

HONG KONG COMPOSERS' GUILD 1997

香港作曲家聯會



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一九九七**



**Editor: Tsui Wan-ching**

**編輯：徐允清**

# Hong Kong Composers' Guild 1997

## 香港作曲家聯會一九九七

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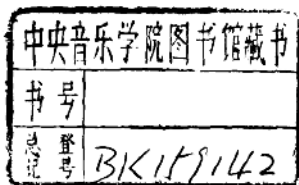
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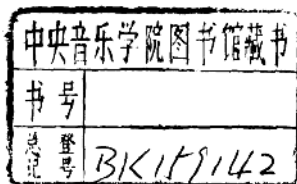
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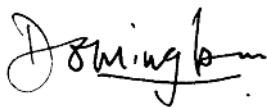
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## Message from the Honorary President

Throughout the history of music, composers have always served as the impetus to musical changes and development. Whether it be Western composers such as Bach, Beethoven, Tchaikovsky, Debussy, Stravinsky, Ligeti, Lutoslawski or Chinese contemporaries such as Huang Zi, Xian Xing-hai, He Zhan-hao, Chen Gang; they have set new trends and directions through their compositions in different eras. Not only did they establish cultural traditions, they also provided performers, teachers, students and publishers with valuable resources for the music industry as well as personal enjoyment. Hence, Serge Koussevitzky, the great conductor, said at the UNESCO House in Paris, 1950: "The composer is the ultimate creator and source of our great arts. To him we are indebted for the spiritual wealth of music; the cultural wealth of musical literature past and present, the material wealth of the expanding musical profession and industry."

This booklet compiles all the major works by Hong Kong composers. Even though written in various forms and styles, each piece is the fruit of their hard work leaving a footprint in the development of Hong Kong music in the latter half of the 20th century. I earnestly urge performers, publishers, radio and TV stations as well as listeners to choose these works for this is the best way and duty to preserve and promote local music culture. I also invite listeners and performers abroad to explore such works in order that their scope of music appreciation be expanded through such musical exchange. During the past 20 to 30 years, there has been a rapid growth in Hong Kong industries and business which have acquired an international significance; likewise, Hong Kong musical activities have also won an increasing popularity in the international scene!

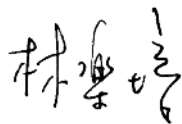


**Doming Lam**  
Honorary President,  
Hong Kong Composers' Guild  
30 May 1997

## 名譽會長致意

自古以來，作曲家都是音樂文化演變的原動力，試看外國的巴赫、貝多芬、柴可夫斯基及近代的德布西、史特拉汶斯基、李家蒂、魯多士留斯基到本國的黃自、冼星海甚至何占豪與陳鋼等，都在不同的時代與環境中，以他們的作品領導潮流，不單建立了文化傳統，更為數之不盡的演奏家、教師、學者及出版商提供謀生與享受的機會。所以大指揮家高斯域斯基 (Koussevitzky) 於 1950 年在巴黎聯合國科學文教組織宣稱：「作曲家是我們這偉大藝術的泉源和依歸，有作曲家，我們才在精神上有豐富的音樂；在文化上有豐富的古今文獻；在物質上有豐富的音樂職業和工商業。」

這本小冊子包括了香港作曲家們數十年茹苦含辛地開懇出來的成果，其中有不同形式、不同風格的品種，都代表了二十世紀下半葉香港音樂發展的足跡。我熱誠地懇請更多本地的演奏家、出版商、電台、電視、及鑑賞者多多選用這些作品，因為這是保留及發揚香港本土音樂文化的最佳方法與責任。我更希望海外人士可以聽到這些作品，使不同品味的音樂可以有所交流，欣賞音樂的領域得以更廣泛伸展。近二三十年、香港的工商業突飛猛進，為國際矚目，同時香港的音樂文化，亦步亦趨早已在國際樂壇上佔有受歡迎的地位呢！



香港作曲家聯會名譽會長  
**林樂培**

一九九七年五月三十日

# Message from the Founding Chairman

## *Some thoughts on Composing*

This is not an essay, nor a proper message with viewpoints. Just some thoughts regarding the mysterious art of music and music composition. But let's begin with a truly admirable poem by one of my most favourite Chinese poets, Prof. Yu Kwong-chung:

### *Inspiration (1952)*

*You, sparkling, dazzling tropical bird  
Who likes to circle over the head.  
You always escape from my fist  
Often leaving nothing but a deep blue feather.*

*I gratefully pick it up to decorate my hat  
Which then gains extraordinary praises from passers-by.  
O, how on earth could I re-capture the vanishing bird?  
So that they too could make out its beauty in its entirety!*

(\*Note: forgive my lousy translation in English)

How true and how sad. Beauty is a thing more to be missed than to be enjoyed. Is an artist a perfectionist? Always looking for the lost beauty, unattainable and yet so dear? How romantic!

