

2003

華人作曲家音樂節研討會 論文集

Proceedings of The Symposium at the 2003 Chinese Composers' Festival

羅炳良 陳明志 主編

Edited by Daniel Law & Chan Ming Chi

The Hub of Chinese New Music Development

凝聚華人創意精粹 展現音樂驕人成果

2003 華人作曲家音樂節
2003 Chinese Composers' Festival:

合辦 Co-presented by:



香港作曲家聯會
Hong Kong Composers' Guild



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**2003 華人作曲家音樂節
研討會論文集**
**Proceedings of The Symposium
at the 2003 Chinese Composers' Festival**

2003 年 11 月 26 日至 29 日
From 26th to 29th , November, 2003

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香港作曲家及作詞家協會
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2003 華人作曲家音樂節研討會 2003 Chinese Composers' Festival Symposium



■ 出席研討會的嘉賓及與會者
Participants of the Symposium

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時間 Time	27/11 (星期四 Thur)	28/11 (星期五 Fri)	29/11 (星期六 Sat)	
9:30 am	特約學者演講： 梅嘉樂 Keynote Speech: Barbara Mittler	音樂會評論： 彭志敏、余少華、朱踐耳 Concert Review: Peng Zhi Min, Yu Siu Wah & Zhu Jian-er	音樂會評論： 羅炳良、余少華、朱踐耳 Concert Review: Daniel Law, Yu Siu Wah & Zhu Jian-er	
10:30 am	小休 Break	小休 Break	小休 Break	
10:50 am	音樂會評論： 劉靖之、余少華、朱踐耳 Concert Review: Liu Ching Chih, Yu Siu Wah & Zhu Jian-er	司馬勤 *Kenneth Smith	*林文琪 Lin Wen Chi	
11:10 am		*朱世瑞 Zhu Shirui	*陳燕婷 Chen Yanting	
11:30 am		李正欣 *Joanna Lee	*謝嘉幸 Xie Jiaying	
11:50 am		討論環節 Floor Session	討論環節 Floor Session	
12:10 am				
12:10 - 2:00 pm	午膳 Lunch Break	午膳 Lunch Break	午膳 Lunch Break	
2:00 pm	陳嘉年 *Chan Ka Nin	*劉涓涓 Liu Juanjuan	特約學者演講： 劉長江 Keynote Speech: Frederick Lau	
2:20 pm	*郭樹薈 Guo Shu Hui	*田藝苗 Tian Yimiao		
2:40 pm	張怡 *Zhang Yi	討論環節 Floor Session		
3:00 pm	討論環節 Floor Session			
3:20 pm				
3:20 - 3:40 pm	小休 Break	小休 Break	總結研討 Round-table Discussion	
3:40 pm	關振明 *Kenneth Kwan	*呂黃 Lu Huang		
4:00 pm	*蘭維薇 Lan Weiwei	*宋瑾 Song Jin		
4:20 pm	*楊漢倫 Yang Hon Lun	*張巍 Zhang Wei		
4:40 pm	討論環節 Floor Session	討論環節 Floor Session		

* 論文發表
Paper Presentations

前言

2003年11月在香港舉行的“華人作曲家音樂節”除了四場音樂會外，亦辦了六場研討會，探討各地華人音樂創作的近貌。希望藉著思想及經驗的交流，帶出更精彩的作品，推動建立當代中國文化。

研討會的參與者乃來自中國大陸兩岸三地及歐、美的作曲家及學者。在這個自由開放的城市，老師及同學們都能暢所欲言。

承蒙羅炳良教授及陳明志博士把研討會內容整理出版，使會中金句及精闢見解得以讓更多人分享。

希望華人音樂創作，在全世界都能結出豐盛的果實！



香港作曲家聯會主席

陳永華教授

2004年2月16日

Foreword

In addition to the four concerts in the Chinese Composers' Festival that took place in Hong Kong in November 2003, there were also six symposia discussing issues in music creativity by Chinese composers. It was hoped that through this exchange in thoughts and experience, more exciting compositions will appear to enable the establishment of a modern Chinese culture.

The participants were from Chinese Mainland, Taiwan, Hong Kong and the European and American countries. These scholars, composers, teachers and students freely discussed in this very open-minded city.

We must thank Professor Daniel Law and Dr. Chan Ming Chi for carefully editing the symposium content so that all the wonderful suggestions and unique opinions can be shared by many.

