

Piano Players and Works in Guangdong Piano Music: A Historical Perspective

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Abstract

This paper takes as its object of study the pianists and works that have been introduced to Guangdong for more than four hundred years, including pianists of Guangdong origin, piano works composed by pianists of Guangdong origin, as well as people and their events that have worked in Guangdong and have had an important influence on the development of Guangdong piano music.

The author, who works in a university in Guangdong, would like to take advantage of this opportunity to conduct more in-depth interviews with the predecessors who made outstanding contributions to the development of piano art in Guangdong, in order to excavate and study the issues related to piano art in Guangdong. predecessors who made outstanding contributions to the development of piano art in Guangdong, in order to excavate and study the issues related to piano music in Guangdong, and at the same time use the theories of music anthropology, music culture, historical geography and other disciplines to conduct a comprehensive sorting, treating the documentary and historical materials with a rigorous scientific research attitude, and trying to restore the true picture of the development of piano music in Guangdong. The text is divided into three parts.

The first part (the first three chapters) includes the introduction, literature review, research methodology and design; the second part (chapters 4, 5, 6 and 7) introduces the research on issues related to Guangdong piano musicians and piano works from the late Qing Dynasty to the present; the third part (chapters 4, 5) includes the introduction, literature review, research methodology and design; the second

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part (chapters 4, 5, 6 and 7) introduces the research on issues related to Guangdong piano musicians and piano works from the late Qing Dynasty to the present; the third part (chapter 8) introduces some issues of Guangdong piano musicians and works, and the third part (chapter 8) introduces some issues of Guangdong piano musicians and works, including music culture studies, cultural folklore studies The third part (chapter 8) introduces some issues of Guangdong piano musicians and works, including music culture studies, cultural folklore studies Chapter 8) introduces some issues of music culture, cultural folklore, and multiculturalism.

Through the preliminary investigation and research, the author found that: from the beginning, development to flourishing, Guangdong piano music has laid a solid foundation for the development of various fields of piano music in China and played an active role in promoting it; from the wind and rain, from day to day, the development of Guangdong piano music has been integrated into the development of Chinese piano music; from the early introduction day to day, the development of Guangdong piano music has been integrated into the development of Chinese piano music; from the early introduction of the from the early introduction of the piano to the south coast of China, from the first Catholic church established by the Ming missionary Matteo Ricci From the first Catholic church established by the Ming missionary Matteo Ricci established by the Ming missionary Matteo Ricci to the first university in Guangdong, Lingnan University (now Sun Yat-sen University), it is enough to Especially after 1930, the piano became an instrument Especially after 1930, the piano became an instrument known to the intellectual class in the major cities of Guangdong, and its performance, education, composition and works contributed to the development Especially after 1930, the piano became an instrument known to the intellectual class in the major cities of Guangdong, and its performance, education, composition and works contributed to the development of piano music in China.

Keywords: Guangdong Pianist, Piano Works.

Introduction

The development of piano art in China varies from region to region due to various factors such as geography and environment, and the differences are obvious. According to historical records, the Ming Emperor of China was given an ancient piano by Matthieu Ricci (1552-1610), a Western missionary, which was brought to Guangdong by the Maritime Silk Road. As a result, Guangdong became a gathering place for piano traffic, and it became one of the first places where Chinese pianos originated in the coastal region. The special geographical environment and the influence of national politics and policies made the popularity of piano art in Guangdong higher, and Guangzhou

became one of the main cities for Chinese and foreign piano exchange activities, which gathered many excellent artists from home and abroad at that time, and greatly promoted the flourishing development of Chinese piano art and education. Especially since the reform and opening up, with the continuous improvement of China's economic strength and technology level, China's piano art has been noticed by the world, as the king of musical instruments, the piano has entered thousands of households, and the "piano fever" continues to heat up.

