



Hong Kong
Classical Music
Yearbook

香港古典音樂年鑑

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香港古典音樂年鑑2015

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專題論述

Feature Articles

「從藝術生態和藝術行政角度思考二〇一五年本地古典音樂新聞事件」討論會（摘錄）

日期：二〇一六年五月二十八日（星期六）

時間：上午十時至下午十二時半

地點：香港藝術中心八樓會議室

主辦：國際演藝評論家協會（香港分會）

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鍾小梅（香港藝術發展局藝術行政組主席）

鄭新文：

首先歡迎幾位資深藝術管理人和藝評人參與這個有關二〇一五年本地古典音樂生態和藝術行政的討論，我們把二〇一五年幾件最受傳媒關注、成為「新聞」的事件作為切入點，探討本地古典音樂生態和藝術行政的發展狀況和所面對的挑戰。

雖然討論會涉及這些「新聞事件」，但我們的焦點並不是事件本身，所以我們沒有邀請相關機構出席；我們關注的是這些事件背後反映的問題，從宏觀的角度，特別是藝術生態和藝術行政的角度，探討本地古典音樂未來發展、挑戰和趨勢。

感謝主辦者替我們選了是年四件比較受到媒體關

注的古典音樂「事件」，其不同性質也有助我們涉及藝術生態的不同範疇，「香港中樂團」的「新聞」屬於人事勞資糾紛¹；「香港管弦樂團」的外訪私演事件²則涉及樂團的募款和形象；「港樂」被指忽略本地音樂人才事件³跟社會責任和使命宗旨有關；至於港鐵樂器事件⁴就牽涉社會對藝術的理解和關注。我相信這些事件反映了很多現象。我們先從香港中樂團的人事紛爭開始吧。

藝術行政人員的危機管理

譚兆民：

如果將這件事置在商業世界裡，這是勞資糾紛——業績不佳，就把你裁掉——既簡單也不需太

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1. 香港中樂團於二〇一五年一月公開招聘新設的「胡琴聯合首席」，要求當時的首席重新試音。此舉惹來原來的首席辛小玲、辛小紅和劉揚的不滿，並召開記者會表達訴求。
 2. 香港管弦樂團被傳媒揭發於二〇一五年二至三月的歐洲巡迴演出中，曾到荷蘭為一名當地富商的妻子作私人演出。
 3. 香港管弦樂團公布二〇一五至一六年度樂季節目後，被指有份參與的本地音樂家過少。
 4. 港鐵禁止乘客攜帶大型樂器入閘，觸發市民抗議。

多感情。但是在表演藝術界，拉琴好不好、舞跳得好不好，相當主觀，是藝術總監的判斷。這一行的表現不是要量化（quantitative），而是質化（qualitative）。

我明白這些勞資糾紛是無日無之，我做過危機管理，事件對外「爆出來」前便要知悉；因為你不可能在短時間內想好如何跟傳媒和公眾交代，而且還要想如何跟所有持份者溝通，最差的情況就是各說各話。作為行政人員，需要很早開始想下一步怎麼走。

大、中、小團也要面對如何處理跟樂師或其他藝術家之間的關係，我覺得不可能有一個完美的解決方法。外國有工會，問題就更複雜。在香港，樂師覺得人工低，那是因為他們的報酬比較外國，例如美國的，真是差很多。如何留住他們是一個很大的議題；若不想他們離開，也要提供一個比得上的薪酬、福利和工作環境。

胡銘堯：

我有一個問題：藝團與一般公司不同的是，很多時候負責表演的團員，是由藝術總監去挑選。但是，當這些團員與總監發生衝突以至有矛盾，身為管理層的管理人，又可以拿甚麼準則來處理呢？

譚兆民：

其實外國聘請藝術總監或音樂總監時，工會有很大話語權。至少當管理層選了一群候選人，他們也要到台上指揮幾次，然後由大家選擇認為合適的一位。

當聘請藝術總監時，是根據藝術成就（artistic merit）還是藝術以外的條件呢？我發覺從事藝術行業頗要開放接受任何可能，因為觀眾是很無情的，總之是好的演出，他們就會買票。藝團的發展與總監從哪裡來、是甚麼人，其實沒有關係。

在香港中樂團這件事上，我覺得樂師應該要有話語權。但換轉過來就會有人說，為甚麼樂師可以有這麼大的話語權，難道商業公司聘請行政總裁時，真的要整間公司裡的所有人先面見一次，然後大家再投票？這個情況在藝術圈以外的人不一定會明白，所以我們要解釋給普羅大眾知道。

為甚麼我會提出這件事呢？因為這裡涉及的一個議題就是如何讓外界明白我們。當我們要去爭取資源、社會地位時，其實是沒有人清楚知道藝團在做甚麼。如何讓人更容易理解我們，是最初的一步，令我們可以留在社會議題裡；可惜是每次上報紙的都成為「醜聞」。

胡銘堯：

但是現今香港的現況，卻是不冠以「醜聞」，就上不了報紙。這正好解釋為何香港中樂團這件事的樂師，是以召開記者會、找立法會議員開說的途徑，而之後的報導亦是各執一詞。其中沒有人說過協調的機制、藝團聘用樂師的理念是甚麼。

提出正面議題改善藝團形象

譚兆民：

是的，藝術界的任何事情能夠上頭版的話，就差不多是醜聞；我們能被一般不看文化版的市民看

到的議題，就只有醜聞。如何提出一些正面議題才是健康，對提升業界形象是有幫助的。但是提出議題前亦要想，為甚麼大眾要討論這議題？大家可能根本不知道其實藝團是甚麼。例如港鐵（樂器）事件是一個好議題，我問過非業界朋友看法，他們會說音樂人要求放寬攜帶大型樂器的限制，那為甚麼不能將寬限都開放予其他人帶其他東西呢？大家不會將這個議題看成是不尊重藝術行政人員或藝術家。議題的重點，是為甚麼我們需要這些樂器以及藝術家在社會的地位，可惜我們卻無法提出這個議題。所以我覺得登上了報紙，便要將這件事繼續發酵，變為討論藝術家社會地位的重要議題。

鄭新文：

那麼，如果藝術總監要解僱員工，那跟商業公司有甚麼分別？當要做判斷時，是否有一個嚴謹的機制？

譚兆民：

董事局的角色也很重要，當你去解僱藝術家時，董事局扮演甚麼角色？有沒有權力去左右藝術總監的決定？在這個界別，大家都覺得要解僱一位藝術家的時候，應該是藝術總監、音樂總監決定；聲部長或許有一定的話語權。但是，董事局其實是不是可以干擾這個決定？在香港，我覺得藝術家跟藝術行政的發展整體是健康的；但董事局在管治上卻有點停滯不前，董事未必知道自己的權限。

胡銘堯：

但香港中樂團這次的難度，在於因為幾位當事人是樂團首席。我們大概明白，一般樂師應該可以

由聲部長參與人事的決定，因為聲部長可以理解為樂師的直屬上司。可是，若果人事任命是涉及表演團員中最頂層的人，董事局又可否參與決定？據我觀察，樂師團員的管理系統是很清晰的，但說到董事局，情況就會複雜，尤其是當大部分董事是由樂團委任的。

鍾小梅：

其實是因為樂團要求那幾位首席要再試音，而引發事件，不是直接要解僱他們。因此他們才反抗，然後跟管理層產生張力，最後發展到如此情況。

譚兆民：

其實是重新編制。這個可以用芭蕾舞團作比較，有些芭蕾舞團每年有一次考試，舞者入了團，亦要每年再做面試，那就不會「懶惰」了。

鍾小梅：

這個要求其實是合情合理的。

胡銘堯：

身為行政人員，如果已經預算重新編制會使這些星級樂師受影響，而他們也不願意再投考，要怎樣做？

譚兆民：

我覺得很多時候不是看位置高與低，而是看人本身的性格，這已經不是機制，而是人的問題，人的問題就不能有一個機制去管理他，每件事要主動去處理。

鄭新文：

遇上這些情況，樂師最需要的是一個朋友，為他／她分析。

在人性 and 機制間尋找平衡

譚兆民：

說得很對。其實如何去傳遞這個訊息，需要很多的鋪排。如要找一些可以處理情緒的人，大家坐下來慢慢談，效果其實可以很不同。這需要一個很人性的處理方法，不是一個機制（可以解決），這些不可能寫在公司手冊裡。

胡銘堯：

我相信的確未必所有藝團都有完整機制，也因此可以有人性一點的手法。但我卻認為當藝團發展得越來越大，制定人事任命的機制是十分需要的。

譚兆民：

我在「港樂」工作時見到其實機制是存在的，而且每一次經歷一些事情後，機制便有所增刪。樂師都尊重並遵守那個機制，就算是外國來的也覺得無問題。

反而之前說人性化地處理事件，我在想如何可以加強團隊的融合，這對藝團發展和品牌建立都很重要。藝團裡的藝術家成員來自全世界不同學校、團隊，如何可以培養良好的關係是重要。因為很多爭拗，通常是醞釀很久，到某時候就借題發揮。因此，行政人員能否想一些辦法，令團隊精神強一些？

鄭新文：

這關乎藝術家本身的心態：如果是自由身，個人聲譽是建立在不同人對其的評價；一旦入了藝團，即使你很不認同藝術總監，但他覺得你是不好，你就是不好。

譚兆民：

所以重新試音就是要令到藝術家可以不停挑戰自己。

鍾小梅：

這一點關乎於藝術家的心態。假如你是自由身藝術家，你可以選擇表演完去教學等自由工作。但是若果你是一個藝團中的一位成員，你其實是藝團的一部分，要跟總監、指揮甚至是更多其他的工作人員合作。如果你的上司覺得你真是有問題的時候，到了如此大的一個地步，到他覺得你要離開，或許你也應該考慮是不是繼續成為藝團的一部分。

鄭新文：

其實我們都同意一個觀點：如果藝團要與時並進或提升水平，重整架構是需要的，所以任何在藝團內工作的藝術家，都一定先要在心理上接受這件事，不是入了團便一勞永逸。

譚兆民：

但是若果是在外國的話，工會就會阻止藝團解僱團員。

鍾小梅：

但是藝團也應有一些制度去確保表演者的藝術水平，工會也不能保證團員經常不排練，也能夠一

輩子在團內工作。我相信應該也有個機制去保障藝團。

譚兆民：

我覺得關於解僱和聘請，在演藝界別是很特別的，藝術總監和音樂總監有權利去做，如果總監本身是強勢的話，即使發生這些事，觀眾看過就算了，到最後他們走進音樂廳，聽得高興的話，是不會理會那些醜聞的。我以前都擔心有「醜聞」會否影響票房，但發覺其實是不會的。

鄭新文：

但會否影響贊助？

譚兆民：

不會，我曾在「港樂」工作十一年，未試過有贊助商因為「醜聞」而要退出的。

接受或拒絕贊助的兩難

鄭新文：

不如談談藝團「外訪私演」事件。因為有聲音很清晰地批評，「港樂」作為由民政局直接資助的「九大」藝團，為何還要去「秘撈」？

譚兆民：

我有一個看法，這件事包含的是合法性和公眾接受性（public reception）兩個層面的議題。合法性就是是否符合所有程序；另一方面，即使符合所有程序，還有公眾接受與否，公眾如何看待事件，就是公眾接受性的層面。

就算程序正確，那只不過是有了合法的基礎，但

觀眾好像覺得不對啊，那就沒有辦法反駁了。

「私演」事件我覺得是同一個問題，這次演出沒有用過納稅人的一分一毫，全部費用由相關團體支付，但在一個有錢人的生日派對上演奏，是不是一個旗艦藝團應該做的事呢？

胡銘堯：

我相信這就是關於「品牌」的管理。品牌既是商標，也是別人對你期望的投射，簡單而言就是商譽。管理者其實經常需要顧及公司的品牌，考慮公司所做的是否符合希望建立的形象與自身的價值，甚至長遠而言，建立準則讓行政團隊跟隨。

譚兆民：

其實我們也可以以危機管理的層面討論。樂團何不一開始就自我宣傳這個演出？有時候自己先「引爆」，總好過別人代勞；對整件事也增加了可觀性。某程度上這做法會令事件更清晰，釐清了反而更好。

大家在圈裡都明白，藝團不應該由贊助導向發展，應該先有藝術理念，然後把這概念介紹給贊助商，贊助商認同的話就不應該去阻擾。但是，當我們在尋找贊助時，利益當前，又會否真的不為所動？還是我們能在不犧牲藝術風骨的前提下，去做一些東西呢？其實事件可以很尷尬，我們做藝術或者藝術行政的，理念要清晰，才能令事後不會產生嚴重後果。

鄭新文：

大家是否覺得這件事中有個正面的意思：一方面令社會有更多聲音，提醒藝團不是年年伸手向政

府要錢，自己也需要很努力去賺錢；另一方面，賺錢之餘，我們也要考慮風骨的問題？

本地人才與香港樂團「身分」

鄭新文：

至於討論到「港樂」被批評忽略本地音樂家的問題，譚剛才提及從觀眾的角度，不論是甚麼膚色，好聽的就來聽；但從本地藝術家的角度來說，藝團對於本地的人才和藝術發展，要有甚麼承擔呢？

我覺得這個問題，不應只是針對這個樂季有多少香港人參與一個樂季的演出，而是在「九大」藝團的使命、宗旨裡，「本地」是有多重要？因為大家都是去落實宗旨，宗旨有就要去做；宗旨沒有，則怎樣做也可以。

譚兆民：

我參與今天的討論前曾瀏覽不同藝團的網頁，了解其使命和宗旨。「港樂」的使命宣言（mission statement）沒有提及要培養本地人才，只是要令香港有更多人欣賞音樂⁵。那是完全沒有提及「本地」有多重要的，所以培養本地人才與否，其實與樂團宗旨並不相干。「香港小交響樂團」的使

命宣言的其中一項就是培養本地人才⁶，所以其實「小交」是很清晰的。

「港樂」我是覺得有點可惜，以前的助理指揮如葉詠詩、蘇柏軒正是處理培養本地人才這話題。本地人才要慢慢給他們機會，一年復一年，（可惜）這幾年沒有延續⁷。

胡銘堯：

其實很多香港與外國的樂團，在聘請樂師的時候，都強調只會用耳朵來做聘任決定，按道理跟國籍或是出生地完全無關。樂團其實是不是真的有需要，回應「培養本地藝術家」這個議題？招聘樂手的時候，若果真的指定需要聘任一定比例的本地人，那豈不是要分開兩次招募遴選？

另一個問題關於樂團演奏的作品。一個以香港為名的樂團，它能代表香港的甚麼呢？古典音樂是很有趣的一種藝術，因為你演奏的，其實都是外國的音樂，並不是「屬於我們本土」的音樂。如果樂團不在樂師層面回應本土的需要的話，那該在甚麼層面回應這所謂的「香港」呢？

香港中樂團的宣傳口號是藝團作為「香港文化大使」。這很強烈地說：「我來自香港」，那實則

5. 根據香港管弦樂團的網頁，它的使命宣言為「要令香港城內城外更多人喜愛和欣賞音樂之餘，更致力成為一個財政穩健的藝術團體，並以卓越的演出及其國際上的重要地位，為音樂作出貢獻，發放異彩。」

6. 根據香港小交響樂團二〇一四至一五年度樂季的年報，它其中一項的使命宣言為「著重以土生土長和區內的音樂專才提供高質素之管弦樂演奏」。

7. 會議討論時為二〇一六年五月，香港管弦樂團於同年九月公布委任兩位助理指揮，其中一位為生於香港的葉詠嫻。

怎麼做呢？中樂團的優勢，在於不論是本地還是外國，觀眾很容易會連繫到這是來自中國的音樂。但是若果是管弦樂團，對於外國觀眾來說，它只不過是另一個演奏古典音樂的樂團。那你能帶甚麼「香港」的訊息往外？

其實不同樂團有不同的回應方式。香港小交響樂團的回應方式，就是多演香港作品，甚至巡迴演出時，經常把香港作品帶到海外。除此以外，樂團又可以怎麼回應呢？

譚兆民：

我想樂團是要回應的。舉例如美國一些大學，反歧視政策（affirmation action policy）規定必須要有一定比例的有色人種。這件事有其歷史原因，到了今日還有不少爭議，兩邊都有支持者。樂團面對的問題，其實是個是社會議題，正如反歧視政策下的大學，也不是一所大學可以自行解決。

然而我認為，這個議題不應該停留在「因為是用了納稅人的錢，所以就要培養本地人才」。我覺得本地與否，不應該跟數字掛鉤，而是由藝團之所以存在的「基因」中而來。我剛剛跟加拿大的芭蕾舞團交流，他們的駐團藝術家（associate artists）全都是加拿大人，因藝術總監覺得要培養當地人才。如有人問為甚麼要這樣做，他會說為甚麼不是這樣做？但同時這也不會影響藝團繼續聘請外國人才。

胡銘堯：

其實藝團有時也只會用數字回應，說我今年邀請了幾多個香港指揮、演了甚麼數量的作品。這種做法，其實也不是從你所說的「藝團的基因中與

生俱來」。以數字回應，對於公眾而言，更多只會流為「交賬」，沒有誠意。

譚兆民：

我的感覺是很多時候有些藝團不過是「剔格子」（check the boxes）：因為外面有聲音，所以要設計一個節目回應，一年做一次。如果培養本地人才真的是在藝團的基因之中，你會很有理念去想第一、二、三步怎樣行；如果純粹是為了回應，第二步就停了，以後不會再想。

鄭新文：

雖然我的理解是資助機構並沒有強烈要求，但培養本地這似乎是一個社會責任。

譚兆民：

其實這跟藝團進行外展教育是同一理念。植根香港，沒可能不跟大眾接觸，怎麼可以不培養本地人才呢？其實培養藝術家，最重要是增加其履歷和經驗。我們不希望這些作曲家和指揮一輩子留在香港，也希望他們可以去外面繞一圈再回來做其他事情。但如何可以有一個平台讓他們跳出去呢？這應該是一個五年、十年的計劃，而不是設計完一個計劃就算。

鍾小梅：

如果藝團沒有這個計劃，政府是否也應該要求他們去做一些事情？

譚兆民：

其實有些資助中有一項條款，就是希望培養本地人才。但我覺得這樣好像很形式化，最好就不用別人逼著去做，而是因為有使命而去做。

鄭新文：

以我自己的觀察，例如新加坡在某年代聘請外國人時，會很清晰地跟那人說：在這裡工作五年後，當你離開時就是由本地人來做，因此要在任期中去訓練本地人。但我在香港很少聽到當請專家的時候，會考慮到繼任的計劃。

