Observations on Chinese Music Today

by Tang Liangxing

In my Shanghai childhood, the “Tang Family Band”—my grandfather, uncles, and older brothers—would gather in the evening to play Jiangnan Sizhu (silk and bamboo) music. The flourish and iridescence of “San Liu” (Three Six), the liveliness and fluidity of “Xing Jie” (Wedding Processional), and the quiet elegance of “Zhong Hua Liu Ban” (Flowery Six Beats) spilled out onto the streets, attracting passersby and leaving a deep impression on my memory. In that neighborhood, the music of weddings, funerals, and celebrations, the distinctive Daoist ensembles and sonorous Buddhist chanting were often heard. In the summer, songs of blind folk singers and cries of the street vendors would join to form an intoxicating folk “symphony.” Even when I became a professional musician, these remembered sounds of childhood influenced my artistic consciousness.

My early years in the orchestra learning about folk music and regional theater forms such as Huijü, Jingju, pingtan and dagu gave me greater insight into Chinese music and deepened my love for it. In a career spanning several decades, I have come to realize that a good Chinese musician must come from the people, be rooted in tradition, and have the courage to create. Without folk music traditions, there would be no color; without a solid traditional base, there would only be superficiality; and without the creative spirit, one is a mere follower of others.

In my teachers’ generation, Li Tingsong and Wei Zhongle are both from the southern pipa tradition and had studied under Wang Xuting. Through a lifetime of study and practice, they have cultivated their individual styles. Li’s down-to-earth quality reflects the strength of his character. Wei’s gentle, yet expansive style projects a different aesthetic. Of that generation’s other instrumentalists, Sun Yude, with his pipa and qin background, brings a genteeel and scholarly touch to his xiao playing. Lu Chunling’s ever-popular “Partridges in Flight,” “The Little Cowherds,” and other works exude a potent Jiangnan Sizhu flavor. Zhao Songting’s “San Wu Qi” (Three Five Seven) bears the striking characteristics of Zhejiang Wuju. Feng Zicun’s di playing is permeated with the rustic flavor of northern folk and theatrical music. Music of the qin has long been graced by masters Guan Pinghu’s stately style, Wu Jingle’s elegance, and Zhang Ziqian’s simple, charismatic style. Pipa master Lin Shicheng inherited the natural and multifaceted style of the Pudong school, but has advanced its theory and practice through years of study and performance. The Pudong school’s most prominent heir, Liu Dehai, has further absorbed Cao Anhe’s subtle strength and the essence of Yingzhou Gudiao (Ancient Melodies of Yingzhou) to form a highly individual style. Thus, all the old masters have distinguished themselves through a solid foundation in traditional music and with a firm command of folk stylistic nuances. The importance lies in their ability to couple individual strengths with creativeness to forge a distinctive style. Contention among styles—

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Conference on 20th Century Chinese Musical Thought

by Gao Houyong

The "Conference on 20th Century Chinese Musical Thought" called by Professor Chen Kunyao of the University of Hong Kong's Center of Asian Studies and co-sponsored by the Hong Kong Society for Ethnomusicology took place on February 16, 1993 at the University. The conference was part of an agenda on "Research on 20th Century Chinese Musical Thought" proposed by Wu Ganbo, Professor Emeritus of the Center of Asian Studies Institute and Secretary of the Hong Kong Society for Ethnomusicology. It was also a follow-up to Dr. C.C. Liu's series of four conferences on the history of modern Chinese music.

In contemporary Chinese history, a number of music scholars and intellectuals, intent on China's modernization, introduced Western music idioms and techniques to create new music and reform national music [guoyue, i.e., Chinese music]. Nevertheless, whether on a concert stage or in daily life, national music remained in a poor state. How should the reform of national music since the early 20th century be measured? And what direction will it take in the next century? How should it be reformed? The discussion on national music is an important one, whether for the sake of the music itself, or from the perspective of art and culture.