May the compositions by Chinese composers yield very fruitful results.

Professor Chan Wing Wah
Chairman, Hong Kong Composers' Guild
16th February, 2004

編者序

2003年11月26日至29日在香港舉辦的華人作曲家音樂節可謂全球華人音樂的重要大事。華人作曲家會議、作曲比賽與作品發表會常常在不同城市舉行，能夠提供一個國際性平臺給兩岸三地與全世界華人作曲家切磋、研究、交流的盛事則不常發生。這一次華人作曲家音樂節承繼許多世界性作曲家音樂節的傳統，包括採用嚴格的選曲制度，作曲家親自參與排練，及演出次日有作曲家自身論述及與會者自由評述作曲與演奏。

這次與其他同樣會議不一樣的是音樂節同時舉辦一次學術會議。對於主辦單位香港作曲家聯會來說，這是個非常大膽又有意義的嘗試。歐美不少作曲家的音樂作品都重複又重複地被理論家分析，對於渴望演奏該作品但又未能掌握作品脈絡思路的演奏家，這些分析給予他們很大的鼓勵及演奏動機，讓他們通過認知而演繹；對於那些其他文化背景的演奏家，透過閱讀音樂學者的風格探源、討論及批判，他們就能夠把文化深度也演繹出來。學者日積月累的精研、對作品演出水準，尤其是新作品的演出次數，直接地大大提高了。如果在描述性及捧場性的文章以外，加添大量有深度的分析探究，對華人音樂創作一定有深遠的影響及裨益。

除了作曲家外，我們希望更多國內外的音樂學家，理論及分析學者，演奏家及專業樂評人參加是次會議，結果雖然仍然有點失望，但已經是所有同類會議最國際化及多元的組合。我們覺得應該把學術會議辦得國際化及達到一定學術水平，雖然這些需要經驗及若干年日才可以達標，我們還是小心翼翼，依照籌備委員會個別在國際學術會議的經驗，拿出勇氣舉辦第一次。除了邀請夏威夷大學劉長江教授及海德堡大學梅嘉樂(Barbara Mittler)教授兩位出任特約學者外，其餘論文經過一般學術會議規定，將論文提綱匿名送審；除了特約學者，宣讀論文時間每人有二十分鐘，隨即有作曲家或學者就論文作簡單回應，每節其餘時間由與會者自由提問或深入討論；最後，主辦機構將準時提交文稿的論文發表。

會議後論文編輯原則十分簡單，除了少許錯字以外，作者完全自負文責，編者絕對不修改內容及刻意保持原作者的文風。至於版式，中外從來不一致，中、港、臺三地的學者也沒有統一的想法；例如學報文章題目在中國大陸往往使用《書名號》，歐美作者較多使用“雙引號”，香港作者有些喜歡跟隨英國出版界採用‘單引號’，（標點符號在引號外）而臺灣作者亦有使用中文的「單引號」。其他版式方面差異更大了，故此編者決定採用略為適應中文文體變格的《芝加哥寫作風格手冊》(Chicago Manual of Style)版式，《芝加哥寫作風格手冊》是全球比較多學者接受的風格權威。

會議期間，每天早上有一節用作討論前一天晚上的樂曲創作以及演奏，內容精闢且有遠見；論文發表後的回應及聽眾發言也有不少發人深省的觀念。本來這兩類言論也有出版的價值，但因為除了不容易去蕪存菁及十分費時整理外，大部分國際會議後論文集都沒有出版這些即興的談話，故此除了最後一天總結結論外，本編輯亦按慣例割愛。

最後，文章的先後如何排放也是應該向各地學者交代清楚。本來根據會議時間表

編排是最容易的決定，可是策劃會議時我們只有論文綱要，編排那一位學者在那一節宣讀論文未必以類歸同，況且有些論文大題小做，有些小題大做，有些微題宏做，絕不容易分門別類，希望作者讀者寬大為懷接納以下的編排方式。

特約學者文章

梅嘉樂 (Barbara Mittler)

劉長江

局外人的觀察

楊漢倫

李正欣

司馬勤 (Kenneth Smith)