Research Background

As the southernmost province on the mainland, Guangdong Province is a geographically privileged, beautiful, rich and economically developed province that draws on the nutrients of the four directions, blends the ancient and modern worlds, and has become its own style. As early as the Ming Dynasty, the Italian Jesuit missionary Matteo Ricci, known as the "first person to bridge the East and the West", entered the Chinese mainland from Macau to Zhaoqing, Guangdong Province, built a Catholic church and placed an ancient piano in the church, which was later offered to the imperial court. Before the Opium War, it became the only port for foreign trade in China, and goods from all over the country were concentrated in Guangzhou, and goods from Western countries were also distributed to all parts of the country through Guangzhou. Guangzhou became a logistics hub for Western countries and China's provinces, and its foreign trade market took the first place. Especially in 1840, after the outbreak of the smoky Opium War, the southern gate of China was forced to open, and the ports of commerce in Guangzhou and other places were forced to open, attracting a large number of foreign merchants and missionaries, making the foreign trade industry in Guangdong even more prosperous. They indirectly initiated the budding development of the piano art in China. During this period, the sound of piano was often heard from foreigners and their families living in the French Concession area, their residences, and in addition to that many churches also had pianos. With the frequent economic exchanges between China and the West, Western culture entered China from Guangzhou since then.

In 1842, a shipment of pianos arrived in Guangzhou by sea via merchants from Manchester, England. After that, the British governed Hong Kong and missionaries were spread all over Guangzhou. An infant teacher training school was built outside the south gate of Guangzhou, headed by a London schoolmistress from the teacher training college, with music classes. 1846 saw the first Christian church in Guangzhou, with chants and piano sounds coming out every week. Under the influence of the Foreign Affairs Movement and the Hundred Days' Reformation, Western music culture began to spread in

Guangzhou, and more Western music, theories and music techniques influenced the development of local music in Guangzhou, which paved good conditions for the circulation of piano music in Guangdong.

Guangzhou, the economic and cultural center of the city at that time, became a gathering place for the development of piano art. Many churches were established in the city, and the churches held services every Sunday, gathering many people, including many Chinese men and women of good faith, and in the churches, missionaries were often heard singing "hymns" and using the piano as an accompaniment to the "hymns". The piano was then widely used. With the introduction of Western ideas, the piano gradually became popular, and the number of people learning and loving the piano gradually increased, and the atmosphere of learning the piano began to grow in Guangzhou, where the predecessor of the "Xinghai Conservatory of Music" was opened in 1958.

The music talents cultivated by the music colleges in Shanghai and Beijing were successively distributed to the music art colleges in various places to teach piano performance courses and music theory, and many excellent graduates were trained to become the backbone of the force, which was mobilized to various regions and actively promoted the prosperous development of piano development in China. In addition, a group of Guangdong literati, born and raised in Guangdong, have also devoted themselves to the music art industry, and many excellent piano performers, piano educators and composers have emerged, adding to the piano education of Guangdong Province and even the whole country, to their great credit.

Looking back to the introduction of the piano into China, musicians introduced advanced Western teaching systems and the trend of educating the country began to emerge, and the "school music song" was born immediately. It started to use the tunes of European, American and Japanese folk songs and school lyrics, which not only enriched the musical language of "school music songs", but also can be regarded as a very innovative practice to introduce western music into China at an early stage. At that time, the main purpose of establishing new-style schools and music courses was to awaken the patriotic enthusiasm of all the people (generally the young cadets and soldiers of the new army) in order to "enrich the country and strengthen the army". The reformist scholars, represented by Liang Qichao, attached great importance to the idea of saving the country and the people by writing music songs for the school and offering music song lessons to students. For example, Li Shutong, Xiao Youmei, Zeng Zhifan, Shen Xinguang, Tang Hualong and other famous educators in China studied and mastered the basic theories, history, composition techniques and music education system of western professional music in Japan and Germany, and combined foreign

professional music knowledge, theories and techniques with our traditional music to compose one school music song after another to express their patriotic hearts and arouse people's to express their patriotism and arouse people's awareness of saving the country and the people. They knew very well that as a Chinese, one must have a patriotic heart and a deep cultivation of traditional music of the motherland. In 1843, Shanghai was opened to the public, and in the early 20th century, as a well-known international city in the Far East and the world, Shanghai's open society and booming economic development attracted not only a large number of adventurers to come to seek gold, but also many famous musicians. In the early 20th century, the open society and booming economy of Shanghai not only attracted a large number of adventurers to seek gold, but also attracted many musicians who were famous in the global music scene to perform.