The conference was attended by representatives from Hong Kong, China's mainland, Taiwan and North America, with about fifty observers. More than thirty papers were presented. Hong Kong participants included C.C. Liu, Wu Ganbo, Fei Mingyi, Ye Chunzhi, Li Jian, Li Ming, Lawrence Witzleben, and Xiang Sihua; mainland participants included Peng Xiwen, Hu Dengliao, Fan Zuyin, Shen Hao, Li Xian, Zhaosongtang, Wang Yaohua, Wei Tingge, Wang Fandi, Lin Youren, and Mao Jizeng; Taiwan participants were Chuang Pen-Li, Tung Yung-Shen, and Chen Yu-Kang; and Gao Houyong represented the U.S.

The conference set five topics for discussion:


3) Thoughts on the creation of national music and the orchestra (Peng Xiwen's "The Symphonic Nature and Symphonicization of National Music," Hu Dengliao's "Review of the Chinese Symphonic Orchestra")

4) Concepts of national music performance (Zhao Songtang's "The Art of the Dizi: Transmission and Development")

5) Concepts on the improvement of traditional instruments (Zhao Yanchen's "A Discussion on Improvement of Instruments in New China," Zhang Shiye's "Discourse on the Improvement of Chinese Folk Instruments")

6) With the intrusion of Western music, the function of national music in society and its significance in art and culture (Shen Hao's "Where Do We Stand?"; Ye Chunzhi's "The Influence of Western Musical Culture on the Creation of Chinese Music and its Future Development," Tung Yung-Shen's "A Study of the Social Function of National music and its Future Development," Xiao Mei's "A Reassessment of Musical Traditions From a Cultural Perspective")

In the four-day conference, the presentation and discussion of papers covered the theoretical and practical spectrum, some reviewing the past, others looking to the future. The central question that concerned everyone, however, was the future development of national music. Ye Chunzhi said: "There are all kinds of music audiences, with different aesthetic preferences and varying views of tradition. We have seen that composers and some theoreticians often advocate all things "new," while others prefer the continuation of tradition. The same is true of audiences. Hence, the distance between specialists and audience must be bridged. Perhaps, through continuing experimentation and exploration, people will realize that many social factors impinge on the development of music. Merely dealing with technique and the creative concept, while ignoring reality, is not the solution. Even though some historians may believe history progresses in a natural order, they concede that there is a human factor in creating possibilities. It follows that the future path for Chinese instrumental music will be sought through constant practice and adjustment. The practical step at the present time is to embrace all forms and styles, and let history take its course." In his presentation, Chuang Pen-Li stated: "For composers who create Chinese music, the relevant factors are national style, seeking perfection, diversity, and manifestation of ideas. Musicians and singers strive for creative techniques; music educators nurture new talent; acoustics specialists and instrument makers improve instruments. Every contribution is part of the cooperative effort toward a goal. The growth of national music depends on the collective ideas of its participants."

This conference marked a successful beginning, but many more questions await discussion. It was proposed that separate conferences should be convened on the Chinese mainland and on Taiwan in the future.

Translated by Susan Cheng

Professor Gao Houyong has taught music theory for over forty years at the Central Conservatory and China Conservatory, both in Beijing, and the Shanghai, Shenyang and Nanjing conservatories. He now resides in the United States.

NOTE TO OUR READERS

Due to budget and other considerations, this issue combines what would normally be the spring and summer editions of the Music From China Newsletter.
二十世紀樂國思想
研討會在香港召開

高厚永

由香港大學亞洲研究中心主任陳坤耀教授召集的二十世紀樂國思想研討會於一九九三年二月十六日在香港大學正式舉行。此會由香港大學亞洲研究中心與香港民族音樂學會聯合主辦，是香港大學亞洲研究中心榮譽學士、香港民族音樂學會秘書長吳耀祖先生的二十世紀樂國思想研究計劃活動之一，是繼劉靖博士著作的四次「中國新音樂史研討會」之後的另一階段。

在中國近代史裡，凡華人音樂家和知識分子，為國而圖強應變，引進了西方的音樂思維方式和技術，逐而產生了中國的新音樂，其中應該包括改進的樂國。然而，無論是在音樂舞台上或是日常的音樂生活中，樂國仍然是薄弱的。如何評估自本世紀初以來的樂國改進？二十一世紀中國音樂將向哪個方向發展？樂國改進的路向如何？樂國中的若干問題，無論是從樂國本身，或是從藝術和文化的層面來看，都是十分值得探討的。