局內人的解讀

陳燕婷

張 巍

謝嘉幸

後現代文化精神與傳統文化精神

呂 黃

宋 瑾

蘭維薇

音樂創作的材料與結構

林文琪

張 怡

劉涓涓

關振明

音樂創作的微觀分析

陳嘉年

郭樹蒼

田藝苗

羅炳良 *Chow*

羅炳良 陳明志

2004年2月7日

Editor's Notes

The Chinese Composers' Festival held in Hong Kong on November 26-29, 2003 was a music event of considerable magnitude among the Chinese musical world. There may be many composers' gatherings, composition competitions and premiering of original Chinese compositions in different cities on the globe, but to organize a forum for the composers from two sides of the Strait, i.e. Mainland China, Taiwan and Hong Kong, to deliberate communications, and study other composers' compositions is a rarity. Following the tradition of many such international composers' festivals, the Organizer had taken great care in the refereed selection procedure of pieces to be performed. The composers were invited to attend rehearsals and could speak about his/her compositions, and listen to others' views about his/her compositions the day after the performance.

This particular festival is very unusual for the fact that an academic conference took place with it concurrently. For the organizer — the Hong Kong Composers' Guild — this is a meaningful yet bold attempt. Many works of the composers in the West are repeatedly being studied and analyzed. For those performers who would like to play these pieces, but shy off because the rationale and organizational structure of the music may not be readily understandable, the publication of these academic studies could be the encouragement they need most so that they could play with understanding. There are others who may not come from the same cultural background as the composer, but after pondering on the publications of musicologists who supply their insight into the style, as well as cultural sources and through meaningful discussions, the performers may then perform the seemingly unfamiliar pieces with cultural depth and integrity. The more scholars do their quality studies, the better the performance standard as well as incremental appearances of relatively more contemporary pieces. Chinese creative musical writing would definitely flourish if besides descriptive advertising sort of writing, large quantity of quality academic papers, especially analytical papers, are to be published.

Although we originally hoped that there are, besides composers, more Chinese and foreign musicologists, theorists, analysts, professional performers and music critics who would participate, there was a little disappointment in reaching our target. However, we should say this Conference had witness the most heterogeneous group and as the most international among similar events. We aimed to be very scholarly and international although we knew well that Rome was not built in a day. We still strived to adopt a high standard carefully in accordance with our international experience of all of our organizing committee members. We invited two very distinguished keynote speakers, Prof. Frederick Lau from University of Hawaii and Prof. Barbara Mittler from University of Heidelberg. The other papers were openly solicited from all parts of the world going through an anonymous and refereed selection. Apart from the keynote speakers, each paper was given 20 minutes of presentation, a critical response from one of our knowledgeable composers and scholars, in depth Q & A and discussion during the rest of the session. The papers that met our deadline would then be published as conference proceedings.

Editorial procedure is made as simple as possible. Apart from the correction of a few typos, the contents and writing style of the articles remain untouched. However, publication format has never come to any agreement in the West as does among Chinese. Let me give one example to illustrate my desperation. For "academic paper titles" of academic journals, the Chinese Mainlanders usually use the format of a 《Title of a Book》 which does confuse everybody. Scholars from the West may use quotation marks for "Title of a Paper," (with punctuation mark inside the quotation marks) but our Hong Kong scholars following the British model would sometimes use quotation mark for 'Title of

Paper'. (with punctuation outside the quotation mark). The Taiwan habit brings forth a Chinese quotation mark for 「 Title of Paper」. Other issues of format further complicate the matter. Our solution is an adapted format of the *Chicago Manual of Style* which is unquestionably international.

During the Conference, there was one session each morning devoted to the discussion of piece played the previous evening. The confutation and reflections were mind-provoking. So were the discussions after the paper presentation sessions which are actually worthy of publication. But to write down the improvised speeches as well as to weed out those not so essential comments have proven so tedious that we chose to follow the normal practice in international conferences, that is, to discard them altogether.

Lastly, how we sequence the appearance of papers may need some explanation to our authors and readers. The easy way out was to follow the schedule of appearance of the papers during the conference. However, by reading the abstracts of prospective contributors, the programme committee might not be accurate enough to categorize the topics at the very start. There are topics that side tracked and there are big topics with limited applications. I hope readers will take the following arrangement with understanding.