The first modern theater in Shanghai, the Lanxin Theatre (now the Shanghai Art Theatre), was built by British expatriates in 1866 on Yuanmingyuan Road after the Taiping Heavenly Kingdom movement for overseas artists to perform here, and on March 1, 1867, the first public performance of the British Theatre Society was held here. On April 7, 1874, the newspaper "Declaration" reported that "the most famous woman playing the piano in England today is the one who plays the Arabesque" came to Shanghai to perform. This was the first performance of a famous foreign pianist since the opening of Shanghai.

In 1904, Italian pianist May Pazzi, with the glittering aura of being a re-disciple of Hungarian piano virtuoso Franz Liszt (who had studied under Liszt's disciple Sgambati), took the stage of the De Qiao Club in Shanghai and performed a unique solo piano concert, which was the earliest individual piano recital recorded in written history in China, and the first public piano recital by a foreign pianist to China. In November 1915, Russian pianist Milovicki Biaslo (MBiaslo) performed in Shanghai, and on May 18, 1918, Shanghai New Daily made a wonderful report and comment on the concert of the graduates of the piano department of the Shanghai Central and Western Girls' School: "Last night, a wonderful piano concert was held at the Central and Western Girls' School. The technical level of the two was surprisingly good, far beyond what other children of the same age could achieve. Charlude played Chopin's Etudes (Op. OP.10. NO.4), a very difficult piece for any performer. We know that this young girl is not yet 16 years old, yet she played this work like a musician. All in all, we must say that the whole performance was wonderful and brought great honor to the Midwest Girls' School." The Nakanishi Girls' School yearbook "Inkstep" records that from 1918 to 1930, as many as

18 graduation recitals were held, and each year's school calendar contains a record of the graduation concerts, with a program.

In 1918, the Commercial Press introduced the first collection of piano pieces for piano in China so far discovered, "March Collection", which included "Marseillaise" and other pieces, "Turkish March" and "Funeral March", including a total of 36 pieces.

When piano education first began to be promoted and popularized, in the western piano teaching system, selected teaching content, piano basic training methods, piano teaching mode issues, etc., can be said to be mainly with the help of the western piano system, therefore, the western piano music education textbooks used some of the teaching materials selected, or influence our current piano teaching materials. This is the series of elementary piano textbooks we are using now, including "The Little Sonata Collection", "The Basic Piano Course of Bayeux" and "The Chelney Exercises Series", etc., all introduced to China from the West during this period.

As an outstanding musician and educator of Guangdong origin, Xiao Youmei, after learning advanced music education concepts and professional skills from abroad, wrote many music textbooks, published and published many treatises, and composed music works in different genres. In 1925, he published "Piano Textbook" and composed a number of art songs with piano orthography, which were included in "The First Collection of Modern Music" published by the Commercial Press in 1922, "The First Collection of New Songs" published in 1923 and "Song Collection" published in 1924-1925 in volumes 1-3, all of which are representative works of early Chinese art songs, and also representative figures of early publication of individual monographs in China. During this period, Lao Zhicheng, Zhao Yuanren, Jiang Dingxian and other musicians wrote some primary piano teaching materials in the style of traditional Chinese folk music, but these materials were only used in amateur teaching and practice, and not in professional piano teaching.

"The May Fourth Movement had very strong repercussions throughout the country. It not only awakened the patriotic enthusiasm of the masses, but also promoted and facilitated the spread and development of various trends of thought in the social and cultural fields. The Chinese cultural circles also followed the new wave of ideas and kept searching for new ways of knowledge. Many young students, including some progressive intellectuals and ordinary people, joined in various forms of patriotic enthusiasm at that time. Some domestic musicians and musicians who had returned from their studies worked together to found a variety of folk music societies in the country one after another. Many of them were aimed at training young musical talents. Although these music societies were spontaneous and amateurish in nature, they are a testimony to the construction of

Chinese music education organizations, which is an epoch-making achievement. It has not only produced a large number of excellent musical works for us, but also nurtured a large number of young students who are cultured and love music. These folk music organizations regularly hold musical performances and conduct musical exchanges and seminars. These events, large or small, in a way contributed to the spread of Western music education to China, and also reflected the profound impact that Western music education had on Chinese music education. Of course, such music groups were not an isolated group, but had close ties to all aspects of society. With the increasing promotion of these folk-based amateur organizations, domestic music professionals, began to create early music education institutions of a professional nature in China. These music education institutions were professional in nature, and very few of them were independent music education institutions, in addition to being mostly attached to art colleges and teacher training colleges. Although they were not established for a long time, they laid a solid foundation for the early professional music education in China. Because of this, the wheel of history continued, prompting the gradual establishment of a professional music education system in China.