會議邀請了香港、大陸、台灣及美國各地區的專家、學者及各人員，收集論文三十餘篇。各地到會代表有香港的劉靖、吳耀祖、俞明義、葉純之、黎錫、李明、韋琳、項斯華等十餘人，大陸的（包括觀眾）彭文修、胡連發、樊國權，沈力、李西平、趙松庭、王耀華、吳廷格、王範林、林友仁、毛維增等二十人，台灣的莊立本、董容森、餘瑞剛、於人國、美加的高厚永等。會議討論的問題分五個方面：

(一) 關於本世紀初以來的樂國改進的觀念（論題包括吳耀祖的「樂國思想批評」，莊立本的「樂國發展的方向」，黃стрел的「樂國體育的思維」，高厚永的「樂國思想」等）；

(二) 關於樂國的思想（論題包括樂國的「現代學校音樂教育之得失及其發展」，樊國華的「高等音樂院校的樂國教育現狀」等）；

(三) 關於樂國的創作思想和樂國的創作（論題包括彭文修的「樂國的樂器性及樂器創作」，胡連發的「再論中國民族樂器改革」等）；

(四) 關於樂國的觀念（論題包括樂國的「樂國思想的繼承與發展」等）；

(五) 關於樂國的創作思想（論題包括樂國的「樂國創作的影響」等）。

整個會議經過四天的論文宣讀和討論，有些從實際出發的經驗論述，有的從理論高度探究得失。總之，既有以往之回顧，又有未來之展望。但大家願在樂國今後發展之問題。樂國純之一說，「有問題可作基金」。對於音樂的樂國是分為不同層次的，不同的樂國有不同的審美要求，對傳統的樂國有不同的。實踐表明，作曲家和各具樂國往往偏重於對新問題的興趣，而另一部分人則偏重於對傳統的樂國。樂國也是如此，於是，專門專門家和樂國的差異需要作多方面的考慮，才能成為必不可少的。或許，通過不斷的試驗和摸索，在實踐中總會使人們逐漸認識到，音樂的音樂是受許多不同的社會因素的影響。樂國技術和創作思想出發而不願複雜的現代存在，而不能完全解決問題。只管有些樂國學家認為歷史有它必然的規律，但即使是這種有這樣的規律論的學者也指出，要達到所提出的目標，仍需人們為之而努力。換句話說，歷史並不存在有完全的必然，而只有通過努力才能出現可能性的必然。
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tic schools is natural. To designate a particular school as a leader, or a certain style as the standard is wrong. I believe that for an artist, developing a distinctive style in one’s lifetime is enough. It is the blossoming of many colors that brighten the garden of art.

China

In recent years I have made frequent trips to Beijing, Shanghai, Taiwan and Hong Kong where I have worked and met with teachers and friends in Chinese music. I have come away with many mixed feelings. Chinese music in both Beijing and Shanghai retains strong potential, but falls far short of development during the late ’50s and mid-’60s. The opening up of Chinese society has triggered a decline of Chinese music. Most performers have turned to hotels, night clubs and dance halls to earn a living. With a cut in government subsidized salaries, orchestras are encouraged to seek alternate sources of income. The Shanghai Traditional Orchestra has begun leasing long-term space to pop music groups and its practice rooms to outside businesses for office use. As performances have become increasingly fewer, even concerts featuring the top artists draw a sparse audience. If not for an occasional major concert, recording and touring engagements, the orchestra might have been dissolved.

Other Beijing and Shanghai orchestras, unfortunately, have been inactive for several years. But I was gratified to learn that the Shanghai Traditional Orchestra and the Central Broadcasting Traditional Orchestra have persevered. The latter’s concert appearance in Hong Kong last year received raves for attaining new creative and stylistic heights. The Shanghai Traditional Orchestra is assiduously planning and rehearsing in preparation for its upcoming concert tour to Taiwan.

In recent years, most of the leading Shanghai and Beijing musicians have accepted invitations from Taiwan, Hong Kong and Singapore to lecture, perform, record and teach. While continuing to work, they have improved personal circumstances as well. As for the Chinese music divisions of the Central Conservatory and the China Conservatory, I was informed that it’s now rare to hear the sound of practice after 5 pm. Many of their students and some teachers have taken work in the city’s major hotels. Nevertheless, there are professors who are still devoted to training the young generation of pipa players. Hearing their fine performances I feel there is much hope for the next generation.