譚兆民：

我同意這個界別缺乏繼任的計劃，但我覺得最大的問題是外國人離職後，下一任的體制學習（institutional learning）要重頭開始，在同一個循環中走來走去。我們不是要求某些領導位置，一定得由本地人去做，始終大家明白，某程度上香港藝術管理的水平，離國際水準還有些距離。那並不是香港人才真的比別人差，只不過礙於本地的生態，令到香港管理人才的視野不能開闊遠大，只能在這狹窄的環境裡面鑽洞。

所以很多時候外國人把他們的主意套用在香港時就不行。如果有一天可以跟外國接軌，就甚麼人做都可以，總之能者居之。我覺得不能一步登天說現在立刻找一個本地人去做，如果真的沒有所需要的技能，反而拖累了整件事。如何慢慢培訓，就要看看需要多少時間。

由公關危機到為業界發聲

鄭新文：

或者我們談談「港鐵事件」，那是公關危機，好像收緊限制前並沒有參考外國如何處理類似問題。

譚兆民：

外國是怎樣處理這件事？

鄭新文：

根據報導，很多要不就寬鬆處理，要不就有規例。

胡銘堯：

我相信帶樂器乘搭鐵路的規例因地而異，我甚至認為沒有明文規定的情況比較多。不過，我頗認同一個論點，就是我們沒有辦法說明為甚麼要特別豁免樂器。我們總不能說身為藝術家，樂器是我們的謀生工具，那就必須讓你帶著乘搭鐵路。普羅市民也有他們的謀生工具，總不是每件的體積也適合乘車吧。

鄭新文：

不過，後來事件就不幸地跟反水貨客扯上關係。

胡銘堯：

我反而覺得，事件一定會跟水貨客扯上關係，因為這件事引起廣泛關注的前事，就是因為市民普遍關注水貨的騷擾，引致鐵路管理層加緊巡查與攔截，結果連樂器也攔掉。其實，反過來想，如果當時我們要求將行李長度的要求稍為放寬至某種尺寸，讓所有樂器避過限制，那就連發牌都不用。但當時港鐵堅決不肯讓步，其實很大程度上是因為樂器的議題與水貨捆綁在一起有關。

鄭新文：

事實上，一向音樂人是既得利益者，但因為水貨就連累了音樂人，那自然抗議受到影響，但是我們怎麼解釋給別人聽為甚麼要容納樂器，水貨又

專題論述

應該怎麼解決？

胡銘堯：

結果是鐵路管理層提出用登記發牌的方法。這方法相當不理想，第一是由自由行動變成要主動登記取得牌照，第二是乘車時間有限制。這樣的做法，真的是麻煩透頂。難道我們每次要學樂器的學生乘客貨車？

鄭新文：

這是說社會缺乏對藝術活動的需要，或者對其特性的理解；而這些特性，是否需要向社會多加宣傳，從而在制度和資源上，長遠能夠獲得適當的支持？

胡銘堯：

坦白說，我覺得音樂人不是要求特權，而是如果想音樂行業有發展，社會需要有相應配套。我先不說追夢不追夢，舉個例子，學大提琴根本就是學生學業的一部分，很多學生都是在學校的課外活動時間學大提琴。現在說不能帶大提琴乘鐵路，其實如同因學生的書包太大而不准他乘鐵路上學一樣，又或者是逼令學生乘客貨車或私家車上學。這樣是何等荒謬。

譚兆民：

如果要增加社會對我們業界的認識和尊重，那如何去做呢？是不是要有一個組織，去講解一下藝術發展，但我覺得這是難做的……或是不是又要由政府很高調的去做呢？

鍾小梅：

如果以學生學樂器的例子，為甚麼不是教育局先

做？它提倡「一生一體藝」，事件亦直接影響到學生，為何教育局不處理呢？

胡銘堯：

當然，結果是教育局沒有出手處理，因為沒有再三強調，學校舉辦的樂器班，已是學校教育中不可或缺的一環。但是，我反過來想，為甚麼活躍於學校教學的樂器導師，也沒有出聲呢？我認識的其中一位導師，成為抗議活動中的領袖，但是歸根究底，香港目前其實沒有所謂自由身樂器導師的組織。就算沒有工會，起碼也應該有一個專業聯會（guild）吧？

鄭新文：

我很同意你的觀點，我覺得業界組織是很重要。從藝術教育的角度來考慮，事件會影響學習樂器的意欲，所以應該是（老師）那方面的人來講。

胡銘堯：

我覺得這是近年香港第一件衝著音樂而來的事件，回想起來那是不錯的經驗，因為音樂人很少面對需要立即回應的政治事件。我也反思我們身為音樂評論人，也很少去評論有關政治的訊息。

鄭新文：

我看手上資料，很少是藝評人的回應。

胡銘堯：

我知道是有的，不過評論人的聲音，總是被另一些聲音蓋過。音樂人的訴求，沒有清晰定義與解說，我認為是因為音樂人本身沒有中央組織有關，而我們也沒有立即回應社會事件的經驗；這次其實是一次公民教育的經驗。

譚兆民：

但基本上現在事情已經完結，大家也接受了。

胡銘堯：

其實還有一件事，香港對於自由身的樂器導師相當苛刻，就是關於「性罪行定罪紀錄查核」機制。機制的原意，是要讓學校在聘請導師時，知道準導師有沒有曾經在任何性罪行中被定罪，以保障學校的學生。但是，機制是要導師自願申請，而且要親身到警署交申請費。為甚麼在聘任過程的任何刑事審查，責任要落在受聘者身上，而不是由受聘者授權僱主作查核？而且，行政上手續繁複，一個導師往往要穿梭於不同學校，而每間學校都提出，要求導師授權，結果是導師每年得花若干時間在警署處理。

譚兆民：

這是教育局要求的嗎？

胡銘堯：

我不清楚教育局如何明文規定學校執行性罪行定罪紀錄查核；即使有的話，我認為這要求非常合理，尤其是在保護學生的角色上，學校理應責無旁貸，盡一切能力在僱員上把關。問題是這些審查應該是僱主的責任，為甚麼申請讓學校審查的行政責任，結果會落在僱員身上？

鄭新文：

所以在（本地）音樂界裡面，這個例子證明了其實很多東西需要發聲，但沒有人願意發聲。

鍾小梅：

大家沒有反對？

胡銘堯：

那是經過香港法律改革委員會公開諮詢，我相信音樂人未必有留意，也未必留意到這行政細節，會帶來如此巨大的影響。回看港鐵這件事，音樂人其實是有發聲的，我感到的是香港的音樂人，開始認識到自己是公民社會的一分子，開始回應社會事件，縱然結局未如理想，但我相信這只是一個開端。

鄭新文：

這是一個可喜的現象。我們已經討論了兩個多小時，感謝大家提出這麼多中肯和前瞻性的觀點。看來二〇一五年這些「新聞」，還是對本地古典音樂界的未來發展提供了不少動力！謝謝各位！

整理：黃愛臨

“Exploring Local Classical Music News Incidents in 2015 from Viewpoints of Artistic Ecology and Arts Administration”: Excerpts from a Forum Discussion

Date: Saturday, 28 May 2016

Time: 10:00 a.m. – 12:30 p.m.

Venue: Conference Room, 8th Floor, Hong Kong Arts Centre

Organiser: International Association of Theatre Critics (Hong Kong)

Host: Tseng Sun-man (Co-Programme Leader of EMA and Adjunct Professor, Education University of Hong Kong)

Speakers (in the order of speaking):

Paul Tam (Executive Director, Hong Kong Ballet)

Dennis Wu (music critic)

Ribble Chung (Chairman, Arts Administration Group, Hong Kong Arts Development Council)

Tseng Sun-man:

First of all, a warm welcome to all you senior arts administrators and arts critics to this discussion on the ecology of classical music and arts administration in 2015. We have selected events which received the most media attention and which subsequently became “news items” as our starting point, to explore the ecology of classical music and arts administration in Hong Kong, the current situation, development dynamics and challenges.

Although our discussion will necessarily relate to these “news items”, our focus is not on the events themselves. Hence we have not invited the relevant organisations to this discussion. We are concerned with the problems underlying these news items. Looking at these events from a macro point of view,

in particular from the cultural ecology and administration angle, we seek to explore the future development of classical music in Hong Kong, its challenges and trends.

We are grateful that the organiser has pre-selected four “incidents” which received a relatively large degree of media attention. Helpfully, the four incidents are of very different nature, as this enables us to explore different aspects of the cultural ecology: with the “news item” of the Hong Kong Chinese Orchestra involving human resources¹, the Hong Kong Philharmonic Orchestra’s private concert on a foreign tour² involving fundraising and image; and the accusation on the HK Phil’s neglect of local talent³ relating to social responsibility, mission and objectives. As for the MTR’s restrictions on the size of musical instruments⁴, that has to

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1. In January 2015 the Hong Kong Chinese Orchestra publicly advertised the newly created posts of “Huqin Co-Principals”, with the requirement that the existing principals re-audition for the posts. This enraged principals Hsin Hsiao-ling, Hsin Hsiao-hung and Liu Yang, who called a press conference to express their demands.
 2. The Hong Kong Philharmonic Orchestra’s private concert for a wealthy Dutch businessman’s wife during their Europe tour in February and March 2015 was exposed by the media.
 3. After the announcement of their 2015/16 season, the Hong Kong Philharmonic Orchestra was criticised for the low number of local musicians involved.
 4. The MTR’s prohibition of passengers bringing large musical instruments on board provoked public protests.

do with the public understanding of and concern for the arts. I believe these events reflect a wide range of phenomena. Let's start with the staffing disputes in the Hong Kong Chinese Orchestra.

Crisis management by arts administrators

Paul Tam:

If these incidents had occurred in the business world, they would have been classified as a labour-management dispute. If you don't achieve, you get fired – it's that simple and unemotional. But in the art world, judging whether someone is a good musician or dancer is fairly subjective, depending on the judgement of the artistic director. You can't judge it quantitatively, only qualitatively.

Not a day goes by without labour-management disputes. I used to work in crisis management. You need to be aware of incidents before they “explode” out into the world, because it is impossible to put together an effective communication strategy for media and the public in a short period of time, not to mention the stakeholders. The worst-case scenario is when each person spouts a different version. As an administrator, you need to start thinking about next steps early.

Large-, medium- and small-scale organisations alike need to think about how to manage their relationships with musicians and other artists. I don't think there is an ideal solution. Other countries have unions, which can complicate matters. In Hong Kong, musicians think their salaries are low because they compare their wages with their foreign

counterparts. For example, there is a big discrepancy between wages here and in the United States. How to retain talent is a very big challenge. If you don't want them to leave, you need to offer comparable wages, benefits and working environments.

Dennis Wu:

I have a question: an arts organisation differs from other companies in that the performers are recruited by the artistic director in many cases. But if these performers come into conflict with the artistic director, what should be the guiding principles for administrators?

Paul Tam:

In other countries, the unions have a great say in the process of appointing artistic or music directors. Even if the administrators draw up the shortlist, the shortlisted candidates must conduct the orchestra a few times, after which the musicians select the most suitable one together.

When appointing an artistic director, do you appoint on the basis of artistic merit or other qualifications? I've discovered that in the arts industry you need to be open to all possibilities, because the audience is merciless. As long as the performances are good, they will buy tickets. It is completely irrelevant to them who the executive and artistic directors are and where they come from.

In the case of the Hong Kong Chinese Orchestra, I feel that the musicians ought to have some say in the matter. On the other hand, I know people will argue that musicians don't have this right. When a business company chooses a CEO, surely the prospective CEO does not need to meet

every single person in the company who then all get to vote! People outside the art world won't understand this situation. Hence we need to explain this to the general public.

Why am I mentioning this incident? Because this relates directly to how we can increase public comprehension of the art world. Whether we're striving for resources or for social status, no one understands exactly what it is that arts organisations do. The first step is to enable other people to understand us better, so we can be part of the societal discourse. Unfortunately, every time we feature in the news it is because of some "scandal".

Dennis Wu:

These days, unless it's a scandal it won't appear in the news. Why else did the Hong Kong Chinese Orchestra musicians summon a press conference and get legislative councillors on their side? Subsequent reports all adhered to their own version of the story. And in the midst of all this no one spoke about coordination mechanisms, or discuss what the guiding principles governing the hiring of musicians in arts organisations should be.

Suggestions for positive themes to improve the image of arts groups

Paul Tam:

Very true. If any event from the art world makes it to the headlines, it's always some scandal. In other words, the only issues that percolate into the consciousness of those who don't normally read the culture pages are scandalous in nature. How do we propose positive, healthy themes that would help promote the image of the industry? But before

proposing any themes, let's think about why the general public would want to discuss these themes. Perhaps they don't even know what an arts organisation is. For instance, the MTR [musical instrument] incident is a good issue, I have asked friends outside the industry for their viewpoints. They say that if musicians want to relax the restrictions on carrying bulky musical instruments, why shouldn't these broader limits apply to other people and other objects? They don't see this issue as one of disrespecting arts administrators or artists. The crucial point is our need of these instruments and artists' status in society. Unfortunately, we have no way of getting across this viewpoint. Hence I think that since this incident is now in the news, we must continue to let it ferment, let it develop into a discussion on the important issue of the social status of artists.

Tseng Sun-man:

If the artistic director wants to fire employees, how does that differ from the situation in a commercial company? When making that judgement, is there a rigorous procedure in place?

Paul Tam:

The role of the board of directors is also very important. What role should the board of directors play when firing artists? Do they have the authority to circumvent the decision of the artistic director? In this industry, we all believe that firing artists should be the decision of the artistic and music directors, with the section leaders also having a certain say in the matter. But does the board of directors have the right to intervene?

I believe we have a healthy relationship between arts

administrators and artists in Hong Kong. However, the way the board of directors governs is still archaic. They may not be aware of the limits on their own power.

Dennis Wu:

The difficulty with the Hong Kong Chinese Orchestra incident is that it involves principal musicians. We all accept that section leaders can have a say in the firing of ordinary musicians, because in a sense they are the direct superiors of those musicians. However, if the case concerns the principals themselves, should the board of directors get involved? From what I've observed, the management system governing musicians and orchestra is transparent, but it gets more complicated when you involve the board of directors, especially when most of the directors are appointed by the orchestra.

Ribble Chung:

The incident was caused by the requirement that principal musicians were to re-audition for their positions. It was not about directly firing them. Hence their revolt, which led to conflict with the administration and which ultimately escalated.

Paul Tam:

At the end of the day this is about reorganisation. It is comparable to the situation in ballet companies. Some ballet companies require annual auditions, even for regular members, so that they do not become "lazy".

Ribble Chung:

It's not an unreasonable requirement.

Dennis Wu:

As an administrator, if you anticipate that a reorganisation will affect these star musicians and that they would refuse to re-audition, what can you do?

Paul Tam:

Oftentimes it's not a question of high or low status, but the personalities of those involved. This is not a problem of procedures but of personalities. A problem of personalities cannot be managed by procedures, but needs to be dealt with pro-actively on a case-by-case basis.

Tseng Sun-man:

In these situations, the musicians most need a friend who can analyse the situation for them.

Seeking a balance between human nature and the system

Paul Tam:

Very true. How to communicate such information requires much planning. If you can find people who can deal with emotions and sit everyone down for a thorough discussion, the result can be very different. It takes a very humane style of management, not a mechanism [to solve the problem]. All this is impossible to write down in a company manual.

Dennis Wu:

I believe that arts organisations which have not yet developed comprehensive mechanisms can still use more humane methods. But I think that when an arts organisation reaches a certain scale, it is vital to lay down procedures to govern personnel appointments.

Paul Tam:

When I was working for the HK Phil I saw that procedures did in fact exist, and every time something happened, those procedures were amended. All the musicians respected and abided by those procedures. Even those from abroad didn't find any fault with them.

But to come back to this humane way of dealing with incidents: I was wondering how to increase the cohesiveness of an organisation. This is crucial for artistic development and brand building. In any arts organisation, the artists come from different schools and teams from around the world, which makes the problem of establishing good relations very acute. Conflicts usually burst out after festering for a long time. Can management come up with a way of increasing the spirit of unity in arts organisations?

Tseng Sun-man:

This relates to the basic attitude of the artist. If you're a freelancer, your personal reputation is based on the judgement of many people. However, once you join an arts organisation, even if you don't agree with the artistic director, if he or she doesn't think you're good, then you are no good.

Paul Tam:

The purpose of re-auditioning is to spur on artists to ceaselessly challenge themselves.

Ribble Chung:

This relates to the artist's attitude. If you're a freelance artist, you can choose to teach or take up other freelance gigs after performing. But if you are a member of an arts organisation,

then you are a part of that organisation; you need to cooperate with the artistic director, the conductor and other staff members. If your boss thinks there is a problem with you, to the extent that he or she feels you need to leave, you should also reflect hard on whether you really should continue to be part of this organisation.

Tseng Sun-man:

In fact we all agree that for an arts organisation to keep up with the times or to raise its standards, restructuring is necessary. All artists who work in arts organisations must internalise this, and accept that they cannot rest on their laurels just because they've joined an organisation.

Paul Tam:

However, if this were to happen overseas, the unions would prevent the firing of their members.

Ribble Chung:

But the organisation must also have a system to guarantee the artistic standards of their performers. Unions would also not be able to guarantee their members lifelong employment despite frequently missing rehearsals. I believe there must be mechanisms to safeguard the organisation.

Paul Tam:

I feel that in matters relating to hiring and firing, the art world is very special. The artistic and music directors have the right to do so. If the directors are powerful enough, the public will overlook any such incident, because ultimately if they enjoy the concerts they will not pay attention to scandals. I used to worry that "scandals" would affect box office sales, but learnt that this is not the case.

Tseng Sun-man:

Would it affect sponsorship?

Paul Tam:

No. I worked at the HK Phil for eleven years, and never had a sponsor withdraw because of “scandals”.

The dilemma of accepting or rejecting sponsorship

Tseng Sun-man:

Let's discuss the incident of private concert during an overseas tour. Many criticised the HK Phil for “fishing” privately for funds despite being one of the “nine major performing arts groups” directly funded by the Home Affairs Bureau.

Paul Tam:

I think this incident must be discussed on two levels: legality and public reception. Did it break any rules? Even if it didn't, was it acceptable to the public? How did the public perceive this incident? In other words, what was the public reception?

Even if it conformed to procedure, this merely establishes its legal basis. If the public believes there's something fishy about the whole thing, it's impossible to say anything in one's defence. This private concert did not involve a cent of taxpayers' money, but was borne entirely by the organisation. However, is it appropriate for a flagship organisation to perform at a rich person's birthday party?