In 1920, the Chaohai Music Society was established in Guangzhou, although small in scale, these groups were the collation and study of Chinese and Western music, especially in instrument playing, and held various musical performances, compiled and published music, etc., art publications as well as scores, teaching materials, etc., to promote knowledge of Chinese and foreign music and communicate on events.

In the summer of 1920, the first modern professional music education department in China founded by Yang Zhongzi and Xiao Youmei in Beijing - the success of the Beijing Women's Higher Normal School Music Department, it is the first symbol of China, the establishment of a professional institution of piano education most formally. It started to recruit foreign students and domestic students for piano teaching work since its establishment. In September 1921, the discipline added 6 groups such as guqin, silk and bamboo, kunqu, piano, violin and western music singing group, with 191 members, 49 of whom were Dutch pianist Mr. Hamensch teaching piano group. At that time, due to the lack of teachers, the school did not have a piano room to train students to play instruments and teach, so the teaching work was done mainly by "manual work". Over the next six years, the music department hosted nearly 100 musical performances, and the variety of performance formats made everything possible. In 1925, it was renamed as the Department of Music of Beijing Women's Normal College, and the piano was taught by Yang Zhongzi and Jia Shen (a Russian national).

In October 1922, the Music Institute was attached to Peking University, and the head teacher, Xiao Youmei, taught music theory, sight singing, harmony, etc., composition and music history courses, and Yang Zhongzi and Jiazhen came to be piano teachers and piano professors.

There has been controversy in academic circles about the first person to hold solo piano music in China, and the previous statement has been that Ding Shandekao believes it was Lao Zhicheng who held a graduation recital in June 1931. In the author's opinion, this first is really difficult to conclude due to the social environment of poor information, lack of wide publicity and difficulty of data storage at the time.

In the 1930s, the first generation of Chinese pianists emerged, and they took to the stage of piano recitals. In September 1926, at the age of 15, Guangdong musician Lao Zhicheng took the stage of Beijing University Music Institute, one of the first professional music education groups in China, and performed Weber's "Magnificent Rondo", which was unanimously appreciated by the famous musicians Xiao Youmei, Yang Zhongzi and Jiazhi. After the meeting, all the major newspapers in Beijing published articles praising Lao Zhicheng as a "young pianist".

In June 1931, Lao Zhicheng, who graduated from the art department of the Beijing Normal School, was already playing at a high level, and his piano teacher Li Shuhua valued him so much that he proposed to the principal to give a graduation concert to Lao Zhicheng. After a short preparation, a professional piano concert was staged in the auditorium of Beijing Normal School, attended by not only our teachers and students, but also teachers and students from the Women's College of Arts and Sciences of Beijing University, Beijing College of Arts, and the Department of Music of Yanjing University. On the day of the concert, the stage was packed, and even the aisles were filled with people standing in the seats. Lao Zhicheng played Beethoven's piano sonata "Piano Sonata No. 23 in F minor" ("Passion"), the famous Hungarian pianist Liszt's "Grand Exercise on a Theme of Paganini" No. 3, his personally adapted and composed piano work "The Getter", Chopin's "Hero", "Polonaise", "Army", "Polonaise" and other famous pieces.

In September 1943, Lao Zhicheng performed Beethoven's Piano Concerto No. 3 with the Beijing Symphony Orchestra (mainly with the music faculty and students of Beijing Normal University) in the playground of Beifeng Normal University. This was not only the Chinese premiere of Beethoven's Piano Concerto, but also the first piano concerto performed by a Chinese pianist on Chinese soil. Until the liberation of Beijing, Lao Zhicheng often performed at the Beijing Hotel, the Concordia Auditorium, and the YMCA auditorium with a

wide range of repertoire, which was rare at that time. These included works from the classical period such as Beethoven, Mozart and Schubert, to piano works from the romantic period such as Schumann, Chopin and Liszt, winning enthusiastic applause and praise from the audience at every venue.