The overall situation in China, however, is quite discouraging. For over ten years, I’ve viewed the annual televised Chinese New Year’s Eve cultural show, but I’ve never seen good quality programming of Chinese instrumental music or Kunqu. Standards have even declined recently. The screen is filled with mediocre programs and pop singers from Hong Kong and Taiwan, and many of our cultural treasures and outstanding musicians have become forgotten. I firmly believe that a country’s cultural well-being is symbolic of its rise or decline. Today, when China is a far stronger nation than it was during the ’50s and ’60s, why should Chinese music lack the stamina and social prominence of that period?

This is a question of fundamental cultural policy which cannot be resolved without reform and renewal.

Last year in Beijing, I met with Liu Dehai on several occasions. He seldom performs now and teaches only a handful of students. This first level artist earns a monthly salary, together with supplemental income, of a mere $400 RMB (approx. US$40). Knowing that his income trails the rapidly rising cost of living and earning extra income on the outside is inappropriate, I was filled with concern for my colleague and mentor. Liu’s longstanding academic disagreements with Lin Shicheng are another source of stress. Having read both their scholarly writings, I realize that scholarly debate is natural, and a necessary stimulant for artistic diversity. Despite his annoyance, Lin holds true affection for Liu. On several occasions, Lin has publicly displayed great pride in the achievements of his top student; and Liu once said to me: “I am Lin Shicheng’s best student, and I have studied the most diligently under Mr. Lin.” I am convinced that

Pipa soloist Tang Liangxing
there is much mutual respect between these artistic giants. It is because of their artistic divergence that they can both belong to the Pudong school and yet cast different shadows. This is where true value lies, like the bonds of friendship between teacher and student.

My heart sinks when I contemplate the depressed state of Chinese music and hear my friends' resigned grievances. This music and its practitioners are a part of our nation's treasured heritage. Since China has the best foundation, highest caliber and greatest resources, the government should formulate a cultural policy suitable to its social development. We must not promote economic advancement at the expense of our heritage: Chinese culture is the true foundation upon which our country is built.

**Taiwan**

In Taiwan, Chinese music has made great strides during the last five or six years. The formation of several traditional orchestras have included the Chung Kuang Chinese Orchestra, Taipei Municipal Chinese Classical Orchestra, Experimental Chinese Orchestra, Kaohsiung Municipal Chinese Orchestra, and Taichung Chinese Orchestra. Many universities now have Chinese music departments or offer courses, and local music groups have proliferated. I have noticed a significant improvement in the Taipei Municipal Chinese Orchestra which performed in New York in 1986 and again in 1992. The musicians are young, enthusiastic and eager to learn. I was especially impressed by their performance at the Presidential Palace last fall, broadcast live on Taipei television. In particular, Chen Chuang-Shen's di, Weng Chin-Lung's erhu, and Li Hui's percussion performances were distinctive. Chi Yung-Pin and Wang Shih-Yung's pipa and Chen Shu-Fen's zhonghu playing showed solid technique. If they persevere in studying regional styles, devote more study to folk music and xiqu, particularly Taiwan's indigenous styles, and continue to create and perform new compositions, Taiwan will undoubtedly produce a crop of new talents soon. I also admire Wang Cheng-Ping's openness toward new talent and Lin Ku-Fang among the chief music critics. Critical reviews in the press are an important catalyst for Chinese music and more specialists are needed.

On the composing slate, new works were presented at a 1991 arts festival and recorded as "A Dialogue for Traditional and Contemporary Music." The six composers were Pan Huang-Lung, Chen Shu-Hsi, Tseng Hsing-Kuei, Wu Ting-Lien, Wen Loong-hsing and Lu Yen.

**Hong Kong**

The Hong Kong Chinese Orchestra laid down its foundation during the eight years of Wu Dajiang's directorship. Later, under Guan Naizong, the orchestra acquired more polish. An open commissioning policy enabled it to build a repertoire of several hundred impressive new works. Due to a three-year vacancy in the director's position and discord between the newly appointed Xia Feiyun and the musicians, the orchestra is undergoing a period of instability at present.

