

CASH 音樂成就大獎 2015
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我的音樂夢

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My Music Dream

I was born in 1940 in Indonesia, of a father who was an overseas Chinese merchant. During my childhood, except for the piano in my sitting room, my family surroundings were indeed totally unrelated to music. However, the theme song from the 1930s film "Song of the Fisherman", played casually by my father after dinner, had nevertheless left an indelible impression. I remember it well even today.

The budding of my germinal music dream could be traced back to 1953, when my entire family moved back to our Motherland. Together with a bunch of young overseas Chinese students, I went to study lower middle school at the Jimei Middle School (founded by celebrated overseas Chinese educator Chen Jiageng) in Xiamen, Fujian Province, where I spent three carefree years of happy communal living. Besides attending classes, it was all song and dance after school.



70年代指揮業餘時期的香港中樂團的演出情況

The scene of a performance when I was conducting the Hong Kong Chinese Orchestra in its amateur period in the 1970s.

One day, while passing by a classroom, I heard a young university undergraduate playing Beethoven's "Minuet in G". The heart-warming melody and the solid, substantial violin timbre had me stunned all of a sudden. An ardent passion welled up in my heart. I wished I could be like him in future. So I wrote at once to ask father to buy me a violin. My indulgent father sent a violin by post to me from Guangzhou, and I asked that young university student to be my violin teacher. Thus my music dream started its germination.

In summer 1956, having completed lower middle school, my classmates all stayed on at Jimei Middle School to proceed directly to upper middle school. But I had chosen another path. I was only 16 and totally fearless. Going by bus, boat and train, I covered a long distance on my own to arrive at Shanghai, to apply for admission to the high school attached to the Shanghai Conservatory, in pursuit of the music dream in my heart. And I had made up my mind to have music as the goal for my lifelong endeavour. The outcome of the admission test was a surprise. The chief examiner said, "You applied to major in violin. But your little finger is too short. Your future is seriously constrained." It was cold water poured on my head. With uneasiness, I went home to Guangzhou after sitting the admission test, to await results. After a month, I received notification of admission! But it was a mixed blessing, because I was not admitted to the Shanghai Conservatory, but assigned to the high school attached to the Zhongnan Institute of Music in Wuhan (now renamed Wuhan Conservatory of Music), majoring in piano.

At last, I had taken the first step forward on the path of music.

The formal and rigorous music curriculum at school laid a solid foundation for my future. On the other hand, the national political climate in those days advocated art and culture being deeply embedded in everyday life and serving the people. To this end, the school arranged activities for students to go down

to the countryside to engage in manual labour ('xia xiang lao dong'), to collect and study folk music. The one incident that had impacted on me most was going to Enshi County in a remote region of Hubei, on the border between Hubei and Sichuan Provinces. I had walked for a whole day in an old forest deep in the mountains (where the scenery was extremely beautiful), to look for the indigenous primitive folk songs, and visit an old artiste of over 70 to listen to him playing on the erhu some strange scales and keys...(Experiences that could not be learned in the classroom.) This folk music collection activity gave me my first inspiration for composing. I wrote the choral work "Ranges of Myriad Mountains". In 2000, at a reunion of fellow alumni in Beijing, everybody still remembered this piece. Once the singing sounded, the past was relived in a most touching scene.

After the three years of music high school, my music dream became crystal clear, with more definite goals for attainment, viz. to endeavour towards professional composing, with the target of applying for admission to the supreme conservatory of music in the country: the Composition Department, the Central Conservatory of Music in Beijing. I proposed this to the headmaster, the answer was, "We have no objection, but if you fail in your application, this school will not admit you then."

In summer 1959, in the spirit of going into a battle of life or death, I made another journey. In that year, about a hundred candidates from all over the country came to apply for admission to the Composition Department, Central Conservatory of Music, and only five would be admitted. The competition was fierce. Finally, I passed the hurdle and received notification for admission. The excitement I felt was too much for words.

A second step forward on the path of music.



1989年任高雄市實驗國樂團指揮時，正為第一場演出排練，牆上貼著演出的海報。Rehearsing with the Kaohsiung City Chinese Orchestra in 1989 for its first performance; on the wall was the concert poster.

The five years at the Central Conservatory of Music (1959 - 1964) were bitter sweet. In the early 1960s, there was nation-wide economic slump. Material life was impoverished, but very rich on the spiritual plane. I was very fortunate to come across a composition teacher of great scholastic attainment in music, Professor Du Mingxin. I learned under his mentorship the techniques for composing. I also mastered from other specialized classes the following: Western harmony, and ways to merge it with Chinese music, and the skills of orchestration. There were also classes for analysing musical works, discoursing the structures of different genres, appreciation of a large quantity of masterpieces by Western and Soviet Russian composers. Without the teaching of these senior mentors, my music dream would not have achieved the results today.



1991年獲「高雄市第十屆文藝獎」

The trophy of the "10th Kaohsiung City Literary Award (Music)" received in 1991.

The national art and culture policy in those days were just as usual, requiring students to experience life in factories and farms periodically, learning from traditional and folk music. I recall going in 1962 to a mountain gully, to propagandize national policy, and live among old country folk. Living conditions were very hard, having two meals of watery congee a day, with half of the contents being leaves...Such trials and tribulations were undoubtedly a severe test for a young student, but the wonder of it was that, despite the hardship, everybody was very happy. I am abashed to confess that I secretly finished reading the whole of "The Dream of the Red Chamber" under those circumstances, quite an enjoyable experience. These experiences were kept in the heart for many years, and fermented gradually to benefit both my life and my creative work.

In 1964, under the supervision of Professor Du Mingxin, I worked together with three fellow graduating classmates to compose the ballet "The Weaver Woman Worker". This is the second modern ballet of the Central Ballet of China after the "Red Detachment of Women", and our graduation work. In 1965, just as everything was ready and the ballet was about to be staged, the political climate had a sudden change, and the Cultural Revolution came storming. The performance was cancelled, the daily routine was interrupted, and I could not report for working at the Central Philharmonic Orchestra, my assigned posting unit on graduation. Almost ten years of social turmoil thus commenced. This was another significant trial and tribulation of life. The greatest pity was that, after industrious study, I graduated but could not have the opportunity for professional development. The music dream ground to a halt.

