott, *Band Music of Morton Gould*, Texas Tech University, 1997 Texas, s. V.



The Great Wall of China

The piece is illustrative and the primary idea behind it is to convey the monumental nature of the title structure. It has two primary characteristic features. First of all, aside from the introduction and the ending, it is based on continuous repetition of the same motif - ostinato (which means multiple repetitions of the melodic structure, also the harmonic or rhythmic structure.)<sup>94</sup> The other feature is polymetry (concurrent presence of different types of metres in various voices or multi-voice complexes within one music piece).<sup>95</sup>

Starting from bar nine, the left-hand part illustrates the continuous climb up the defence wall, while the melody of the right hand is like the beacon tower (Chinese: 烽火台) rising towards the sky, which is reflected by the increasing dynamics (*crescendo*). The *crescendo* and *diminuendo* sequences as well as the major interval leaps depict the process of climbing up and down. The last three lines (bars 177-187), which are followed by an empty bar, continue the *crescendo* and *accelerando* until the end of the piece, using a sequence of double stops “running” down the fortification wall (mountain pass, Chinese: 关隘). Until now, the composer used music to illustrate the three main components of the Great Wall and now he complemented the image of this grand structure.

<sup>93</sup> [online]: [https://twgreatdaily.com/zh-hans/477658108\\_100248844-sh.amp](https://twgreatdaily.com/zh-hans/477658108_100248844-sh.amp) (access: 02/03/2022).

<sup>94</sup> [online]: <https://encyklopedia.pwn.pl/haslo/ostinato;3952410.html> (access: 02/03/2022).

<sup>95</sup> [online]: <https://encyklopedia.pwn.pl/haslo/polimetria;3959502.html> (access: 02/03/2022).





Shanhaiguan<sup>97</sup>

As far as the performance pace is concerned, the Author believes that the piece should be played faster than marked by the composer ( $\text{♩} = 100$ ); when the pace of the narrative is too slow, the music loses its development dynamics and becomes monotonous. However, the pace should not be too fast, for if it were, the music would illustrate a run rather than a climb. Since the piece includes polymetry, it is an important task of the performer to clearly present the metric changes and play the melody rhythmically. The performer should avoid changing the pedal too often to make the dissonant intervals even more prominent (this could give an effect of the soaring peaks and the majestic walls).

In this piece, the composer presents the Chinese style and Chinese architecture using major interval leaps, dissonances and changing rhythms. Clearly, it is not just the pentatonic scale that determines the oriental aesthetics. In addition to tonality, the other important components of the music style include the energetics of the music as well as the structure. A successful work must combine all of these factors.

#### **b) *Fable* (Slowly)**

*Fable* is a story with Chinese background, or perhaps a legend or a myth. It alludes to the ancient culture by imitating a traditional Chinese instrument

<sup>96</sup> [online]: <https://zh.wikipedia.org/wiki/%E5%B1%B1%E6%B5%B7%E5%85%B3> (access: 15/05/2022).

<sup>97</sup> Shanhaiguan is the easternmost fortress of the Great Wall in the times of the Ming dynasty, which is why the Chinese call it “the first pass under heaven 天下第一关.”

- the guzheng.

With history dating 2500 years back, the guzheng is an important plucked string instrument of China. It is sometimes called the “piano of the East.” Another very similar instrument was the guqin (Tcherepnin was inspired by its sound as he was creating his *Five Concert Études*). The biggest difference is that the guqin has 7 strings, no bridge, and the pitch to which particular strings are tuned is not established. A traditional version had 13 strings, while the modern one usually has 21. It has bridges, every string is tuned to a different pitch and the pitches are arranged in the pentatonic scale. The playing techniques also substantially differ for these two instruments.



Guzheng

In the Author’s opinion, the purpose of the numerous composing techniques used by Gould in this piece is to imitate the texture and sounds characteristic of the guzheng. It is a pentatonic scale piece in Chinese G-flat major (mode II, the unison is on As). From the very beginning of the piece, the composer repeats the same phrases over and over again using figures made of tiny notes; there are also legated chords based on the same scale (e.g. in bars 10, 16 and 23 in Example 16). Using the middle pedal for this chord is also one of the characteristics of this piece, and the composer put the \* *Silently set Middle Pedal* marking at the beginning of the piece but did not determine how long it should be applied. According to the Author’s understanding of the score, the middle pedal should not be released from the first bar to the end of the piece. This use is also consistent with the fact that the guzheng does not have a mute so it produces long reverberating sounds.

Example 16: bar 8-25.

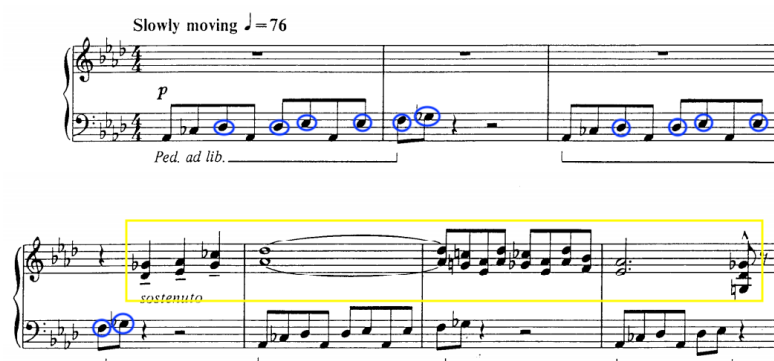
The composer uses the “colour stains” style across the whole piece. The piece has no melody line, no specific theme but it has numerous, quick and finely configured timbre runs based on demisemiquavers in a free rhythm. This is intended to mimic the music of the guzheng - *glissando*, imitating the sounds of wind or water. Every musical passage has its own phrasing. The performers must precisely recreate every beat using even, selective articulation, at the same time maintaining tempo rubato so as not to lose certain pulsation and create a free narrative.

Gould used the piano to imitate the sound effects and the articulation of the guzheng and create the inimitable, charming sonic climate with long reverberating sounds evoking specific emotions in the performers and in the listeners. From the point of view of Chinese philosophy, those emotions include support for “peaceful nature,” the “harmony between man and nature” and pursuit of beauty in the hidden artistic concept of music.

### c) *China Blue* (Slowly moving)

The title “*China Blue*” consists of two words. The first one, ‘China,’ applies to Gould’s use of perfect fourths to bring an association with the pentatonic scale, whereas ‘Blue’ refers to ‘Blue notes’ and the syncopation characterising blues music. The composer combined those factors to achieve a piece merging jazz with the classical music style. According to *Oxford Learner’s Dictionary*, the phrase “China Blue” is also used to denote the colour – usually blue - commonly used in the manufacture of china.

The piece starts from the left-hand part, where we find a short, hidden melody (Example 17). It uses a few notes to present an interesting, repeated motif. Two short, intriguing phrases are followed by development in the right hand, in a higher register, which brightens up the tone. Afterwards, it is repeated several times as a complete sentence in various keys, which is how it becomes characteristic. Bar 26 is the climax of the whole piece and the mood quickly returns to the original form of the narrative in four short sentences.



Example 17: bar 1-7.

The way of using the pedal suggested by the composer is marked in the score as *ad libitum*; however, there are many dissonant intervals in the whole piece so it is important to master the pedal work. By often using a half of the right pedal and subtly modulating, we can achieve a complete, complex but at the same time clear sound picture of the work.

**d) *Puppets* (Bright and lusty)**

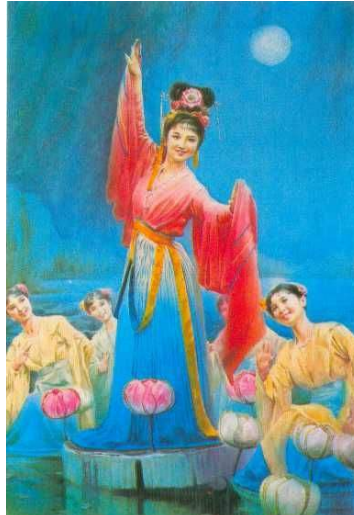
*Puppets* is a very lively and dynamic piece with a rich and diverse timbre, mixed with jazz rhythms. An interesting sound effect is achieved through the use of a cluster - the sound produced using an elbow or, as is the case here, both elbows (Example 18). The left elbow covers the white keys, while the right one covers the black keys, which results in substantial dissonance. The composer described the performance style as “Bright and lusty.” While playing, the performer should pay attention to the left-hand part to make sure it is not too heavy and at the same time maintain balance between the left and the right hand in *staccatissimo*. A good contrast between forte and piano is also desired. The structure of the piece relies on the ABA division, where the lyrical middle B (bars 43-73) contrasts with the cheerful liveliness of A and A1. In the melodic structure of the melodic motifs, we can often identify a fourth interval, which can be recognised as reference to an element of Chinese music.



Example 18.

**e) *Slow Dance-Lotus* (Very slow)**

The lotus dance is a Chinese folk dance, perceived as the embodiment of classical beauty. The dancers wear long-sleeved silk dresses in shades of red and green and they use lotus-shaped props as the tools for their dance. The skirts moving along with the small steps of the dancers resemble lotus flowers floating on the surface of a river. This type of dance has strong folklore connotations as it symbolises the respect of ancient farmers for nature and the notion of praying for good weather.



Li Huiquan, Fan Huaizhang - Lotus Dance

The piece alludes to traditional music and it also uses jazz music elements, such as for instance a complex/variable metre. It is short and not described in enough detail when it comes to time, dynamics and phrasing; this is why the artistic duties of a pianist include planning the whole piece in a way that would prevent it from sounding too boring or monotonous.

The mild monophonic melody reflecting and merging with nature is like a lotus flower gently swaying in the wind on the water. Its very slow tempo makes the Author believe that it was intended for listening rather than dancing.