Keynote Speeches

Barbara Mittler

Frederick Lau

Watchful Eyes of Outsiders

Helan Yang

Joanna Lee

Kenneth Smith

Hermeneutics by Insiders

Chen Yanting

Zhang Wei

Xie Jiaying

The Ancient and Post-modern Views of Cultural Sentiment

Lu Huang

Song Jin

Lan Weiwei

Materials and Structures of Creative Music

Lin Wen Chi

Zhang Yi

Liu Juanjuan

Kenneth Kwan

Microscopic Analyses of Music Creative

Chan Ka Nin

Guo Shu Hui

Tian Yimiao

Daniel Law Chan Ming Chi
7th February, 2004

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特約學者文章

Keynote Speeches

Against National Style — Individualism and Internationalism in New Chinese Music (revisiting Lam Bun-Ching and others)

Barbara Mittler
Marburg, Heidelberg, Paris

Every composer should first be seen as an individual. — Tan Dun
(Interview with Christian Utz., 13.5.1998; Utz 2002:487)

In many ways, I am embarrassed to be standing here. Reading through the abstracts for this conference, I feel that I have come here to learn, not to lecture. Most of you know much more about New Chinese Music than I ever will. It has been a long time since I did my research on this topic. As a sinologist, I had to move on, into entirely different areas of research. What I will present here, therefore, is based, in many ways, on what I learned about New Chinese Music a decade ago. I am trying to revisit the scene with fresh eyes, however, reconsidering some of the claims made then. While I have not all that many answers any more, I do have a great many new questions. And it is those that I would like to put forward here.

A decade ago, I ended my dissertation, *Dangerous Tunes*, a study of the politics of New Chinese Music in three parts of China with a perhaps paradoxical statement: "Hong Kong, Taiwan and the People's Republic of China, despite their different governments, all produce the same kind of music." (Mittler 1997:388) What I meant was that New Chinese Music — precisely because it was considered highly political — is determined by one particular feature: it is written under the auspices of a so-called "national style" or *minzuxing*. "This music features old traditions in new disguise and uncovers the old disguise to be a new tradition." (Mittler 1997:388) I concluded that — precisely because New Chinese Music was composed in national style — it was able to enter "in a *Great Leap Forward*, directly into the age of postmodernism." (Mittler 1997:390)

It is the purpose of this talk to reconsider these claims by arguing that, intrinsically speaking, New Chinese Music — not unlike New American or New German Music — need not be defined by its relationship to a particular nation, it need not be Chinese. New Chinese Music is the music of individuals, it is the expression of their individualism and should be recognized as such. Moreover — although often openly involved with and in Chinese internal politics — New Chinese Music speaks to not just a national, but an international, indeed a global public. New Chinese Music should be taken seriously in its internationalism, too.

I take Macau-born New York composer Lam Bun Ching's oeuvre as my point of departure. I will use her and her experience, as an example through which to examine the different shapes and directions that New Chinese Music is taking in the last three decades, reconsidering through her, New Chinese Music in terms of national style and individualism (1), international style and postmodernism (2), and individualism, internationalism and politics (3), all of these topics that will be addressed again, during this conference. Through a close examination of the variety of New Chinese Musics composed in recent years, I will attempt to illustrate the predominance of individualism and internationalism in this music, created simultaneously because of and against the predominance of national style.

I will sing today, a song of praise, an eulogy, to China's New Music scene. I remain convinced, as I have been, ever since the first day of working at my dissertation, that some of the finest New Music today is produced by composers from China. At the same time, I will sing a song of sadness and lamentation, a threnody, to the dearth of descriptive creativity in critically evaluating this music. The state of the art in this field has of course changed significantly since the days of the first attempts at scholarly discussion, some of which initiated here in Hong Kong at C.C. Liu's conferences between 1985-1999, resulting in several volumes of articles which remain impressive reflections of a dialogue and a field-in-the-making (Liu 1986-2000). Research of New Chinese Music has now become a more or less established subject in musicology and ethnomusicology departments (if still not in sinology departments) all over the world. This research has brought forth many fine results. But there is much of the same to be read in these studies, whereas New Chinese Music is in fact very little of the same.

This is a plead, therefore, to begin and take China's New Music seriously in its own right, not as a political, not as a national, not as a postmodern phenomenon, but simply as music, by individuals and for individuals all over the world. I will attempt to show that there is not one strategy, not one approach that will satisfactorily analyze New Chinese Music. Even within the oeuvre of a single composer, a multiplicity of styles, themes and sources can be made out. It does not do to restrict a composer to his or her Chineseness, his or her political attitude or his or her postmodern spirit. This talk advocates versatility of treatment, thus mirroring the versatility of the compositional treasure box at hand.