In 1967, I was transferred back to the Central Philharmonic Orchestra. But the same situation prevailed, I was idle day in, day out, and political activities occupied all. In the winter of 1970, I was sent down to the labour venue called "May Seventh Cadre Schools". Unexpectedly, I was assigned the task of driving a tractor to till the farmland. That was quite a different flavour of living. I remember how in the winter, with wind and snow all around, on a boundless tract of farmland, driving the tractor, forgetting all troubles, tilling the soil as I howled at the blue sky, singing to my heart's content, which was quite fun...And so, as fate would have it, my life went farther and farther away from music. My music dream had long run away to somewhere unknown.

In summer 1973, something I wouldn't dream of happened. My fourth brother in the family had always been concerned about my situation. He felt that this was no way to go on. At that time, the national policy reconfirmed that "Overseas Chinese are free to come and go". Learning about this, fourth brother hastened to arrange for helping me to apply for emigration. Leaving China, that was something I had never thought of. But faced with the current situation, I had to try. Unexpectedly, my application was granted in under a month.

On 16 September, 1973, I crossed the Lowu Bridge and arrived at Hong Kong. In this place where people were strangers to me, where the social system, habits and customs, and sense of values were totally different, it seemed like another world. Everything changed too quickly. Excited and at a lost, I did not know what direction to follow?! I was lucky to have providence taking care of me, so that in less than half a year since arrival in Hong Kong, I had been acquainted soon with a group of friends in the local music circle: Lim Kek-tjiang, Doming Lam, James Chen, Chow Man-shan, Lola Young, Barbara Fei...as well as participated in a number of music activities, and commenced to teach and to compose.

Three years after coming to Hong Kong, an important commissioned composition relaunched the music dream hidden away in my heart for years. Mr Ng Chit-go, conductor and director of the Anvil Chorus, asked me to write a choral work for them to perform in collaboration with the Hong Kong Philharmonic Orchestra (HKPO). This is a rare opportunity. I chose the Tang poet Du Fu's poem "The Chariots Rattle On" as subject matter and, injecting all my spirit and energy, I concentrated my efforts on composing. My past experience turned into an invisible passion. In the description of the sufferings and tragedies of war, I gave vent to that passion fully. The performance was an immediate success. The then German conductor (of the HKPO), Hans-Gunther Mommer, looked at this young man standing beside him, and his expression of bewilderment seemed to be asking, "Is this masterpiece really written by you?"

In 1985, the Hong Kong Chinese Orchestra (HKCO) invited me to be guest conductor, and to do a re-creation of this work. It was developed into a large scale Chinese orchestral and choral version of "The Chariots Rattle On". Besides vocal parts, there were also war scenes depicted by the orchestra. The 70-odd strong orchestra, plus a chorus of over a hundred, made emotionally rousing music and stunning sounds.

After writing "The Chariots Rattle On", I had always longed for opportunities for composing orchestral works. To prepare myself, I conceptualized a simplified piano score of an orchestral piece. But regrettably I never had the opportunity again until 1986. The Hong Kong Music Institute where I taught held a concert, with my work premiered by piano virtuoso Maestro Chan Shiu-fang (Zhao-xun Chen). This was the origin of the piano work "Reminiscence at Chibi". (Winner of the "1994 CASH Most Performed Works Award".)



第一部創作的音樂劇《城寨風情》
The very first musical I wrote - "Tales of the Walled City".

In the second year after coming to Hong Kong, I met a friend who had great impact on me -- Mr Ng Tai-kong. In those days, Ng Tai-kong composed film music, with me as his assistant. In doing music soundtracks for films, I came into contact with a large volume of new wave music, such as works by Toru Takemitsu the Japanese composer...I practically took a refresher course in modern music which I devoured as if in great hunger and thirst. The fact was in the old days this genre of new wave modern music could not be found nor heard in Mainland China.

Besides film music, Ng Tai-kong together with a group of friends playing Chinese music also formed an orchestra. It is now called the HKCO in its amateur period. With the financial support of the Urban Council, it gave a performance at the City Hall bimonthly, and was very popular among the Hong Kong people. Every concert was sold out. In 1974, Mr Wong Chun-tung the conductor emigrated to the USA, and the orchestra urgently needed someone who could conduct and compose to take up the baton. I came to Hong Kong at the right time, so I took up the post, conducting and composing, though not too professionally, nevertheless very enjoyably.

In 1977, Mr Darwin Chen of the Urban Services Department, a man of vision, advocated establishing a professional Hong Kong Chinese Orchestra (HKCO). Mr Ng Tai-kong was invited to return from Singapore to be the Music Director. By then Ng Tai-kong and I were very good friends already. (When he went to work in Singapore to head the Singapore People's Association of Culture Chinese Orchestra, he tried every means to bring me over to Singapore too. It was a pity that, for a number of reasons, I could not obtain a work visa, and had to come back to Hong Kong.) Naturally, the two good friends joined with other professionals in the music field, and completed the process of establishing the orchestra under the Urban Council's auspices. The professional HKCO was formally incepted. In talking about the blueprint for the future development of the HKCO, Ng Tai-kong and I, without prior consultation, both voiced the concept of "symphonization of Chinese music", thus confirming the vision and ideal of setting up a large scale folk symphony orchestra.



《城寨風情》首演後的慶功宴

On the celebration dinner after the premiere of "Tales of the Walled City".

Hence I was eventually tied to Chinese music in a lasting bond. When I was young, with a sentiment of worshipping foreign things, I had systematically studied Western music theory. Having come to Hong Kong and having strange encounters, I never imagined I would have to use most of my energy and time in composing Chinese music works. This was unexpected, and perchance my destiny!

My music dream would soon be realized, though it had undergone some very considerable changes from the original dream.

Hong Kong -- a place where cultures of the East and West met and merged. Having come here, my horizons widened, and my pursuits had a wider spectrum. I also came across more and more opportunities for writing Chinese music. To ponder how to open up a new creative path in Chinese music, which was different from the past, had become an attractive subject.

In 1983, I wrote "Ancient City", a work which was well liked by Chinese music audiences in Hong Kong, Taiwan and Singapore. Looking back, the motivation for composing then was innovation: seeking new concepts, new tone colour and new combination of sounds, while making full use of the special

characteristics of Chinese instruments. "Ancient City" enabled me to taste for the first time the joy of creative work in Chinese music. It proved to be full of challenges and unknown factors. Not easy to apply my acquired theoretical knowledge! After the premiere, many friends asked me, "The middle section in adagio has a desolate, deeply affectionate and sweet melody. Does it depict the sorrow and warmth of love..." I was at a loss for words. It should be the case that the melody came from what I felt deep in my heart about people, events and things. "Ancient City" made use of scenery to describe feelings. It was an expression of the composer's true feelings. In the few years afterwards, I had gone on to write Chinese music works continuously, such as "Man of Four Faces", "When Do We Have A Full Moon", etc, for erhu and orchestra, and also many arrangement works.