#### f) *China Chips* (Brisk)

The last piece is an impressive conclusion to the whole series and also the most technical part. Considering the high tempo and the wide range of intervals, the piece is a major challenge for performers as fingers must remain very active and quick throughout the whole performance. Just like in the case of *Puppets* - although there are many sounds and the style of the piece is “brisk” - performance requires proper dynamic balance between the right and the left hand in order to achieve an energetic but light tone. Connections with Chinese culture are very distant here as the only elements which bring such associations are: quartal chords and parts of the melody.

The score has a typo in bar 85-87 - absence of two bass clefs; the correct notation and performance is shown in Example 19.



Example 19: bar 85-87.

The above pieces represent various attitudes of composers to elements of Chinese culture and music and the possible ways of using them in Western music. In *Five Concert Études*, Tcherepnin made a full use of all the cultural factors which he encountered and learned in China. He tried to get close to the Chinese aesthetics and compose a piece that would “satisfy and surprise the Chinese.” *Three Chinese Pieces* present scenes from various places, various people and their lifestyles. Chasins never visited the East; in his pieces, he merged American modern art with various popular elements to depict the living conditions of Chinese people from the perspective of a passer-by. Morton Gould’s *Pieces of China* integrate Chinese culture with the composer’s personal style and substantially reflect his direct feelings, while the unique, special combinations of those elements create a new “artistic landscape.”

The three works discussed above present the visions of various composers, reveal the complexity of merging cross-cultural elements and reflect the individual creative ideas of the artists.

## 3.2 Chamber pieces

### 3.2.1 Alexander Tcherepnin - *Seven Songs on Chinese poems* op.71

When compared to the solo pieces, the technical difficulties of the piano parts of chamber pieces are relatively low; still, what remains important here is the full cooperation between the piano and the other instruments or human voice. The piano is a versatile and complete solo instrument and pianists must integrate with it both physically and mentally during every performance.

For example, the sound of soprano is high, light and bright so the process

of “matching” the sound of the piano to that voice requires the pianist to utilise his or her skill to fully assist the soloist in creating a certain artistic concept of the work. Appropriate proportions must be maintained between the piano part and the soloist. Both musicians should cooperate to complement and enrich each other in order to achieve a balanced and beautiful final sound effect.

Tcherepnin composed the *Seven Songs on Chinese poems op.71 for Soprano or Tenor and Piano* in 1945 and 1946. Their titles are as follows: *Song of Contentment, To Answer the Merchants, The Robe of Golden Brocade, Travelling Song, Awakening of Spring, My Sister Hon Tsai and Drinking Song.*

Except for the sixth piece, which was dedicated to the tenor Richard Wu, the pieces were written for the Chinese soprano Alice Chow. In 1946, Tcherepnin and Alice Chow were invited to participate in the 1st Prague Spring International Music Festival. At that time, Tcherepnin composed *Travelling Song* and *Awakening of Spring* especially for Alice Chow and he provided accompaniment for her during numerous shows.<sup>98</sup> As a result, Alice Chow gained international recognition on the music stage and was invited to concerts in Poland, the United Kingdom and other countries.<sup>99</sup>

Chinese texts in those songs include both classical and folk poetry. Tcherepnin used the original Chinese text of the poetry and he wrote the text by himself in English and Russian. Out of all the Western composers who quoted Chinese poetry, Tcherepnin was the only one who was able to compose a piece concurrently in Chinese and in a Western language,<sup>100</sup> even though his translations often relied on superficial calque rather than conveying the essential meaning of the original poem. In the analysis below, I focus on discussing the content of the work. The series was recorded using original Chinese texts.

The Chinese interpret poetry by using concise language but they each time make use of vivid imagination to express, in a focused way, their views on human social life and spiritual world. Every interpretation is usually

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<sup>98</sup> 周小燕, *深挚的怀念——忆热爱中国的大音乐家齐尔品*, “音乐艺术”第四期, 上海 1984, p. 114.

<sup>99</sup> 陆璐, *齐尔品中国风格钢琴作品研究——兼论齐尔品对中国近现代音乐的影响*, 山东师范大学, 济南 2009, p. 25.

<sup>100</sup> 毕明辉, *ibidem*, p. 123.



accompanied by powerful emotion. At the same time, Chinese poetry has a characteristic aesthetic feature - it articulates desires “based on objects,” which means it uses the scenery to express emotions. This also influenced Tcherepnin’s composing process.

The majority of ancient Chinese poems are very demanding in terms of creation; what matters is careful selection of sentence length, standardised tonal patterns and a certain level of mandatory parallelism. The time of the Tang dynasty was the best example of this careful selection. This is the period that *To Answer the Merchants*, *The Robe of Golden Brocade*, *Awakening of Spring* and *Drinking Song* come from.

#### a) *Song of Contentment (Andantino)*

The publisher does not specify the author of the text but it was actually composed by Fu Xuan (217-278), a famous clerk, writer and thinker from the times of the Wei and Jin dynasties. The poem did not have a title and people nowadays attributed its name - *Song of Contentment* - to the composer. The title is consistent with the original version of the poem:

xián jiān yèwēifēngqǐ	míngyuèzhàogāotái
闲 ( 间 ) 夜 微 风 起 ,	明 月 照 高 台 。
qīngxiāng xiǎng hūbùyìng	yuǎn xuán jǐngzhāobùlái
清 香 ( 响 ) 呼 不 应 ,	远 ( 玄 ) 景 招 不 来 。
rùchú chú rén jìn huò rú	yǒujiǔbùyíngbēi
入 厨 ( 厨 人 ) 进 藿 茹 ,	有 酒 不 盈 杯 。
ānpínfù fú suǒyǔ	fùguìwéihuòméi
安 贫 富 ( 福 ) 所 与 ,	富 贵 为 祸 媒 。
jīnyùsuīgāotáng	yúwǒjiànghāolái
金 玉 虽 高 堂 ,	于 我 贱 蒿 莱 。

<sup>101</sup>

The main image conveyed by the piece is that of a solitary poet drinking wine, lost in thought on a bright, moonlit, windy night. Although there are only wild vegetables and a half glass of wine on the table, the poet feels relaxed and content. He believes that living a poor and relaxed life is his bliss, while being greedy for wealth brings disaster. The rich may live in big houses

<sup>101</sup> There are five discrepancies between the text in the score and the original poem (the words used in the original poem are in the brackets) – the pronunciation of the words is similar but different. This does not change the verse so it has no impact on the original meaning of the poem. The author believes that all the information provided with the score must be observed in the recording process. This is why the vocal texts are consistent with the score.

full of treasures, gold and jade but, according to the poet, all this is worth less than weeds and is not enviable. The whole poem conjures a vision of a peaceful and happy life.

As far as the structure of the musical layer is concerned, aside from single supplementary chords, the left- and right-hand parts have a simple monophonic texture. The music is devoid of powerful emotional fluctuations and the style is gentle and full of charm. All across the piece, both the music and the text convey the same philosophy, and the nature of the musical layer is consistent with the emotional message of the poem. For example, in bars five, four and three counting from the end of the piece, the climax starts in the musical layer in *fortissimo* on the words: “In spite of praise!” In the next sentence, which can be loosely translated as “I don’t think anything is worth it,” the music is marked by a diminuendo (Example 20). From the Author’s point of view, the composition shows Tcherepnin’s profound understanding of the poem as the music and the poetry are consistent in terms of both aesthetics and meaning. This is a characteristic feature of this part of the series; a feature that is not always as prominent in the remaining parts.

Example 20: bar 22-28.

## b) *To Answer the Merchants (Animato)*

The lyrics of this song come from the poet Li Bai (701-762). The poem was originally entitled “Questions and Answers in the Mountains,” and its

content was as follows: “When someone asked me why I lived in isolation in the mountains, I only laughed without answering and my heart was relaxed and peaceful. The flowers falling down slowly float on the water into the distance, this place is like a garden from another world, like a fairy-tale land.”

wènyúhéyì shì qībìshān xiàoérbùdàxīnzìxián  
问余何意（事）栖碧山，笑而不答心自闲。  
táohuāliúshuǐyǎo yǎo ránqù biéyǒutiāndìfēirénjiān  
桃花流水杳（杳）然去，别有天地非人间。<sup>102</sup>

The poem is presented as a question and answer and Tchernepnin used the same form in the composing process. The piece is divided into two parts, each having a different tempo, which is connected with this type of form.

The beginning of the piece is a four-act introduction and, just like in *Homage to China in Five Concert Études*, the Lun Zhi technique is also used to imitate the effect of the pipa. The choice is justified because the instrument appeared before the Tang dynasty, when the poet wrote those poems. The next five acts (*sostenuto*) are a simple question followed by (from bar 10 in *animato*) an answer. The last bar ends with a *sostenuto*, which also substantially emphasises the mood.

### c) *The Robe of Golden Brocade (Moderato)*

The third song is *The Robe of Golden Brocade*. In Chinese, this title means something magnificent and precious. It is a philosophical and melancholic piece, both in the piano part and in the vocal part. It is characterised by relatively calm development, without a rich harmonic range or major interval leaps, but this does not mean that the music layer is primitive. The piano part is adapted to the vocal music, which is based on the pentatonic scale, also bearing the reciting characteristics of Chinese poetry. The whole piece conveys a relatively peaceful mood of the poet and the composer.

In the score, Tchernepnin lists Li Tsi as the author of the poem but the verification process revealed that attributing the authorship to him is controversial and inconsistent.

The protagonist of the poem says: “My advice is not to nurture glory and wealth but to nurture youth. Blossoming flowers must be picked up in time;

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<sup>102</sup> Ibidem.

for when the flowers fall, all you can do is cut off the branches. The same is with youth.” This short poem includes many corresponding sentence parts or repeated elements of the same word but certain differences in the way the text is phrased do not change its main message which is to nurture the time and youth.