Dennis Wu:

This comes under brand management. Your brand is your trademark, but is also the sum total of the projection of others' expectations of you. In other words, it is your commercial reputation. Administrators must constantly maintain their firm's brand, deliberating whether the actions of the company are aligned with the image they wish to project and their own valuation of themselves. Furthermore, in the long run, you are also establishing principles for management to follow.

Paul Tam:

We can also discuss this incident in terms of crisis management. Why didn't the orchestra publicise this concert right at the start? Sometimes “exposing” something oneself is far better than someone else doing it for you, and will make it seem more acceptable. This method will increase transparency. Things get better after clarification.

We all understand that arts organisations should not be influenced by sponsorship. Artistic concepts come first. The concepts get introduced to sponsors, and if the sponsors endorse them they should not cause any obstruction. But while seeking sponsors, when we see profit dangled in front of us, can we really be impartial? Can we, without sacrificing our artistic integrity, accommodate the sponsors? This could all become very embarrassing. As artists or arts administrators, we must be crystal clear about our artistic concepts, in order to avoid serious consequences.

Tseng Sun-man:

Don't you think there is something positive to be gained from this incident? On one hand, by giving voice to society,

arts organisations have been reminded that they must work hard to raise money, not just take their annual government funding for granted. On the other hand, we get to think about the question of integrity over and above making money.

Local talent and the “identity” of Hong Kong orchestras

Tseng Sun-man:

On the question of whether the HK Phil is neglecting local musicians, Paul just mentioned that as long as the music is good, the skin colour of the musicians does not matter to the audience. But from the point of view of the local musicians, what responsibility does the orchestra have towards developing local talent?

This issue is not just about how many Hong Kongers perform in any particular season, but the mission and purpose of the “nine major” performing arts groups. Organisations are obliged to implement their mission. If it’s in the mission statement, it must be implemented. If it’s not in the mission statement, they can do whatever they want.

Paul Tam:

Before today’s discussion I looked at the websites of different

arts organisations to understand their mission and purpose. The mission statement of the HK Phil does not mention anything about nurturing local talent, but only about expanding audiences for classical music in Hong Kong⁵. The “local” does not feature in their mission statement, so their mission has nothing to do with nurturing local talent. The Hong Kong Sinfonietta clearly states in their statement that nurturing local talent is part of their mission⁶.

I do regret the stance of the HK Phil. In the past they had Yip Wing-sie and Perry So as assistant conductors. This clearly addressed the issue of nurturing local talent. Local talent need to be developed gradually over time. They need opportunities, year after year. Unfortunately, the scheme hasn’t been extended in the last few years⁷.

Dennis Wu:

Many Hong Kong and overseas orchestras stress that the ear is the ultimate judge in recruitment. Nationality or place of birth has nothing to do with it. Is it really a necessity for the orchestra to “nurture local musicians”? If there really was a quota for locals, wouldn’t that lead to a double recruitment process?

The orchestral repertoire presents another problem. An orchestra named for Hong Kong – in what way does it

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5. According to their website, the Hong Kong Philharmonic Orchestra’s mission is to “inspire and expand musical appreciation in Hong Kong and beyond, and to be a financially secure institution that brings distinction to the music world through its enriching performances and premier international standing”.
 6. According to the annual report for the Hong Kong Sinfonietta’s 2014/2015 season, one of the aspects of their mission is to “achieve the best quality of music making possible with emphasis on promoting local talents as well as those in the neighbouring regions”.
 7. This discussion took place in May 2016. In September of the same year, the Hong Kong Philharmonic Orchestra announced the appointment of two assistant conductors, one of whom was the Hong Kong-born Vivian Ip.

represent Hong Kong? Classical music is a very interesting art form, because everything in the repertoire is really foreign music. This music is not rooted in our soil. If the orchestra does not reflect Hong Kong in terms of the nationality of their musicians, on what level then can it reflect Hong Kong?

The Hong Kong Chinese Orchestra's marketing emphasises that the orchestra is "Hong Kong's cultural ambassador". This is a very strong statement that "we are from Hong Kong". What does this actually mean? The Chinese Orchestra has the advantage that both local and overseas audiences can make the connection that this is music from China. To foreign audiences, however, a symphony orchestra is just another classical music ensemble. How do you convey anything "Hong Kong" to them?

Different orchestras have different responses. The Hong Kong Sinfonietta's response is to perform Hong Kong compositions. When they tour, they will usually play Hong Kong compositions abroad. Apart from this, how can orchestras respond?

Paul Tam:

I think orchestras must respond. For example, certain American universities implement affirmative action policies where they have quotas for people of colour. This has historical roots, and is still controversial, with both sides having their supporters. The question facing orchestras is in reality a social issue, just as that of universities implementing affirmative action is not something that one individual university can resolve.

But I think that this discussion should not be stuck at the

level of "they take taxpayers' money, therefore they need to nurture local talent". I believe that the case for promoting local talent is not a question of numbers but something that must arise organically from the "genes" of the arts organisation. I have just come back from an exchange with a ballet company in Canada. All their associate artists are Canadian, because the artistic director believes in nurturing local talent. If he were asked why, he would answer, why not? But at the same time this does not affect the organisation's ongoing recruitment of foreign talent.

Dennis Wu:

But the fact of the matter is that organisations sometimes only respond with statistics: this year I employed this many Hong Kong conductors, performed this many works. These methods have nothing to do with what you said about "arising from the organisation's genes". Statistics are only a way of justifying oneself in public, and is without sincerity.

Paul Tam:

I feel that many arts organisations are only "checking the boxes": designing annual programmes in response to external critics. If nurturing local talent is really in an arts organisation's genes, you would think through the first, second, third steps systematically. If you are only reacting to a situation, however, you would stop at the second step and not go the extra mile.

Tseng Sun-man:

As I understand it, there is no strong demand from funding institutes. However, it would seem that nurturing local talent is a responsibility one owes to society.

Paul Tam:

This is intertwined with outreach education by arts organisations. If your roots are in Hong Kong, how can you not interact with the wider public, how can you not nurture local talent? In nurturing artists, it is crucial we enable them to enhance their CV and their experience. We hope that these composers and conductors won't be confined to Hong Kong their entire lives, but that they will go abroad, then come back and do something else. But how do we create a platform from which they can leap abroad? This should be a five-, ten-year scheme, not a one-off scheme.

Ribble Chung:

If arts organisations don't have such a scheme, should the government require they do something about it?

Paul Tam:

For some kinds of funding there is a requirement to nurture local talent. But I feel this is quite pro forma. Ideally it would be something arising from your mission, not something imposed by force.

Tseng Sun-man:

These are my observations: Singapore, when recruiting foreigners, used to be explicit that their contract would only last five years, and one of their duties was to train their local successor. But I have very seldom heard any discussion about succession plans when recruiting experts in Hong Kong.

Paul Tam:

I agree that our sector lacks succession planning, but I think the biggest problem is that when foreigners leave, institutional learning starts from scratch under their

successors, running through the same loops all over again.

We are not demanding that leadership positions must be given to local people. After all, everyone understands that from a certain level onwards, Hong Kong's arts management is still behind international standards. This is not because Hong Kong talent are inferior to others, but because the local ecology doesn't allow Hong Kong managerial talent to expand their vision while they are confined by narrow circumstances.

Therefore, when foreigners come and try to implement their notions in Hong Kong it frequently does not work. If one day we attain international standards, then anyone could take on leadership positions in a meritocracy. I don't think we can make a quantum leap immediately and stipulate that a local person must lead, because it would make things worse if they lack the necessary skill set. How to gradually train up and nurture people – we need to see how much time this takes.

Out of a public relations crisis, the industry finds its voice

Tseng Sun-man:

Let's talk about the "MTR incident". That was a public relations crisis. The MTR failed to look at how size limits on musical instruments are dealt with internationally before they reduced the limits.

Paul Tam:

How do they do it abroad?

Tseng Sun-man:

According to my sources, some adopt a lenient approach,

and some have regulations.

Dennis Wu:

I believe that the rules governing musical instruments on metro systems differ by country. In fact I daresay there are no explicit rules in many cases. I agree we failed to make the case why musical instruments should be exempt. We can't really argue that as artists we deserve to be exempt because musical instruments are our livelihood. Everyone else also needs tools of trade, and you can't let every object, irrespective of size, onto the MTR.

Tseng Sun-man:

Unfortunately, this incident got entangled with the fight against parallel traders.

Dennis Wu:

On the contrary, I think it was inevitable this incident got tangled up with the parallel traders. The reason this incident received so much public scrutiny in the first place is that people were fed up with the disturbance caused by parallel traders, which led to the MTR administration increasing inspections and interceptions, with the result that even musical instruments have fallen into the net. Conversely, if at the time we had requested that the upper limit of the permitted length be extended slightly to cover the dimensions of all musical instruments, that would have precluded the need for licences. But the MTR was adamant about not yielding, because the musical instrument issue had got tangled up with the case of parallel traders.

Tseng Sun-man:

Musicians have always had their own vested interests, but

because the parallel traders have implicated musicians, they very naturally became the subject of protests as well. But how should we explain to others why musical instruments should be exempt, and how do you solve the problem of parallel traders?

Dennis Wu:

The outcome was the permit system put forward by the MTR administration. This is less than ideal for us. Firstly, free movement has now been replaced by a system where you have to pro-actively apply for a licence. Moreover, there are restrictions on when you can take instruments on board. This has created many problems for us. Surely we can't require students to take a van every time they go to a music lesson.

Tseng Sun-man:

This shows that society does not feel the need for artistic activities, nor understands its special nature. Do we need to draw more public attention to these special characteristics, so that we can ensure adequate systemic support and resources in the long run?

Dennis Wu:

Frankly speaking, I don't think musicians are asking for special rights. However, if you want the music sector to advance, society needs to provide the right conditions. I'm not even talking about pursuing one's dream. Let's take an example. Learning the cello is a fundamental part of a student's education. Many students learn the cello as an extracurricular activity at school. Now you forbid them to bring cellos on a train – it's like not allowing students on the train because their schoolbags are too big, forcing them to take a van or a private car to school. It's preposterous.

Paul Tam:

How do we increase society's understanding and respect for our sector? An organisation to explain artistic development? I see many difficulties with this, however.... Or do we need the government to act in a high-profile way?

Ribble Chung:

For example, in the case of students learning musical instruments, why doesn't the Education Bureau do anything? After all, they're advocating the "One-life-one-art/sports Scheme". This incident directly affects students. Why don't they deal with it?

Dennis Wu:

Indeed. Ultimately the Education Bureau didn't do anything because we have not yet got the message across that music lessons in schools are a fundamental part of school education. But then, why didn't music teachers at schools protest? I know one teacher who became a leader in the protest movement, but at the end of the day, there is no representative body for freelance music teachers. Even if there is no union, at the very least there should be a professional guild?

Tseng Sun-man:

I agree with your viewpoint. I think a professional organisation is very important. Looking at the matter from the viewpoint of arts education, this incident will have an impact on the desire to learn a musical instrument. Therefore it should be up to the teachers to bring up the subject.

Dennis Wu:

This is the first incident in recent years to directly affect

music. In retrospect, it is not necessarily a bad thing, because musicians are very rarely called upon to respond immediately to political incidents. I also think that we as music critics very rarely comment on political matters.

Tseng Sun-man:

Looking at our handouts, very few of the responses are from arts critics.

Dennis Wu:

I know there were some, but critics' voices are always drowned out by other noise. Musicians' demands and requests were not clearly articulated or explained, probably because musicians do not have a central organisation, and we do not have the experience of immediately reacting to current affairs. This was an experience of civic education for us.

Paul Tam:

But basically this incident has come to an end, and everyone has accepted the situation.

Dennis Wu:

There is another issue where Hong Kong is fairly harsh on freelance music instructors. This has to do with the "sexual conviction record check" mechanism. The original purpose of the mechanism was to enable schools to vet instructors for prior sex crime convictions, thereby protecting the students. However, the mechanism requires that instructors voluntarily apply for a certificate. Moreover, they are required to appear in person at the police station to pay the application fees. Why is this the employee's responsibility? Why shouldn't it be a case of the employee authorising the employer to carry

out the necessary checks? Moreover, it is administratively complex. Each instructor usually works at a number of schools, requiring multiple checks, with the result that instructors spend a considerable amount of time each year at the police station.

Paul Tam:

Is this a requirement of the Education Bureau?

Dennis Wu:

I am not sure if the Education Bureau explicitly requires that schools search the sexual conviction record. Even if they do, I think this is an entirely reasonable request to safeguard the students. Schools are duty-bound to do their utmost to check on their employees. The problem arises because these investigations ought to be the employer's responsibility. Why should the administrative onus fall on the employee?

Tseng Sun-man:

It shows that in the [local] music world there are many issues to be raised, but no one to raise them.

Ribble Chung:

No one opposed?

Dennis Wu:

This resulted from a public consultation by the Law Reform Commission of Hong Kong. I don't think musicians paid attention, and even if they had, they would not have understood that such administrative details would have such a big impact. Returning to the MTR incident, musicians did voice their opinions. I think that Hong Kong musicians have started to recognise that they too are part of civil society,

and have started to respond to current affairs. Even if the outcome was not ideal, I think we are only at a beginning.

Tseng Sun-man:

This is a welcome development. Our discussion has already gone on for over two hours. Thank you for your impartial and forward-looking viewpoints. It looks like these "news items" from 2015 have brought some momentum to the classical music world in Hong Kong! Thank you all!

First draft transcribed by Aileen Wong

Translated by Amy Ng

二〇一五至一六年度華人社會大型職業中國器樂合奏演出狀況綜述

○ 文：楊偉傑

職業樂團與非職業／業餘／民間樂團之間應該建立一種互補而不是競爭的關係。如果演奏的曲目都大同小異，那麼觀眾該如何選擇？

現時流行於世界各地華人社會，尤其是東亞地區的大型中國器樂合奏，並沒有統一的稱謂。由於各地的政治、文化、歷史等原因，出現了「中樂團」、「華樂團」、「民樂團」、「國樂團」、「民族樂團」、「民族管弦樂團」等名稱。一九七九年美籍華裔民族音樂學者韓國鎭在《Asian Music》期刊以英文撰寫的〈The Modern Chinese Orchestra〉乃西方社會第一篇具體介紹這種二十世紀初才興起的新型合奏模式。其中文譯名「現代中國器樂合奏團」也是在學術上較為能夠表達這合奏模式的意思。

對於一般讀者，「大型」與「小型」相比起「傳統」與「現代」會更為容易理解。這個由上世紀二十年代的上海大同樂會為先驅、在中國傳統絲竹樂的基礎上擴充的現代國樂隊，經歷了三、四十年代南京中央廣播電台的國樂隊，其後於五十年代彭修文在「中央廣播民族樂團」（今「中國廣播民族樂團」）確立了由吹管、彈撥、拉弦、打擊四大聲部組成的樂隊架構，以「大型中國器樂合奏」更能直接表達其意。故筆者在本文中除了各樂團本身的名稱外，一律稱這表演模式為「大型中國器樂合奏」。

筆者將以香港、澳門、廣州、上海、台北、新加坡六地的七個大型職業中國器樂合奏樂團，包括「香港中樂團」、「澳門中樂團」、「廣東民族樂團」、「上海民族樂團」、「臺北市立國樂團」、「臺灣國樂團」、「新加坡華樂團」為例，以香港中樂團為主軸，討論各地大型中國器樂合奏的樂季規劃、音樂會設計等，並以此觀照香港大型中樂合奏的發展方向。筆者選取團例的原則基本上是一地一團，並有定期樂季規劃。香港中樂團（一九七七年成立）、澳門中樂團（一九八七年成立）與新加坡華樂團（一九九七年成立，前身為一九六八年成立的「新加坡人民協會華樂團」）為當地唯一的大型職業中國器樂合奏樂團，廣東民族樂團為廣東省文化廳屬下的事業單位（二〇一一年獨立建制，前身是「廣東歌舞劇院民族樂團」，最早可追溯至一九四九年成立的「華南文工團」），上海民族樂團是中華人民共和國歷史最悠久的大型職業中國器樂合奏樂團（一九五二年成立）。臺北市立國樂團（一九七九年成立）與臺灣國樂團（二〇一二年正名，前身為一九八四年成立的『國立藝專實驗國樂團』）雖然同以台北市作為基地，與本文「一地一團」的原則不符，然而由於兩團的編制不盡相同，而臺灣國樂團與香港中樂團的音樂／

藝術總監為同一人，三團的樂季策劃甚具參考價值，故此都被列入本文之內。各地的非職業／業餘／民間樂團則不在本文討論範圍內。本文雖是為《香港古典音樂年鑑2015》撰寫，然而海內外不少職業樂團的樂季都是橫跨兩年，故本文的標題為《二〇一五至一六年度華人社會大型職業中國器樂合奏演出狀況綜述》，特此說明¹。

二〇一五至一六年度乃香港中樂團第39樂季，整個樂季舉行了29套共55場節目，當中有13套共25場是在香港文化中心音樂廳、香港大會堂音樂廳這兩個一千座位以上的大型場地上演的音樂會，八套共十場在上環文娛中心演講廳、上環文娛中心劇院、油麻地戲院劇院、香港文化中心劇場、高山劇場新翼演藝廳、葵青劇院演藝廳、香港大學百周年校園李兆基會議中心大會堂這七個一百五十至九百座位的中小型場地上演，五套共八場在一百座位的香港中樂團演奏廳（即樂團排練廳）舉行，一套共五場中國內地訪問演出，一套三天共六場研討會，一套一場大堂音樂會（免費節目），另外還有各種社區演出²。

綜合分析這些節目，13套大型演出包括樂季開幕音樂會《和平禮讚》（二場）以及閉幕音樂會《黃河》（二場）、「香港鼓樂節」的《鼓王群英會XX》音樂會（一場）與《第十三屆香港活力鼓令24式擂台賽》（一場）、「2015台灣月」節目《蓬瀛狂想曲》（二場）、《夢迴——何占

豪愛情協奏曲之夜》（二場）、《樂旅中國X中樂無疆界》（一場）、《音樂尋寶記——神奇的環保寶藏》（二場）、《南北大師薈經典》（二場）、《誰與爭鋒》（二場）、籌款音樂會《緣自金曲》（二場）、兩套流行音樂會《林一峰與香港中樂團》（二場）、《葉麗儀與香港中樂團》（四場）。