Since Tang Liangdong joined the official ranks of the Hong Kong Music Affairs Bureau's Chinese music division in 1978, he has made significant contributions to the propagation of Chinese music in Hong Kong. Together with a corps of devoted teachers, he has built up a network of cultural centers and Chinese music groups in every district. For more than ten years, they have organized amateur performances throughout Hong Kong's elementary schools, high schools and colleges. Outstanding musicians and conductors from China are invited every year to teach, perform, and conduct summer music camps for the students. Tang has also founded the commendable Hong Kong Youth Chinese Orchestra as well as a teachers' orchestra. Despite these achievements, his organization is facing imminent dissolution and reassignment to the Performing Arts Institute. Tang Liangdong himself has been named chairman of the musicians' union to be its spokesperson before the Hong Kong government.

**The U.S.**

A number of musicians from Beijing and Shanghai came to the U.S. in the '80s to study and start a new life, as I did. During this difficult and unforgettable period, I've had opportunities to perform many new works and experience a variety of performances. In both my life and my art, I seem to have undergone a remarkable rebirth. On arrival in New York, I joined Music From China and have played many times with the group. I have also performed pipa concertos with the Denver, Long Beach and Sacramento symphony orchestras; co-operated with a jazz group in the dance-opera "Havoc on Gold Mountain"; performed in the Broadway hit "M. Butterfly"; and have given recitals at numerous American universities. The pleasures of performing have broadened my artistic horizon and brought new confidence to my struggle for livelihood.

In the final analysis, China holds the key to the development of national music. The Chinese government should establish as firm a commitment to the preservation and propagation of traditional arts and culture as to economic development. It's essential that this commitment come from the highest government levels. The principle means to pursue this goal is through education. Teaching the fundamentals of Chinese classical and folk music should be incorporated into the elementary and high school curricula. Orchestras at all levels could adopt arts-in-education and community programs that include performances, lectures, and music training. Music appreciation and outreach programs could also be undertaken by various cultural institutions. These efforts should be rewarded with government support on a competitive basis. The culture and education ministries can mobilize business and industry to support education and the performing arts as part of their economic drive. In the long-term, economic as well as social benefits would surely result.

China's policy of national development should be a far-sighted one. A national cultural policy is certainly a crucial component; it deserves to be given priority and lasting governmental support.

I dedicate this article to my teachers and friends in Chinese music. May it continue to prosper and enrich our lives.

*Translated by Susan Cheng*

Tang Liangxing is a recipient of a 1993 National Heritage Fellowship awarded by the National Endowment for the Arts.
長風樂訊

接上頁

松庭先生的“三五七”等帶有濃重的浙江籍風格，馮子存先生的笛曲又充滿著北方民間小調調和戲曲的鄉土氣息。如海康先生的“滇南錦麗”。張學士先生的平實、生動，常常來在琴壇上映出特別的色彩。又如林石城先生的琵琶，他繼承著浦東派樸實、多變的特色。經長年研究，實踐使其在理論、實踐中都進了一大步。他運用生的侷限劉德海先生又至於浦東派，之又汲取了曹安先生的柔美之剛、廬山古調中的巧妙，自成了一格。師範中的大師們都以其扎實的傳統音樂基礎和鮮明的民間風格而分領風格。其中最可貴之處，他們能結合自己各自的長處，加以巧妙的揉合、揮發和創新而形成獨特的風格。各種風格、派別的相爭是藝術上的正常現象。由哪一派統領天下，則或因風格是否規準的風格，這才是不正常的。我以為，好的藝術家一輩子創有一大特色已屬不起了。在藝術上，見風相映才能春色滿園。