Tcherepnin’s piece is consistent with the structure of the poem and it adopts the same rhythm almost to the very end. The accents in the piano part in Part I of the piece are identical as in the vocal part (Example 21), with subtle changes in Part II. All this creates beautiful music, substantially emphasising the essential message of the poet. The nature of the ending (the *pp* of the piano and the very quiet *mormorando* of the singer) creates a world full of artistic charm. This also shows that the composer has profound understanding of Chinese culture as he not only incorporates the characteristics of this culture into the melody but also aligns the musical content with the original poem in terms of the mood of the poetry, its special meaning and elements of the sentence. The ability to express the same main idea is something that only few composers can achieve.

勸 君 莫 惜 金 錢  
 Do not waste your days of  
 Ю-ность, свѣ жсть, кра - со-

衣 勸 君 須 惜 少 年 時  
 youth. Do not wear the gol - den robe.  
 та вамъ да ны чтобъ ихъ бе - речъ.

Example 21: bar 7-17.

#### d) *Traveling Song* (Allegro energico)

The name of the piece, 新年, was translated by the composer as *Travelling Song*. However, in Chinese it actually means “New Year.” The song uses an original Chinese folk melody coming from Yunnan.

The whole piece conveys mainly a relaxed, youthful atmosphere, shows positive personality, an interesting scenery and good mood.

The piece takes a form that often appears in modern Chinese folk songs, which is manifested in its division into a few parts, where the melody is the same as the rhythm of the words, the only difference lying in their meaning. This is why it is slightly easier to analyse this piece - the melody part is single, the line fluctuation is low and the artistic image is relatively uniform.

Since the piano part is in one melody line with the vocal part, this creates a complementary relationship between these two and prevents an impression that they are separated and that the repeated melodies are boring and monotonous. The piece includes many passages written in *unisono* (octaves) so good balance must be maintained between the planes, without exaggerated bass, to preserve a simple, pleasant and light narrative.

#### e) *Awakening of Spring* (Andantino)

*Awakening of Spring* is a poem written by Meng Hao Jan (689-740) from the Tang dynasty. It presents an image of a peaceful, sunny, beautiful morning. The piece was written for coloratura soprano.

The music starts like a beautiful spring day - the right hand gently strikes the keys as if rain drops were drumming against the eaves and the soprano sings beautifully: "I fell asleep in spring unaware when the dawn came and when I woke up, I heard the joyous chirping of birds outside the house." The vocal part in bars 11-21 (a technically difficult and long coloratura) symbolises those happy birds outside the window, which sing and "talk" to one another. The piano part in this passage consists of long and interconnected phrases which are composed unlike the vocal part and could resemble a light drizzly wind. It must be noted that the chords of the piano accompaniment in bars 18-19 cannot be too heavy so as not to suppress the sharp and bright sounds of the birds. From bar 23 (*Misterioso*), the poet inspires the reader with new associations, when he says: "The swoosh of the wind and rain did not stop last night, how many spring flowers were blown away!"

In my opinion, a charming song and an interesting artistic concept, with the whole scene "painted" with gentle emotions. All those images are not

what the poet actually sees - they are the aural sensations and associations after waking up and they reflect the artistic vision born in his mind.

**f) *My Sister Hon Tsai* (Allegretto)**

The title of *My Sister Hon Tsai* is a reference to the name of the protagonist of the song. The piece was finished in New York and the melody was transcribed from a folk song of Suiyuan (currently a central area of Inner Mongolia), which combined the music features of the two ethnic groups in China - the Han and the Mongolians. There are also many other transcription versions of this folk song.

The song describes Hon Tsai as a very beautiful woman who builds good relations with her beloved. The touching love story is interrupted when six months later the enemy invades the village and the man is killed. The form of the piece is the same as in *Travelling Song* - it consists of one similar melody segment repeated four times. The melody is simple and very graceful.

In the piano part, part one (bars 1-10) and part two (bars 11-20) include alternate octaves in the upper register, performed by the left and the right hand, which is precisely repeated by the vocal melody. The second part is interwoven with perfect fifths and octaves of the melody to increase the diversity of the music and prevent it from sounding monotonous and boring. In part three (bar 21-32), the texture of the piano part changes and the mood of the piece is different than at the beginning to illustrate the approaching enemy. The final part (bars 33-42) consists of *a cappella* singing, expressing the complex emotions of the women's sadness and grief.

The piano lines and the vocal phrasing of the whole piece are homogeneous, and Tcherpnin's arrangement perfectly matches the vocal music in terms of rhythm, mode and musical direction. While enriching the harmonic "vocabulary," he also conveys the musical and artistic atmosphere of the original piece as a whole.

**g) *Drinking Song (Allegretto)***

The last poem is a representative piece of Li Bai and one of the most often translated works of Chinese poetry. Due to his unsuccessful career, Li Bai experienced pain and unfairness for which he could not find relief. This is why he often drank with his friends and this whole frustration can be seen in his work.

The content of the poem is as follows: “Time flows like a river falling to the sea without return, life is too short and the old age comes with a blink of an eye. When you are proud of life, you should enjoy it to the fullest. We were born to be useful. It seems that the insignificance of life is an irreversible tragedy. Please enjoy life with me. I don’t care about the wealth you may have, I believe that wine is the only relief in distress.”

This poetry may seem focused on the issue of the irreversible ageing process while in fact it is a poem addressing the problem of underappreciated talent and the poet’s helplessness. It brings together various emotions - disappointment and confidence, regret and willingness to fight. The poem is still published in Chinese textbooks and students learn to recite it.

The song is the last and the longest one of the whole series. It uses various musical changes, including bold but gentle mood fluctuations, in order to precisely convey the complicated feelings of the poet.

Part one (bars 1-45) of the piece can be divided into two sections – the first one (bars 1-29) is a sad, pessimist reflection about life and evanescence but the other one (bars 30-45) carries a note of optimism and joy. The emotionally contradictory state of the poet is reflected in the clear musical changes. Likewise, part two (bars 46-71) is also divided into two sections differing in terms of content (bars 46-64 and bars 65-71). From bar 101 until the end, the vocal part consists almost only of accented crotchets, most probably expressing the surging grief and emotion of the poet.

Whenever music is composed to Chinese poetry, whether the composers are from the West or Chinese, there will always be deviations from their interpretations. In *Seven Songs on Chinese poems op. 71*, relationship between the music and literature is not a simple one; Tcherepnin translated those

foreign literary works on his own, relying on his personal experience and understanding of culture, and he used music to illustrate his profound feelings regarding those Chinese poems. The form of the music is based on the emotional content of the poetry, while the structure, pace, rhythm and emotional direction create a consistent atmosphere. The artistic concept expressed through the language of poetry and the picture painted through the music notes are mutually integrated, with the fusion of various internal states perfectly finalised in terms of words, images and sound effects.



## CONCLUSIONS

The above analysis shows that Chinese culture gradually influenced Western cultures over the centuries. This influence also reached the art of composing, where the first Chinese cultural inspirations were observed at the end of the 17th century only to turn into bolder attempts in the 18th century and flourish in the 19th century. However, it was not until the 20th century that Chinese culture was explored and used in the Western music to the fullest. For a few centuries, the process underwent historical development and spread to more areas of Western art. Currently, in the 21st century, as we look back at works from the previous centuries which were either multicultural or inspired by other cultures, we can see how they evolved from inspirations representing the composer's own fantasies and notions about other cultures to actual references to other cultures based on true knowledge and understanding. The Author attributes this progress to the fact that the Chinese atmosphere is becoming increasingly widespread in various cultural circles of the West, where the space for highlighting its significant value is emerging, and she notices the correlation between this progress and the general globalisation, the multicultural trend or the growing interest in and respect for other cultures, which are now treated as equals.

From the Author's point of view, Western composers may vary as to their level of understanding Chinese culture, they may know it to a greater or smaller degree, based on various experience; still, this does not show their attitude to this culture but only reflects their knowledge about it. The Author believes that one of the best ways to explore Chinese culture is a long and direct interaction, such as visiting China, because staying in a specific environment offers the greatest possibilities of contact with traditional culture. It is not the only possibility in the modern world because the development of technology and information and the mass migration of the Chinese population offer the citizens of the Western countries a variety of ways to indirectly and directly interact with and experience Chinese culture in their own countries. Other major sources of knowledge about Chinese culture include books, films and online information. Consequently, contemporary composers do not have

to visit China to explore and be inspired by its culture.

As far as examples of the music literature are concerned, pieces inspired by Chinese culture, considering the degree and type of reference to this culture, should be analysed in the following categories:

1. Pieces of composers who are influenced by Chinese culture in terms of history, philosophy, ideology or thinking or who use the fundamental principles thereof in their composing methods. The works of John Cage should be mentioned as he chose the number system as the method for composing the sound material for his works (especially *Music of Changes*, but before that, though less precisely, also *Imaginary Landscape no. 4* and *Concerto for Prepared Piano Part III*). In *Music of Changes* he was inspired by the ancient Chinese book *I Ching*, which is a system of symbols used to identify order in random events. For Cage, it became a tool for aleatoric music (controlled chance).
2. Pieces of composers who remain inspired by the Chinese material culture and the environment as a product of the ideological culture, including the lifestyles and art in a broad sense of the term (architecture, painting, audiovisual arts, music). Examples can be found in Fritz Kreisler's *Tambourin chinois op. 3*, based on his impressions from a Chinatown in the United States, or in certain pieces by Abram Chasins, describing specific scenes from Chinese life through music.
3. Pieces of composers influenced by Chinese language and script and by Chinese literature and poetry. Tchernin's *Piano Concerto No. 4* may serve as an example as it was inspired by Chinese historical stories. This category should also include all the vocal and vocal & instrumental pieces to Chinese poetic texts.