八套中小型演出包括《粵樂新秀》（一場）、籌款音樂會《躍動傳承IV》（一場）、《中樂嘉年華》（二場）、《性格一族》（一場）、《顧冠仁「新江南絲竹」作品音樂會》（一場）、《吹吹打打吹打吹II》（一場）、《心樂集》（一場）、《心靈旅行》（二場）。五套香港中樂團演奏廳小型演出包括《中樂時光機》（二場）、《群笙若響》（一場）、《躍動的音符——楊偉傑笛簫演奏會》（一場）、《點與線的對話》（二場）、《美麗周末》（二場）。

從樂季規劃來看，香港中樂團二〇一五至一六年度樂季是以大型演出為主，幾乎每套在香港文化中心音樂廳和香港大會堂音樂廳的節目都是連演兩場，票房保證如葉麗儀的音樂會更是連開四場。在這13套大型演出中，樂季開幕和閉幕演出分別以《黃河大合唱》和《黃河鋼琴協奏曲》作為重點節目，加上《夢迴——何占豪愛情協奏曲之夜》、《南北大師薈經典》、《誰與爭鋒》的演出曲目都是以中國內地作曲家的經典作品為

1. 本文的參考資料包括香港中樂團、澳門中樂團、廣東民族樂團、上海民族樂團、臺北市立國樂團、臺灣國樂團、新加坡華樂團二〇一五至一六年度的樂季手冊及官方網頁。
2. 香港中樂團現時（編按：指二〇一六至一七年度樂季）的樂隊編制為91人，包括全職樂師、特約演奏家及兼職樂師，較以往有所增加。

主。《樂旅中國X中樂無疆界》是連續多年在香港藝術節上演的音樂會，以海內外當代作曲家的作品為主題，《蓬瀛狂想曲》則是與光華新聞文化中心合作，以台灣為主題的音樂會，《鼓王群英會XX》更是由二〇〇三年第一屆香港鼓樂節開始的第20場。《音樂尋寶記——神奇的環保寶藏》屬親子節目，《緣自金曲》、《躍動傳承IV》、《林一峰與香港中樂團》、《葉麗儀與香港中樂團》就以普及與流行樂曲為主。中小型演出有傳統樂種、聲部專場、少數民族音樂、新作品專場、「音樂養心」等類型。

大型演出牽涉到的樂手較多，音樂會規模也比較大，樂曲選擇上傾向大型交響化；中小型演出則可以有更多變化，樂手人數可多可少，曲目編制也有較大彈性。按場數比例來說，13套共25場本地大型演出佔全個樂季29套共55場節目的45.5%，如果加上五場中國內地訪問演出，比例則佔半；而中小型演出有13套共18場，如以套數來說，比例也有44.8%，但若以場數來說，則只佔32.7%。

在指揮方面，有十套共23場音樂會是由藝術總監兼首席指揮閻惠昌執棒（包括外訪的五場），其餘由駐團指揮周熙杰以及客席指揮負責，外聘的客席指揮包括來自上海的何占豪、顧冠仁、新加坡的郭勇德以及台灣的陳澄雄。有些不用指揮的場次則由閻惠昌、周熙杰、署理樂團首席閻學敏擔任藝術指導。獨奏與獨唱者以樂團本身的樂師及中國內地的演奏／唱家居多。來自內地的有男中音馬金泉、笙篴演奏家吳琳、錢坤、二胡演奏家朱昌耀、于紅

梅、段皚皚、竹笛演奏家唐俊喬、琵琶演奏家趙聰、箏演奏家王中山、鋼琴家石叔誠等。

在作品方面，由本地作曲家創作的世界首演作品有陳能濟的《和平禮讚》、樂團笙署理首席陳奕濂的《生命的氣息～Nasi》，樂團主辦的「心樂集」也選奏了多首本地作曲家的中小型中樂作品，包括黃正彥的《嘹亮》、陳雅雯的《零零》、葉樹堅的《浮・憶》、譚逸昇的《鯉》、鄭靖楠的《聚散》。首演外地作曲家的委約作品也不多，原有作品的中樂版首演、委約編曲首演等則較多。

其他地區的狀況

看看鄰近地區大型職業中國器樂合奏樂團二〇一五至一六年度樂季的節目。與香港一水之隔的澳門中樂團，由於只有不到40人的中型編制，大型節目都需要向外借人，故此大部分音樂會均以中小型為主。全季73場演出中，大型演出僅安排了五場在澳門文化中心綜合劇院舉行，主要由音樂總監彭家鵬執棒（現時的職稱為「指揮」）。在澳門各社區舉行「關懷推廣系列」小型音樂會有32場，校園音樂會有15場。較為特別的是，澳門中樂團近年都會為吹、彈、拉、打聲部各舉辦一個專場演出，從中國邀請相關專家作藝術指導。樂團也經常以被列入「世界文化遺產」中「澳門歷史城區」的崗頂劇院、玫瑰堂、鄭家大屋等作為演出場地。此外，樂團歷年來也委約了不少以澳門為主題的作品，也經常拿來演奏；不過由澳門作曲家創作的中樂作品就非常罕見³。

3. 作曲大師林樂培生於澳門，在香港發展事業。他既被稱為澳門作曲家，也被稱為香港作曲家，然而他的中樂作品很多是由香港中樂團委約首演。

與香港、澳門兩地同處「一日生活圈」的廣州，當地的旗艦職業民樂團為廣東民族樂團。他們以70多人的編制，與星海音樂廳共同主辦了多年的音樂季。在二〇一五至一六年樂季，樂團與音樂廳推出了11場在星海音樂廳交響樂演奏大廳舉行的大型音樂會。樂團以音樂總監兼首席指揮張列掛帥，常任指揮為侯丹平，並邀請了葉聰、王甫建、劉江濱、陳志昇等擔任客席指揮。音樂會的曲目大多是目前中國內地經常被演奏的大型合奏和協奏作品，加上一些具有嶺南音樂（粵樂、潮樂、客家漢樂）特色的編創樂曲。二〇一五年五月，樂團首演了《絲路粵韻——海上絲綢之路大型民族交響套曲音樂會》並開始全國以及美加巡演。樂團在樂季裡也與星海音樂廳合作八場「周末民樂坊」普及音樂會，在其室內樂演奏廳舉行。這些音樂會以中國傳統二十四節氣為主軸，設計與之對應的樂曲，更輔以現場講解，讓觀眾以此為中國音樂入門。

樂隊編制近百人的上海民族樂團在二〇一五至一六年度樂季25場演出中，除了六場「風雅東方」系列音樂會是在上海東方藝術中心演奏廳和上海交響樂團演藝廳兩個中小型場地舉行外，其他節目都在上海音樂廳（11場）、上海大劇院（二場）、上海交響樂團音樂廳主廳（六場）上演。樂團藝術總監王甫建擔任其中14場音樂會的指揮，一場由助理指揮彭菲負責，其餘場次分別邀請了劉沙、洪俠、郭勇德、陳燮陽任客席指揮。樂團絕大部分演奏的是中國作曲家的創作，由王甫建親自編創的作品也有不少。

在同一樂季，樂隊編制近50人的臺北市立國樂團共有52場演出。由於樂團每年承辦「臺北市傳統

藝術季」，當中有11場演出是由其他團體擔綱，再加上樂團附設的學院國樂團有兩場音樂會，青年國樂團、青少年國樂團、市民國樂團、教師國樂團、合唱團各有一場音樂會，以及三場團員的獨奏會，所以實際上由臺北市立國樂團擔任主要演奏角色的音樂會有22套共29場。其中團長鄭立彬、首席指揮瞿春泉、副指揮吳瑞呈（現已退休）擔任大部分場次的指揮。在音樂會選曲上台灣作品、中國內地以及西方古典作品兼具，幾乎每場音樂會都有台灣本土作曲家或從外地移居台灣的作曲家之作品。兩場《國樂經典必修課——向前輩致敬》音樂會更精選了多首台灣早期國樂先賢的經典作品重新演繹。

臺灣國樂團在二〇一五年樂季的樂隊編制人數與臺北市立國樂團相仿。13套共15場音樂會有五場在台北國家音樂廳舉行，一場在國父紀念館，三場在國家戲劇院，兩場在國家演奏廳，另外有兩場青年指揮選拔和指揮成果發表音樂會，一場琵琶好聲音決選音樂會。臺灣國樂團跟澳門中樂團類似，也是中型編制，大型演出不多。當中的「台灣真美系列」、「深耕系列」分別以台灣題材和培養台灣當地國樂系人才為主。閻惠昌自二〇一三年開始先後擔任樂團首席客席指揮和音樂總監職務，臺灣國樂團與香港中樂團之間在樂手、節目等方面的交流也日漸增加。台北這兩個旗艦樂團，在演奏大型編制樂曲的時候，都需要聘請兼職樂手。

新加坡華樂團在二〇一五年策劃了一個半年的短樂季，由七月到十二月，其中包括兩場香港和一場吉隆坡外訪音樂會。適逢新加坡建國50週年，這個編制超過80人的樂團，首場節目就是以「繼

往開來」為題。在六個月共33場音樂會中，兩場在濱海藝術中心音樂廳，十套共14場在樂團的常駐場地新加坡華樂團音樂廳舉行。全季共有13場音樂會由音樂總監葉聰指揮，其餘場次由駐團指揮郭勇德、助理指揮倪恩輝負責指揮，外聘的客席指揮則只有陳澄雄一位。新加坡華樂團比過往較多委約當地作曲家，如羅偉倫、潘耀田、Eric Watson（埃里克·沃森）、陳家榮、馮國峻，以及馬來西亞的江賜良、余家和、鍾啟榮等譜寫新作和編曲，也舉辦了新加坡國際華樂作曲大賽，鼓勵更多帶有南洋風格的創作。

香港的大型中樂發展現況

以目前香港的大型中樂發展狀況來看，音樂會數量與觀眾量失衡是一個非常重要的問題。香港的職業中樂團僅香港中樂團一家，香港演藝學院也有由中樂系學生和外借樂手組成的演藝中樂團，非職業／業餘／民間樂團則比比皆是。然而在職業與非職業／業餘／民間樂團之間並沒有很清晰的分工，職業樂團演奏的曲目，非職業／業餘／民間樂團也在演，而這些樂團也有相當一部分是香港演藝學院中樂系的畢業生及在讀生。這些專業樂手需要演出平台，所以參加了這些樂團，而樂團為了提升樂團的整體水平，也選奏了職業樂團的曲目。然而這些難度較高的曲目，非專業的樂手就未必能夠應付，故此會有團員流失的情況。相信大部分非職業／業餘／民間樂團的成立初衷都是「以樂會友」的聯誼性質，出現了這種狀況，實在有違本意。

從觀眾與票房的層面來看，非職業／業餘／民間樂團觀眾就多是親朋好友等「捧場客」，但這些

觀眾不一定能轉化成為香港中樂團的觀眾。職業樂團與非職業／業餘／民間樂團之間應該建立一種互補而不是競爭的關係。如果演奏的曲目都大同小異，那麼觀眾該如何選擇？與鄰近地區樂團相比，香港中樂團的演出套數和場數都比較多，大部分大型音樂會更是一套節目連演兩場，其他樂團的音樂會一般是舉行一場。如果以香港文化中心音樂廳（2,019個座位）和香港大會堂音樂廳（1,434個座位）來計算，兩場分別約四千和三千張門票。即使不開放部分座位，也會造成一定的票房壓力。

如果以經營一隊大型職業中國器樂合奏團的角度，香港中樂團在樂季規劃時確實需策劃較多的大型演出。這牽涉到樂隊訓練、演奏水平、曲目更新、樂隊薪金、行政管理等問題。中小型演出場地較小，相對容易得到較好的票房數字與入座率。在大型樂團裡，中小型演出與大型演出是一種相輔相成的關係。多樣化的中小型演出，除了可以訓練樂隊隊員之間的深度默契外，豐富的曲目更可吸引不同的觀眾，增加大型演出的潛在觀眾。香港中樂團近年經常把樂團排練廳改裝成「香港中樂團演奏廳」舉行小型音樂會就有此效果，而且能夠善用現有資源，並有機會把這些觀眾引進入大型音樂廳。

在音樂會設計上，香港中樂團由藝術總監兼首席指揮和駐團指揮擔任較多場次的演出，有助於保持樂隊的穩定水準；誠然，客席指揮也能夠讓樂團接觸與感受到不同的指揮技術與演繹風格，同樣有助於樂團的發展。故此指揮與嘉賓指揮兩方面，樂團都需要做到平衡。樂團在委約本地精英編曲已有一定成果，可以考慮委約更多本地作曲

家創作新曲，並且在深耕粵樂的同時，加強本地族群文化與中樂的聯繫，如客家、潮汕、福建等，讓觀眾在認識中國內地主流大型作品的同時，也能夠透過中樂去認識自己的地方，達到互相影響，從而拓展觀眾，有助於香港中樂文化的全面發展。

文章討論的現代中國器樂合奏團：

樂團	成立年份	音樂／藝術總監	樂師人數 [^]	二〇一五至一六樂季演出場數
香港中樂團	1977	閻惠昌	91	55
澳門中樂團	1987	彭家鵬（「指揮」）	< 40	73
廣東民族樂團	2011 （獨立建制）	張列	> 70	11
上海民族樂團	1952	王甫建	< 100	25
臺北市立國樂團	1979	鄭立彬（「團長」）	< 50	52
臺灣國樂團 [#]	2012 （前身為1984年成立的「國立藝專實驗國樂團」）	閻惠昌	< 50	15
新加坡華樂團 [*]	1997	葉聰	> 80	33

[#] 臺灣國樂團二〇一五年的樂季並非跨年度

^{*} 新加坡華樂團在二〇一五年策劃了一個半年的短樂季

[^] 樂團編制在樂季中並非完全固定，或會因應演出需要而稍作調整

An Overview of the 2015/16 Music Season of Large-scale Professional Chinese Ensembles in Chinese Societies

○ Text: Ricky Yeung Wai-kit

Professional and non-professional/amateur/community ensembles should complement rather than compete with each other. If the repertoires are all alike, how should the audience choose?

There is no unified term by which to refer to large-scale Chinese ensembles commonly seen in Chinese societies around the world, especially in East Asia. Their names vary across geographical areas due to various political, cultural and historical reasons, with *zhongyuetuan*, *huayuetuan*, *minyuetuan*, *guoyuetuan*, *minzu yuetuan* and *minzu guanxian yuetuan* all meaning Chinese or national orchestra. The 1979 English article, “The Modern Chinese Orchestra”, in the journal *Asian Music*, written by Chinese-American ethnomusicologist Han Kuo-Huang, is the first in the West to introduce in detail this new Chinese ensemble which first appeared in the early twentieth century. “Modern Chinese orchestra” is a better term for this type of ensemble in academic discussion.

For the general reader, “large-scale” and “small-scale” are easier to comprehend than “traditional” and “modern”. The Datong Music Society (Datong Yue Hui) of Shanghai in the 1920s pioneered the expansion of the modern Chinese orchestra by expanding the foundation of traditional silk-and-bamboo (*sizhu*) ensemble into the Nanjing Central Broadcast Station’s Chinese orchestra in the 1930s and 40s. This was followed in the 1950s by the Central Broadcasting Chinese Orchestra (now the China Broadcasting Chinese

Orchestra), where Peng Xiuwen established the structure with four instrumental sections: winds, plucked-strings, bowed-strings and percussion. “Large-scale Chinese instrumental ensemble” is a more apt term to express the idea. Therefore, besides the name of individual orchestras, “large-scale Chinese instrumental ensemble” is used throughout this article to refer to this type of ensemble.

Seven professional large-scale Chinese instrumental ensembles from six regions (Hong Kong, Macau, Guangzhou, Shanghai, Taipei and Singapore) are selected for the discussion of music season planning and concert programming, with the Hong Kong Chinese Orchestra as the focus. I then explore the future directions for the large-scale Chinese instrumental ensemble in Hong Kong. The selection principle is that one group which has a regular music season is chosen from each region. The HKCO founded in 1977, the Macao Chinese Orchestra (founded in 1987) and the Singapore Chinese Orchestra (founded in 1997, formerly known as the People’s Association Chinese Orchestra, established in 1968) are the only professional large-scale Chinese instrumental ensembles in their respective regions. The Guangdong National Orchestra is a recognised unit of the Department of Culture, Guangdong

Province (a non-governmental independent orchestra since 2011; the history of its precursor, the Orchestra of the Guangdong Dance and Song Theatre, can be traced to the Huanan Song and Dance Troupe, established in 1949). The Shanghai Chinese Orchestra is the oldest professional large-scale Chinese instrumental ensemble in mainland China (founded in 1952). Although both the Taipei Chinese Orchestra (founded in 1979) and the National Chinese Orchestra Taiwan (so named since 2012; formerly called the National Art Experimental Orchestra, established in 1984) are based in Taipei, which violates the “one-group-per-region” principle, these two groups have different configurations that warrant consideration here. In addition, the National Chinese Orchestra Taiwan and the HKCO share the same music/artistic director, so the season planning of these three orchestras is worth taking into account in the present discussion. This article does not cover non-professional/amateur/community ensembles. As the music season of most of the professional orchestras spans two calendar years, the title of this article specifies “2015/16”, despite its being written for *Hong Kong Classical Music Yearbook 2015*¹.

The 2015/16 season was the 39th of the HKCO, with a total of 55 events in 29 sets of programmes, out of which 25 concerts (with thirteen programmes) took place at the Hong Kong Cultural Centre Concert Hall and the Hong Kong City Hall Concert Hall (both large performance venues with over 1,000 seats); ten concerts (eight programmes) at the

Lecture Hall and Theatre of the Sheung Wan Civic Centre, the Theatre of the Yau Ma Tei Theatre, the Studio Theatre of the Hong Kong Cultural Centre, the auditoriums of Ko Shan Theatre New Wing and Kwai Tsing Theatre, as well as the Grand Hall at Lee Shau Kee Centre, Centennial Campus of the Hong Kong University (all mid-size venues with 150 to 900 seats); eight concerts (five programmes) at the HKCO Recital Hall and five concerts in the mainland China tour (one touring programme). There were also a three-day symposium with six sections, a foyer concert (free event) and other community outreach events².