This is perhaps a bit old-fashioned. What about some contemporary artists? Says the self-indulged: I am the most gifted of the gifted, rarest of the 'unique's. I am me and I am all. I make music and that is all!

And there is the pragmatic composer: Music is a commodity. People need music. They crave for music. Somebody has to do it. We have the skills and talent. Let's just do it. Who cares what we write. We serve the community and we love their adoration. We are the music-makers and we give what they like.

Perhaps nobody is so extreme. The modern world is a host of contradictions. Modern music reflects this imperfect world in many a kaleidoscopic way. This is why it is so interesting. As a composer, one must somehow ask the unavoidable question: "Why do I want to compose? What for?" Let's see whether we could find some answers amongst our works.

**Richard Tsang**  
Founding Chairman,  
Hong Kong Composer's Guild  
4 June 1997

## 創會主席致意

### 作曲有感

這不是一篇文章，亦無著意表達某些信息。以下祇是一堆未經整理的雜亂思維，有關作曲有感而發，供同行分享。

先以余光中教授 1952 年的一首詩作開始：

#### 《靈感》

你光彩照人的熱帶小鳥，  
喜歡在我頭頂來回飛繞，  
每次在我的掌中掙脫，  
只落下一片藍色的羽毛。

我把它拾起插在帽邊，  
行人看到都異常驚羨。  
哦，  
我怎能提回飛去的小鳥，  
讓他們像我樣看個完全。

錄自《藍色的羽毛》

何等樣真？何等樣嗔？至美祇能傾慕卻永不能得到。藝術家是否真的那樣唯美主義？還是浪漫了一些？

較時髦的可能要推一些「現代」作曲家。有些自我為尊，認為自己在世間「獨一無二」，「難得」故成「可貴」，「自貴」而成「自我」。雖非「閉門造車」，但卻「干卿底事！」。

另外一些較「現實」的造樂者，視音樂為一種「貨品」。有市場便有生機、有價值，反之則無。以服務大眾為宗旨，更贏得大眾所稱譽。大眾精神生活的供養者，大眾所好，何「樂」而不為？

也許沒有人那麼極端，也許這些現象頗為普遍。現今是一個矛盾的時代，現今的音樂也許正是反映現實，亦是其可愛可貴之處。但每一個從事音樂創作的人士都需自問：「我為什麼而創作？」不知道從我們的作品中可觀端倪？

香港作曲家聯會創會主席  
**曾業發**

一九九七年六月四日

# Abbreviations

## 縮寫

### Organizations 組織

ACL	The Asian Composers' League
CASH	The Composers and Authors Society of Hong Kong Ltd.
CUHK	The Chinese University of Hong Kong
HKAF	The Hong Kong Arts Festival Society Ltd.
HKAPA	The Hong Kong Academy for Performing Arts
HKBU	The Hong Kong Baptist University
HKCG	The Hong Kong Composers' Guild
HKCO	The Hong Kong Chinese Orchestra
HKPO	The Hong Kong Philharmonic Orchestra
HKU	The University of Hong Kong
IRC	International Rostrum of Composers
ISCM	International Society for Contemporary Music
RTHK	Radio Television Hong Kong

### Western Instruments 西洋樂器

bn	bassoon	巴松管
cl	clarinet	單簧管
db	double bass	低音大提琴
Eng hn	English horn	英國管
fl	flute	長笛
gtr	guitar	結他
hn	horn	圓號
hp	harp	豎琴
hpch	harpsichord	古鍵琴
ob	oboe	雙簧管
pf	pianoforte	鋼琴
picc	piccolo	短笛
tb	trombone	長號
tp	trumpet	小號
va	viola	中提琴
vc	violoncello	大提琴
vn	violin	小提琴

### Chinese Instruments 中國樂器

bawu	巴烏
dahu	大胡
dizi	笛子
erhu	二胡
erxian	二弦
gaohu	高胡
gehu	革胡
guan	管
guqin	古琴
huqin	胡琴
liuqin	柳琴
pipa	琵琶
ruan	阮
sanxian	三弦
sheng	笙
suona	噴吶
xiao	簫
yangqin	揚琴
zheng	箏
zhonghu	中胡
zhongruan	中阮



**Members**  
**會員介紹**

# 紀 大 衛



David GWILT

*Opuscle*: "If Poulenc had been a Scot he might have written music like this. There was vibrancy and vitality in every bar."