The dissertation analysed four vast examples inspired by Chinese culture. The composers created the pieces using various elements alluding to Chinese culture, which they explored either traditionally or through modern ways.

Tchernin exhibited a traditional approach to Chinese culture because he experienced it in person, by travelling around China, where he studied the

secrets of Chinese music, learned about Chinese history and tradition and made attempts to imitate Chinese composing techniques. In his *Five Concert Études*, the composer used various Chinese forms of art and musical instruments and he followed the composing methods characteristic of traditional Chinese music. In *Seven Songs on Chinese Poems*, in addition to utilising classical and folk poetry, he tried to use the music to highlight the original meanings of the poems. As a result, he integrated the achievements of both Eastern and Western culture his works, attempting to present the Chinese traditional aesthetics and artistic concepts to the greatest possible degree.

In contrast, Chasins and Gould adopted a modern approach to deepening their interest in Chinese culture - through the generally available works of Chinese culture: film art, literary and musical works, videos. They used what they learnt about Chinese culture as inspirations in their pieces but they inutilised popular elements of the Western music, such as for instance jazz, and incorporated them into pieces composed based on their own composing techniques, which resulted in completely new aesthetic values. In *Three Chinese Pieces*, Chasins used popular Western elements of the 20th century to create scenes from the life in China of that period, presenting the phenomenon of the fusion culture and creating musical images consistent with contemporary aesthetics. In *Pieces of China*, Gould relies more on capitalising on the differences between distant cultures to achieve a diversity of personal styles; he uses perception-based knowledge to build an inimitable climate in his pieces.

It is clear that both Tcherepnin and Gould had contact with traditional Chinese instruments or forms of art and they share the same kind of cultural inspirations but the works they composed represent completely different styles. The traditional and modern perspectives represent two different approaches, different ideas and different creative concepts. This results a diverse collection of works inspired by Chinese culture, which enriches the already vast piano literature even more.

Early examples of Western composers inspired by Chinese culture were the outcome of their need to enrich their own composing style and give their art an individual character. As time went by, elements of the Western and

Eastern cultures started to intertwine and integrate, creating completely new aesthetics and a new cultural system. Nowadays, in the said system of cultural mergers, tremendous responsibility is borne by the performer, the pianist in this case, who must try to clearly depict the idea and concept of the composer.

Before the pianist is able to start working on the repertoire, they must first analyse it in order to better understand the creative background, the inspiration and the intention of the composer. Before working on a Chinese literature repertoire or a repertoire inspired by Chinese culture, Western pianists unfamiliar with Chinese culture should check which cultural element the composer wanted to present in a given piece in order to better understand the message conveyed by the music. This applies to Chinese pianists as well - even if they know their music, they should still avoid the stereotypes resulting from text interpretation after only one reading. The Author believes that it may be useful to read Chinese culture texts, literature describing this culture and watch various videos which will leave a direct impression on the viewer and depict Chinese culture, as this enables the performer to better understand the work and, consequently, define the aesthetic categories required for further interpretation. Whether the repertoire to be performed represents traditional or modern (or even avant-garde) aesthetics, the performer must verify and analyse it in equal measure in order to bring out more details of the composer's art.

The cultural misunderstandings arising from the aesthetic differences between the East and the West are a permanent phenomenon and it is because of those differences - which are often quite interesting - that the works of art are widely disseminated. This depends, to a certain extent, on the limitations as to the exploration possibilities, which very often result in interpretation differences regarding new literature pieces.

All material, ideological and musical cultures are equal and their foundations are passed on to recipients through various interpretations. It cannot be denied that the approaches of the society towards various cultures are shaped through politics, exploration and experience. All cultures also go through the periods of formation, development, glory and downfall. Their development and change in the cultural intertwining process can be examined in various aspects: future vs present, oneself vs stranger, distance vs proximity

and fiction vs reality. However, the central point is the attitude of respect, which must be observed at every stage of exploring different cultures.

Consequently, the relationship between various cultures is, metaphorically speaking, both distant and close. Various individual cultures develop and change in time and there are numerous differences and similarities between them. This is why excessive praising or even unintentional discrimination of the minorities is an inappropriate cultural approach. The attitude towards any cross-cultural works and ideas should be tolerant, equal, unbiased and based on respect. This is the only way to accomplish the shared objective of common progress.

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## **Scores**

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## List of piano solo and chamber pieces inspired by Chinese culture starting from the 20th century

### Piano pieces

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**Abaza Alexis Borison** (1916-1994 United States):

Sixteen short piano pieces based on tunes of China Op. 22 (1982)

Chinese engravings: compositions and arrangements for pianoforte solo Op. 56 (1977)

Chinesische Ballade: Sixteen short piano pieces based on Chinese melodies Op. 76 (1986)

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**Adams John** (1947- United States):

China Gates for piano (1977)

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**Arapov Boris Aleksandrovich** (1905-1992 Russia):

Six Pieces on Chinese Folk Themes for piano (1955)

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**Busoni Ferruccio** (1866-1924 Italy):

Elegien for piano BV 249 No. 4 Turandots Frauengemach (1907)

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**Cage John** (1912-1992 United States):

Music of Changes for piano (1951)

4' 33" for any instrument or combination of instruments (1952)

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**Chasins Abram** (1903-1987 United States):

Three Chinese Pieces for piano (1926)

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**Curnow James** (1943- United States):

Chinese Folk Fantasy for piano

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**Tcherepnin Alexander** (1899-1977 Russia):

Piano Study on the Pentatonic Scale Op. 51 (1934-5)

Five Concert Études for piano Op. 52 (1934-6)

Technical Exercises on the 5 Note Scale for piano Op. 53 (1934-6)

Piano Method on Pentatonic Scale (1934-5)

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**Eichheim Henry** (1870-1942 United States):

Oriental Impressions for piano No. 4: Nocturnal Impressions of Peking,

No. 5: Chinese (1919)

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**Gould Morton** (1913-1996 United States):

Pieces of China (1985)

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**Grainger Percy** (1882-1961 Australia):

Beautiful Fresh Flower for piano (1935)

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**Griffes Charles Tomlinson** (1884-1920 United States):

The Pleasure-Dome of Kubla Khan for piano (1912)

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**Ketèlbey Albert** (1875-1959 England):

In a Chinese Temple - Garden: Oriental Phantasy for piano (1923)

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**Martinů Bohuslav** (1890-1959 Czech Republic):

The Fifth Day of the Fifth Moon for piano H. 318 (1948)

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**McDonald John** (1959- United States):

Piano Album for piano Op. 419 No. 47. Li Po (2005)

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**Niemann Walter** (1876-1953 Germany):

Alt-China for piano Op.62 (1919)

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**Ore Harry** (1885-1972 Russia):

South China Fantasy for piano Op. 17 (1948)

Five South Chinese Folk Songs for piano Op. 17a (1946)

Macao lullaby for pianoforte Op. 19

Two Southern Chinese Melodies for piano

From north to south through East Asia, concert suite, based on oriental music for pianoforte Op. 23

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**Ornstein Leo** (1893-2002 United States):

À la Chinoise for piano Op.39 SO 60 (1918)

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**Ritzen Peter** (1956- Belgium):

Chinese Rhapsody for piano Nr. 1 (1987)

Chinese Rhapsody for piano Nr. 2 'Dance of the little happy Buddhas' (1989)

Chinese Rhapsody for piano Nr. 3 'Chinese Market' (1989)

4 Transcriptions on Chinese folk songs for Piano (2009)

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**Scott Cyril** (1879-1970 England):

Lotus Land for piano Op. 47 No. 1 (1905)

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**Smith Michael** (1938-2022 United States):

Impressions of Chinese woman study for piano (1993)

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**Strawinski Igor** (1882-1971 Russia):

Le chant du rossignol arrangement for piano (1927)

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**Waeber-Diaz Jacqueline** (1967- )::

Improvisation on a Chinese Folk Song for piano (1996)

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## **Chamber pieces**

### **Chamber music vocal pieces**

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**Abaza Alexis Borison** (1916-1994 Russia):

Gedichte von Mao Tse-Tung für gesang und klavier, ausgewählt von Li Tiefu (1964)

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**Abbado Marcello** (1926-2020 Italy):

Quindici poesie t'ang per voce, flauto, oboe, violoncello, pianoforte (1959)

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**Aeschbacher Niklaus** (1917-1995 Switzerland):

3 Gesänge für sopran, violine, klavier No. 2 Improvisation, No. 3 Der Silberreihher (1936)

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**Allan-Moore Beatrice:**

No more the peach tree for voice and piano (1925)

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**Allen Geoffrey** (1927-2021 England/Australia):

Two Chinese Songs to poems by Li Po for high voice and piano (1948/49)

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**Altmann Hans** (1904-1961 Germany):

7 Lieder aus «Die chinesische Flöte» für stimme, klavier Op. 24 (1930)

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**Anner Emil** (1870-1925 Switzerland):

Drei Lieder von Li-Tai-Pe für singstimme mit klavier Op. 7 (1921)

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**Apostel Hans Erich** (1901-1972 Germany):

Fünf Lieder nach der chinesischen Flöte für gesang und klavier (1923)

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**Artjomow Wjatscheslaw Petrowitsch** (1940- Russia):

Syn pri lunnom swete/Träume bei Mondschein für stimme, altflöte, cello, klavier (1981)

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**Ast Max** (1875-1964 Austria):

Liebestrunken für stimme, klavier (1928)

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**Auric Georges** (1899-1983 France):

Quatorze [recte: Huit] poèmes chinois pour voix, piano (1913?)