The following is an overall analysis of the 55 concerts by the HKCO. There were thirteen major events, which include: the season-opening *A Paean to Peace* (two performances), the closing concert *Yellow River* (two performances), *Majestic Drums XX* (one performance) and *The 13th Hong Kong Synergy 24 Drum Competition* (one performance) of the Hong Kong Drum Festival, *Formosa Fantasia* (two performances) as one of the Taiwan Culture Festival 2015 events, *Revisiting in the Dream* (two performances), *Music about China X Chinese Music Without Bounds* (one performance), *A Musical Treasure Hunt — Embark on a Magical Eco Journey* (two performances), *Music Styles of Virtuosi North and South* (two performances), *Scaling New Heights in Zheng Music* (two performances), *Golden Oldies Fundraising Concert* (two performances) and two popular music programmes, *Chet Lam & HKCO* (two performances) and *Frances Yip & HKCO*

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1. Reference materials for this article include the 2015/16 season brochures and official websites of these seven Chinese orchestras (Hong Kong Chinese Orchestra, Macao Chinese Orchestra, Guangdong National Orchestra, Shanghai Chinese Orchestra, Taipei Chinese Orchestra, National Chinese Orchestra Taiwan and Singapore Chinese Orchestra).
 2. The current [that is, in the 2016/17 season — Editor's note] configuration of the HKCO has 91 players, including full-time, part-time and guest musicians, more than in previous seasons.

(four performances).

There were eight small- and mid-scale events, which include: *There is a Song in My Heart* (one performance), *A Musical Soirée — A Fundraising Gala* (one performance), *Chinese Music Fun! Fun! Fun!* (two performances), *Music of Character* (one performance), *A New Repertoire of Jiangnan Sizhu by Gu Guanren* (one performance), *As the Winds Blow and Percussion Sound II* (one performance), *Music from the Heart* (one performance) and *Soulful Journeys* (two performances). The five ensemble programmes at the HKCO Recital Hall were *The Chinese Music Time Machine* (two performances), *Sheng Clusters* (one performance), *Capering Notes — Dizi and Xiao Recital by Yeung Wai-kit* (one performance), *The Granular and the Linear* (two performances) and *A Weekend Date with Yangqin* (two performances).

With respect to programme planning, the 2015/16 season of the HKCO was primarily filled with large-scale concerts. Almost every programme at the Hong Kong Cultural Centre Concert Hall and the Hong Kong City Hall Concert Hall had two consecutive performances. Box-office hits like those of Frances Yip even afforded four performances. Out of the thirteen large-scale programmes for major events, the season-opening and -closing performances highlighted *The Yellow River Cantata* and *The Yellow River Piano concerto*, respectively. The programmes of *Revisiting in the Dream*, *Music Styles of Virtuosi North and South* and *Scaling New Heights in Zheng Music* also emphasised classic works by mainland Chinese composers. *Music about China X Chinese Music Without Bounds* had been part of the Hong Kong Arts Festival for many years, and featured contemporary works. *Formosa Fantasia*, a collaboration of the HKCO and Kwang

Hwa Information and Culture Centre, focused on Taiwan. *Majestic Drums XX* was the twentieth concert of its kind since the first Hong Kong Drum Festival in 2003. *A Musical Treasure Hunt — Embark on a Magical Eco Journey* was a family programme. *Golden Oldies*, *A Musical Soirée*, *Chet Lam & HKCO* and *Frances Yip & HKCO* were popular music programmes. The small- and mid-scale performances covered various genres, including traditional pieces, solo or chamber works by one particular instrumental section, music of ethnic minorities, new compositions and “Music for Tranquility of Mind”.

Large-scale performances require more players and thus the choice of repertoire is more inclined to symphonic works. Small- to mid-size performances allow for greater variety and flexibility in number of musicians and in programming. In terms of percentage, 25 large-scale performances (thirteen programmes) constitute 45.5% of the total number of 55 events (29 programmes) in the music season. If the five concerts of the mainland China tour are taken into account, then the percentage jumps to 50%. Eighteen small- or mid-scale concerts (thirteen programmes) constitute another 44.8% of the programmes, or 32.7% of the number of performances.

In terms of conductors, ten programmes (23 concerts with the five concerts of the tour included) were conducted by artistic director and principal conductor Yan Huichang. Resident conductor Chew Hee-chiat and invited guest conductors took care of the rest. Guest conductors included He Zhanhao and Gu Guanren from Shanghai, Quek Ling Kiong from Singapore and Chen Tcheng-Hsiung from Taiwan. For performances that did not require a conductor,

Yan Huichang, Chew Hee-chiat or acting concertmaster Yim Hok-man served as the artistic advisor. The majority of the soloists were the HKCO's own players or musicians from mainland China. These included baritone Ma Jingquan, *konghou* soloists Wu Lin and Qian Kun, *erhu* soloists Zhu Changyao, Yu Hongmei and Duan Aiai, *dizi* soloist Tang Junqiao, *pipa* soloist Zhao Cong, *zheng* soloist Wang Zhongshan and pianist Shi Shucheng.

As for new compositions, there were two world premieres and both works were written by Hong Kong composers: *A Paean to Peace* by Chen Ning-chi and *The Breath of Life - Nasi* by Chen Yi-wei, the HKCO's *sheng* principal. *Music from the Heart*, organised by the Orchestra, also presented a number of pieces written by local composers for mid-size ensemble. These included Wong Ching-yin's *Fanfare*, Chang Nga-man's *Command in the Rain*, Stephen Yip's *Serene Haven*, Tam Yat-sing's *Leaping Over the Dragon Gate* and Cheng Ching-nam Hippocrates' *Gather and Scatter*. There were not many premieres of commissioned works by foreign composers. Instead there were more premieres of Chinese orchestral versions of existing pieces, and premieres of commissioned re-arrangements, among others.

Large-scale Chinese ensembles in other regions

We now look at the programmes in the 2015/16 concert season of large-scale professional Chinese instrumental

ensembles in neighbouring regions. Across a strip of water from Hong Kong, the Macao Chinese Orchestra (MCO) had fewer than 40 members (a mid-scale configuration) and needed to invite guest players for performances that required a large orchestra. Therefore, most of the concert programmes were made up of pieces for mid-size or small ensemble. Out of the 73 concerts in the entire season, only five were large-scale concerts held at the Macao Cultural Centre Grand Auditorium, mostly conducted by music director Pang Ka Pang (whose current title is Conductor). Its Solidarity Series consisted of 32 small-scale concerts in various local communities and fifteen school concerts. Rather special were the concerts dedicated to each of the four sections of the orchestra (winds, plucked-strings, bowed-strings and percussion), for which the MCO invited corresponding experts from mainland China for artistic advice. The Orchestra also frequently puts on concerts at Macau's World Heritage Sites, such as the Dom Pedro V Theatre, St. Dominic's Church and Mandarin's House in the Historic Centre of Macau. Over the years, the Orchestra has commissioned a number of compositions that feature elements of Macau's culture, and often performs them as well. However, Chinese instrumental works composed by Macau composers are rarely seen³.

The Guangdong National Orchestra is the flagship Chinese orchestra of Guangzhou, which is located within the daily living sphere of Hong Kong and Macau. With over 70 orchestra members, the Orchestra has co-presented concert

3. Distinguished composer Doming Lam was born in Macau and built his career in Hong Kong. He has been referred to as a Macau composer and also a Hong Kong composer. However, many of his Chinese music compositions are commissioned and premiered by the HKCO.

seasons with the Xinghai Concert Hall for many years. In the 2015/16 season, the Orchestra and the Concert Hall had eleven major concerts at the Symphony Hall of the Xinghai Concert Hall. The Orchestra was led by music director and principal conductor Zhang Lie, with Hou Danping as resident conductor. Guest conductors included Tsung Yeh, Wang Fujian, Liu Chiang-Pin and Chen Chih-Sheng. Concert programmes mostly presented large-scale orchestral and concertante works frequently performed in mainland China, as well as re-arrangements that feature elements of Lingnan Music (Cantonese music, Chaozhou music and Hakka Han music). In May 2015, the Orchestra premiered *The Silk Road Melody*, an epic symphonic suite for Chinese orchestra about the Maritime Silk Road, and started touring nationally as well as in the United States and Canada. In that season, the Orchestra also joined hands with the Xinghai Concert Hall to present eight “Weekend Chinese Music” community concerts. Held at Xinghai’s own Chamber Music Hall, these concerts featured carefully selected pieces that match the theme of the 24 solar terms in Chinese tradition. The concerts were supplemented by spoken explanation, in order to better introduce Chinese music to the public.

The Shanghai Chinese Orchestra, with nearly 100 members, gave 25 performances in the 2015/16 season. Except the six concerts of the “Elegant Orient” series that took place at the two mid-size venues (Shanghai Oriental Art Centre Performance Hall and Shanghai Symphony Hall Chamber Music Hall), all concerts were held at the Shanghai Concert Hall (eleven), the Shanghai Grand Theatre (two) or the Shanghai Symphony Hall Concert Hall (six). Fourteen concerts were conducted by the Orchestra’s artistic director Wang Fujian, one was conducted by assistant conductor Peng

Fei, and the rest were conducted by guest conductors Liu Sha, Hong Xia, Quek Ling Kiong and Chen Xieyang. Most of the performances featured works by Chinese composers, and there were a number of Wang Fujian’s own compositions as well.

In the same season, the Taipei Chinese Orchestra (TCO), with nearly 50 members, organised 52 concerts, but only 29 of them (22 programmes) were performed by the TCO itself. Eleven were performances by other groups for the annual Taipei Traditional Arts Festival, which the TCO had taken up organising. The TCO also has a number of affiliated music groups (TCO Academy Orchestra, TCO Senior Youth Chinese Orchestra, TCO Junior Youth Chinese Orchestra, TCO Community Chinese Orchestra, TCO Educators Chinese Orchestra and TCO Choir). The TCO Academy Orchestra gave two concerts and the other groups each gave one concert in the season. There were three recitals by TCO members. The TCO’s director Cheng Li-Pin, principal conductor Qu Chunquan and associate conductor Wu Ruey-Chen (currently retired) took up the baton in most of the 29 concerts. The repertoire ranged from works by Taiwanese and mainland Chinese composers to re-arrangements of Western classical music. Almost every concert had one or more pieces by local composers or by those who had immigrated to Taiwan. The two *Chinese Music Classics Required Listening — In Tribute to Our Predecessors* concerts featured a number of classic works composed by paragons from the early days of large-scale Chinese instrumental music in Taiwan.

In the 2015 season, the configuration of the National Chinese Orchestra Taiwan (NCO) was similar to that of the TCO. There were a total of fifteen concerts (thirteen

programmes): five concerts at the National Concert Hall, one concert at the National Dr. Sun Yat-sen Memorial Hall, three concerts at the National Theatre and two concerts at the Recital Hall of the Taipei National Theatre and Concert Hall. There were also the concert for the NCO Youth Conductor's Competition and its "Final Wrap Up" concert, as well as the concert for "The Beautiful Sound of the *Pipa*" Rising Star Contest. As with the MCO, the configuration of the TCO was mid-scale and so it did not give many large-scale concerts. The "Beautiful Taiwan" and "Deep of Plow" series focused respectively on Taiwan's local culture and nurturing local talent. Since 2013, Yan Huichang had served as principal guest conductor of the TCO and later as its music director. The cultural exchange between the TCO and the HKCO in various areas, such as performers and programming, had grown since then. Both flagship Chinese orchestras of Taipei needed to invite guest musicians for performances of large-scale orchestral works.

The Singapore Chinese Orchestra (SCO) had a short six-month season in 2015 from July to December, during which there were two tours, to Hong Kong (two concerts) and to Kuala Lumpur (one concert). At the time of Singapore's 50th anniversary of independence, this 80-member orchestra had "Towards the Future" as its theme for its season-opening programme. There were a total of 33 concerts over the six months. Two of them were held at Esplanade Concert Hall, and fourteen at the SCO Concert Hall with ten programmes. The SCO's music director Tsung Yeh conducted thirteen concerts in the season, and the rest of the concert were conducted by resident conductor Quek Ling Kiong, assistant conductor Moses Gay En Hui or the only guest conductor Chen Tscheng-Hsiung. The SCO commissioned more local

composers for new works and re-arrangements than in previous years. These local composers included Law Wai Lun, Phoon Yew Tien, Eric Watson, Tan Kah Yong and Phang Kok Jun, as well as Malaysians Simon Kong Su Leong, Yii Kah Hoe and Chong Kee Yong. During the season, the SCO also organised the Singapore International Competition for Chinese Orchestral Composition to encourage Southeast Asian-style composition.

Current trends in large-scale Chinese instrumental music in Hong Kong

Regarding current trends in large-scale Chinese instrumental music in Hong Kong, the imbalance between number of concerts and audience size is a crucial issue. The HKCO is the only professional Chinese orchestra in Hong Kong. The Hong Kong Academy for Performing Arts (HKAPA) also has the Academy Chinese Orchestra, which is formed by current students and guest musicians. Non-professional/amateur/community ensembles are almost everywhere. Nevertheless, the division of labour is not very clear between these professional and non-professional/amateur/community ensembles in that the latter also play the repertoire of the former. Quite a number of HKAPA Chinese music graduates and current students are members of these non-professional/amateur/community ensembles. These professional musicians need performance opportunities and thus join the ensembles, while the ensembles want to raise the level of performance and so choose to play the repertoire of professional orchestras. However, non-professional players may not be capable of playing these challenging pieces. As a result, there is an outflow of members, which goes against the initial intention of many non-professional/amateur/community

ensembles to provide a social circle for musicians.

In terms of audience and ticket sales, most people who go to concerts by non-professional/amateur/community ensembles are friends and relatives of the musicians, and they will not necessarily become an audience for the HKCO. Professional and non-professional/amateur/community ensembles should complement rather than compete with each other. If the repertoires are all alike, how should the audience choose? Comparing with other Chinese orchestras in neighbouring regions, the HKCO stands out with its number of concert programmes and performances. Most of the large-scale concerts have two consecutive performances of the same programme, while other Chinese orchestras generally have just one. The Hong Kong Cultural Centre Concert Hall and the Hong Kong City Hall Concert Hall has respectively 2,019 and 1,434 seats. Two performances offer around 4,000 and 3,000 tickets, so there is box-office pressure even when some of the seats are made unavailable.

From the perspective of managing a large-scale professional Chinese instrumental ensemble, the HKCO has the need to present more large-scale concerts when planning the music season. This involves issues such as orchestral training, level of performance, renewing repertoire, musicians' salary and administration. When the venue is smaller for small- and mid-scale concerts, it is easier to achieve good ticket sales and attendance. For large ensembles, large-scale concerts and small- and mid-scale concerts are complementary to each other.

Diversified programming for small-scale concerts can improve rapport among players and at the same time appeal

to different audience members with a varied repertoire, thus increasing the potential audience for large-scale concerts. This is what the HKCO has achieved with its recent concert presentations at the HKCO Recital Hall, which is transformed from the Orchestra's own rehearsal hall. In addition to making good use of existing resources, this also provides an opportunity to bring the audience into major concert halls.

Speaking of artistic planning, having more concerts conducted by the music director-cum-principal conductor and the resident conductor helps the HKCO keep its performance standard. It is also true that the Orchestra can benefit from guest conductors, which allows it to experience different conducting techniques and interpretations. The Orchestra should strive for a balance between the two. The HKCO has already achieved much in commissioning re-arrangements from local talent. It could consider commissioning new works from Hong Kong composers, and strengthening the linkage between local ethnic groups (such as Hakka, Chaoshan and Fujianese) and Chinese music while continuing to nurture the growth of Cantonese music. With this, audiences would be able to learn about mainstream large-scale compositions in mainland China, and at the same time become familiar with their own places and cultures through Chinese music. This two-way benefit would expand the audience base and conduce to a comprehensive development of Chinese music culture in Hong Kong.

Modern Chinese instrumental ensembles discussed in this article:

Orchestra	Year of founding	Music/Artistic director	Number of players [^]	Number of performances in the 2015/16 season
Hong Kong Chinese Orchestra	1977	Yan Huichang	91	55
Macao Chinese Orchestra	1987	Pang Ka Pang ("conductor")	< 40	73
Guangdong Chinese Orchestra	2011 (independence from government)	Zhang Lie	> 70	11
Shanghai Chinese Orchestra	1952	Wang Fujian	< 100	25
Taipei Chinese Orchestra	1979	Cheng Li-Pin ("director")	< 50	52
National Chinese Orchestra Taiwan [#]	2012 (formerly National Art Experimental Orchestra, established in 1984)	Yan Huichang	< 50	15
Singapore Chinese Orchestra [*]	1997	Tsung Yeh	> 80	33

[#] The entirety of the music season for the National Chinese Orchestra Taiwan took place in 2015.

^{*} The Singapore Chinese Orchestra presented a six-month music season in 2015.

[^] The number was not fixed throughout the season, but was adjusted according to the actual needs.