In 1987, my significant symphonic orchestral work "Ode to the Bounteous Land" commissioned by the Hong Kong Composers Guild was premiered (by the HKPO. Then Mr Doming Lam led five Hong Kong composers: Chan Wing-wah, Richard Tsang, Law Ping-leung, Law Wing-fai and myself, to perform the work again in Shanghai). The work expressed an unspeakable sentiment towards the Motherland. Once I played a recording of this piece at a talk. When I spoke about its meaning, I could not help choking with sobs. Some members of the audience asked me why I broke down thus, and again I was at a loss for words. I could only say, it came into being out of personal experience. I had a sentimental complex for Motherland, feeling deeply but could not describe it in words.

In spring 1989, being totally unprepared psychologically, I received a telephone call out of the blue, from Mr Hsiao Ch'ing-shan, captain of the Kaohsiung City Chinese Orchestra, Taiwan, inviting me to be the first Resident Conductor of this orchestra, which had just obtained approval from the Municipal Government to turn professional. I was asked to reply within a week. By this time, I had been in Hong Kong for 16 years. Everything was on track, and I had been familiarized with the surroundings. To go or not to go, that was indeed a hard decision. I know not why, perhaps I was in the prime of my life, or perhaps I enjoyed challenges by nature, in any case, I left my everything in Hong Kong, went to the strange land of Taiwan, to take up Resident Conductorship of the Kaohsiung City Chinese Orchestra, continuing to search for the music dream with answer unknown.



2003年創作西方歌劇形式的中國神話歌劇《瑶姬傳奇》
"Legend of Yao Ji" — an original epic opera of Chinese mythology in Western operatic style written in 2003.

Beautiful Taiwan, where the people were ingenuous, and earnestly hospitable. In just a few months, I had adapted to the new environment, met many good friends, heard many songs sung in Taiwan dialect, and ethnic and folk music popular in Taiwan. I had a lot of feelings from hearing these. Having worked for a year for Kaohsiung City Chinese Orchestra, I began to receive, in the capacity of a freelance composer, a whole lot of commissions from various Chinese and Western professional orchestras in Taiwan, to compose works of various forms, of large and small scales.

The five years in Taiwan was a period of rich harvest in my composing career. Like a fish in water, my energy for composing was indefatigable. Many significant and fine Chinese music works of mine were written during this period —

- "Sketches of the Harbour" made use of musical materials familiar to Taiwan people to express sentiments for Kaohsiung. (Kaohsiung is also called the Harbour — 'Gangdu'.)
- "My Native Land", a music scroll, was inspired by a veteran musician, using Taiwanese folk songs, Taiwanese folk opera (koa-a-hi in dialect, literally song drama), Nanguan and Beiguan (the two mainstream traditional music genres in Taiwan), condensed into a music scroll, showing a new look of traditional music with the use of modern instrumentation.
- "Becoming a Butterfly in a Dream", based on the mood of the classical tale of Zhuang Zhou's dream (he dreamed he was a butterfly, and on waking, wondered whether he was in fact a butterfly dreaming of itself as a human); the concertino "Eight Tones Collection", for eight instruments and orchestra, continued to challenge my own ideas of composing, seeking new and different stylistic directions in creative work.
- "Legend of the Dragon" was a product of the political incident 'June 4th', a venting of complicated sentiments of love and hate towards the Chinese race.
- Mr Chen Cheng-hsiung, former director and conductor of the Taipei City Chinese Orchestra and the Taiwan Symphony Orchestra, was my good friend. He commissioned me to write many works of Chinese and Western music. Among these, I composed an orchestral work "Colourful Description of the Orchestra" for the purpose of popularizing music education, using folk songs of various regions of China as the medium, to explain systematically the characteristics of different instruments. It was a very popular work.

In 1991, I was honoured with the "10th Kaohsiung City Literary Award (Music)", which gave recognition and encouragement to my creative work.

Hence, carefree in Taiwan, I spent five busy but blithe years, feeling myself to be already a Taiwanese.

Until one early morning in March 1993, when a telephone call from Hong Kong changed everything. HKCO invited me to take up the post of Assistant Music Director. Again I had to return to surroundings and human relationships that were familiar in the past, and to accept a new living utterly different from purely composing. A man's fate is really amazing, it made twists and turns precisely at times when one least expected, giving one a great surprise.



音樂明誦劇作品《孫悟空三打白骨精》
A musical with recitation work — "The Monkey King Thrice Beats the Bony Ghost".

Coming back to Hong Kong in June, working together with Mr Henry Shek, the third Music Director of HKCO, I contributed my part and did my best for the development of the Orchestra. During this period, shouldering both job duties and composing, I was extremely busy, extremely excited, and extremely brain-racking, not to mention the inevitable personnel disputes. On the other hand, arising from job requirement, I had a deeper understanding of Chinese folk instruments, and theory and practice of Chinese compositions. The professional and high-calibre HKCO provided a lot of platforms and opportunities rare to come by. A series of important works were composed one



after another. I am most grateful to HKCO. With gratitude at heart, I thank God for His providential arrangements.

傳統與現代理念相結合的粵劇舞樂《九天玄女》
"The Fairy of the Ninth Heaven" — a Cantonese operatic and dance music marrying traditional and modern concepts.

In 1994, there was a major breakthrough in my creative career. I wrote my very first musical, "Tales of the Walled City", which was jointly performed by the Hong Kong Repertory Theatre Company, the Hong Kong Dance Company and HKCO. The director demanded that my music should enable the audience to hum a few phrases even after leaving the theatre. I had basically accomplished this seemingly simple but in fact by no means easy demand. Also because of this musical, I became acquainted with many partners in collaboration: director Daniel Yang, playwright Raymond To, and lyricists Rupert Chan and Chris Shum, etc. Together we built up a sturdy friendship, and had continued opportunities for collaboration again in our later creative endeavours, which was indeed a joy of life!

In 1997, Hong Kong was reunified with China. HKCO commissioned me to write the five-movement choral work "A Paeon to the Pearl of the Orient", with lyrics by Rupert Chan and Chris Shum.