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**Avshalomov Jacob** (1919-2013 United States):

On the Tung Ting Lake for voice and piano (1937)

Taking leave of a friend for voice, flute, viola, piano (1994)

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**Bachlund Gary** (1947- United States):

Der Poet for medium of high voice and piano (2014)

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**Badings Henk** (1907-1987 Netherlands):

Chansons orientales zang en piano No. 4. Sur les bords du Jo-Yeh (1943)

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**Bainbridge Walter:**

Songs of a forgotten Age for voice and piano No. 4. Under the Crescent Moon (1910)

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**Bantock Granville Ransome** (1868-1946 England):

Song of China for voice and piano from Series Songs of the East (1898)

Jasmin-flower (Moo-lee-hwa) in F Major for voice and piano (1911)

Songs from the Chinese Poets for voice and piano Series I-IV (1918-9)

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**Bassett Leslie** (1923-2016 United States):

The jade garden: four miniatures of Ancient Japanese and Chinese poetry for soprano and piano No. 3 Night (1977)

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**Bazlik Miro** (1931- Slowacja):

Five songs on Chinese poetry for voice, flute, cello, piano No. 3 Quand jet'attendais (1960)

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**Becker John Joseph** (1886-1961 United States):

2 Poems of Departure for voice and piano (1927)

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**Beckwith John** (1927- Canada):

Five lyrics of the T'ang dynasty for high voice and piano (1949)

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**Beekhuis Hanna** (1889-1980 Netherlands):

Les deux flutes pour voix, 2 flûtes, piano les deux flûtes (1967)

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**Belyaev Vladimir** (1948- Russia):

Vokalzyklus auf Texte altchinesischer Dichter für stimme, klavier

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(1991)
<b>Bergner Carl</b> (Germany): Lieder, Band III für eine singstimme und klavier No. 5 Die Frau des Kriegers spricht im Herbst (1939)
<b>Berkeley Lennox</b> (1903-1989 England): Five Chinese Songs for medium voice and piano Op. 78 (1971)
<b>Berr José</b> (1874-1947 Germany/Switzerland): Lieder aus der «Chinesischen Flöte» für singstimme mit klavier Op. 100 (1936) Die rote Rose für singstimme mit klavier Op. 76 (1942)
<b>Bibalo Antonio</b> (1922-2008 Italy): Endless longing: notturno for baritone and piano (1966)
<b>Bijvanck Henk</b> (1909-1969 Netherlands): 4 Chinesche liederen voor zang, piano (1959) 2 liederen voor bariton, piano (1959)
<b>Birch Robert Fairfax</b> (1917-? United States): The waning moon: set of seven songs to Chinese poems for medium voice and piano (1959)
<b>Bissell Keith</b> (1912-1992 Canada): Hymns of the Chinese Kings: A cycle of six songs for high vocal and piano (1968)
<b>Bjelinski Bruno</b> (1909-1992 Croatia/Yugoslavia): Bez povratka (Li Tai Po) / Keine Rückkehr für stimme, klavier (1952-1972)
<b>Blanc Jean Robert</b> (1907-?): Trois mélodies pour chant et piano No. 1 Clair de lune (Jing ye si) (1939)
<b>Bliss Arthur</b> (1891-1975 England): The ballads of the four seasons for voice and piano F 170 (1923)
<b>Boix Manuel Palau</b> (1893-1967 Spain): Del oriente lejano canto y piano (1960?)
<b>Borstlap John</b> (1950- Netherlands): Sechs chinesische Gedichte für sopran und klavier (1982)

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**Bortz Alfred** (1882-1969 Germany):

Zwei Gesänge des Li Tai Po für stimme, klavier Op. 20 (1919)

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**Brandse Wim** (1933-2011 Netherlands):

Drie liederen voor mezzosopraan en piano Op. 30 No. 1 Si-schy No. 3  
Herberg in de lente (1989)

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**Branscombe Gena** (1881-1977 Canada/United States):

A Lute of Jade for voice and piano No. 2 My fatherland (1911)

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**Bredemeyer Reiner** (1929-1995 Germany):

Ariae für stimme, flöte, oboe, fagott, trompete, schlagzeug, klavier  
(1965)

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**Brüggemann Kurt** (1908-2002 Germany):

Die ferne Flöte: sechs Liedern nach Versen von Li-Tai-Pe für stimme,  
flöte, oboe, viola, klavier und schlaginstrumente (1932)

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**Büchtger Fritz** (1903-1978 Germany):

In den Wind gesungen: vier Lieder nach Gedichten von Li Tai Pe und  
Li Hung Tschang für stimme, klavier (1957)

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**Cairati Alfredo** (1875-1960 Italy):

Das Flötenlied des Herbstes für singstimme und klavier  
Lied auf dem Flusse für singstimme und klavierbegleitung (1931)

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**Campbell Phyllis** (1891-1974 Australia):

Collected songs, Vol. V, Chinese poets for medium voice and piano

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**Capellen Georg** (1869-1934 Germany):

Die geheimnisvolle Flöte für stimme und klavier (1910?)

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**Carpenter John Alden** (1876-1951 United States):

Water Colors: Four Chinese Tone Poems for voice and piano (1916)

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**Cerha Friedrich** (1926- Austria):

Der Silberreiherr für stimme und klavier WV 11 No. 1 (1945-7)

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**Coenen Paul Franz** (1908-1995 Germany):

Vier Lieder aus der chinesischen Flöte für stimme und klavier Op. 51  
(1960?)

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**Copland Aaron** (1900-1990 United States):

Old Poem for voice and piano (1920)

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**Crist Bainbridge** (1883-1969 United States):

Languor for voice and piano (1923)

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**Cummins Lucile** ( -1975 United States):

The silk spinner for voice and piano (1960?)

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**Tcherepnin Alexander** (1899-1977 Russia):

Seven Songs on Chinese Poems for soprano or tenor and piano Op. 71  
(1945)

Cycle of 7 Chinese Folksongs for bass or other voices and piano Op. 95  
(1962)

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**David Thomas Christian** (1925-2006 Austria):

Vier Lieder nach chinesischen Gedichten für hohen sopran und klavier  
(1963)

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**Diethelm Caspar** (1926-1997 Switzerland):

Notturmo. 5 Lieder für sopran und klavier (1958)

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**Ducol Bruno** (1949- France):

Li Po pour voix, chœur d'enfants, deux pianos, deux percussions (1994)

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**Ebert Hans** (1889-1952 Germany):

Exotische Lieder: ein Zyklus für eine Singstimme mit Begleitung  
des Pianoforte: Op. 9 No. 1 Chinesisches Trinklied, No. 5  
Liebestrunken

Op. 10 No. 5 Der Pavillon aus Porzellan

Op. 12 No. 5 Lied auf dem Flusse (1916)

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**Edler Robert** (1912-1986 Germany):

Die geheimnisvolle Flöte Op. 23 für stimme, klavier (1930?)

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**Einem Gottfried von** (1918-1996 Germany):

Fünf Lieder aus dem Chinesischen für mittlere singstimme und klavier  
Op. 8 (1946-8)

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**Enthoven Henri Emile** (1903-1950 Netherlands):

Drei Gesänge per voce media e pianoforte Op. 16 (1930?)

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**Erdmann Dietrich** (1917-2009 Germany):

Sechs Lieder für sopran und klavier No. 1 Fern der Heimat, No. 6  
Jammer der Erde (1945)

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**Ettinger Max** (1874-1951 Austria/Switzerland):

Drei Lieder aus dem Chinesischen für singstimme mit klavier Op. 16  
(1920?)

Zwei Lieder nach Li-tai-pe für singstimme mit klavier (1939)

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**Fabre Gabriel-André** (1858-1921 France):

Poèmes de jade pour voix, piano (1905)

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**Falla Manuel de** (1876-1946 Spain):

3 Mélodies for baritone and piano G 37 No. 2 Chinoiserie (1909)

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**Farjeon Harry** (1874-1948 England):

Lute of Jade: Five songs for voice and piano (1924)

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**Fine Vivian** (1913-2000 United States):

The Great Wall of China for soprano, flute, violin, cello, piano (1947)

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**Franken Wim** (1922-2012 Netherlands):

Yoeng Poe Tsjoeng: Acht liederen op oudchinese gedichten  
voor zangstem en piano (1959)

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**Frumerie Gunnar de** (1908-1987 Sweden):

Fyra kinesiska sanger för röst (hög) och piano Op. 66 (1975)

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**Füglistaller Carl** (1872-1956 Switzerland):

Fünf Lieder nach alten chinesischen Dichtungen für singstimme  
mit klavier Op. 5 (1927)

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**Fussan Werner** (1912-1986 Germany):

Viva la Kumpaneja: Kantate über das Vagantenleben für stimme,  
männerchor, horn, trompete, klavier (1976?)

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**Gartenlaub Odette** (1922-2014 France):

Cinq mélodies sur des poèmes de Franz Toussaint pour voix, piano  
No. 1 Le héron blanc (1948)

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**Gerner Hermann** (1939- Austria):

Sechs Lieder nach chinesischen Gedichten für stimme, violine,  
klavier (1990)

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**Gilse Jan Pieter Hendrik van** (1881-1944 Netherlands):

Lied auf dem Flusse für hohe stimme und klavier (1925)

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**Gousset Bruno** (1958- France):

Encres de Chine pour voix, piano (2004)

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**Greif Olivier** (1950-2000 France):

Taking leave of a friend for voice and piano Op. 44 (1974)

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**Griffes Charles Tomlinson** (1884-1920 United States):

5 Poems of Ancient China and Japan for medium voice and piano Op.10  
(1916-7)

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**Grimm Willy** (1913-2010 Switzerland):

4 Lieder für bass-stimme und klavier Op. 3 (1957)

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**Gruenberg Louis** (1884-1964 United States):

Songs for voice and piano Op. 15 No. 8 Clearing at dawn (1922)

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**Gui Vittorio** (1885-1975 Italy):

Ombre cinesi: 6 liriche per voce e pianoforte (1922)

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**Hager-Zimmermann Hilde** (1907-2002 Austria):

Pfirsichblüte für stimme, klavier (1975)

Lieder für stimme, klavier No. 2 Die ferne Laute (1989)

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**Hallin Margareta** (1931-2020 Sweden):

Tva sanger av Li Tai Po für stimme, klavier (2000?)