Translated by Janet Yau

四位作曲家，四種路向——

專訪陳啟揚、姚少龍、林蘭芝、梁智軒 ○文：默泉

有怎樣的觀眾便有怎樣的音樂會，但有怎樣的音樂會便會培養出怎樣的觀眾，雞與蛋的循環，要突破必靠外力，譬如自幼的教育熏陶——但在一個沒有藝術教育政策的城市裡，要培養出開放的觀眾，又談何容易？

（一）

在香港，每年雖有數量龐大的音樂活動，但音樂人若想當上全職作曲家（非流行曲類），仍未免是癡心妄想。據一些現職作曲家透露，本地的委約酬金普遍偏低。音樂創作的收入微薄，加上演新作機會不多，想晉身作曲家行列的音樂人，只得同時幹一份收入穩定的正職，才能在夢想和五斗米之間找到平衡點。

二〇一六年暑假才獲賓夕凡尼亞大學作曲博士的陳啟揚，在很多人眼中就是能夠找到「平衡點」的幸運兒。暑假未完，他已獲香港中文大學音樂系聘書，擔任講師之職（主要負責藝術碩士課程），似乎輕易便解決了一眾以作曲為職志者念茲在茲的生計問題。

他也自覺幸運，「這真的很講彩數。在學術界找工作很困難，我畢業前報過20多間美國大學，都沒回音」，後來在求職網見到中大的招聘廣告，反而一擊即中。不過眼下他最擔心新學年要投入大量時間精神備課，難有太多時間寫曲。訪問這天，他便整日窩在中大的咖啡廳裡，爭取時間敲手提電腦鍵盤，撰寫新曲。

陳啟揚的作曲之路是轉折的。少時習鋼琴和二胡（曾隨黃安源習胡琴），也參與校內中樂團演出，但他最初進中大唸的卻是翻譯，音樂只是副修。「後來越讀越有興趣，共報讀了50多個音樂系學分！」他笑說。二〇一一年一級榮譽學士畢業後，他才下定決心轉投音樂懷抱，隨陳偉光教授唸作曲碩士。

說起這位老師，他心存感激，「我喜歡聽他說做人道理。譬如他愛講自由和制約的關係：這世界若無制約，自由便不存在；太自由，反失去方向。這影響我作曲時愛用界限（boundary）來規限自己。」其中一個他特別喜歡的界限，是詩詞。

陳啟揚寫過40多首作品，卻已隱隱有一以貫之的風格：注重線條，喜以詩詞音韻構思作品。「我很喜歡中國古詩詞，不時會用粵語唸出詩詞，然後按其聲調，找出旋律。」因粵語有九聲，「啱音」旋律有限，這便仿如一排天然的「創作籬笆」，令他得以在「制約」中享受「自由」。譬如他近來較滿意的《Seeking, Searching》（管弦作品），便是以宋代女詞人李清照名作《聲聲慢》的文字（尋尋覓覓，冷冷清清……），配上

旋律 (la la ti ti do' do' re' re')，然後再加以分解、組合而成。

二十一世紀音樂創作，百味紛陳，很多人力圖揚棄調性與和聲，探究聲音的各種可能，「在國際音樂節上，不少人仍在做聲譜音樂 (spectral music)，譬如最近聽過一個作品，就是將敲鑼的聲音分析，再用管弦樂模仿鑼聲。此外也有人搞延伸技巧 (extended technique)，用非傳統技巧演奏樂器，製造新奇音色」，但他坦言，對這些不感興趣，「我比較線性。旋律性強，愛看不同線條交疊。」

從傳統文化汲取養分，是不少本土作曲家嘗試做的事，但如陳啟揚般喜愛挪用中國詩詞音韻進行創作的，卻不常見，這種「用典」亦令其作品更堪咀嚼。今天的音樂創作既講創意念 (compositional idea) 也重視前期創意念 (pre-compositional idea)，作曲家有較深厚的文化底蘊，可供意念差遣的元素便越多。不過陳啟揚亦強調詩詞只是創作方式之一，未來作品的變化尚不可知，唯一鐵定不變的只是創作初心：「中學時代參加中樂團，玩過不少在世作曲家的作品，當時覺得一班人『夾嘢』很開心。我最希望看見別人演奏我的作品時，感受到同樣的快樂。」

(二)

雖然跟陳啟揚年齡相仿，但由倫敦學成回來的姚少龍，走的卻是遠離學院建制的路。「我現在是自由的。」他如此形容。畢業於香港浸會大學音樂系的他，二〇一四年獲「CASH (香港作曲家及作詞家協會) 音樂獎學金」，前赴倫敦大學金

匠學院攻讀聲音藝術 (Sonic Arts) 碩士課程。向來藝術口味多元，特愛地下文化、迷幻民謠的他，在英倫文化熏陶下可謂如魚得水，眼界大開，創作形式亦由現代音樂拐彎至探索性較強的聲音藝術。

譬如二〇一六年九月，他參與現在音樂 (CMHK) 主辦的「聲音傳輸藝術家交流計劃」，在上海展出多個作品。雖然作品媒介是錄像，但他認為也和音樂有關，「我是用美術角度來看音樂於我是何事。」其中一個由四條錄像軌道組成的作品，受John Cage學生Alvin Lucier的《I Am Sitting in a Room》啟發，「我先用iPhone慢拍下洗衣機轉動的30秒畫面，用電腦播出來後再慢拍頭30秒，如是者重複」，越後期的畫面便越慢越變形，「會起格、見到衣服鬼影等。四組錄像會同時於展場播出。」

由音樂系畢業過渡到聲音及媒體藝術，姚少龍似乎很快找到創作路徑，但他坦言唸完學士頭兩年頗感迷失。令他重拾信心的，是二〇一三年憑《中午在鰂魚涌》(是敲擊樂及詩歌唸誦組成的作品，靈感源自也斯同名詩歌) 奪得「音樂新一代」作曲比賽冠軍這個轉折點。「那年本想繼續讀作曲碩士，但香港大學和中大都未取錄，於是只好匆忙再報外國大學。當時想，橫豎出國，不如找有趣科目來唸吧。」最後便選了倫敦金匠，貪學院在倫敦，藝術系也出名。「本來選讀的是創意實踐 (Creative Practice) 碩士，但因跟不到心水導師，最後轉唸聲音藝術。」就是如此一步一步，漸行漸遠。

香港近年冒起好些聲音藝術家，早陣子聲音及媒

體藝術家楊嘉輝獲選為「威尼斯雙年展」香港代表，亦令更多人認識此藝術形式。姚少龍恰好在此骨節眼躋身聲音藝術家行列，他也自嘲是「死好命」，「沒有英國的學習，不可能做到現在的作品。之前在香港是有少少『劣勢』，因只拿著音樂學士學位。」

的確，聲音藝術和當代音樂之間，像隔著一堵高牆，似近還遠。搞聲音藝術的需有良好音樂根底，但著重反思形式、文化、歷史等，內容多數顛覆粗糙；音樂學院出身的有音樂根底，卻一般較關注作品內容，著眼點始終是音符與音符的關係。姚少龍認為，這當中的分野其實源於如何看待「創作」。「有些人很傳統，堅持在學院裡跟某個大師十年八載才有好創作……但我認為，與其困在房間裡寫寫寫，作曲家更應有時代觸覺」，「創作的本質，不就是大量吸收別人東西，然後醞釀出自己的作品？而這並不需要走進大學才做得到。」

但他也慨嘆，本地作曲家需依附學院建制生存，才造成音樂人長年「躲」進大學裡，而作曲家獨立不起來的終極原因，還是整體風氣問題，「本地古典音樂圈不重視創作。反觀英美，無論是社區級數或專業水準的樂團，都喜歡預留一些音樂會時間給新作曲家。」

在香港，以新作為賣點的音樂會，總是門可羅雀，這是搞音樂行政的人都非常明瞭、卻沒能力改變的現實。有怎樣的觀眾便有怎樣的音樂會，但有怎樣的音樂會便會培養出怎樣的觀眾，雞與蛋的循環，要突破必靠外力，譬如自幼的教育熏陶——但在一個沒有藝術教育政策的城市裡，要

培養出開放的觀眾，又談何容易？

（三）

選擇了聲音藝術的姚少龍，以初生之犢的勁頭遊走於學院體制外；同一時間，有無數人在敲體制的門，卻不得其門而入，只能各施各法，尋求安頓位置。

二〇〇四年中大音樂系畢業、二〇一一年多倫多大學取得音樂藝術博士的林蘭芝，曾贏過好些國際性音樂比賽獎項，譬如羅馬尼亞埃內斯庫國際音樂比賽作曲大獎（交響樂類）、盧森堡國際作曲獎等，回港後亦擔任過中大駐校作曲家，創作能力備受肯定。由加拿大回港後，她本也想進入體制，無奈事與願違，多年來主要在中小學教授古箏、音樂和作曲。

「在香港搞作曲，最大困難是觀眾不感興趣。」她也作過多方面嘗試，希望擴闊創作空間，「譬如跟劇院或舞團合作，因它們資金較充裕。」二〇一四年，得知香港作曲家聯會為該年「音樂新文化」（Musicarama）音樂會徵集兼備音樂與舞蹈元素的作品，她便構思了《琵琶調》，並被大會選中，促成她與現代舞團「動藝」（DanceArt）的合作。這次經驗，對林蘭芝是新鮮的，「之前未試過這種合作模式，最初有點緊張。」這類演出，需要作曲家較多參與整個製作，「要跟編舞家開幾次會，舞者人數等細節也要商討。」作品最後呈現的面貌亦跟最初構想有別，「本來較中國化，最後較像現代舞。」

不過，跨媒介合作也是可遇不可求。大部分時間

放在教學的林蘭芝，坦言近年作品不多，「時間總是不夠用。因我是自由工作者，每日都很忙碌！」除私人教學，她還是康樂及文化事務署「學校藝術培訓計劃」的作曲導師，上一個學年便在某小學教作曲班。雖然喜歡創作，但自由工作者生涯的不安定感卻不時浮現，「長遠下去，也不曉得自己可『捱』幾耐。或許某天我會覺得頂唔順。我也不知道……」

就如那句「創業難，守業更難」，初出道的作曲家會努力參加世界各地的作曲比賽，爭取成績和曝光，但當作曲家的身分得到認可後，要思考的始終是：如何在這彈丸之地繼續找到創作機會？當每年都有新的作曲博士畢業，這個城市又能否為他們提供安頓的處所？

(四)

梁智軒是四位受訪作曲家中唯一的純「香港製造」——學、碩、博分別在香港教育學院（現升格為香港教育大學）、港大和中大完成，且曾在香港演藝學院進修電子音樂，可謂幾乎嘗遍香港高等音樂教育的風味。有別於我們向來的「外國月更圓」偏見，二〇一四年，本地薑梁智軒在博士口試還未展開前，已輕易找到安頓處所：返母校就任文化及創意藝術系導師。

在教院唸書時，梁主修的是音樂教育，但樂理課的一次作曲練習卻為他打開新天，「那是我第一次寫曲。我發現音樂創作的擁有權（ownership）和滿足感，跟演繹別人作品是兩回事。」從此課餘便徹底沉迷寫曲，並常常請老師給意見。「也是天時地利吧，入教院那年，校內首次有音樂比

賽。其實當時參賽的推動力是：入圍的話，會有專業演奏家演奏自己的作品。」幾年下來，梁在校內贏得不少獎項，漸漸建立了履歷，二〇〇八年順利進入港大唸碩士，隨陳錦標教授正式學習作曲。

由率性創作，變成嚴肅學術訓練，他坦言起初有點水土不服。「以前很任性，點寫都得，但學院訓練講求每個音都解得通」，尤其陳錦標是邏輯性極強的作曲家。隨後他到中大唸博士，又是一個新世界，「港大著重學術的學習，演藝重實踐，中大則既講學術也很藝術性。」梁智軒的作曲路看來順利，其實也有樽頸，「博士第一年，幾乎寫不出東西，於是開始思索：為何要創作？為何要寫這些作品？最後發現自己最喜歡音色的探索。於是我由短作品再重新寫起，才慢慢走出樽頸。」中樂有遼闊音色變化，他因而頗喜愛在作品裡加進中西樂的碰撞，譬如曾寫過一首高胡獨奏加管樂團的作品《夢蝶殘影》。

在大學教書，同時搞創作，暑假時去外地音樂節觀摩交流——梁智軒活現了本地活躍作曲家的主流生存模式。但在教席空缺不多的香港，要想得到這種創作餘裕，還得看能力、機遇、人脈等。身兼香港作曲家聯會副主席的梁智軒，深明本地作曲家的困境，「作曲家也要吃飯。我們聯會的會員大多是博士，卻不少是沒工作的。」

據梁介紹，現時作曲家聯會約有150名會員，活躍者60多人。另一方面，拿出真金白銀贊助大小樂團委約新作的機構，幾乎只有「CASH音樂基金」一個。據CASH網站資料，二〇一五年基金贊助了50首新作。假若全港活躍作曲家一人可

專題論述

「分得」一首，60位活躍者，仍有十位連寫作機會也沒有（更別說吃飯了）。

這就是悲哀卻真實的香港音樂創作環境現況。

每年，當無數港人進出音樂廳，數以千計音樂會此起彼落，但新出道的作曲家卻難以找到自身立足之處，香港的音樂界，是否有點美中不足？

Four Composers, Four Routes: Interviews with Chan Kai-young, Alex Yiu, Lam Lan-chee and Leung Chi-hin

○ Text: Anita Yeung

The kind of audiences a place has determines the kind of concerts it has, but the kind of concerts it has conduces to the kind of audiences it has. To break this chicken-and-egg cycle, external forces are required, such as the influence of childhood education. Yet, in a city with no policy of arts education, developing audiences with an open mind is easier said than done.

(1)

Despite the huge number of music events in Hong Kong each year, it remains wishful thinking for a musician to become a full-time (non-popular-song) composer. Currently active composers report that local commissioning fees are generally low. Income from music creation is as meagre as performance opportunities of new works are few, so a musician who wishes to join the ranks of composers has to have at the same time a main job that provides stable income, in order to strike a balance between fulfilling a dream and making a living.

Chan Kai-young, who earned his doctorate in composition at the University of Pennsylvania in the summer of 2016, is in the eyes of many a lucky fellow who has found this balance. The summer break was hardly over when he was hired by the Department of Music of the Chinese University of Hong Kong as lecturer (chiefly responsible for the Master of Arts programme). The problem of livelihood, always on the minds of those pursuing a career in composition, seemed easily solved.

He also thinks himself lucky. "This really has a lot to do with

luck. It's very hard to find a job in the academia. I applied to over twenty American universities before I graduated, and got no response." Later he saw the CU's posting on a job-search website and landed the position right away. Yet, he is now worried that he will have to spend a great deal of time and energy on class preparation in the new academic year and will not have much time for composition. On the day of interview, he had ensconced himself in the CU's café, hitting at the laptop keyboard, racing against time writing a new work.

Chan's route to composition is circuitous. In his youth he learnt piano and *erhu* (he studied *huqin* with Wong On-yuen), and participated in performances of his school's Chinese orchestra. When he entered the CU, however, he initially concentrated on translation and studied music only as a minor. "Later on I got more and more interested, and took 50 music credits in total!" He laughs. Not until he had earned his bachelor's degree with first class honours in 2011 did he decide to turn to music's embrace and begin his master's studies with Professor Victor Chan.

He feels grateful when speaking of this teacher. "I like to hear him talk about the ways of life. For example, he

loves talking about the relationship between freedom and restriction: there's no freedom if there's no restriction in this world, but you're disoriented if there's too much freedom. This is an influence on my love of restricting myself with boundaries when composing." One of his favourite kinds of boundary is offered by poetry.

Chan has written over 40 works, but there appears to be a consistent style, with a focus on lines and a penchant for conceiving works by use of poetic sounds. "I like ancient Chinese poetry a lot, and from time to time would recite poetry in Cantonese, then find a melody based on its tones." There are nine tones in Cantonese and melodies that match the tones are limited, so these are like natural "creative fences" within whose "restrictions" he may enjoy "freedom". For instance, *Seeking, Searching*, an orchestral work with which he is relatively satisfied these days, is created with the text of the famous *Sheng Sheng Man* by the Song-dynasty woman poet Li Qingzhao ("Seeking, searching, cold, desolate..."), set to a melody (la la ti ti do' do' re' re').

The creation of 21st-century music comes in hundreds of flavours; some people try hard to abandon tonality and harmony and to explore the possibilities of sound. "At international music festivals, many are still doing spectral music. For example, I recently heard a work that analyses the sound of a gong being struck and has orchestral instruments imitate the sound of the gong. Others deal with extended techniques, producing novel timbres with instruments played by non-traditional means." But he admits that he is not interested in these. "I'm more linear and melodious, and I love watching different lines overlap."

Many local composers try to draw on traditional culture, but few create music using the sounds of Chinese poetry as Chan does, and this allusion to the classics enriches his works. Music creation today values the compositional idea and also the pre-compositional idea; the richer a composer's cultural background is, the more the elements are available to be employed by the idea. Chan stresses, however, that using poetry is but one way to create, and it remains unknown how his creations are to change in the future. The only thing certain not to change is his original purpose of creating. "While in the Chinese orchestra during my high-school years, I played many works by living composers and felt happy making music with a bunch of people. It's my greatest hope to see others feel the same happiness when performing my works."

(2)

Although similar in age to Chan, Alex Yiu, who has returned from his studies in London, takes a path remote from the academic establishment. "I'm now free," as he puts it. After graduating from the Hong Kong Baptist University's Department of Music, he was awarded the CASH (Composers and Authors Society of Hong Kong) Music Scholarship in 2014 and pursued his master's studies in sonic arts at Goldsmiths, University of London. With diverse tastes in art and a love for underground culture and psychedelic folk in particular, he found himself in his element and his eyes opened while immersed in British culture, and his creation turned from modern music to the more exploratory sound art.

In September 2016, he participated in the Sonic

Transmission Artist Exchange Programme, which was organised by Contemporary Musiking Hong Kong, and had many works presented in Shanghai. Even though the medium was video, he considered it related to music: “I look at what music is to me from the angle of art.” One of the works is inspired by *I Am Sitting in a Room* by Alvin Lucier, a John Cage student, and is composed of four video tracks. “I first captured in slow motion with my iPhone 30 seconds of a washing machine in operation, then shot a computer playback of that in slow motion, and repeated the process.” The later the stage at which the images were produced, the slower and more distorted they are, “with pixellation and ghosting of the laundry. The four videos are shown at the exhibition at the same time.”

Transitioning from a music graduate to sound and media arts, Yiu seems to have found his creative path quickly, but he says he felt quite lost in the first two years after completing his bachelor’s studies. He regained confidence at the turning point where he won first place at the New Generation composition contest in 2013 with *midday, Quarry Bay* (a work with percussion and poetry reading, inspired by Leung Ping-kwan’s poem of the same title). “That year I wanted to continue with a master’s in composition, but wasn’t admitted to either the University of Hong Kong or the CU, so I had to apply for foreign universities in a hurry. I thought I was going abroad anyway, so I’d find an interesting subject to study.” He eventually picked Goldsmiths because it is in London and its arts departments are famous. “At first I had chosen to study for a master’s in creative practice, but I couldn’t get a mentor I wanted, so I switched to sonic arts.” Thus he has walked step by step, further and further.

In Hong Kong, quite a few sound artists have emerged in recent years, and more people have come to know this art form after the selection earlier of sound and media artist Samson Young to represent Hong Kong at the Venice Biennale. Yiu jokes that he is “dead lucky” to be joining the ranks of sound artists at this juncture. “Without my studies in Britain, it would’ve been impossible to create my works of today. Before that, I was at a disadvantage in Hong Kong with only a bachelor’s in music.”

Indeed, a high wall seems to stand between sound art and contemporary music, and the two appear close to yet are distant from each other. Sound art requires a good background in music, but it stresses a reflection on form, culture, history, etc., and its content is largely subversive and rough. Those with a conservatory background generally pay more attention to the content of a work, and focus in the end on the relationship between one musical note and another. Yiu believes that this distinction stems from how “creation” is viewed. “Some people are very traditional, and insist that a good creation can only come from many years of work with a master in the academia.... But I think that, rather than locking yourself up in a room writing and writing, a composer should have a sense of the times.” “Isn’t it the nature of creation to absorb other people’s stuff and develop your own work? This doesn’t have to be done by getting into a university.”

He also laments that local composers’ survival depends on the academic establishment, which results in musicians’ “hiding” themselves in the university for many years, and that composers’ failure to become independent is ultimately attributable to the overall climate. “Local classical music

circles don't value creation, whereas, in Britain and the US, orchestras on the community level and of a professional standard alike love to set aside some time for new composers in concerts."