Also in 1997, Hong Kong Springtime Productions transplanted the musical "My Fair Lady" [translator's note: the show adopted the English title of George Bernard Shaw's original play "Pygmalion"] to Hong Kong's Western District, and I collaborated with Artistic Director Raymond To and translator / adaptor / lyricist Rupert Chan again. (For copyright reasons I had to write new songs. I remember one song was sung by the female lead in Toishan dialect, with lyrics by Rupert Chan, and was very amusing and amazing, a rare gem which left a deep impression.)

In 2001, HKCO produced the musical "The Legend of Love", another collaboration with Raymond To and Chris Shum.

In 2003, Madam Barbara Wang, Taiwanese director, invited me to compose "Legend of Yao Ji", an original epic opera of Chinese mythology, again in collaboration with Rupert Chan as librettist. (This was in the Western operatic style, and I was reunited with symphony orchestra music with which I had parted for many years.)

In September this year, for the Opening Concert of the 39th Orchestral Season of the HKCO, I composed the choral work "A Paean to Peace", collaborating with lyricist Rupert Chan yet again.

I sincerely thank these collaborating partners. Without them, my music dream would not have traversed so many fields, nor have had such brilliant performances.

Furthermore, I also wrote a series of works for promoting Chinese music. Of these the most representative one was the musical with recitation "The Monkey King Thrice Beats the Bony Ghost". Also there was the Cantonese operatic and dance music "The Fairy of the Ninth Heaven", collaboration with a Cantonese opera troupe as proposed by the veteran Hong Kong music critic, the late Mr Lai Kin, directed by Mr Ho Ying-fung and starring Joyce Koi and Ng Mei-ying. This was quite innovative, a product marrying traditional and modern concepts. A rare species indeed in Hong Kong.

In 2002, I left HKCO, resuming a freelancer's status. Creative works did not cease. Besides Hong Kong, professional orchestras and virtuosi of Taiwan and Singapore also commissioned my compositions. Significant works included: in 2010, symphonic poem "The Battle of Chibi"; in 2011, zheng concerto "Xi Shi"; in 2012, kong hou concerto "Phoenix bathed in the Fire"; in 2013, epic dance poem commissioned by the Association of Hong Kong Dance Organizations "The Great River", etc.

In 2010, HKCO held a special concert entitled "The Battle of Chibi", which was to recognize, encourage and sum up my decades of music compositions, and an array of the music dream I had pursued for my whole life. I must convey here my thanks to Mr Yan Huichang, Music Director and Conductor.

I must also thank CASH, for their many years' all out support to composers' musical creation. Their unobtrusive hard work behind the scene has provided time and space to musicians with "music dreams" to create more and better spiritual wealth for the community and for the future.

Tonight, I feel greatly honoured to receive from CASH the "Hall of Fame Award 2015", a memory that will be engraved forever in my heart.

From ignorant youngster to the now white-haired old man, in favourable circumstances and adversities, all my life I have been pursuing my music dream. My feeling is: one must have a dream, only then will one's life have a goal. Since coming to Hong Kong in 1973, besides my own industry and study, I had to thank the help given by friends in need. Friends in need are right beside you. One must be grateful.

There is also destiny in the invisible. You cannot see it, but you can feel it. Follow your destiny, but not be resigned to it. Always keep a "true self" in your heart. Use the artist's acute senses to pursue what is true, good and beautiful.

Times have changed. Technology advances rapidly. The new wave displaces the old. In the past, one was at a disadvantage if one was a composer but could not play the piano. Now, if you cannot make use of computer concepts, you are behind the times and at a disadvantage. Many young and able newcomers have new concepts and new techniques which are worthy for us to learn.



2010年香港中樂團舉辦的專場音樂會，以交響詩作品《赤壁》為題。

In 2010, HKCO held a special concert entitled "The Battle of Chibi", a symphonic poem, to sum up my decades of music compositions.

I wish to proceed along the path of classical and serious music, but will not be too subservient to rules. To be innovative, one must have one's own self. My compositions will not stay in one period or one style. Music composition cannot stand still. Once you stand still, you lose the feeling. If opportunity arises, I also wish to write works in the style of modern popular music.

A professional composer's creation is multifarious, three-dimensional, symphonic, rich in techniques, and rigorous in structure. Like constructing a skyscraper, drawing a pretty picture. It can be heart warming and running free, and can also be as imposing as an epic.

Finally, I would like to say this: music is the common language for communication of the heart and soul of all mankind. We now call it "music without frontiers". However, when a composer writes music, he must not forget his "mother tongue", he must use his mother language to better express himself, and thus be better appreciated by the world at large. Just as 60 years ago, what launched my music dream was the "Minuet" by the German Beethoven.

At the snap of fingers, decades have elapsed, time waits for nobody. But one can remain young at heart, retaining childlike innocence at heart forever. Time precipitates enlightenments in life, leaving valuable experiences. I hope I may continue to compose in the future. Music alone is my inner sustenance. I want to go on completing "My Music Dream"!

(Written in Hong Kong, August 2015)
English translation by Rupert Chan



《九天玄女》台前幕後人員留影
The performing and production team members of "The Fairy of the Ninth Heaven"

我於1940年出生在印尼，父親是經商的華僑。小時候，除了放在客廳裏的一台鋼琴，家庭環境可以說與音樂毫無關係，但父親飯後隨意彈奏30年代的《漁光曲》，卻留下了難於磨滅的印象，至今仍記憶猶新。

音樂豆芽夢的萌發，源於1953年舉家回歸祖國，我與一群年輕的華僑學子來到廈門集美中學讀初中，過了三年無憂無慮、快樂的集體生活，除了上課，課餘就是唱歌跳舞。

有一天途經課室，聽到一位年青的大學生拉奏貝多芬的《G大調小步舞曲》，那溫暖的旋律、厚實的琴聲，一下子把我震住了，心中一股激情湧現，希望自己將來也可以像他那樣，即時寫信要求父親買一把小提琴，父親疼愛兒子，遠從廣州寄來了小提琴，我並拜那位年青的大學生為師，就這樣音樂夢開始發芽了。

1956年夏天，初中畢業，同學們都直接留在集美中學上了高中，我卻選擇了另外一條路，年僅16歲，實在不知天高地厚，途經陸路、水路、火車，千里迢迢，隻身來到上海，投考上海音樂學院附屬中學，追求心中的音樂夢，並立志將音樂成為自己終身奮鬥的目標。考試的結果出乎意料，主考官說：「你報考小提琴專業，但你的尾指太短，前途有限。」一盤冷水由頭澆下，懷着不安的心情，考試完畢後，回到廣州家中等候消息。一個月後接到通知書，錄取了！但開心中帶着遺憾，因為分配到的學校不是上海音樂學院附中，而是位於武昌的中南音樂專科學校（現稱武漢音樂學院）附中，主科是鋼琴。

音樂路上，終於邁出了第一步。



結着紅領巾，開始學拉小提琴，自我陶醉的模樣。
Tied with a red scarf, I indulged myself in learning to play the violin.