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**Handman Dorel** (1906-? France):

Sept mélodies pour chant et piano No. 1 D'ou vient le rayon (1947)

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**Harrison Sadie** (1965- Australia):

Whit what do winter's summer sing for voice and piano No. 3

A Day: Summer (2005)

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**Haussermann John** (1909-1986 United States):

On the river for voice and piano Op. 30 No. 2 Intoxications of love  
(1950?)

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**Hedwall Lennart** (1932- Sweden):

Fyra Kilsista Vårpoem för röst och piano (1986)

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**Hegeler Anna** (1879-1937 Germany):

Vier Lieder für eine singstimme mit begleitung des pianoforte Op. 2  
No. 1 Der Pavillon aus Porzellan (1911)

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**HelbergmAndrew** (1978- Australia):

Anh sang (music): a miniature for voice, cello, piano, triangle, speaking  
voice (2010)

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**Hersant Philippe** (1948- France):

Poèmes chinois pour chœur mixte et piano (2002)

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**Herz Maria** (1878-1950 Germany/England/USA):

Sechs Lieder aus der chinesischen Flöte für stimme, klavier (1922)

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**Hirschfeld Caspar René** (1965- Germany):

Kranichpaar im Dunkel Op. 39 - 5 Lieder nach altchinesischer Dichtung für gesang und klavier (1992)

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**Horsman Edward Imeson** (1873-1918 United States):

Two Songs of Old China for a high voice with piano accompaniment (1916)

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**Horusitzky Zoltán** (1903-1985 Hungary):

Dalok kinai versekre (Songs on chinese poems) hangra, zongorára Op. 13 (1964?)

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**Immisch Artur** (1902-1949 Germany):

Vier chinesische Lieder nach Li Tai Pe für stimme, klavier (1930?)

Sieben Lieder aus «Die chinesische Flöte» von Hans Bethge für stimme, klavier (1930?)

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**Ippisch Franz** (1883-1958 Austria):

Die Lotosblumen, Der Pavillon aus Porzellan für stimme, klavier (1925/26)

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**Janárčková Viera** (1941- Slovakia/Germany):

Sieben chinesische Lieder für stimme, klavier (1986)

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**Janunger Kjell** (1937- Sweden):

Tre Kinesiska Sångar för röst och piano (1977-8)

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**Jelínek Stanislav** (1945- Czech Republic):

Zedm zrnek ryze: pisnovy cyclus pro hlas, klavír (1983)

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**Jokl George** (1896-1954 Austria/United States):

Lieder für stimme, klavier (1920?)

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**Kauder Hugo** (1888-1972 Austria/United States):

Lieder/Lau Yang für stimme, klavier (1930?)

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**Karkoff Maurice** (1927-2013 Sweden):

Skuggspel, Klara Vatten: Nio Kinesiska Sångar för röst och piano Op.173 (1990)

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	Tre kinesiska sånger för röst och piano Op. 178 (1990)
	Early summer: Five Chinese songs for vocal and piano Op.179 (1991)
<b>Keats Horace</b> (1895-1945 Australia):	
	Five chinese poems for voice and piano (1930?)
<b>Keldorfer Robert</b> (1901-1980 Austria):	
	Drei Kammerlieder aus der Lyrik des Li Tai Pof für stimme, streichquartett, klavier Op. 5
<b>Kelly Frederick Septimus</b> (1881-1916 England):	
	Six Songs for voice and piano Op. 6 No. 2 The Sages' Dance (1910)
<b>Koch Sigurd von</b> (1879-1919 Sweden):	
	Die geheimnisvolle Flöte: Fünf chinesische Lieder für stimme, klavier (1916)
<b>Kohn Karl Georg</b> (1926- Austria/United States):	
	The red cockatoo: The monk from Shu for four-part chorus with piano (1954)
<b>Korn Peter Jona</b> (1922-1998 Germany):	
	Die geheimnisvolle Flöte für stimme, klavier (1940)
<b>Kornauth Egon</b> (1891-1959 Austria):	
	Die geheimnisvolle Flöte für stimme, klavier Op. 24 No. 1 (1918)
<b>Korte Karl Richard</b> (1928-2022 United States):	
	Wine of the grape: confession for voice and piano (1968)
<b>Kowalski Max</b> (1882-1956 Germany/England):	
	Zwölf Lieder von Li Tai Po für stimme, klavier Op. 25 (1938-9)
<b>Krimsky Salim Manussowitsch</b> (1930- Russia):	
	Fünf Gedichte von Li Bo für stimme, klavier (2013)
<b>Kruse Werner</b> (1910-2005 Switzerland):	
	3 Lieder nach Li-tai-pe für singstimme mit klavier (1929)
<b>Krzywicki Jan</b> (1948- United States):	
	Four songs on texts by Li Po for soprano and piano (2003)
<b>Kuusisto Ilkka Taneli</b> (1933- Finland):	
	Drei chinesische Lieder für sopran, flöte und klavier (1956)
<b>Lajovic Anton</b> (1878-1960 Slovenia):	
	Tri pesmi za visoki glas s spremljanjem klavirja (1920?)

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**Lambert Constant** (1905-1951 England):

8 Poems of Li-Po for voice, piano or 8 insts. (1926-9)

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**Lamote de Grignon Ricard** (1899-1962 Catalonia):

L'Aire daurat cinc poemes xinesos de Tu-Fu, Li-Po i Wu-Ti per a veu i piano (1962)

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**Laporta Mark Stevens** (United States):

City of brocade for contralto, violin, and piano (1980)

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**Leerink Hans** (1906-1990 Netherlands):

De wonderfluit voor zang en piano (1916)

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**Leeuw C. H. van der** (Netherlands):

Die chinesische Flöte: drei liederen für stimme, klavier (1913)

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**Lekberg Sven** (1899-1984 United States):

Birds singing at dusk for voice and piano (1950?)

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**Liebermann Rolf** (1910-1999 Swizerland):

Chinesische Liebeslieder für hohe singstimme und klavier (1945)

Chinesisches Lied (1949)

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**Lilburn Douglas Gordon** (1915-2001 New Zealand):

Li Po in Spring for voice and piano (1947)

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**Lyatoshynsky Borys** (1895-1968 Ukraine):

Trzy romanse o wierszach starożytnych poetów chińskich na głos i fortepian (1925)

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**Lothar Mark (Lothar Hundertmark)** (1902-1985 Germany):

Lieder für eine singstimme und klavier Op. 4 (1921)

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**Ludewig Wolfgang** (1926-2017 Germany):

Die Zeit ist reif, Zyklus in 7 teilen für sopran, sprecher, klavier und schlagzeug (1986)

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**Lyon James** (1872-1949 England):

Four Songs from the Chinese for medium voice and piano Op. 61 (1922)

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**Martinů Bohuslav** (1890-1959 Czech Republic):

Chinese Songs for solo voice and piano H. 147 (1925)

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**Maw Nicholas** (1935-2009 England):

Six Chinese Songs for contralto and piano (1959)

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**Mayer Lise Maria** (1894-1968 Austria):

Der Tanz der Götter für stimme, klavier (1913)

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**Meyersberg Gustav:**

Sechs Lieder zu Texten aus der «Chinesischen Flöte» von Bethge Hans  
für stimme, klavier Op. 3 (1917)

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**Michelet Michel** (1894-1995 Ukraine/Germany/France/United States):

Chinoiserie = Chinese song-paintings after Li Po for voice, 2 flutes,  
bassoon, harp, celeste, and piano, or for voice and piano (1952)

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**Michielsen Leonard Pieter Joseph** (1872-1944 Netherlands):

Sechs Gesänge chinesischer Lyrik für stimme, klavier (1916)

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**Moeschinger Albert** (1897-1985 Switzerland):

Vier Lieder für hohe stimme und streichquartett MWV 90 (1934)

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**Moritz Edvard** (1891-1974 Klabund Germany/United States):

Vier chinesische Lieder für eine singstimme und klavier Op. 15 (1921)

Vier ernste Lieder mit klavierbegleitung Op. 18 (1925)

Fünf chinesische Lieder mit klavierbegleitung Op. 26 (1925)

Vier Lieder nach Texten von George A. Goldschlag voor zangstem  
en piano Op. 75

Die Beständigen voor zangstem en piano (1930)

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**Mors Rudolf** (1920-1988 Germany):

Sechs Lieder nach Gedichten von Li Tai Pe für stimme, klavier. (1983)

Drei Lieder nach chinesischen Gedichten für stimme, klavier

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**Moser Franz Joseph** (1880-1939 Austria):

Fünf Lieder für stimme, klavier Op. 29 (1919)

Vier Gesänge mit Klavierbegleitung aus der chinesischen Flöte  
für stimme, klavier Op. 31 (1919)

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**Motte-Fouqué Friedrich de la** (1874-1944 Germany):

Vier lyrische Stimmungsbilder von Li-Tai-Pe für stimme, klavier Op.  
30 (1930?)