1 — National Styles — Chineseness — Individualism

Lam Bun Ching, born in Macau in 1954 and educated in Hong Kong and the United States during the 1970s and 80s, both in piano performance and composition, was treated in *Dangerous Tunes* as a departure from the established paradigm of Chinese composers for her radical denial of being primarily a "Chinese composer" and of consciously writing "Chinese music." Most Chinese composers, I had interviewed in 1992, including composers from Hong Kong and Taiwan, had felt it rather important to "be Chinese." To give just one example: when Bright Sheng was selected to represent the younger generation of *American* composers during a Festival of American music in Moscow, he was honoured, but also rather embarrassed to be regarded as an Amercian, while he saw himself as a Chinese artist (Kouwenhoven 1992:104). According to Lam, however, "My music could be called Portuguese, Chinese, American, I would not care." She alludes to her birthplace, Macau, which until 1999 was a Portuguese colony, to her ethnicity and to her present citizenship.

Nevertheless, in spite of her indifference to either of these affiliations, her oeuvre is punctuated by Chinese themes and motifs: The way from her first, now lost *Variations on Chinese folksongs* (1972/73), to the recent chamber opera *Wenji* (2001) is paved with Chinese titles: her violin concerto *Lang Tao Sha* (1981) and her percussion piece *Lü* (1983), her *pipa* solo *Run* (1993), and *Qin 2000* for mixed instrumental and electronic sounds (1994), as well as many songs on Chinese poetry (e.g. *Spring Yearning*, Guan Hanqing 1976; *Autumn Sound*, Li Qingzhao 1982; *Walking, Walking, Keep Walking*, Nineteen Poems from the Han 1991; *The Journey*, Xi Kang/Ruan Ji 2002). Lam also won a prize at the Shanghai competition for compositions in Chinese Style in 1987 with her composition for two pianos *After Spring* (1983). And Lam admits, that, of course, her music is, somehow, Chinese. Although she never received any formal training in Chinese music, she played the *yueqin* as a child, and some other Chinese instruments in a Chinese band and watched performances of Cantonese and Beijing opera with her parents. "This type of music is at the back of my mind," she says, "but I don't need to feel Chinese, I am Chinese." To her "the piano is a Chinese instrument, just like the *erhu* is a Chinese instrument" and accordingly, she prefers it to be a little out of tune, too: "A piano completely

in tune is no good." (Mittler 1997, 253-260) The pianos used in most performances of *After Spring* would have been tuned well. What then is Chinese about the piece?

(TAPE *After Spring* (1983) was played at the lecture)

The misty pentatonicism glinting through the composition, perhaps, its motivic restriction, its emphasis on colourful sounds and the strettina effect throughout — these are elements that can be found in traditional Chinese music, true. But when conceived in a completely different context, the piece could stand equally well. One need not know or even accept it to be Chinese, but could explain it as a successful minimalist composition, for example. One could laud its atmospheric nature, its refined structure: beginning slowly, the composition constantly increases in tempo and movement. What starts out as a repetitive ostinato motif turns out to become highly flexible both in rhythmic structure and in chromatic movement. A fifth interval — often hidden in chromaticism but returning always at cadential moments throughout the piece — is the focal point in the constant swelling and receding movement. This is, indeed, as one critic put it "The work of a real composer, who chose every note, every structure carefully, with commitment and feeling." (Tim Page, *New York Newsday*, <http://www.bunchinglam.com/reviews.htm>, accessed 29.10.2002).

Similar things may be said about *Lü* for percussion solo, composed in the same year (1983): again, this is an atmospheric piece with a refined structure. As many of Lam's compositions, this could be called a "landscape-painting in sound." In Chinese landscape painting the viewer follows the painter through the picture to grasp the story she might tell. This is precisely what happens here: Lam Bun Ching's composition leads us slowly from the preparation for a journey to holy grounds to the performance of the sacrifice. It describes every stage of the journey, and finally, the sacrifice itself. In its structural make-up, the composition uses the ancient Chinese *bayin* (eight sounds) classification which arranges all instruments according to the material they are made of and hence by the timbre they produce.

(TRANSPARENCY TIMBRE TABLE was projected at the lecture)

Each movement, that is, each station of the journey, employs a different group of instruments and thus a certain timbre: I *preparation* wood, II *emerge* skin-metal, III *travel* all, IV *offer* metal, V *collect* skin, VI *sacrifice* metal. The timbres form intricate symmetrical relations with each other, *emerge* and *collect*, both activities in the public are related to each other by the use of skin instruments; *emerge*, *offer* and *sacrifice*, all directly related to the presentation of the sacrifice, are linked through the use of metal.