學校裏正式的、嚴謹的音樂課程，為未來打下了堅實的基礎。另一方面，當年國內的政治大環境，提倡文藝深入生活，為人民服務。為此，學校安排學生下鄉勞動、去採風，學習民間音樂的活動。對我影響最深的一次，是去到湖北省偏遠地區恩施縣，湖北與四川交界的地方。走了一天罕見人跡的深山老林（風景美極了），尋找當地原始的民歌、拜訪70多歲的老藝人，聽他用胡琴拉出奇特的音階調式……（這些經歷在課堂上是學不到的。）這次採風活動為我帶來了第一次的作曲靈感，寫了合唱曲《萬山叢叢》。2000年老同學相聚北京，大家都還記得，歌聲一起，往事重現，場面感人。

音樂專科附中三年，音樂夢變得清晰，有了更明確的奮鬥目標，向作曲專業努力，目標是投考國內最高音樂學府：北京中央音樂學院作曲系。向校長提出，回答是：「不反對，但考不上我校不會再收你」。

1959年夏天，抱着決死一戰的心情，再次踏上征途。當年報考中央音樂學院作曲系，有來自全國近百名的考生，但學院只錄取五名學生，競爭激烈，最後順利過關，收到錄取通知書，興奮的心情不言而喻。

音樂路上邁出了第二步。



下鄉勞動鍛煉是每個學期都要做的必修課，這是在一次挖土後，全班男生拍照留念。
Every semester, going down to the countryside to engage in manual labour was compulsory. The picture was taken with all boys in the class after the hard work.

在中央音樂學院的五年裏（1959—1964），苦樂參半。1960年代初，遇上國家經濟困難，物質生活貧乏，但追求學問，精神層面十分豐富。非常幸運地，我遇到了一位音樂造詣極高的作曲老師——杜鳴心教授，在他門下學到作曲的技巧，也在其他專門的課堂裡學到：西方和聲及如何與中國音樂相結合的門道、管弦樂配器的巧妙，還有作品分析課：講解曲式結構，瀏覽了大量西方與蘇俄大作家的經典作品。沒有這些前輩老師的教導，我的音樂夢就不會有今天的成績。

當年國家的文藝教育政策一如既往，規定學生要定期到工廠農村體驗生活、向傳統、民間音樂學習。記得1962年到一個山溝裡，宣傳國家政策，與老鄉同住，生活條件十分艱苦，一天兩頓稀粥，裡面有一半是樹葉……這些生活歷練，對一個年青學生來說無疑是一大考驗，但奇妙的是：雖然辛苦，但大家都很快樂，說來慚愧，《紅樓夢》還是在那種環境下偷偷看完的呢，別有一番情趣。這些體驗蘊藏心中多年，慢慢發酵，無論人生或創作都受益匪淺。

1964年，在杜鳴心教授帶領下，與三位應屆畢業生一起，創作芭蕾舞劇《紡織女工》，這是中國芭蕾舞團繼《紅色娘子軍》後的第二部現代芭蕾舞劇，也是我們的畢業作品。1965年，就在一切都準備就緒，舞劇即將上演時，政治氣候風雲突變，文化大革命殺到。演出被取消、生活秩序被打亂、畢業分配的工作單位：中央交響樂團，也不能前往報到，從此開始經歷了將近十年的社會動亂，也是人生另一個重要的生活歷練。最大的遺憾是：十年寒窗苦，畢業後卻得不到專業上發揮的機會，音樂夢戛然而止。

1967年調回中央交響樂團，但情況依舊，終日無所事事，政治活動佔領一切。1970年冬，下放到名為『五七幹校』的勞動場所，想不到的是，竟然被分配到開拖拉機耕田的工作，又是另外一番滋味。記得冬天，漫天風雪，在一望無垠的田野，開着拖拉機，渾忘一切煩惱，一邊翻動泥土，一邊對着藍天大聲吶喊，盡情歌唱，倒也十分愜意……至此：大勢所趨，我的生活離音樂已經越來越遠，我的音樂夢已經不知跑到哪裡去了。

1973年夏天，一件做夢都想不到的事發生了。家裡四哥一直關心我的狀況，感覺長期如此下去不是辦法，正好趕上國家政策再次肯定「華僑來去自由」，四哥得知消息，趕緊安排一切幫我申請出國。離開中國，這是我從來不曾想過的事，但面對現狀也只好如此。想不到申請不足一個月就獲得批准。

1973年9月16日，過羅湖橋到了香港。在這人地生疏、社會制度、生活習慣、價值觀完全不同的地方，感覺彷彿隔世，一切都變化得太快了。既興奮又徬徨，不知何去何從？！所幸老天眷顧，來到香港不足半年，很快就認識了本地一批音樂界的朋友：林克昌、林樂培、陳健華、周文珊、楊羅娜、費明儀……也參與了一些音樂活動，開始了教學與創作。

來港三年後，一項重要的委約創作，重新啟動了隱藏心中多年的音樂夢。香港鐵嶺合唱團負責人兼指揮吳節皋先生，要我創作一首合唱曲與香港管弦樂團合作演出，這是一個難得的機會，我選了杜甫的《兵車行》，灌注全身的精力、能量，埋首作曲。以往生活的經歷變成一股無形的激情，借描繪戰爭的苦難悲慘，盡情發洩出來。演出成功一炮而紅。當時的指揮德國人蒙瑪，望着站在他身邊的年青人，帶着不解的神情彷彿在問：「這是你寫的吗？」

1985年，香港中樂團邀請擔任客席指揮，將此曲進行第二次創作，發展成大型中樂版交響合唱《兵車行》，除了人聲，還有樂隊展示的戰爭場面，70多人的樂隊加上百多人的合唱，音樂感人，音響震撼。

寫了《兵車行》之後，我一直在期待着有創作管弦樂作品的機會，為了有所準備，構思了一首管弦樂的鋼琴縮譜，但很遺憾再也沒有得到機會，直到1986年，我任教的香港音樂專科學校，舉辦一場音樂會，由鋼琴家陳兆勳老師首演，這就是鋼琴曲《赤壁懷古》的由來。(1994年獲CASH頒發「最廣泛演出獎」。)