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**Mraczek Joseph Gustav** (1878-1944 Czech Republic):

Chinesisch-japanische Lieder für eine singstimme mit pianoforte  
begleitung No. 4 Der Silberreihher (1922)

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**Nummi Seppo** (1932-1981 Finland):

Kiinalainen laulukirja I–IV/Chinese Songbook for voice and piano  
(1945-1978)

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**Parker Katharine** (1886-1971 Tasmania):

Songs from the Chinese Poets for voice and piano (1928)

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**Partch Harry** (1901-1974 United States):

Seventeen Lyrics by Li Po for voice and piano (1930-3)

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**Pataky Hubert** (1892-1953 Germany):

Chinesische Lieder für stimme, klavier Op. 4 (1911)

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**Pergament Moses** (1893-1977 Sweden):

Fyra kinesiska sanger för röst, piano (1946)

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**Peterson John** (1957- Australia):

Satellite of love and fear: cycle of five songs for soprano and piano  
and two solo piano interludes (2017)

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**Pfiffner Ernst** (1922-2011 Switzerland):

Kantate über die Weltzeit: Nach chinesischen Gedichten für bariton,  
schlagzeug, klavier (1959)

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**Plangg Volker** (1953- Austria):

Das Schattengemenge – 5 Gesänge nach Gedichten von Du Fu und Li  
Bai in der Übersetzung von Hildburg Heider für bassbariton,  
gemischten chor, 2 klaviere, 2 harfen, celesta, keyboard/orgel,  
schlagwerk, pauken und streichorchester (2016/17)

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**Puister Simon** (1913-1995 Netherlands):

Drie liederen voor zang en piano (lyrische Chineesche gedichten)  
(1942)

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**Polignac Armande de** (1876-1962 France):

La flûte de Jade pour voix et piano (1922)

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**Pololáník Zdeněk** (1935- Czech Republic):

Čtyři písně o konci jara pro nižší hlas a noneto nebo klavír (1958)

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**Ponce Manuel Maria** (1882-1948 Mexico):

Cinco poemas chinos para voz, piano (1932)

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**Provazník Anatol** (1887-1950 Czech Republic):

Chinesische Flöte für stimme, klavier Op. 132 (1925)

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**Ran Shulamit** (1949- Izrael/United States):

Moon songs - A Song Cycle in Four Acts for soprano, flute (doubling piccolo), violoncello, and piano (2011)

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**Redman Reginald** (1892-1972 England):

Five settings of poems from the Chinese for bassoon, 2 clarinet, 2 flute, french horn, harp, oboe, percussion, piano, soprano, strings, tenor (1950)

Five chinese miniatures for soprano and piano (1951)

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**Register P. Brent** (United States):

The mirror/Six songs from Ancient China for soprano, flute, and piano (2011)

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**Regteren Altena Lucas van** (1924-2000 Netherlands):

The River-Merchant's Wife: A Letter for mezzo soprano and piano (1953)

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**Reinitz Béla** (1878-1943 Hungary):

Klabund-Lieder für stimme, klavier (1926)

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**Rettich Wilhelm** (1892-1988 Germany/Netherlands):

Drei Lieder für singstimme, flöte und klavier Op. 8 No. 3 Die ferne Flöte (1924)

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**Reynvaan Marie Cornélie Cathérine** (1854-1934 Netherlands):

De wonderflit: voor zang met fluit en pianobegeleiding (1918)

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**Riethmüller Helmut** (1912-1966 Germany):

Gesänge des Li Tai Pe für bariton und klavier (1949)

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**Ritzen Peter** (1956- Belgium):

Chinese requiem for soprano, piano, choir, grand orchestra en Chinese percussion on a poem by Santiago Rupérez Durá (1990-94)

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**Roger Denise** (1924-2005 France):

Petits poèmes d'après le chinois pour chant et piano (2003)

La Gelée blanche pour chant et piano (1965)

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**Rooth Anna-Greta** (1901-1993 Sweden):

Eldflugan, sång och piano

Fyra kinesiska sånger, sång och piano

Två kinesiska sånger, sång och piano

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Kinesiska sånger, sång och piano

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**Rose John** (1928-2018 England):

Two Chinese Landscapes Op. 24a for bass-baritone and piano, Op. 24b for mezzo-soprano and piano (2004)

Two Odes of Farewell for baritone and piano Op. 27 (2005)

Hommage to a solitary for baritone and piano Op. 28 (2006)

Five Odes anent Li Po for flute, piano, Soprano Op. 29 (2007)

Three Soliloquies from the Tang Dynasty for baritone and piano Op. 30 (2008)

Three mountainscapes for voice and piano Op. 31 (2010)

Odes from the Chinese for baritone and piano (2002)

Odes from the Chinese for mezzo-soprano and piano (2003)

Homeward Journey for baritone and piano (2004)

Two Cautionary Odes for harp, mezzo-soprano, piano (2005)

Lines from the Tomb of an Unknown Woman for harp, mezzo-soprano, piano (2005)

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**Roussel Albert** (1869-1937 France):

Deux Poèmes chinois op. 12 for voice and piano (1907-8)

Deux Poèmes chinois op. 35 for voice and piano (1927)

Deux Poèmes chinois op. 47 for voice and piano (1932)

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**Rosenberg Hilding** (1892-1985 Sweden):

Fjorton kinesiska poem: En suck från en trappa av jade för en röst och piano (1950)

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**Rottenberg Ludwig** (1865-1932 Austria/Germany):

Die geheimnisvolle Flöte für klavier, singstimme (1914)

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**Rovics Howard** (1936- United States):

Songs on Chinese Poetry for soprano, flute, piano, cello, alto flute, flutem (1982)

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**Röntgen Julius** (1855-1932 Germany/Netherlands):

Chinesische Lieder für mezzo-sopran und klavier Op. 66 (1916)

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**Rubin Marcel** (1905-1995 Austria):

Nachtgedanken - 7 Lieder (Li Tai Pe) für mittlere stimme, klavier (1987)

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**Ruyeman Daniël** (1886-1963 Netherlands):

Chineesche liederen voor piano, zang (1917)

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**Sander Lothar** (1903-1983 Germany):

Nebellied für stimme, klavier (1934)

---

**Schatt Leo** (1889-1982 Germany):

Die Beständigen für stimme, klavier (1947)

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**Schelb Josef** (1894-1977 Germany):

Sechs Lieder nach altchinesischer Dichtung für stimme, klavier (1945)

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**Schierbeck Poul** (1888-1949 Denmark):

Kinesiske flojte für stimme, klavier (oder orchester) Op. 10 (1920)

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**Schneider Willy** (1907-1983 Germany):

Chinesische Lieder nach Gedichtes von Li Tai Pe für mezzosopran,  
klavier Op. 58 (1962)

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**Schoeck Othmar** (1886-1957 Switzerland):

Drei Lieder für tiefere stimme und klavier Op. 7 (1907)

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**Schollum Robert** (1913-1987 Austria):

Vier Lieder nach altchinesischen Gedichten für stimme, klavier Op. 109  
(1979)

---

**Schreiber Adolf** (1883-1920 Czech Republic):

Der Tanz der Unsterblichen für stimme, klavier (1915?)

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**Schröder Hanning** (1896-1987 Germany):

Mond und Menschen - Neun Lieder nach Bethge für stimme, klavier  
(1958)

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**Schuller Gunther** (1925-2015 United States):

Six Early Songs for voice and piano (1944)

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**Schurmann Gerard** (1924-2020 Netherlands/England):

Cheunch'i - Cycle of 7 Songs from the Chinese for voice and piano  
(1966)

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**Scott Cyril** (1879-1970 England):

Two Chinese Songs for voice and piano Op. 46 No. 1 Waiting, No. 2  
A Picnic (1906)

A Song of Wine for voice and piano Op.46 No.3 (1907)

An Eastern Lament for voice and piano Op.62 No.3 (1909)

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**Serei Zsolt** (1954- Hungary):

Harom kinai negysoros-Li-Tai-Po verseire mezzoszoprán hangra  
és zongorára / Three Chinese Quatrains (1996)

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**Sieber Rolf** (1906-? Austria):

Li-Tai-Po-Gedichte für stimme, 2 flöten, violine, cello, klavier (1938)  
Selbstvergessenheit für stimme, klavier (1938)

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**Simon James** (1880-1944 Germany):

Drei Lieder aus der chinesischen Flöte für eine singstimme  
mit begleitung des klavieres Op. 10 (1913)

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**Sitsky Larry** (1934- Australia):

Eight settings after Li-Po for low voice, flute, cello, piano (1974)

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**Sjögren Emil** (1853-1918 Sweden):

Li-Tai-Po Songs for bass with piano accompaniment Op.54 (1911)  
Die Treppe im Mondlicht für stimme, klavier Op. 59 (1912)

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**Small Haskell** (1948- United States):

The twisted pine-branch for voice, horn, piano (1983)

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**Smith Michael** (1938-2022 United States):

Impressions on Chinese Prints for piano, drums, bass, cello and alto sax  
(1976)

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**Spalding Eva Ruth** (1883-1969 England):

Drifting (we cannot keep the gold of yesterday) for voice and piano  
(1920?)