近年來，我時而往返於京、滬、港、台灣、香港等地，與國樂界的朋友們一起，處處感受音樂的美麗。北京、上海的國樂界實力雄厚，但遠不如二十年代末至六十年代中那樣興旺、活躍。隨著社會的開放，國樂的地位已大幅下降。為了生活，大部分音樂家只能自養家門舍去賓館、俱樂部、舞廳等賺錢。上海民族樂團已把一部份地方長租給經濟團，又有不少音樂家報名去外地當代職業的音樂家。據說國樂界現在可有五個團體，演出機會越來越少，甚至連家家有名的音樂會也只上演二、三成曲目。幸好有樂團還有一些重要場合，錄音和出訪任務，使得樂團時起時落不至於散伙。京、滬有些團樂團的強大基礎仍在，仍為這些美麗的音樂會感到慶幸，因為他們還在努力，還在奮鬥。中央廣播民族樂團去年由彭修文指揮的四場音樂會在香港引起了相當的反響，認爲其發展、創新和風格的多樣化達到了新的高度。上海民族樂團在顧冠仁、馬少龍、閔慧芳、儲衛夫、蔡一平等一一批國樂家的帶領下正在較大幅度地整頓樂隊和嚴格訓練下半年訪問團好準備。其國樂團的樂隊在每天晚上五點後已聽不到多少練琴聲，因為很多學生和部分老師都去了各大賓館賺錢。儘管如此，仍有不少學員、音樂家、王範生、李光華、孫維熙等一批教授（或於學徒）在鍾情的表現著時代的音樂新秀。聽了他們幾位新秀的演奏，覺得下一代還充滿著希望。大部分的京、滬國樂名家近年來經常受邀去台灣、香港、新加坡等地講學、演奏、灌錄唱片和廣播活動，倒也沒怎麼荒廢事業，生活也還算安好。可惜的是在北京反而冷冷清清。十年多以前我們都會觀賞萬億人收看的春節之夜節目，但從未去過北京的國樂、民歌、劇等優秀節目。這些年整個國家走下坡路。一些看似“平平”的小品、港台歌星充斥著舞台。好多國歌的戲曲、音樂家都被洗禮。我想，一個國家的音樂興旺才會標誌着這個國家的興旺。現在的國力遠勝於五、六十年代，但為什麼國樂沒那時的興旺和社會地位呢？我認為這是一個根本的文藝政策問題。不加以改革、更新，將有出師的。

去年在北平幾次與劉德海先生聊天，從中得知他近年來演出不多，學生也只教幾個。國民黨的農民月會，連同所有補貼補才四百多人民幣。收入不夠與日俱增的生活開支，去賓館賺錢又不合適，每天還要親自主理家務雜事，我真為這位大學和老師擔心。又聽說林石城先生和劉先生在學術問題上持有不同觀點和爭論，長年失和，劉先生也为此有不小精神壓力。此事我卻認為是正常的。學術上的爭論和不同的觀點是推動藝術繁榮的必然現象（我也曾寫過兩篇的學術論文）。據我所知，林先生雖對劉先生有氣，但心中還是十分珍愛這位高徒的。在幾次公眾場合中，林先生總以劉德海的成績為喜，公開諡他，而劉先生也對我說：“林先生最好的學生是我，我跟林先生學也是最下功夫的。我深深為這三位大師在藝術上是互相切磋的，正因為他們在藝術上互不相讓，我能同於浦東派又不於浦東派，我認為這位大師就在於此，也相信他能終能以師生情誼和互助的。”

看到國樂界的低落，聽到朋友们對現狀的懷念和焦慮，我心中也不能平靜。國樂和國樂界的精英們是國家寶貴財富的一部分，中國大陸又是國樂基礎最好、水準最優秀、潛力也最大的國家，各地政府應該制定一系列適合社會發展的文藝政策，讓國樂國樂重新煥發其青春。中國不能夠對經濟的發展，讓傳統的優秀文化究竟完了。中華文化才是中國崛起的真正基石！

台灣的國樂近、六年來已進步不少。他們先後成立了中華樂團、台北市立國樂團、實驗國樂團、高雄市國樂團等具規模的國樂團。（去創辦高雄國樂團）各大學設立國樂學科，各地文化局的國樂組也十分活躍。從一九八六年秋，我曾在紐約參加台北市立國樂團演奏，到一九九二年重藝術國樂團演奏，他們已有了長足的進展。他們年青、好學、精業，我們的後進。尤其是我去年在台北的電視實況中觀看了周國樂團的演奏欣賞後，印象深刻。從樂團到小合奏已達到了一定的水準。尤其是陳中申的笛子、溫金龍的小胡、李慧的鼓已有了自己的特色。紀永順、王世榮的琵琶，陳淑芬的中胡已具實力的功。怎能廣取各派之長，再用一些時間到民間學習各種戲曲、民間音樂，尤其掌握台灣的地方風格，不斷創作、演奏新作品，讓台灣國樂才現出一股多姿多彩的氣氛。大師。我很欣賞王正平先生廣聚人才的風範，也欣賞魯谷芳先生為首的高水準的國際評論團，它是國樂逐步進步的催化劑。我希望能有更多內行人參加國樂評論團。創作方面，一九九一年由潘皇龍、陳樹聲、曾興奎、吳丁連、溫隆信和盧東等六位專業作曲家在文藝季中發表國樂新作，作品收入《編

