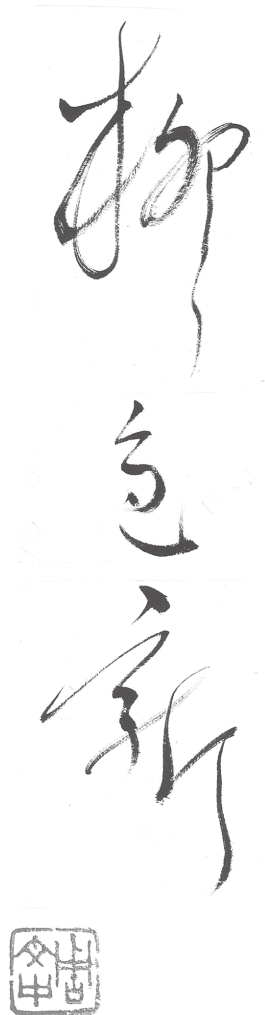


CHOU WEN-CHUNG

THE WILLOWS ARE NEW

(After Wang Wei's Yang Kuan)



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EDITION PETERS

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*Performance Notes:*

- (1) Performance of the disjointed melodic line should aim for a smooth continuity.
- (2) The expressiveness of the phrases, marked with slurs, can best be achieved through following the careful gradation of the dynamic marks.
- (3) To preserve the proper dissonance, the left hand should never be softer than the right. The two hands, rather than dividing the melody and accompaniment, should always merge to create a single sonority.
- (4) All notes in the left-hand stave are to be played an octave lower than written, unless marked "loco".

*Program Notes:*

*Yang Kuan*, a composition for *ch'in*, the Chinese long zither, was traditionally attributed to Wang Wei (689-759), the poet-painter-musician. Now, however, it is believed to be an adaptation of a movement from *I-Chou Ta Ch'u*, an orchestral work of the T'ang Dynasty, with Wang Wei's poem as its text. The poem in my own rendition reads:

*In this town by the river,  
morning rain  
has cleared the light dust.*

*Green, green around the tavern,  
the willows are new.\**

*Let us empty another cup of wine —*

*For, once west of Yang Kuan\*\*  
there will be no more friends.*

( \*Sprigs of willow, used in farewell ceremonies, are regarded as a symbol of parting.  
\*\*Yang Kuan is a mountain pass, known as the point of no return for a traveler.)

In *THE WILLOWS ARE NEW* (1957), mutations of the original material are woven over the entire range of the piano and embroidered with sonorities that are the magnified reflexes of brushstroke-like movements. The restrained emotion of the poem and the subtle nuances of the *ch'in* technique are projected and amplified by means of the same principle that marks the art of Chinese calligraphy, wherein the controlled flow of ink—through the interaction of rhythm and density, the modulation of line and texture—creates a continuum of motion and tension in spatial equilibrium.

# THE WILLOWS ARE NEW

(after Wang Wei's Yang Kuan)

Lento ma non troppo ♩ = c. 80 (♩ = c. 160)

with intense but restrained feeling

Rubato

CHOU WEN-CHUNG

allarg.

ppp

loco

poco

più

*Sua bassa al fine*

Tempo giusto

p

mp

mf

mp

mf

poco più f

mf

poco rall.

Tempo

poco f

pp

poco

poco