來港後的第二年，認識了一位對我影響深遠的朋友——吳大江先生。當年吳大江從事電影配樂，我從旁協助，在參與配樂的過程中，接觸了大量的新潮音樂，例如日本作曲家武滿徹先生的作品，讓我如饑似渴的補了一堂現代音樂的課。原來當年，在國內這些新潮的現代音樂是不能接觸、也是聽不到的。

除了電影配樂，吳大江與一批玩中樂的朋友，還組織了一個樂隊，現在稱為：業餘時期的香港中樂團，在市政局資助下，每兩個月左右在大會堂有一場演出，深受廣大市民歡迎，演出場場爆滿。1974年，指揮王震東先生移民美國，樂隊急需一位能指揮懂作曲的人來接棒，我來到香港適逢其時，參與其中，又指揮又作曲，雖不十分專業，倒也樂在其中。

1977年，政府主管部門市政事務署的陳達文先生，高瞻遠矚，在他倡議下，成立了職業化的香港中樂團。從新加坡禮聘吳大江先生回港擔任音樂總監。其時吳大江與我已是很好的朋友，(他到新加坡發展，主持人民協會華樂團時，曾用盡方法把我也帶到新加坡，可惜礙於種種原因，拿不到工作証又回到香港。)順理成章，兩位老友聯同其他音樂界的專業人士一起，在市政局的安排下，完成了建團的程序，職業化的香港中樂團正式成立。在談到中樂團未來發展的藍圖時，吳大江與我不約而同地提出「中樂交響化」的理念，確定建立大型民族管弦樂團的抱負和理想。

至此，我與中樂終於結下了不解之緣。年輕時帶着崇洋的情懷，系統的學習西方音樂理論，來到香港，奇特的際遇，怎麼也想不到要將自己主要的精力、時間，用來寫作中樂作品，這是始料不及的事，也是冥冥之中命運的安排吧！

音樂夢就快實現了，但與當初的夢境卻有了很大的改變。

香港——中西文化交匯、相融的地方。來到此地，我的眼界開闊了，追求的層面廣了，遇到中樂寫作的機會也越來越多了，思考如何闢一條新的、與以往不同的中樂創作之路，變成了一個很吸引人的課題。

我與老師(左)——作曲家杜鳴心教授，於80年代在香港與中港台音樂家進行學術交流活動時留影。

A picture with my teacher (L), composer Prof. Du Mingxin, taken in Hong Kong in the 1980s at an academic exchange activity with musicians from Hong Kong, Mainland China and Taiwan.



1983年，我寫了很受港、台、新中樂聽眾喜愛的作品《故都風情》。回想當年寫作的動機就是要創新：尋求新的理念、新的音色、新的音響組合、發揮傳統中國樂器的特點。《故都風情》讓我第一次嘗到創作中樂作品的樂趣，原來其中充滿挑戰和未知數，要想將學到的理論知識用上去，還不容易呢！演出後，很多朋友問我：「中間一段慢板的旋律落漠、深情優美，是不是寫愛情的憂傷、溫暖……」我無言以對。應該說，是來自內心深處對人、對事、對物的感受，《故都風情》借景抒情，是作者真情的流露。之後幾年連續寫了二胡與樂隊《四面人》、《明月幾時有》等中樂作品，還有許多改編的樂曲。



1961年在中央音樂學院期間，下鄉體驗生活時與老鄉同吃同住，離開前合影留念。
A picture with the people in the country I lived to experience life as required when I was a student of the Central Conservatory of Music in Beijing.

1987年，由香港作曲家聯會委約創作的重要管弦樂作品《神州賦》(香港管弦樂團首演，之後由林樂培先生帶領五位香港作曲家陳永華、曾葉發、羅炳良、羅永暉及本人到上海再演)。作品表達了對神州大陸一種難於言表的情懷。有一次講座播放此曲，講解時不禁哽咽，聽眾有人問我何以如此，又是無言以對，只能說，這是出於個人經歷而產生的，對神州大地的「情意結」，感受深但拙於言表。

1989年春天，在毫無思想準備的情況下，突然接到台灣高雄市實驗國樂團團長蕭青杉先生的電話，邀請我擔任：剛得到市政府議會批准職業化的、高雄市實驗國樂團的第一任駐團指揮，並且要求在一個星期內答覆。這時我在香港已經16個年頭了，一切步上正軌，而且熟悉了環境，去是不去真正煞費思量。不知什麼原因，或許是正值壯年，或許是本性喜歡挑戰，就這樣丟下在港的一切，到陌生的台灣，任高雄市實驗國樂團的駐團指揮，繼續追尋不知答案的音樂夢。

美麗的台灣，人民純樸善良、熱情好客。短短數月就適應了環境，認識了很多朋友，聽到了許多台灣流傳的台語歌曲，民俗、民間音樂，感受良多。在高市國工作了一年之後，就以自由創作人的身份，接受台灣各中西職業樂團大量的委約創作，包括各種類型、大小作品。

台灣五年是我作曲生涯的豐收期，如魚得水，創作精力旺盛。許多重要的、好的中樂作品，都是在這個時期寫出來的——

- 《港都素描》用台灣人熟悉的音樂素材抒發對高雄的情懷(高雄又稱港都)。
- 音樂卷集《原鄉與本土》受台灣一位資深音樂人的啟發，將台灣的民歌、歌仔戲、南管、北管，濃縮成一部音樂的卷集，用現代的配器手法呈現傳統音樂新的面貌。
- 據《莊周夢》的意境創作的《夢蝶》，八件樂器與樂隊的小協奏曲《八音集》，繼續挑戰自己的作曲思維，尋求創作上新的、不同風格的路向。
- 《龍的傳奇》是「六四」政治事件背景下的產品，對中華民族又愛又恨，複雜情懷的宣洩。

前台北市立國樂團、前台灣交響樂團團長、指揮陳澄雄先生是我的好朋友，他委約了許多中西作品，其中為普及音樂教育，創作了一首管弦樂曲《五彩繽紛話管弦》，用中國各地的民歌作媒介，系統的講解了西方各種樂器的特色，很受歡迎。

1991年榮獲「高雄市第十屆文藝獎」，是對我創作的肯定和鼓勵。

就這樣，在台灣優哉悠哉，過了五年忙碌但愉快的生活，自覺自己已是一個台灣人了。

直到1993年3月某個清晨，一個來自香港的電話改變了一切。香港中樂團邀請擔任樂團助理音樂總監一職，又要回到自己過往熟悉的環境、人事，接受新的與單純作曲截然不同的生活。人的命運真是奇妙，往往在你意想不到的時候又出現轉折，讓人驚訝。