In 1946, the Department of Music of the Academy of Arts, with Ma Sicong as its director, was founded in Guangdong Province, thus also giving birth to the first stage of development in the process of piano education in Guangdong. This stage was the period of germination and exploration of piano art and piano music in Guangdong, and also heralded a brand new course of piano education in Guangdong.

Since the piano is a keyboard instrument based on the concept of polyphonic music, and most of the domestic folk music is learned and played, it belongs to linear musical thinking. In this case, the piano possesses certain limitations in terms of timbre and intensity, which makes it difficult to meet the needs of modern society for diversified music. By the middle of the nineteenth century, the art of piano was tirelessly worked on and popularized, and slowly made its way into Chinese upper-class society, where it became widespread. In the early twentieth century, with the importation of Western culture, the art of piano was able to develop rapidly and gradually mature. The piano was an import from the West after it was introduced into the country, and it was not localized at that time, but it was widely used in folk music. During this period, the piano, as a Western import, brought a certain degree of change to the social and cultural life of the time and contributed to the improvement of social civilization at that time. For this reason, the practical activities of piano education in China thus began, and in a certain sense, inspired the concept of thinking about piano education in China. With the changing times, socio-historical conditions and cultural factors, it led to a certain peculiarity of the process of development of early piano art in China.

The piano art has become the basic content and form of music education in China, and there are performers and educators who focus on the selection and writing of piano teaching materials. Piano teaching materials have gradually gone through a path of change from borrowed foreign materials to independent creation by domestic music educators.

The Art of Piano in Early China

During the early development of the piano art in China, outstanding Guangdong piano players, educators and composers contributed very positively to the development of the piano art in Guangdong, and the positive impact they had was pivotal not only to the flourishing of the piano art in Guangdong, but also to the development of the piano art nationwide.

Throughout the centuries of piano history, the first generation of Chinese piano players (Yang Jiaren), the second generation of Chinese piano players (Bao Huishek, Li Qi), the third generation of Chinese piano players (Du Ningwu), the first generation of Chinese piano educators (Li Suxin), the third generation of Chinese piano educators (Lai Songwen), the first generation of Chinese piano composers (Xiao Youmei, Lao Zhicheng), the third generation of Chinese piano composers (Huang Anlun, Chen Yi) They are the representatives of Guangdong origin, who have further developed the history of piano music performance, education and composition in China, and made the art of piano flourish and bear fruit in China.

Throughout the excellent piano works in China, there is no shortage of musicians and composers of Guangdong origin who have created them. According to the collected information, there are as many as 139 piano works composed by composers of Guangdong origin, as follows: Xiao Youmei's "Mourning Quotes", "Neon Dance", "Nocturne" (piano piece, Op. 19, November 1916), "Marching in the Blizzard"; Chen Hong's "Song without Words", "Humorous Song", "Rocking Boat Song", "Jade Beauty"; He Andong's "Awakening Lion"; Lao Zhicheng's "Pastoral Children's Music", "Autumnal Prosperity", "Children's Suite - Four Seasons", "Fantasia - Reminiscences of Chopin", "Xinjiang Rhapsody", "Variations"; Ma Sicong "Three Cantonese Songs", "Lion Rolling Ball", "Inspiration", "Homesickness Song", eight "Little Sonatas", "Three Little Songs for Piano", "Three Dances", "Feather Dance Walking Horse", two "Fugue", "Rondo No. 4" (duet for piano and violin), "Piano Sonata No. 1"; Wang Yiping "Dinosaur" (1940); Huang Yongzan "Lion Dance No. 1", "Lion Dance No. 2", "Raining on the Banana", "Peacock Opening", "Variations on a Title", "Overture - Night", "Overture --Clear Indignation", "Spasm and Final Rest of a Dying Young Soul", "Fixed Bass March - Juvenile Procession", "Little Sonata for Children", "Joyful News", "Harmony", "Mysterious Temple"; Liu Shiren "Prelude"; Rao Yuyan "Three Sketches for Chang'an Ancient Music Polyphony", two "Introductions and Fugue", "Sonata on the Theme of Qin Opera --- Touching Heaven and Earth Dou'e Grievances", "Suite for Sketching Life in Yan'an"; Huang Anlun "Three Pieces for Solo Piano" Op.1, "Thirty Little Pieces for Seibei" Op.13, Cello and Piano, Piano Trio No.1 Op.30, Dance Poem No.1 Op.31, Dance Poem No.2 Op.33 (1981), Chinese Fantasy No.3, Romance, Dance Poem No.3 Op.40, Three Suites, Dunhuang Dream, Prelude in C Major, Overture and Dance, Piano Concerto No.2, Pair of Flowers, Prelude in C Minor, Fugue Prelude", "Four Fugue Songs", "The Little Girl Who Sold Matches", Piano Tone Poem "Gulangyu"; Zou Xiangping "Dong Town Wind and Rain Bridge", "Impromptu - Dong Town Drum Tower", Children's Piano Suite "Children's Toy Suite"; Du Ningwu "Twenty-four Preludes", "Five Little Songs", Piano Sketches