In Hong Kong, concerts with new works as their selling point are always poorly attended. This is a reality that music administrators clearly understand but are unable to change. The kind of audiences a place has determines the kind of concerts it has, but the kind of concerts it has conduces to the kind of audiences it has. To break this chicken-and-egg cycle, external forces are required, such as the influence of childhood education. Yet, in a city with no policy of arts education, developing audiences with an open mind is easier said than done.

(3)

Having chosen sound art, Yiu, with the boldness a newborn calf, roves outside the system of the academia. At the same time, countless people are knocking on its door but cannot get in, and have to find a place to settle down, one way or another.

Lam Lan-chee, who graduated from the CU's Department of Music in 2004 and got her Doctor of Musical Arts degree at the University of Toronto in 2011, has won prizes in a few international music competitions, such as the George Enescu International Composition Competition (Symphonic Section) in Romania and the Luxembourg International Composition Competition. After returning to Hong Kong, Lam has served as a Composer-in-Residence at the CU, and her creative abilities have received recognition. Coming back

from Canada, she wanted to enter the "system", but things have not gone her way, and over the years she has chiefly been teaching *guzheng*, music and composition at primary and secondary schools.

"The biggest difficulty about composing in Hong Kong is that audiences aren't interested." She has tried in various ways to make room for her creation, "like working with theatres or dance companies, because they have more abundant funds". In 2014, after learning that the Hong Kong Composers' Guild was calling for works with elements of music and dance for its Musicarama concert of that year, she conceived *The Song of Pipa*. The work was officially selected and led to her collaboration with the modern dance group DanceArt. This was a new experience for Lam, who "had never before tried this kind of collaboration, so I was a bit nervous at first". A performance of this type required the composer to take greater part in the overall production, "to have several meetings with the choreographer, to discuss such details as the number of dancers". In the end, the work did not quite look the same as originally conceived: "Originally it was more Chinese. It ended up more like modern dance."

Yet, cross-media collaborations can only be stumbled on, not sought. With most of her time spent on teaching, Lam says there have not been many works in recent years. "There's never enough time. As a freelancer, I'm very busy every day!" Besides private instruction, she is also a composition instructor in the Leisure and Cultural Services Department's School Arts Animateur Scheme, and taught composition at a primary school in the last academic year. For all her love for creating, the sense of insecurity in her life as a freelancer arises now and then. "Looking ahead, I don't know how long

I can do this. Maybe one day I just won't be able to take this anymore. I just don't know...."

As the saying goes, "it's hard to start a business, but even harder to keep it going." Fledgling composers would participate in composition competitions around the world, and try to get results and exposure. Having received recognition, they would nevertheless have to think about how to continue to get creative opportunities on this tiny land. Every year there are fresh graduates with a doctorate in composition. Can this city accommodate them?

(4)

Of the four composers interviewed, Leung Chi-hin is the only one entirely "made in Hong Kong". His bachelor's, master's and doctoral studies were completed at the Hong Kong Institute of Education (now the Education University of Hong Kong), the HKU and the CU, respectively, and he has also studied electronic music at the Hong Kong Academy for Performing Arts; it may be said that he has had a taste of every flavour of Hong Kong's higher education in music. Notwithstanding our old bias that "the moon abroad is rounder", the local-trained Leung had easily found in 2014, even before his doctoral oral defence, a place to settle down: a lectureship at his alma mater's Department of Cultural and Creative Arts.

At the IEd, Leung majored in music education, but a composition exercise in music theory class opened up a new world for him. "That was the first time I wrote music. I realised the sense of ownership and satisfaction with creating music is quite a different thing from interpreting

other people's works." Since then, he immersed himself in composition and often asked for advice from his teachers. "Maybe the stars aligned as well. When I entered the IEd, it was the first year they had a music competition. What drove me to take part is, if I made it, professional performers would play my own works." In the next few years, Leung would go on to win a number of awards at school and build up a CV. In 2008, he got in the HKU for his master's, and began formal studies in composition with Professor Joshua Chan.

He admits that at first he felt disoriented when switching from creation at will to serious academic training: "I used to be wilful and wrote any way I wanted, but academic training demanded that every note can be explained", Joshua Chan, in particular, being a highly logical kind of composer. Later he went to the CU for his doctorate, and that was another new world. "The HKU emphasises academic studies, the APA values practice, the CU is both academic and artistic." Leung's path in composition seems smooth, but there has been a bottleneck. "In the first year of my doctoral studies I was able to write almost nothing, so I began to think: Why create? Why write these works? I finally found out I'm most keen on exploring timbres. So I started anew, writing short works, and slowly got out of the bottleneck." There is a wide range of timbral changes in Chinese music, so he is quite fond of adding to his works a clash of Chinese and Western music. For instance, he has written a work for solo *gaohu* and wind orchestra, *Afterimage: The Dreamy Butterfly*.

Teaching at the university, creating music at the same time, going to music festivals abroad during summer vacations — Leung's life exemplifies the active local composer's

Feature Articles

mainstream mode of survival. In Hong Kong, where teaching vacancies are few, such creative comfort is nevertheless contingent on one's abilities, circumstances, network, etc. As vice-chairman of the Hong Kong Composers' Guild, Leung is well aware of the plight of local composers. "Composers need to eat, too. The majority of our guild members hold a doctorate, but many of them are out of work."

According to Leung, in the Composers' Guild there are currently about 150 members, of whom over 60 are active. On the other hand, the CASH Music Fund is just about the only organisation that sponsors performing groups, large and small, in commissioning new works. Information on the CASH website indicates that the Fund sponsored 50 new works in 2015. Suppose each active composer in Hong Kong had been "allotted" one work; ten of the 60 active composers would not even have had the chance to compose (let alone earned their daily bread).

This is the sad but true current situation with the creative environment for music in Hong Kong.

While every year over a thousand music performances take place and countless Hong Kongers go to the concert hall, it is difficult for fledgling composers to find a foothold for themselves. Is this not a fly in the ointment for Hong Kong's music scene?

Translated by Ernest Wan

形形色色的音樂會

○ 文：洪思行

儘管音樂會的形式日趨多元，卻不一定是所有樂迷樂見的……筆者作為一位觀眾、一位消費者，是喜見主辦單位舉辦這些另類音樂會，讓觀眾有多種選擇，也可普及古典音樂。

藝術是一門永恆在變化的東西，今日被認為是離經叛道的試驗，他朝可能成為一種流派，表演的形式亦然。今時今日的音樂會，其形式再不局限於演奏者與觀眾處於兩個涇渭分明的「世界」——演奏者專注演出，觀眾靜靜地欣賞——而是根據不同目的而演變出多元的形式。筆者受國際演藝評論家協會（香港分會）邀約，於二〇一五年內自選觀賞特定類型的音樂會，以此作為材料撰寫綜觀性分析文章。因此筆者從二〇一五年所欣賞過形形色色的音樂會，嘗試歸納成幾種類型出來，並集中描述那些音樂會的演出情況，讓讀者一窺當下音樂會的多樣性。

歌劇

歌劇在古典音樂類別中一直處於特別的位置，因為歌劇不只包含音樂，還有戲劇的元素。戲劇大大提升歌劇表演的可變性：即使是相同的劇目，演出都可因不同的導演處理而不盡相同。而這種可變性更因「導演劇場」（Regietheater）進一步提升。簡單來說，導演劇場就是捨棄歌劇原來的設定，讓導演自由發揮。這個潮流在歐美已流行多時，亦引起廣泛討論。即使在歌劇演出不多的香港，也能欣賞到一些導演劇場的製作。有趣的

是，二〇一五年有三套這樣的製作：《唐璜》、《費加洛的婚禮》和《女人皆如此》（音樂會版本），正是莫扎特與Da Ponte合作的三套歌劇。三套歌劇同年在香港上演，可能是首次發生。

該三個製作的時代背景都非原來的設定，這些新設定除了取決於導演的選擇，還會被其他因素左右，例如《唐璜》的經費不足，便用創意搭救，轉為現代故事，歌手穿回自己的服裝便可，省下服裝費；《費加洛的婚禮》發生在中國古代，好讓歌手能用廣東話或國語唸對白；《女人皆如此》雖然只是音樂會版本，但導演還是將故事設定發生在飛機上，並加入大量舞台調度、道具和服裝，部分合唱團團員也要配合演戲。

《唐璜》和《女人皆如此》同樣是由李衛擔任導演，同樣在香港大會堂音樂廳舉行，樂團同樣被放置在舞台較後方的位置。一般歌劇表演都將樂團放在樂池，但李衛決定搬到台上，可能是因為演出沒有布景，只有歌手在台上的話，看起來太空曠。然而這樣的放置令歌手無法看到指揮，因此在舞台前方設置了電視熒幕，指揮面前也有可能設有熒幕，給他看到身後的情況。雖然有科技的幫助，但終歸不是直接的交流，因此在配合上

難免有不對齊的情況發生。

跨界別演出

跨界別演出對現今觀眾來說已經不是甚麼新鮮事，即使在其他的藝術範疇，crossover/fusion的嘗試是屢見不鮮。這個趨勢的原因主要有二：第一是透過新的嘗試所帶來的刺激，突破固有的表演形式，以達至新的藝術追求；第二是作為音樂會的招徠，吸引觀眾進場。

需強調的是，以上兩個原因不是非此即彼，而是可以並行不悖。不過，觀察近年的發展，似乎後者的主導性較前者大。畢竟古典音樂不是主流，舉辦音樂會總會有票房壓力，用跨界別演出來催谷入座率，不失為一個好策略。

說回音樂上的跨界別，所跨的界除了一般的戲劇和舞蹈，也有一些完全叫人「摸不著頭腦」的跨界演出。筆者便分別欣賞過跟棟篤笑及詠春跨界的音樂會，前者是「樂樂國樂團」主辦的《笑遊西域》，後者是由「香港大提琴家協會」舉辦的《一念》。

在《笑遊西域》中，演奏的曲目都跟中國西北部有關，例如《飛天》、《絲綢之路》、《天山狂想曲》等，他們找來的棟篤笑藝人是在香港土生土長，但祖籍印度的Vivek Mahbubani，人選上很切合音樂會的主題。開始時，Vivek也用印度人的身分來開玩笑，之後有訪問獨奏者環節，也會介紹曲目。他的角色其實像一名主持，特別是介紹曲目時，只是按照場刊上的文字朗讀，筆者認為他可以運用自己的方式介紹，令沉悶的介紹變得

生鬼有趣。

Vivek還有一個實際作用，就是消磨樂曲之間的過場時間。由於每首曲目的樂團編制不同，每次都要更換位置，又要準備擴音系統給獨奏者，所以要花頗長時間來完成設置，因此那段空檔可由Vivek的演出填補。

至於《一念》，音樂會的源起是香港大提琴家協會的藝術總監兼是次表演的獨奏者曾鳳，本身是跟隨雷明輝學習詠春，她在學習過程中領悟到詠春中的「中線」道理，並發覺蕭斯達高維契和米亞斯科夫斯基的大提琴奏鳴曲中，也有相近的精神，因此產生這場音樂會的念頭。

演出的每個樂章都各自有一段簡單而精緻的動畫陪襯，當中會出現釋達觀法師的《一念之間》自序中的字句。詠春示範不是整場音樂會都有，雷明輝只在部分樂章出現，在一些快樂章中，他的速度和走動範圍明顯較大，不過他在演後藝人談中表示自己不一定跟隨音樂的速度耍拳，而是隨感覺而行。

雖然意念新穎，但要借助一場西洋音樂會來宣揚中國武術精神，實在有點勉強，因為兩者背後的哲理文化相去甚遠，再者通曉這兩門技術的人不多，對一般觀眾來說，不可能只靠音樂和詠春演出便能理解兩者的共通點。

教育性演出

教育性演出是很多藝團都重視的一環，畢竟教育公眾，特別是年輕一群去欣賞藝術，對藝團來說

本就是「天經地義」的事，不單是為自己建立觀眾群，也是為香港的藝術文化發展出一分力。

教育的方向通常聚焦於三方面：樂器、樂種和作曲家。這類型的表演形式多元化，但大部分都涉及跨界別的合作，藉此提高節目的趣味性，並吸引對古典音樂有興趣但認識不深的觀眾。筆者所觀看過的《笛子走天涯》和《舒舒舒…舒伯特！》都屬於這類型的演出。前者是「香港中樂團」和「中英劇團」的合作，以戲劇的方式向觀眾介紹各地的笛子音樂。

中英劇團是葵青劇院的場地夥伴，演出順理成章地在那裡進行。就像一般的歌劇音樂會，戲劇部分在舞台前方進行，樂隊則置在後方。不同的是戲劇和音樂是分開進行，每演完一段戲，便奏一首樂曲，有時在演奏前，演員會讀出樂曲的介紹。始終這是教育音樂會，音樂是先於戲劇，因此這樣的安排能令觀眾專注音樂表演，不會因戲劇部分而分心。

戲劇的故事主要是串連各首笛子曲目，所以雖然場刊上列出的創作團隊都是中英劇團的成員（及前成員），但在創作過程中不可能沒有跟中樂團溝通選曲安排。故事內容不乏輕鬆搞笑的橋段，既貫徹中英劇團的劇目路線，又能寓教育於娛樂。編劇也盡量利用台上的樂團，例如請指揮幫助揮動道具，或要樂手把原是用來照向樂譜的小電燈拿起來，化成漫天星光的背景，甚至連笛子獨奏林育仙也飾演其中一角。

另一個節目《舒舒舒…舒伯特！》由註冊慈善藝術機構Music for Community (MfC) 製作，該機

構的宗旨是以別樹一格的形式，將古典音樂帶入社區。顧名思義，《舒舒舒…舒伯特！》就是一個引介舒伯特的節目。創作者將舒伯特多首歌曲改編成長笛、大提琴和鋼琴的版本，配以戲劇和舞蹈。音樂會在兆基創意書院多媒體劇場舉行。

《舒舒舒…舒伯特！》在表演形式上跟《笛子走天涯》有點相似，同樣是戲劇和音樂分開進行，不過《笛子走天涯》是用愛情故事把音樂串起，而《舒舒舒…舒伯特！》則是借一位現代青年人忽然回到過去，遇見舒伯特的朋友，從而向觀眾介紹舒伯特的生平。故事後段會觀照回青年身上，將舒伯特和他的作品與青年面對的情況連結，藉此拉近古典音樂與現代之間的距離。只有數首樂曲在演奏中加入舞蹈，雖然這能令畫面更為豐富，但舞蹈跟音樂內容和戲劇關係不大，是藝術上的選擇多於教育的考慮。

互動演出

長久以來，音樂會都是以「台上的人表演，台下的人欣賞」的形式進行，用無形的聲音來把兩者聯繫起來，他們之間沒有直接的互動。互動演出正是旨在打破這層無形的牆，鼓勵台下觀眾與台上表演者交流，成為演出的一部分。

以「聲蜚合唱節」在香港中文大學崇基學院禮拜堂所舉辦的《彌賽亞》音樂會為例，它是一個sing-along concert，讓觀眾能跟著合唱團一起頌唱《彌賽亞》選段。Sing-along的環節多見於聖誕音樂會，會眾可一起唱聖詩，但像聲蜚合唱節以此作招徠，而且更是四部合唱形式的sing-along音樂會實屬罕見。

專題論述

音樂會並非演唱整套《彌賽亞》，同唱的部分包括了〈哈利路亞〉等最出名的四個選段。為了方便觀眾，場刊附印了樂譜。他們進場時，工作人員會問他們屬於哪個聲部，並按此指示他們所屬的區域。表演前，藝術策劃趙伯承會擔當主持，並帶領觀眾做一些熱身練習來「開聲」。到正式同唱的選段，除了有合唱團在舞台上演唱，他們還會按聲部站在相應的區域唱歌，以協助觀眾。

至於康樂及文化事務署主辦的「樂趣系列」節目《鋼琴大門法》，是一個更具創意的互動演出。節目是由兩位來自德國的鋼琴家保羅·希比斯（Paul Cibis）及安德列亞斯·肯恩（Andreas Kern）的六個回合比試而成。在比試開始前，二人把自己的鋼琴放在舞台的後方，每勝出一個回合，便將鋼琴推前一格，直至過了感應器便算是該晚的勝利者。而決定誰是每個回合的優勝者的人就是觀眾，他們可以舉起手中咭紙，以代表自己支持哪一位。

為了帶動表演氣氛，二人彈奏了很多不算很長的名曲如蕭邦的《第12號練習曲，「革命」》、舒伯特的《即興曲作品90第三首》來迎合觀眾口味，又刻意在比試中加強互動的元素，例如讓觀眾「點歌」，更在其中一個回合中安排小朋友上台，跟二人組隊比試。最後他們還高歌一曲〈Shall We Talk〉，好讓觀眾能跟他們大合唱。所以說由始至終，觀眾一直都是這個節目最重要的元素。

特別場地演出

一般的音樂會多數在正式的演奏廳或教堂進行。

不過，近年越來越多音樂會是在特別的場地舉行。這個趨勢除了反映香港表演場地不足的老問題，也能令音樂會的性質更靈活多變，以配合不同的目的和觀眾群。

以「香港小交響樂團」的「Good Music This Lunch」系列為例，該系列在週二中午時分於香港大會堂低座大堂進行，由樂團的樂手演奏室內音樂，讓觀眾能夠一邊享用午餐，一邊賞樂。同時讓樂手有更多表演機會，除了能鍛鍊技巧和默契，還可增強對樂團的歸屬感。

不過這個系列可不是只派幾位樂手到大堂演奏那麼簡單，事前有不少準備工夫，例如主辦者要搭建臨時舞台（包括反聲板）、準備擴音系統、安排座位。場地也要安排工作人員協助觀眾（和阻止他們拍照）。可見在特別場地進行的表演，難免要勞師動眾一番。

說到勞師動眾，「Good Music This Lunch」系列恐怕還不及「樂·誼國際音樂節」的「樂·憶古蹟」社區音樂會。這系列的音樂會是在具歷史價值的建築物進行，讓觀眾欣賞音樂之餘，還能認識社區，一舉兩得。主辦單位還會委約年輕作曲家以該建築物為題的新作，並在音樂會中演奏。

二〇一五年的音樂會《音樂之旅》在前水警總部（現改建為「1881」）的海利公館舉行。參與者要先到指定地點登記，所以主辦單位要安排工作人員指示登記處位置。每場音樂會都設有一位導賞員，帶領觀眾遊走於公館內三個場地，並介紹場地的歷史，然後觀眾在各場地欣賞一套曲目。由於場地大小所限，不能容納太多觀眾，每場音