6月回到香港，與香港中樂團第三任音樂總監石信之先生合作，為樂團的發展盡責及貢獻自己的力量。這段時間集工作創作於一身，非常忙碌、非常興奮、非常頭痛、還有少不了的人事糾紛。另一方面，因為工作的需要，對中國民族樂器、中樂作曲的研究及實踐，有了更深的了解。專業的、高水準的香港中樂團，提供了許多難得的平台和機會，一系列重要作品源源不斷的寫了出來，要十分感謝香港中樂團：懷着感恩的心情，感謝神的安排。

1973年離開北京前半年，在「五七幹校」開拖拉機的時期，朋友給我畫的素描畫象；那時還不知快將離開中國，眼中顯露著憂鬱的神情。

A portrait of me by a friend in 1973 during the period of driving tractor at the labour venue called "May Seventh Cadre Schools"; not knowing the chance of leaving China soon, my eyes projected sad affection.



1994年創作上有了重大突破，寫了第一部音樂劇《城寨風情》，由香港話劇團、香港舞蹈團、香港中樂團聯合演出。導演要求我的音樂，在演出後、觀眾離場時，能哼上幾句。這看似簡單實際不易的要求，我基本做到了。也因為這部音樂劇，認識了多位合作的夥伴：導演楊世彭、編劇杜國威、作詞陳鈞潤、岑偉宗等，大家建立了深厚的友情。在以後的創作中不斷有機會再次攜手合作，此乃人生一樂也！

1997年香港回歸中國，香港中樂團委約創作五個樂章的大合唱《東方之珠禮讚》，由陳鈞潤、岑偉宗作詞。

也是1997年，香港春天製作公司，將音樂劇《窈窕淑女》的故事，搬到香港西環，再次與杜國威、陳鈞潤合作。（當中因為版權問題需要重新作曲，記得有一首女主角用鄉音、台山話演唱的歌曲，由陳鈞潤作詞，饒有風趣，十分精彩，印象深刻。）

2001年，香港中樂團製作音樂劇《六朝愛傳奇》，又同杜國威、岑偉宗合作。

2003年，台灣導演王斯本女士，邀請創作中國神話歌劇《瑤姬傳奇》，再與陳鈞潤合作。（這是西方歌劇的形式，又再次與闊別多年的管弦樂結緣。）

今年9月，香港中樂團第39樂季開幕音樂會，創作大合唱《和平禮讚》，又再次和陳鈞潤合作。

真誠感謝這些合作的伙伴，沒有他們，我的音樂夢不會涉及那麼多領域，也不會有精彩的演出。

此外，還寫了一系列為推廣中樂而創作的樂曲，其中最具有代表性的是：音樂朗誦劇《孫悟空三打白骨精》。還有香港資深樂評人黎鍵先生提議與粵劇團合作，由何應豐先生導演，

蓋鳴暉、吳美英主演的粵劇舞樂《九天玄女》，這是頗具創意、傳統與現代理念相結合的作品，在香港屬罕有的品種。

2002年離開香港中樂團，回復自由人的身份，創作依然不斷，除了香港，還有台灣、新加坡職業樂團、演奏家的委約創作。重要的作品有：2010年交響詩《赤壁》、2011年古箏協奏曲《西施》、2012年箏篪協奏曲《浴火鳳凰》、2013年香港舞蹈聯會委約的舞蹈詩《一條大河》等。

2010年香港中樂團舉辦專場音樂會，標題《赤壁》，是對我幾十年音樂創作的肯定、鼓勵、總結，也是對我一生追求音樂夢的巡禮。在此要感謝音樂總監、指揮閻惠昌先生。

我更感謝CASH，多年來對作曲家音樂創作的全力支持，他們背後默默的耕耘，給帶着《音樂夢》的音樂家們，提供時間和空間，為社會和未來創造更多、更美好的精神財富。



70年代末，為電影《新紅樓夢》配樂期間與飾演林黛玉的凌波女士(左一)及吳大江夫婦(左二及三)合影。

By the end of the 1970s, while composing music for the film "New Dream of the Red Chamber", I pictured with the leading actress Ivy Ling Po (L1) and Ng Tai-kong and his wife (L2-3).

今晚CASH為我頒發「音樂成就大獎2015」，深感榮幸、銘記在心。

從不懂事的少年到現在白髮遮頂的長者，順境、逆境，一生都在追求我的音樂夢。我的感受是：人要有夢，人生才有目標。自1973年來港至今，除了自身的努力、好學，還要多得貴人相助，貴人就在你身旁，要感恩。

無形之中還有命運，看不到但可以感覺到，隨運而不安於命運，內心永遠保持一個「真我」，用藝術家敏銳的感覺追求真、善、美。

現在時代變了，科技日新月異，後浪推前浪。以前作曲不會彈鋼琴吃虧，如今不懂利用電腦思維，跟不上時代也是吃虧。許多年青有為的後起之秀，他們的新思維新技法值得我去學習。

我希望沿着古典和嚴肅音樂的道路走下去，但又不會循規蹈矩，要創新要有自己。我的創作不會停留在一個階段，一種風格。音樂創作不能停，停下來感覺就沒了。若遇到機會，我還想寫現代流行音樂風格的作品。

專業作曲家的創作是綜合的、立體的、交響的、手法豐富結構嚴謹，像建構一座大廈，繪一幅精美的畫，可以溫馨奔放，也可以史詩般的宏偉。

最後我想說：音樂是全人類心靈溝通的共同語言，現在稱為「音樂無疆界」，但創作人寫曲時不能忘了自己的「母語」，會用母語更能表達自己，更為世人所讚賞，就像60年前為我啟動音樂夢的，是德國人貝多芬的《小步舞曲》一樣。

彈指一揮間，幾十年過去了，歲月不饒人，但人的心可以保持年輕，童真常在心間。時間沉澱人生的感悟，留下寶貴的經驗。希望未來仍在繼續創作，惟有音樂才是我的寄托，我要繼續完成「我的音樂夢」！

2015年8月 香港

陳能濟主要作品目錄 (1973年定居香港至2015年部分作品)