Anne Boyd,  
*South China Morning Post*, 1983

*Opuscle*: 「假若浦朗克是蘇格蘭人，他亦會寫出這樣的音樂。這首音樂的每一小節都充滿震撼力和生命力。」

梅安妮 南華早報 1983

*Reflections on Themes of Schubert*: "... a marvellously evocative work... integrating Schubert's diatonic harmony imaginatively into his own, more chromatic idiom with its endlessly coiling melodic lines."

Hugh MacDonald,  
*South China Morning Post*, 1978

《舒伯特主題的反映》：「是一首充滿啟示的作品... 融匯了舒伯特式的和聲，再加以半音階的特色，構成連綿不絕的旋律。」

希·麥當諾 南華早報 1978

## David GWILT (Honorary President)

- 1932 Born in Edinburgh, Scotland  
1945-50 Sedbergh School, Yorkshire  
1950 Won major scholarship to study music at St. John's College, Cambridge  
1950-55 Studied with Robin Orr and Philip Radcliffe at Cambridge University; began performing career as a chamber music player and accompanist  
1955 BMus, Cambridge University  
1960-70 Part-time teacher at Winchester College  
1960- Freelancing as composer, performer, music critic, broadcaster and competition adjudicator  
1967 Taught music at Winchester College of Art  
1967-70 Director of Studies, International Cello Centre, London  
1970 Lecturer in Music, CUHK  
1971-92 Head of the Department of Music, CUHK  
1978- General Committee, HKPO  
1979 Appointed Reader, Department of Music, CUHK; Member, Hong Kong Jockey Club Music Fund  
1981 Appointed Professor of Music, CUHK  
1982-94 Member, Council for the Performing Arts, Chairman, Music Committee  
1986-91 Chairman, Hong Kong Jockey Club Music Fund  
1986-88 Member, Council of HKAPA  
1992 Awarded the MBE for services to music and the arts in Hong Kong  
1996 Awarded the Fellowship of HKAPA

## 紀大衛 (名譽會長)

- 1932 生於蘇格蘭愛丁堡  
1945-50 於約克郡就讀中學  
1950 獲獎學金於劍橋大學聖約翰學院攻讀音樂  
1950-55 於劍橋大學隨羅賓柯爾及菲力蘭傑夫習作曲，並從事室內樂演奏及伴奏工作  
1955 獲劍橋大學音樂學士學位  
1960-70 於雲徹史特學院兼任音樂教師  
1960- 從事作曲、演奏、廣播及樂評等工作  
1967 於雲徹史特藝術學院任教音樂  
1967-70 倫敦國際大提琴中心課程總監  
1970 香港中文大學音樂系講師  
1971-92 香港中文大學音樂系系主任  
1978- 香港管弦樂團常務委員  
1979 香港中文大學音樂系教授  
1979 香港賽馬會音樂基金委員  
1981 香港中文大學講座教授  
1982-94 香港演藝發展局委員兼音樂委員會主席  
1986-91 香港賽馬會音樂基金主席  
1986-88 香港演藝學院董事局委員



1992 因其對香港音樂藝術界的貢獻而獲頒英帝國員佐勳章  
 1996 香港演藝學院院士

## Major Compositions

### Orchestral (Western)

Fanfare	1991	2'
<i>Colloquium</i> for small orchestra	1991	12'
<i>A Feastly Fugue</i>	1988	10'
Rondino	1973	8'
March	1970	5'
Concerto for Piano and Orchestra	1970	15'
<i>Symphony for Southport</i>	1968	30'
<i>Sinfonia da variazioni</i> commissioned by Broadcasting Commission of Scotland	1967	21'
<i>Athletics</i>	1965	14'
<i>Movements</i> for brass, strings & percussion	1962	10'
<i>Dialogues</i> for fl, ob & string orchestra	1960	20'
<i>Variations</i> for string orchestra	1955	14'

### Orchestral (Chinese)

<i>Symphony The Journey</i>	1984	25'
<i>Scroll Painting Suite</i>	1983	8'30"
Concerto for Cello and Chinese Orchestra all commissioned by HKCO	1981	31'

### Chamber

<i>Fleeting Glances</i> for string quartet	1996	10'
<i>Variations</i> for vn, vc & pf	1996	10'
<i>Gambol</i> for 12 instruments & percussion	1995	18'30"
<i>Variants on an Original Theme</i> for fl, cl & pf	1991	5'
Nocturne and Aubade for ob, cl, bass cl, vn, vc & pf	1989	8'
<i>Festal Fanfare</i> for brass ensemble ; commissioned by HKAF	1985	1'15"
<i>Pied Piper</i> suite for wind band ; commissioned by the Music Office	1984	10'
Nocturne	1980	8'