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**Spanjaard Martin** (1892-1942 Netherlands):

Drei Lieder nach Gedichten von Li-Tai-Po für eine singstimme  
mit klavierbegleitung (1916)

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**Spinner Leopold** (1906-1980 Austria):

Zwei Lieder No. 1 Selbstvergessenheit für stimme, klavier (1936)

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**Staiger Emil** (1908-1987 Switzerland):

Der Silberreiherr für singstimme mit klavier (1930?)  
Wanderer in der Herberge für singstimme mit klavier (1936)

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**Steffen Wolfgang** (1923-1993 Germany):

Drei Lieder nach Gedichten des Li-Tai-Pe für stimme, klavier Op. 17a  
(1955)

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**Stein Don Allen** (United States):

Three songs on chinese poems for voice and piano (1984)

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**Stepanian Aro Levoni** (1897-1966 Armenia):

Fünf Romanzen auf Gedichte östlicher Dichter für stimme, klavier.  
(1959)

---

**Strauss Richard** (1864-1949 Germany):

Gesänge des Orients for tenor and piano Op. 77 No.3 (1928)

---

**Sugár Rezső** (1919-1988 Hungary):

Kinai miniatűrök: Lieder alt hangra és zongorára (1954)

---

**Svenonius Björn** (1908-1982 Sweden):

Sanger under mane och siren för röst, piano (1978)

---

**Šček Breda** (1893-1968 Slovenia):

Med rozami (Glasbeni tisk): 4 pesmi za glas, klavir (1955)

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**Škerjanc Lucijan Marija** (1900-1973 Slovenia):

Pesmi za glas, klavir (1918-9)

---

**Taxin Ira** (1950- United States):

Love lyrics for voice and piano No. 4 Lines (1972)

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**Tedoldi Agide** (1887-1938? Italy):

Due liriche cinesi una voce e pianoforte (1930)

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**Tittel Ernst** (1910-1969 Austria):

Vier Lieder nach dem Chinesischen des Li Tai Po für stimme, klavier  
(1934)

---

**Ullmann Viktor** (1898-1944 Austria):

Zwei Chinesische Lieder für stimme, klavier (1943)

---

**Ulmer Oskar** (1883-1966 Germany/Switzerland):

Fluch des Krieges für singstimme mit klavier Op. 34 (1934)

---

**Uray Ernst Ludwig** (1906-1988 Austria):

Der Silberreiherr für stimme, klavier (1934)

---

**Van Someren-Godfrey Masters** (1887-1947 England):

A little fête for voice and piano (1930?)

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**Vermeulen Mathijs** (1888-1867 Netherlands):

Trois chants d'amour voor mezzosopraan en piano (1961-2)

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**Veysberg Yuliya Lazarevna** (1878-1942 Russia):

Chinese Songs for voice and piano Op. 7 (1915?)

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**Waechter Eberhard Freiherr von** (1886-1959 Austria):

Fünf Gedichte für stimme, klavier Op. 3 No. 2 In der Fremde (1916)

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**Wagenaar Bernard** (1894-1971 Netherlands/United States):

3 Songs from the Chinese na sopran, flet, harfę i fortepian (1921)

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**Wagner-Régeny Rudolf** (1903 - 1969 Germany):

Lieder der Frühe - Die geheimnisvolle Flöte: An einem Abend for voice and piano (1921)

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**Waldkirch Heinrich von** (1898-1982 Switzerland):

Sechs Gesänge Li-tai-pe's für sopranstimme mit klavierbegleitung Op.18 (1915)

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**Warlock Peter** (1894-1930 England):

Saudades for voice and piano No.1 Along the Stream (1916)

---

**Webern Anton** (1883-1945 Austria):

Die geheimnisvolle Flöte for voice and piano Op. 12 No. 2 (1915-7)

In der Fremde for voice and piano Op. 13 No.3 (1917)

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**Weismann Julius** (1879-1950 Germany):

Drei Lieder aus dem Chinesischen für stimme, klavier Op. 52 (1913)

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**Wellesz Egon** (1885-1974 Austria/England):

Lieder aus der Fremde for voice and piano Op. 15 No. 1

Die Geheimnisvolle Flöte (1913)

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**Wendland Waldemar** (1873-1947 Germany):

Drei altchinesische Lieder nach Dichtungen des Li-Tai-Po für stimme, klavier (1916)

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**Wertheim Rosy** (1888-1949 Netherlands):

La chanson déchirante voor sopraan, fluit en piano (1926)

Les deux flutes sopraan, fluit en piano (1939)

Trois chansons stem, fluit, harp/piano (1939)

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**Willingham Lawrence** (1942-2006 United States):

The River Merchant's Wife for soprano, flute, percussion, piano, cello Op. 20 (1980)

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**Wilson Thomas** (1927-2001 United States/Scotland):

The willow branches: seven songs from the Chinese for voice and piano  
(1983)

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**Wocke Erich** (1907-1972 Germany):

Chinesische Flöte für stimme, flöte, klavier Op. 132 (1950?)

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**Wolfsthal Josef** (1899-1931 Austria/Galicia):

Vier Lieder nach Gedichten von Li-Tai-Pe für eine Singstimme  
und Klavier (1917)

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**Würz Anton** (1903-1995 Germany):

Sieben Gesänge nach Versen chinesischer Dichter für stimme, klavier  
Op. 61 (1964)

Acht Lieder für stimme, klavier Op. 3 No. 3 Wanderer erwacht In der  
Herberge (1932)

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**Zahler Noel** (1951- United States):

Four songs of departure for voice and piano (1977)

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**Zemlinsky Alexander von** (1871-1942 Austria):

Zwei Lieder (Skizzen) für stimme, klavier (1938)

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**Zimmerli Patrick J.** (1968- United States):

Wine songs for soprano and piano (2011)

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**Zimmermann Bernd Alois** (1918-1970 Germany):

Für Lieder mittlere singstimme und klavier No. 5: Schenke im Frühling  
(1946)

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## **Chamber instrumental pieces**

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**Abaza Alexis Borison** (1916-1994 Russia):

Memories of China [Yi Shu Zhongguo] for violin and piano Op. 28  
(1981)

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**Tcherepnin Alexander** (1899-1977 Russia):

Rondo for 2 pianos Op. 87b (1952)

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**Grenfell Maria** (1969- New Zealand/Australia):

Poems of a bright moon for flute, clarinet and piano (2000)

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**Iberg Helge** (1954- Norway):

Lotus plucking song for piano, chamber orchestra (2011)

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**Kreisler Fritz** (1875-1962 Austria):

Tambourin Chinois for violin and piano Op. 3 (1910)

Lotus Land for violin and piano arrangement from Cyril Scott (1922)

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**Kruse Werner** (1910-2005 Switzerland):

Musik nach Li-tai-pe für 2 klaviere (1926?)

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**Lambert Constant** (1905-1951 England):

8 Poems of Li-Po for voice, piano or 8 insts. (1926-9)

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**Liebersen Peter** (1946-2011 United States):

King Gesarna for piccolo, bass clarinet, French horn in F, trombone, 2 pianos, cello and narrator (1991)

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**Smith Michael** (1938-2022 United States):

Impressions on Chinese Prints for piano, drums, bass, cello and alto sax (1976)

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**Voronov Grigori** (1948-2008 Russia):

From the deserted shore looking at the mountains for flute, clarinet, violin, cello, piano (2007)

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## SUMMARY

Today, in the 21st century, the academic world is returning to the studies on the subculture and culture of Confucius but there are hardly any modern data about them. In the case of piano pieces inspired by Chinese culture, the first reaction of Western musicians to any reference to such pieces is to think of Debussy's *Pagodes* or other works using the pentatonic scale. However, this thinking is only partially right. Debussy composed *Pagodes* influenced by oriental culture and the pentatonic scale represents only some characteristics of this music and it cannot be directly associated with Chinese culture. This seems to be the essence of the problem - our aesthetic notion is still rooted in the 18th and 19th century orientalism or exotics and it lacks any evaluation of authenticity. What is a piano piece influenced by pure Chinese culture in the 20th century? This is the central issue of this dissertation.

More literature addressing the related issues is available in China but it is based mainly on the research of Chinese scientists, which is more focused on the impact on China. The Author uses her own educational experience and understanding of music education differences between China and Poland to analyse this type of repertoire from the perspective of Western composers and researchers.

The Author assumes that examples of music literature which are inspired by Chinese culture should be analysed, considering the degree and type of reference to this culture, in the following categories:

1. Pieces of composers who are influenced by Chinese culture in terms of history, philosophy, ideology or thinking or who use the fundamental principles thereof in their composing methods;
2. Pieces of composers who remain inspired by the Chinese material culture and the environment as a product of the ideological culture, including the lifestyles and art in a broad sense of the term (architecture, painting, audiovisual arts, music);
3. Pieces of composers influenced by Chinese language and script and by Chinese literature and poetry.

To defend her thesis, the Author chose four pieces by four composers which form the main body of the dissertation (artistic work). They are recorded on a CD and they are a part of the Author's repertoire:

Alexander Tcherepnin - *Five Concert Studies op. 52*

Abram Chasins - *Three Chinese Pieces*

Morton Gould - *Pieces of China*

Alexander Tcherepnin - *Seven Songs on Chinese Poems op.71*

Descriptions of the works of art in Polish and English consist of the introduction the definition of the subject, three chapters and the summary. In the first one the Author briefly describes the origin and development of the Chinese culture of thought and material culture and, in the historical aspect, presents how Chinese culture entered the Western society. In chapter two, the Author mentions a few specific concert repertoires, divided into piano and chamber pieces. She presents, in various aspects, what cultural elements were adopted by the composers as new inspirations and materials for their own compositions and how those elements were used. She also explains how those elements influenced Western works of art or societies. In the final Chapter, with the composers' background and the form of the pieces as the starting point, the Author explains how the three above-mentioned composers used various composing techniques to present Chinese pictures and other outputs of Chinese art. They merge various cultural elements and complement them with their own emotions and musical ideas to create original works which are successful and unique. The Author also presents her own performance-related suggestions to be used as a point of reference in studies regarding this literature. In the appendix at the end of the dissertation, the Author presents the "*List of piano solo and chamber pieces inspired by Chinese culture starting from the 20th century,*" which is based on various types of literature. The list is divided into solo and chamber music, which is further divided into vocal and instrumental pieces. It is the only relatively detailed list currently available in relevant literature on similar areas related to this issue.

The Author truly hopes that this doctoral dissertation (i.e. the artistic work and its description) will explain to some extent how Chinese culture should be properly understood, while at the same time supporting its dissemination.

She also hopes that the substantial gap in this literature will be filled to serve as a source of inspiration for future pianists.