歌劇 / 音樂劇 / 音樂朗誦劇 / 話劇音樂 / 電視音樂 / 舞蹈音樂

1994年	城寨風情	(音樂劇)	2002年	伴我同行	(電視劇配樂)
1997年	窈窕淑女	(音樂劇)	2003年	孫悟空三戲鐵扇公主	(音樂朗誦劇)
1998年	老師請病假	(音樂朗誦劇)	2003年	瑤姬傳奇	(三幕歌劇)
1998年	孫悟空三打白骨精	(音樂朗誦劇)	2005年	孫悟空大鬧天宮	(音樂朗誦劇)
2000年	九天玄女	(粵劇舞樂)	2009年	遍地芳菲	(話劇配樂)
2001年	開飯喇!	(迷你音樂劇)	2010年	熊貓日記	(迷你兒童音樂劇)
2001年	六朝愛傳奇	(音樂劇)	2013年	一條大河	(舞蹈詩)

聲樂部分

1974年	春天	(冀華詞)	- 合唱	1997年	東方之珠禮讚:	
1977年	兵車行	(杜甫詞)	- 合唱	一.	維港晨曦	(陳鈞潤詞) - 合唱
1984年	太極功歌	(楊羅娜詞)	- 合唱	二.	遠方的星	(陳鈞潤詞) - 童聲 / 合唱
1989年	飄泊的浮萍	(洪慶佑詞)	- 女聲獨唱	三.	晚霞餘暉	(陳鈞潤詞) - 男女聲二重唱
1990年	蓮生鉢	(洪慶佑詞)	- 朗誦 / 合唱	四.	風中勁草	(岑偉宗詞) - 合唱
1992年	人眼天目 — 曹洞宗	(洪慶佑詞)	- 合唱	五.	香港! 我的故鄉	(陳鈞潤詞) - 合唱
1993年	勸醉	(黃智鈺詞)	- 女聲獨唱	2009年	我真自由	(霍韜晦詞) - 合唱
1994年	天淨沙	(馬致遠詞)	- 合唱	2009年	誰會關注明天	(霍韜晦詞) - 合唱
1994年	黃鶴樓	(崔顥詞)	- 合唱	2009年	愛的願點	(霍韜晦詞) - 獨唱 / 合唱
1997年	少女的夢	(陳鈞潤詞)	- 女聲獨唱	2009年	遍地芳菲	(杜國威詞) - 女聲獨唱
	~ 選自音樂劇「窈窕淑女」			2009年	中國人是草	(杜國威 / 岑偉宗詞)
					~ 選自話劇「遍地芳菲」	- 合唱
				2014年	賦得古原草, 送別	(白居易詞) - 合唱
				2015年	和平禮讚	(陳鈞潤詞) - 童聲 / 混聲合唱

器樂部分

管弦樂

1981年	小時候組曲	(民族管弦樂)	1998年	神鵬俠侶	(民族管弦樂)
1983年	大江東去	(民族管弦樂)	2000年	城寨風情組曲	(民族管弦樂)
1984年	故都風情	(民族管弦樂)	一.	城寨之歌	
1984年	夢鎖	(民族管弦樂)	二.	三寸金蓮	
1985年	交響合唱 兵車行	(民族管弦樂與人聲)	三.	月荷之歌	
1987年	神州賦	(西方管弦樂)	四.	海盜之歌	
1988年	水墨五幅 歸園田居	(民族管弦樂)	五.	何處覓知心	
1989年	港都素描	(民族管弦樂)	2002年	幻想曲 幻變精靈 do mi show	(民族管弦樂)
1989年	龍的傳奇	(民族管弦樂)	2004年	詩意與狂瀾	(民族管弦樂)
1990年	春詩	(民族管弦樂)	2005年	台灣山地歌謠組曲	(西方管弦樂)
1990年	音樂卷集 原鄉與本土	(民族管弦樂)	2005年	台灣客家歌謠組曲	(西方管弦樂)
1990年	山中印象	(民族管弦樂)	2006年	「落水天」主題變奏	(西方管弦樂)
1990年	八音集	(樂隊協奏曲)	2006年	客家八音 — 弦索調	(民族管弦樂)
1990年	八千里路雲和月	(民族管弦樂)	2007年	祈福 — 黃大仙素描	(民族管弦樂)
1990年	夢蝶	(民族管弦樂)	2007年	宮商徵	(民族管弦樂)
1990年	五彩路	(民族管弦樂)	2008年	「桃花開」主題變奏曲	(民族管弦樂)
1991年	逍遙遊	(民族管弦樂)	2010年	九天玄女序曲	(民族管弦樂)
1991年	松柏常青	(西方管弦樂)		~ 選自同名粵劇舞樂	
1991年	懷鄉的季節	(民族管弦樂)	2010年	交響詩 赤壁	(民族管弦樂)
1992年	古韻迴響	(為編鐘 / 編磬 / 人聲及民族管弦樂)	2010年	風從台灣來	(民族管弦樂)
1992年	五彩繽紛話管弦	(西方管弦樂)	2010年	我是客家人	(民族管弦樂)
1994年	港都素描 — 第二次修改版	(民族管弦樂)	2012年	煙花燦爛	(民族管弦樂)
1997年	火樹銀花沐香城	(民族管弦樂與琵琶群)	2013年	掠影拾遺	(弦樂 / 管 / 揚琴合奏)
			2015年	廣東音樂 — 歲月流金	(民族管弦樂)

獨奏 / 獨奏與樂隊

1984年	赤壁懷古	(鋼琴獨奏)	1991年	相聚歡	(八重奏)
1985年	瞑思	(古箏獨奏)	2001年	南國音韻	(高胡與樂隊)
1986年	絲路幻影	(小提琴協奏曲)	2009年	遠逝的回音	(管 / 胡琴 / 擊樂)
1987年	四面人	(二胡與樂隊)	2009年	陽關三疊主題變奏	(八重奏)
1987年	遠山的呼喚	(柳琴與樂隊)	2010年	西施	(古箏協奏曲)
1987年	琵琶協奏曲		2012年	浴火鳳凰	(箏篋協奏曲)
1988年	消逝的瞬間	(簫 / 楊琴 / 箏 / 二胡四重奏)	2014年	陽光小子	(柳琴與樂隊)
1988年	靜夜琵琶吟	(琵琶與樂隊)	2015年	尋踪	(揚琴與樂隊)
1989年	明月幾時有	(二胡與樂隊)	2015年	音魂之舞	(揚琴三重奏)
1991年	舞俑	(琵琶與樂隊)	2015年	都市狂歌	(笛群與樂隊)
1991年	傾訴	(洞簫與樂隊)			