"Games", "Two Part Creative Pieces", "Lullaby", "Three Piano Sonatas", "Variations", "b Sonata for Cello and Piano in Minor".

To sum up, the art of piano in Guangdong continues to develop and grow even after it has accumulated fruitful results. As the process of piano specialization continues to rise and the popularity of piano continues to increase, the author, as a teacher in a Guangdong university who loves Chinese piano works, finds that most of his students are not very fond of playing Chinese piano works, a situation that is deeply distressing to him. Since the unearthing of the Jiahu bone flute in Mayang County, Henan Province, which proves that Chinese music has a history of more than 9,000 years, under this fertile soil where music was first nurtured, the excellent Chinese traditional music deserves to be studied by every teacher and student of music. The excellent piano works of various nationalities are an important part of the creation of piano works in China, so the author set out to prepare a study of the musicians and works of Guangdong piano music.

Based on the literature collected, the author believes that Cantonese music and the piano works composed by Cantonese composers are of great importance to the development of Chinese piano works. The fact that there are few treatises on piano works written by pianists of Cantonese origin in the style of Cantonese music, few collections of piano works in the style of Cantonese, and few analyses of the works, gives the author more confidence to collect and organize all the piano works written by pianists, piano educators, and composers of Cantonese origin.

Guangdong Piano Music

In this paper, we select the pianists and works that have been introduced to Guangdong for more than 400 years, and analyze the current situation of the study from three aspects: a brief description of the available data and the contents involved; an analysis of the research perspectives of the available data; and an analysis of the deficiencies and shortcomings of the current study. In the process of writing this paper, we use the literature research method and content analysis method to categorize and organize the collected literature and analyze the content in detail, and then we conclude that the research perspectives of the existing data are mainly reflected in the following four aspects: growth experience, works research, historical records, and outstanding contributions.

Through the author's research, I believe that it is beneficial to supplement the research content of Guangdong piano music in terms of piano players and works, and thus to supplement the research materials of the history of the development of Chinese piano art, and to provide a systematic, comprehensive and exhaustive reference

material for piano educators to teach Guangdong piano works; it is beneficial to provide experts and scholars who study Guangdong piano music with a comprehensive glimpse of Guangdong piano art in the process of development, and to summarize the current It is also beneficial to provide music lovers who are keen on learning Cantonese piano works with the help of materials, so that they can understand and be familiar with the musicians and works of Cantonese piano music, and promote, inherit and develop them. Of course, only by looking at the development of Chinese piano art over the past 400 years can we better study the development of Guangdong piano music and thus provide reference and help for the study of Guangdong piano music's players and works. To date, the development of Guangdong piano art has been fruitful and successful. Guangdong music and the piano works composed by Guangdong composers are pivotal to the creation and development of Chinese piano works, and the history of performance, education, and composition of Chinese piano music cannot be developed without the silent old-timers, whose lifelong dedication and efforts are responsible for the development and growth of piano art.

Conclusion

I hope to do my best to, firstly, inherit and promote Guangdong piano works, so that more lovers of Guangdong piano music can be familiar with and understand Guangdong piano works; secondly, summarize the profound influence of Guangdong piano performers, educators and composers on the development of Guangdong piano art; thirdly, find the influence of Guangdong folk music on piano music creation, and summarize the scientific method and rich experience of Guangdong piano art The scientific method and rich experience accumulated in the process of development, in order to promote the healthy and normal development of Guangdong piano art in the future, to provide an informative reference for piano art lovers and Guangdong piano educators, and to provide as detailed a reference as possible for the composers to create Guangdong piano works.

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