The *bayin* are metal, stone, earth, skin, silk, wood, gourd and bamboo. Lam uses only three groups: wood, skin, and metal. Thus she comes very close to the instrumental range in traditional ceremonial and sacrificial music which employed mostly bells, sounding stones and drums. Moreover, the set-up Lam Bun Ching designed for the arrangement of the instrumental groups on stage (most probably for practical reasons) turns out to fit almost exactly the directional correlations attributed to the *bayin* in traditional cosmology, with skin related to North, metal to West etc. (Liang 1985:64).

(TRANSPARENCY Lü DIRECTIONS was projected at the lecture)

(TRANSPARENCY Lü v and vi was projected at the lecture)

The closeness to the Chinese traditional context is particularly evident in the last two movements of the composition. *Collect* describes the gathering of the necessary paraphernalia for the sacrifice. The predominant use of tremolo suggests the trembling and nervous activity and state of mind of reverent

guests in anticipation of the holy act. The dignified steps of a ceremonial procession are hinted at in the second timpani part which is marked "ceremonially." By convention, the music at an imperial sacrifice stopped when the emperor entered the temple and so it does here (between line three and four of the score). Then, the leader of the musicians would beat his instrument three times which is done here, too (at the beginning of line four) whereupon the first verse of a hymn was habitually intoned (not included). Next, the emperor was expected to kneel twice and knock his forehead three times on the ground. This is depicted in the first timpani part which, in a glissando makes the lowering of the head audible (line four). The second timpani part hints at the thrice knocking of the forehead to the ground (in line four). The Sacrifice is then rung in with the bells (*Sacrifice*, line one). This again tallies with ritual conventions: at the beginning of each sacrifice, the attention of the gods was attracted by cutting the ear of the animal with a knife with bells attached to it (Mittler 1997: 370-77)

(TRANSPARENCY Lü short extracts V and VI was projected at the lecture)

There may not be a literary source that provided the prompt-book or inspiration for this piece but the numerous descriptions of sacrifices in Chinese historical and fictional writing may have been at the back of the mind of the composer. Thus, this composition can be interpreted as a powerful example of New Chinese Music deeply if not necessarily consciously committed to Chinese cultural heritage. One could argue that Lam's use of tradition as that of many other Chinese composers is a sign of the ease and naturalness with which they can employ a culture in which they have been steeped, a living culture, there to be explored and redeveloped by them.

Is Lü Chinese music, then? One could hear and interpret the piece entirely differently. Indeed, one could argue that the reading given here goes much too far, that it writes much more Chineseness into the composition than was ever consciously conceived. While it remains legitimate, I believe, to interpret in ways and manners that differ from a composer's "original intention," if this composition had not been composed by Lam but by a foreign composer, had anyone even conceived of such a Chinese interpretation?

(TAPE Lü V and VI was played at the lecture)

Most probably not. And not for the worse, as it is possible just as well to listen to this piece of music without a Chinese explanation. One can laud it for its sensibility to instrumentation, and the creation of interesting and new timbre effects, for its inventiveness in terms of rhythm, and for its deliberate and effective use of sounds and silences. Indeed, one need not conceive and know of a Chinese background at all to receive and hear this piece as great and accomplished music. As renowned percussionist Raymond Des Roches put it, *Lü* is a "piece that should be part of the contemporary percussion repertoire." (<http://www.deeplisting.org/dlc/51lam.html>, accessed 20.10.2003).

As concerns foreign composers, the nineteenth century idea of the "national composer" has long been unmasked as a socio-cultural construct rather than one based on empirical musical evidence. Not ethnic but personal, individual differences are now considered pivotal in the works of Chopin, Smetana, Dvorak, Brahms, Liszt and Fauré (Utz 56-57). Why, in the beginning of the twenty-first century cannot we allow the same for Chinese composers? As Lam once said about her music (more specifically, her *pipa* concerto *Song of the Pipa*, 2001, in an interview with Ken Gallo, <http://www.bunchinglam.com/interviews.htm>, accessed 26.10.2003): "I hope that it's not just exotic or foreign. It should make musical sense."

The history of New Chinese Music which began in the first decades of the twentieth century, has been dominated by the demand for national composers and a constant worry over national style *minzuxing*.