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與現代的極端對話＞卡式錄音帶。

香港中樂團在吳大江先生執棒的八年裡，為樂團打下了扎實的基礎。開創了在任內為樂團增添了不少光彩並提高了水準。開明的委約作曲制度使團積累了幾百首皆可演奏的曲目。但近十年來由於“卡”缺少，去

年新上任的劉飛雲先生又與樂團不甚合拍，所以香港中樂團現正處在不穏時期。原上海民族樂團的霍春泉和中央民族樂團的閻惠昌都於去年去了新加坡，大陸的國樂指揮已所剩無幾了。

湯良德先生在十九七八年代香港音樂事務處任中樂部高級主任，後，為香港的中樂普及作出了相當的貢獻。他與一批優秀的國樂導師在各區都建立了文藝館，國樂團。他們以“樂在播萬千”的普及音樂會形式，十多年來走遍香港九個市，大學。他們每年暑假請大陸優秀的國樂演奏家，指揮家指導國樂愛好者，並與學生組辦國樂夏令營。每年十一月又舉辦中樂節，讓各地各路在香港的國樂團，國樂班。他們還為有辦有舉辦不好的香港青年中樂團和國樂團作講師。湯良德先生以其出色的成果获得了九九九年香港藝術家聯盟年中的音樂教育家獎。然而，就這樣一個機構，最近正處於改革並在演藝學院的攪局，湯良德先生又從淮委員會主席，公開

代表中樂界的利益於香港政府談判。

我們一批京港等地的國樂家，在八十年代中先後到美國，東南亞，洛杉磯等地學習和闖天下。在這難忘的五，六年異地他鄉的艱難磨鍊中，創作和演奏了不少新曲和作了多種形式的嘗試。無論是生活和藝術上都似乎獲得了下一次錦心創骨的重生。我十年在紐約就參加由鄭小蕙女士執棒的長風中樂團，幾年來我參加了“長風”的幾百場演出。除此之外還有美國的丹佛，長灘，薩克拉門多等交響樂團合作演出

了琵琶協奏曲“梁祝”，“草原小姐妹”，與爵士樂隊合作了舞台劇“夢幻金山”，到百老匯演了“蝴蝶君”，在各大

學舉辦琵琶獨奏會等等，受到了不少好評，也開闢了自己藝術上的視野。演出中的喜悅為艱苦的生活增添了一份信心。

長風中樂團根基於傳統，但仍不保守，舉辦過於“中國名曲”，“敦煌唐樂”，“神州古韻”，“鄉樂”等專

場音樂會到近十年中的《奧列、陳治、霍小松，李松陽，林品晶，潘克夫斯坦主

席創作的現代作品演奏音樂會。此外還舉辦“長風”作曲賽，以鼓勵更多的好作品誕生，並將其介紹给更多的聽眾。“長風”還定期在紐約舉辦茶座音樂會，簡約而簡明的介紹傳統名曲，

琴歌，戲曲，廣東音樂，江南絲竹，現代作品等，逢講遊演，其生動通俗的形式受到了各界人士的熱烈歡迎。除了每年到紐約各大博物館，公共圖書館，哥倫比亞大學東亞系、音樂系，曼哈頓音樂學院，耶魯大學，賓州大學等舉辦音樂