樂會只有約20人。而在音樂會進行期間，會有工作人員在場控制每個地方的停留時間，有需要時會向導賞員示意要盡快結束講解。與此同時，還要有其他工作人員接待演奏者。

可惜的是，海利公館畢竟不是舉辦音樂會的專用場地，根本沒有任何隔音設計，因此觀眾欣賞音樂的心情，很難不被外面的噪音打擾。例如在第二個場地外，剛好有一場婚禮派對進行，英文歌聲不斷傳進室內，令觀眾難以集中精神欣賞室內的中樂表演。

總結——「搞cheap」古典音樂？

一年內在香港舉辦的音樂會眾多，根據以上的分類方法，二〇一五年舉行過的「另類」音樂會起碼有109個，筆者所欣賞到的只是鳳毛麟角，難免有所遺漏。另外要說明的是，以上的分類並不

是非此即彼，一場音樂會可以同時屬於兩種或以上的類型，即可以是跨界別演出，同時是互動演出。

儘管音樂會的形式日趨多元，卻不一定是所有樂迷樂見的，有些人對新興的表演方式嗤之以鼻，認為古典音樂會不應如此。筆者無意在此批判這種看法，畢竟各人有各自的口味。對於這個話題，筆者作為一位觀眾、一位消費者，是喜見主辦單位舉辦這些另類音樂會，讓觀眾有多種選擇，也可普及古典音樂。

事實上，有些音樂團體如「香港節慶管弦樂團」及Ponte Singers，過往多次舉辦非傳統的音樂會，反倒過來在二〇一五年不約而同地舉辦傳統形式的音樂會，這可理解為有團體視舉辦另類音樂會為一種「踏板」，累積經驗和觀眾，好使他們能在將來有更佳的能力舉辦傳統音樂會。

觀賞場次：

音樂會	日期	地點
《唐璜》	2015/1/27 下午8時	香港大會堂音樂廳
《費加洛的婚禮》	2015/6/30 下午7時30分	香港大會堂音樂廳
《女人皆如此》	2015/8/30 下午7時30分	香港大會堂音樂廳
《笑遊西域》	2015/6/28 下午8時	香港大會堂音樂廳
《一念》	2015/10/1 下午8時15分	香港大會堂音樂廳
《笛子走天涯》	2015/1/26 下午8時	葵青劇院演藝廳
《舒舒舒…舒伯特！》	2015/5/31 下午4時	香港兆基創意書院多媒體劇場
《彌賽亞》	2015/7/25 下午8時30分	崇基學院禮拜堂
《鋼琴大門法》	2015/11/13 下午8時	沙田大會堂演奏廳
Good Music This Lunch	2015/12/8 下午12時45分	香港大會堂大堂
《音樂之旅》	2015/11/28 下午3時	海利公館

Music Performances of Many Kinds Text: Edison Hung

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Art is something that changes constantly. What is regarded today as an off-centre experiment may become established tomorrow as a school of thought. This is also true of forms of performance. Music performances today are no longer limited to being a juxtaposition of two distinct “worlds”, one inhabited by the performer, the other the listener — the former concentrates on the performing while the latter enjoys quietly — but have come to have many forms for different purposes. I have been invited by the International Association of Theatre Critics (Hong Kong) to choose certain types of music performances in 2015 to attend and to write a general analytical essay on them. Accordingly, I attempt here to categorise various music performances I attended in that year, and, through a description of each, offer the reader a sense of this diversity.

Opera

Opera has always had a special place in classical music, because it contains not only music, but also dramatic elements. Drama greatly increases the variability of opera performances: performances of the same opera can be very dissimilar in the hands of different directors. This variability is further increased with *Regietheater* (“director’s theatre”).

Simply put, *Regietheater* abandons an opera’s original setting and gives the director free rein. This has long been fashionable in Europe and North America and generated wide discussion. One can see works of *Regietheater* even in Hong Kong, where opera performances are few. Interestingly, there were three such productions in 2015, and these are just the three Mozart collaborations with Da Ponte, viz., *Don Giovanni*, *Le nozze di Figaro* and *Così fan tutte* (concert version). This was perhaps the first time the three operas were performed in Hong Kong in the same year.

These three productions were not set against the originally specified backgrounds, and the new settings depended on both the directors’ choices and other factors. Creativity made up for insufficient funding in *Don Giovanni*, which was turned into a modern story where singers wore their own clothing, thus reducing the costs of costumes. *Le nozze di Figaro* was set in ancient China, so the singers could deliver the dialogues in Cantonese or Mandarin. *Così fan tutte* was a concert performance, but the director set it on an aeroplane nonetheless; there was no shortage of action, props and costumes on stage, and some choir members were required to act.

Both *Don Giovanni* and *Così fan tutte* were directed by David Li, took place at the Hong Kong City Hall's Concert Hall and had the orchestra positioned upstage. While in opera the orchestra is usually in the pit, Li placed it on the stage, perhaps because things would otherwise have looked too empty with no scenery but only singers. The singers could not see the conductor this way, so there was a monitor in front of the stage, and possibly another in front of the conductor for him to see what was happening behind him. Despite the help of technology, such interaction was after all not direct, and therefore it was at times difficult to avoid poor coordination.

Cross-boundary performances

Cross-boundary performances are nothing new to today's audiences, just as attempts at crossover/fusion in other genres of art are not uncommon. There are two main reasons behind this trend. First, it is an artistic aspiration to break away from established forms of performance by means of stimuli that result from experimentation. Second, it is a way to attract audiences to music performances.

It should be stressed that these two reasons are not mutually exclusive, but can coexist. It is observed in the development in recent years, however, that the second reason seems to have been the dominant one. After all, classical music is hardly the mainstream, so there is always box-office pressure when producing performances, and it is a good strategy to boost attendance with cross-boundary performances.

In addition to music performances that cross over to the usual theatre or dance, there are a few totally baffling

cross-boundary performances, and I went to one concert that crossed over to stand-up comedy and another to Wing Chun martial art. The former was *Journey to the West with Vivek*, presented by Yao Yueh Chinese Music Association; the latter, *The Moment*, by the Hong Kong Cellist Society.

All of the works performed at *Journey to the West with Vivek* had to do with northwest China, such as *Flying Apsaras*, *Silk Road* and *Tianshan Mountain Rhapsody*. The stand-up comedian was Vivek Mahbubani, who was born and raised in Hong Kong but is ethnically Indian, an apt choice for a concert of such a theme. He joked about his Indian identity at the start, had a segment later in which he interviewed the soloists, and introduced the works. His role was like that of a host. When introducing the music, he simply read from the house programme; I think he could have done it in his own way, and the dull introduction would have livened up.

Vivek also had the practical role of a time-killer during the transitions between works. Each work had a different instrumentation, so things had to be moved around. Amplification, too, had to be prepared for the soloists, so it took quite a long time to get everything set up. Such gaps were filled in with Vivek's performance.

As for *The Moment*, the concert had its origins in the Wing Chun studies with Lui Ming-fai of Clara Tsang, the artistic director of the Hong Kong Cellist Society and that evening's soloist. In the course of her studies, she gained an understanding of the principle of the "centre line", perceived a similar spirit in the cello sonatas of Shostakovich and Myaskovsky, and came up with the idea of the concert.

In the performance, each movement was accompanied by a simple yet delicate animation in which words appeared from the preface to *In the Matter of a Thought* by Buddhist monk Da-guan. Lui Ming-fai's Wing Chun demonstration did not take place throughout the concert, but only in some of the movements. In the fast ones, he clearly moved at a greater speed and over a larger area. He said in the post-performance talk, however, that he was not necessarily following the music's tempo, but was following his feeling.

The idea was novel, but it really was strained to promote the spirit of Chinese martial arts with a performance of Western music, since the philosophy and culture behind the two are worlds apart. Further, few people are familiar with both disciplines, and it is impossible for the ordinary audience member to see in the performance what music and Wing Chun have in common.

Educational performances

Many arts groups place importance on educational performances. After all, they consider educating the public, especially the youth, on the appreciation of the arts just the right and proper thing to do. This not only helps build an audience for themselves, but also represents an effort into the development of Hong Kong's arts and culture.

Such education is usually directed towards three areas, namely, musical instruments, musical genres and composers. The forms of these performances are diverse, but most of them involve cross-boundary collaboration, so as to be more intriguing and attractive to audiences interested in but unfamiliar with classical music. I attended *Have Dizi*

Will Travel and *Schhh...Schubert!*, both of which belong to this type of performance. The former was a collaboration between the Hong Kong Chinese Orchestra and Chung Ying Theatre Company, and, by means of drama, introduced to the audience *dizi* music from various places.

Chung Ying Theatre Company is a venue partner of Kwai Tsing Theatre, and the performance naturally took place there. As in the usual opera-in-concert, the drama happened downstage with the orchestra placed at the back. The difference here is that the drama and the music were performed separately: a musical work would be played at the end of a skit and, just before that, an actor would sometimes read from a description of the work. After all, this was an educational concert where music took precedence over drama, so under this plan the audience would be able to focus on the music performance and would not be distracted by the dramatic segments.

The dramatic plot tried to string together the works for *dizi*; therefore, even though the house programme shows a creative team consisting entirely of members (and former members) of Chung Ying Theatre Company, it was impossible for them in the creative process to have had no communication with the Chinese Orchestra regarding the selection of works. There was no shortage of funny events in the story; this is in line with Chung Ying's repertory and served here as "edutainment". The playwright made full use of the orchestra on stage: the conductor was asked to wave props; orchestral players picked up the lights on their music stands to form a backdrop of a starlit sky; even the *dizi* soloist Lin Yu-hsien got to play one of the characters.

The other performance, *Sschb...Schubert!*, was produced by Music for Community, a registered arts charity whose aim it is to bring classical music to the community in distinctive forms of presentation. As its title suggests, the performance was an introduction to Schubert. The creators arranged a number of Schubert's songs for flute, cello and piano, and these were accompanied by drama and dance. The concert took place at the HKICC Lee Shau Kee School of Creativity Multimedia Theatre.

Sschb...Schubert! was similar to *Have Dizi Will Travel* in performance format, with drama and music proceeding separately. Yet, while *Have Dizi Will Travel* used a love story to unify the works, *Sschb...Schubert!* used the story of a modern youth who travels to the past and meets Schubert's friends to acquaint the audience with the composer's life. The latter part of the story looked back at the youth, and connected the circumstances he faces with Schubert and his works, so as to narrow the gap between classical music and our age. Dance was added to the performance of only a few pieces. Although visually enriching, it had little to do with either the musical content or the drama, and was more an artistic choice than an educational consideration.

Interactive performances

Concerts have long taken place in a format where people up on the stage perform while those down there enjoy. The two groups are united in intangible sound, but between them there is no direct interaction. Interactive performances aim to break this invisible wall and make the audience part of the show by fostering communication between them and the performers.

For example, the performance of *Messiah* organised by SingFest and held at the Chung Chi College Chapel, the Chinese University of Hong Kong, was a sing-along concert that allowed the audience to sing excerpts of the work together with the choir. Sing-along segments are commonly found in Christmas concerts, in which the congregation sing hymns and carols, but they are rarely used, as they were by SingFest here, to attract audience to a concert, especially one with a four-part choir.

In the concert, *Messiah* was not sung in its entirety, and the audience joined in the singing in four best-known numbers, including "Hallelujah". The music was printed on the house programme for the audience. On entering the chapel, they were each asked by staff members which voice part to sing, and were told which area to go to accordingly. Prior to the performance, Patrick Chiu, in charge of artistic planning, acted as a host and led the audience in vocal warm-up. At the sing-along numbers, choir members sang not only on the stage, but also in the areas corresponding to their voice parts, as an aid to the audience.

Piano Battle, in the Music Delight series organised by the Leisure and Cultural Services Department, was a more creative interactive performance. The programme consisted of six rounds of contest between two pianists from Germany, Paul Cibis and Andreas Kern. Each put his piano at the back of the stage before the contest began, and pushed it downstage by a notch for each round won, until it got past the sensor and the winner of the evening was declared. The decision on the winner of each round was made by the audience, who indicated their choice by holding up a card.

The two pianists played many short famous pieces, such as Chopin's Étude No. 12, "Revolutionary", and Schubert's Impromptu, Op. 90 No. 3, catering to the tastes of the audience and adding to the atmosphere. They also increased interaction with the audience by taking requests from them and, in one of the rounds, teaming up with children in them. At the end, they even sang "Shall We Talk" and invited everyone to join in. Therefore, it may be said that the audience were the most important element of the programme after all.

Performances at special venues

Concerts usually take place at formal venues as concert halls and churches, but more and more concerts have been held at special venues in recent years. This trend reflects the old problem of insufficient performance venues in Hong Kong, but concerts have become more flexible this way and suit different purposes and audiences.

The Hong Kong Sinfonietta's Good Music This Lunch series, for instance, takes place at midday on Tuesdays at the foyer in the Low Block of the Hong Kong City Hall. Musicians of the orchestra perform chamber music, which the audience may enjoy while lunching. With more performance opportunities, musicians can not only develop their technique and rapport, but their sense of belonging to the orchestra can also increase.

This series involves not just sending a few musicians to perform in the foyer, however, but a great deal of preparatory work in advance. For example, the organiser has to set up a temporary stage (with acoustical panels), the amplification

and the seats. The venue, too, has to have a staff that assist the audience (and prevent them from taking photographs). It takes much effort from many people, then, to put on performances at special venues.

Still, the Good Music This Lunch series does not require quite as much such effort as do Musicus Fest's Musicus Heritage community concerts. The latter series takes place at buildings of historical value and allows audiences to enjoy music and learn about the communities at the same time. The organiser even commissions young composers to write new works that are inspired by such buildings and are to be performed at these concerts.

The 2015 concerts, *Musical Tour*, took place at Hullett House at the Former Marine Police Headquarters, now revamped as 1881 Heritage. Participants first had to register at a designated spot, so the organiser had a staff to show them its location. At each concert, a docent led the audience to and introduced each of the three venues inside the House where they were to listen to the works on the programme. Venue sizes did not allow a large audience, and there were only about twenty people at each concert. While the concert was in progress, a staff member would keep track of the time spent at each venue and, if need be, signal to the docent to end his talk. Other staff members were required to attend to the performers, too.

Regrettably, Hullett House is, after all, not a dedicated venue for music performances and has no soundproofing whatever, so it was difficult for the mood of the listeners not to be disturbed by noises from the outside. For instance, there happened to be a wedding party outside the second venue,

and the sounds of English-language songs ceaselessly entering the room made it hard for the audience to concentrate on the Chinese music performance indoors.

Conclusion: The cheapening of classical music?

Numerous music performances are held in Hong Kong each year. According to the classification shown above, at least 109 “alternative” performances took place in 2015. I was able to attend only a few of them, and must have missed something. Also, it should be noted that the above categories are not mutually exclusive, so a performance can belong to two or more categories, that is, it can at the same time be a cross-boundary performance and an interactive performance.

It is not necessarily the case that all music lovers are

happy to see the increasing diversity of the forms of music performance. Some people thumb their nose at new forms and consider them unsuitable for classical music. I do not intend here to critique this view; after all, everyone has his own tastes. As an audience member and a consumer, I am pleased to see organisers put on these alternative concerts, so that audiences have a variety of options and classical music may be popularised.

In fact, some music groups, such as the Hong Kong Festival Orchestra and Ponte Singers, had in the past organised unconventional concerts many times, but in 2015 held traditional concerts. This may be understood as some organisations’ view of alternative concerts as a kind of springboard for the accumulation of experience and audience building, which may increase their ability to organise traditional concerts in the future.

Performances attended:

Performance	Date	Venue
Don Giovanni	2015/1/27 8 p.m.	Hong Kong City Hall Concert Hall
Le nozze di Figaro	2015/6/30 7:30 p.m.	Hong Kong City Hall Concert Hall
Così fan tutte	2015/8/30 7:30 p.m.	Hong Kong City Hall Concert Hall
Journey to the West with Vivek	2015/6/28 8 p.m.	Hong Kong City Hall Concert Hall
The Moment	2015/10/1 8:15 p.m.	Hong Kong City Hall Concert Hall
Have Dizi Will Travel	2015/1/26 8 p.m.	Kwai Tsing Theatre Auditorium
Sschh...Schubert!	2015/5/31 4 p.m.	HKICC Lee Shau Kee School of Creativity Multimedia Theatre
Messiah	2015/7/25 8:30 p.m.	Chung Chi College Chapel
Piano Battle	2015/11/13 8 p.m.	Sha Tin Town Hall Auditorium
Good Music This Lunch	2015/12/8 12:45 p.m.	Hong Kong City Hall Foyer
Musical Tour	2015/11/28 3 p.m.	Hullett House

Translated by Ernest Wan

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完美音感香港	Perfect Pitch Hong Kong
津樂竹笛演奏團	Tsun Lok Dizi Ensemble Group
美聲合唱團	Bel Canto Chorus
迦密柏雨中學校友會歌詠團	Carmel Pak U Secondary School Alumni Choir
飛躍演奏香港	Premiere Performances of Hong Kong
香港小交響樂團	Hong Kong Sinfonietta
香港中華聖樂團	Hong Kong Chinese Oratorio Society
香港中樂團	Hong Kong Chinese Orchestra
香港手鈴藝術協會	Handbell Association of Hong Kong
香港交響管樂團	The Hong Kong Symphonic Winds
香港早期音樂協會	Early Music Society of Hong Kong
香港作曲家聯會	Hong Kong Composer's Guild
香港和聲	Hong Kong Voices
香港城市合唱團	Hong Kong City Choir
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香港飛躍愛樂管弦樂團	Hong Kong Progressive Philharmonic Orchestra
香港國際大提琴學會	Hong Kong International Cello Association
香港創樂團	Hong Kong New Music Ensemble
香港結他合奏團	The Hong Kong Guitar Ensemble
香港結他教師協會	Hong Kong Guitar Teachers Association
香港聖公會諸聖座堂	Hong Kong Sheng Kung Hui All Saints' Cathedral
香港電台第四台	RTHK 4
香港演藝學院	Hong Kong Academy for Performing Arts
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新聲音樂協會	New Tune Music Association
聖約翰座堂	St John's Cathedral
綠韻	The Greeners' Sound
維希納結他樂團	Vihuela Guitar Ensemble
歐永財魅力弗拉門戈藝術團	Raymond Au & His Flamenco Troupe Los Duendo
羅鎧欣	Heidi Law
躍韻	Rhythmic
Cantabellers	
Synergy Voices	
Music Plus	
Italian Cultural Institute - Hong Kong	