會和講座，我們還在香港的幼兒園、小學、小學裡介紹少國音樂和樂器，開音樂會，讓孩子們從小就了解

一些中國音樂。這將具實際的意義。近

二年，“長風”還辦起了“樂訊”，大家寫稿，編訂，訂版，排版，直到印發

世界各地，與音樂界作了廣泛的交流，並得到了相當的贊譽。

但使我們感動的音樂，每年向美國各級政府申請的經費只夠用於支付樂團房租及特

殊性項目的演出費，大部分團員根本沒有

一分半的工資維持生計，所以時而會

覺得很忙。但大家幾年來都無怨言，

困難更使我們增加了更多的執著。

總的來說，國樂的發展，大陸起步

一個舉足輕重的作。國家應該在發展

經濟的同時修訂一切力量，保國，發展文化藝術，使之

在國家機器的運作中發揮著應有的作用。但重要的是，中國的問題要由中

國文化發展才能從根本上有所改

變。發展國樂可主要從教育入手。除

應在各級學校音樂教材中系統化編入

國樂經典及民間音樂外，各級國樂團

還可分成小組到學校及社區間開

音樂會，講座，開課他班教授國樂。

除了大型音樂會演出外，各文藝團體可擔

負起部分的音樂普及及工作，政府在分

配資金時可從各團呈的議案中挑

選優秀可行者加以贊助。政府負有社會

文化的單位可組織各大企及

公司的公開部門講演及制定可行的計

劃，推廣經濟的同時贊助教育及文

化演出。從長遠來看，也能收到相

當的經濟效益和社會反饋。國家發展的

基本政策應是長年均衡發展政策，而

國家的文藝政策應是整個社會發展

的一部分，應得到持續，不斷的

重視和發展。

僅獻此文給國樂界的老師和朋友們。祝願我們的國樂能不斷興旺，發

達。

湯良榮獲1993年美國國家文藝傳統

獎。該榮今年度由美國國家藝術基金

會評選出傑出的藝術家。

接第三頁

這種思想上說，民族器樂的未來，將會

通向不斷的實踐和調整而走出自已的

路。在目前，不同的諸多變化，衆

多風格並存，讓歷史和時間來檢測，將

會更合乎實際。

莊本立說：“在發展國樂的觀念上，對作曲家言，民族風格，追求完美，多

種形式及發展功能較為重要，創作

技巧則為演奏及演員要努力的目標

之一；培育人才則為音樂教育者之任

務；樂器改良則為音樂學家及樂器制

作者之事；分工合作則為大家共同努

力之目標。各有著的觀念，才能使

國樂茁壯成長，並光耀於世界。”

這次會議開得圓滿成功，但也僅

是個良好的開頭，諸多問題尚待繼續

研究。會議討論，建議在大陸區和

台灣區設設兩個＜國樂思想研究會＞。

今後的會議，將在大陸和台灣繼

續舉行。
News & Notes

Composer Zhou Long, who received his doctoral degree from Columbia University this spring, is one of six recipients of Koussevitzky commissions for 1993. The commissions for newly composed works are awarded through competition by the Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation Inc. The Foundations were established to perpetuate Koussevitzky's lifelong effort to encourage contemporary composers. The New Music Consort and Music From China jointly sponsor with the Foundations a new work by Zhou Long that combines traditional Chinese and Western instruments and will present performances of this work.

Other award winners and the groups co-sponsoring their commissions are: Louis Andriessen and the California EAR Unit; Karel Husa and the Quintet of the Americas; David Sheinfeld and the San Francisco Contemporary Music Players; Toru Takemitsu and the St. Paul Chamber Orchestra; and Chinary Ung and Quintessence.

The plucked music of China was highlighted by the "Plucked Instruments Festival" presented by the Asian Music Circuit in London on July 12-16. The Chinese artists were Wu Man on pipa and Li Xiangting on guqin. Both were featured in solo recitals at the South Bank Centre during the four-day festival. Wu Man performed a program of pipa music ranging from classical to newly composed works.

While in London, Wu Man also made a guest appearance with the Kronos Quartet on their European tour. They performed Zhou Long's "Soul" for pipa and string quartet which was commissioned by Kronos and performed last year in the Lincoln Center Great Performers Series.

Calendar

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<td>Performance, workshop &quot;Arts &amp; Education Institute Summer Session&quot; 1:00 PM Utica, NY</td>
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Music From China Newsletter

Music From China is a nonprofit performing and presenting ensemble founded in 1984 to promote awareness of and appreciation for traditional and contemporary Chinese music. Support for the Music From China Newsletter is provided in part with public funds from the National Endowment for the Arts and New York State Council on the Arts.