

香港新音樂先驅  
The Pioneer of Hong Kong New Music

林樂培

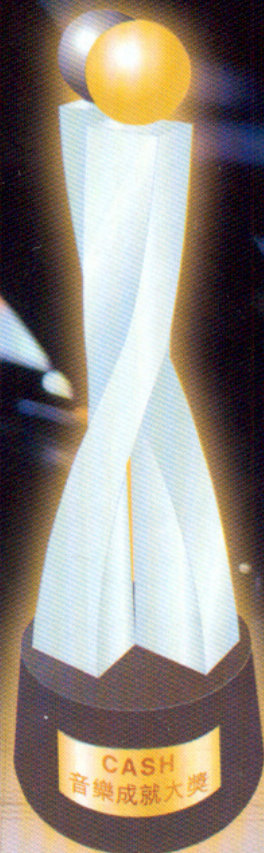
DOMING LAM



音樂成就大獎1999

CASH Hall of Fame Award 1999

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# 序言

一九五八年當林樂培自校長手中接過作曲主科畢業文憑之際，就許下宏願，要把中國音樂現代化，以期能在國際樂壇上爭一席位。當時有人認為，林樂培完全不了解中國文化，妄想耳。但是他憑著強烈的求知慾與進取心，不斷向目標探索。十多年後居然找到了「從古思中尋根，在前衛中找路」的方向，為此而創作出第一首成功的代表作《謝灶君》(1976)，由日本京都交響樂團首演。三年後，香港電台邀請他帶同《謝灶君》一曲，到巴黎聯合國文教大樓參加第廿六屆國際作曲家交流大會，結果受歡迎度是七十五首各國佳作中排名第十五。同時獲得半數的電台代表將該曲錄音帶回國介紹廣播。同年，林樂培又創作了第一首為民族樂團創作的敘事詩《秋決》(1978)與《昆蟲世界》(1979)，為香港中樂團奠定現代交響化的模式。《秋決》於一九九三年被選為二十世紀華人經典作品，在北京人民大會堂頒贈「榮譽獎」。《昆蟲世界》亦於去年被香港聽眾選為「經典金曲」。國樂大師彭修文，在指揮這兩首樂曲後評道：「樂藝高絕，樂思深遯，開華夏傳統音樂之先，鑄新聲於樂壇之上」。有志者事竟成，就是林樂培成功的秘訣。

一九七三年，亞洲作曲家同盟(ACL)在香港成立，林樂培被選為香港區主席，從此也改變了他一生的路向。他許

下第二個宏願：「要為香港音樂在國際樂壇上打開出路及建立地位」，於是他肩負團結香港作曲家，傳遞國際樂壇最新概念，保障著作權益，選拔香港作品與國際交流的新使命，他認為「同行應如手足」，在彼此互助互勉之下，香港音樂才易進步。因此，他不斷製造機會，讓香港作曲家能到海外，親自體驗國際樂壇的大氣候，而從中吸收作曲的真諦。這樣地經過了二十多年的默默耕耘，今天的香港作曲家，已經每年都有多次與海外交流的機會，又創下了在亞洲青年作曲比賽中，一連三屆榮獲冠軍的紀錄。在亞洲作曲家同盟(ACL)及國際現代音樂協會(ISCM)中，香港作曲家更獲選入理事與副主席的領導席位。香港作曲家及作詞家協會的「音樂基金」，雖然是香港音樂演進中的大力支柱，但是沒有高瞻遠矚和肯捨己為人的領導者如林樂培，也是無濟於事呢，所以香港作曲家聯會曾葉發會長說：「作曲大師林樂培是香港新音樂之父」。

香港音樂文化的建立和發展，和其他國家民族的音樂文化一樣，都有賴作曲家和熱心的音樂推動者作出貢獻，發揮火車頭的牽引及動力作用。林樂培的成就，肯定會在中國音樂史上留下深刻的一頁。

樂評家 周凡夫





# Preface

Even as early as in 1958 when Doming Lam received his Composer's diploma in Canada, he has already made a solemn vow to 'modernize' Chinese music, and to assert its position in the international arena. A tall order, one might say for his understanding of Chinese culture is so poor. Indeed, to many of his friends at that time, this aim might have been a little too far-fetched. Nonetheless, in less than 20 years after this 'landmark' vow, Doming Lam came up with his first representative work *Thanksgiving to Joe-Kwan, the Kitchen God* (1976) along with the historic slogan of 'Asserting one's roots from the past; while breaking new ground through the Avant-garde'. He really did it. *Thanksgiving* was the first Hong Kong work to draw international attention when RTHK brought it to the 1978 International Rostrum of Composers. It ranked 15th amongst over 75 works submitted that year and enjoyed repeated broadcasts by over half of the participating radio stations. Then followed his two major compositions for Chinese orchestra *Autumn Execution* (1978), and *Insect World* (1979) setting benchmarks for an entirely new generation of Chinese

orchestral compositions. *Autumn Execution* was selected one of the '20th Century Outstanding Masterpieces in 1993 while *Insect World* was voted a 'Golden Classic' by the Hong Kong Chinese Orchestra audience in 1998. The late maestro and Chinese orchestral music pioneer Peng Xiu Wen once described these two compositions after conducting them as: "...technically extremely proficient and musically equally profound; opening up new frontiers in traditional Chinese music while paving the way for new sounds in the future..." Highly inquisitive and imaginative, Doming Lam with his dedication and persistence has made music history, once again proving to the skeptics that his vow has not been at all far-fetched.

Doming Lam's second vow was made in 1973 when he witnessed the founding of the Asian Composers' League (ACL) and himself elected Chairman of the ACL - Hong Kong Section. The vow is to do with bringing Hong Kong music out to the international arena. To achieve this grand vision, he must first unite the composers in Hong Kong and 'jump-start' both the quality and quantity of





its repertoire. To this end, Doming has rallied the unity of Hong Kong composers; provided opportunities for international exchanges which led subsequently to the admission of Hong Kong as a full member in the International Society for Contemporary Music (ISCM), a highly prestigious landmark organization in the history of western contemporary music. Under his leadership, Hong Kong composers have fought to protect their rights and established a highly successful performing rights society, the Composers and Authors Society of Hong Kong Limited (CASH), in fact one of the best in the Asian region. Through CASH HK Music Fund, more opportunities of commissioning new works and international exchanges have been made possible. Throughout the past 2 decades, Doming Lam has been the guiding spirit, if not always the executioner, of many innovations and breakthroughs in the development of New Music in Hong Kong. Many Hong Kong composers have now made impacts in the international scene, including Vice-Presidency & Executive membership in both the ISCM & the ACL. More young composers are now

studying abroad and achieved recognition from around the globe. Hong Kong has played host to no less than 3 large-scale international contemporary music festivals. All these and more, are the direct results of one man's vision and devotion. "Hong Kong composers will never have achieved so much if not for the efforts and leadership of Doming." Dr. Richard Tsang, the Founding Chairman of the Hong Kong Composers' Guild has said, "He is very much the Father of New Music in Hong Kong!"

As in many other countries, the development of new music in Hong Kong relies on the dedication and hard-work of her composers. However, vision and determination play an even stronger role in this respect. For Hong Kong music, Doming Lam has provided just that. This is no mean achievement indeed and his name will be remembered in the history of Chinese music for his contribution, even if he had never written a single note at all.

Music Critic **Chow Fan Fu**





# 回響 Echoes

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聽林樂培作品後...

*After Doming Lam's Concerts...*

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「照我十年前的脾氣，我一定會寫一篇尖酸刻毒的文章，將林樂培諷嘲詛罵一番，(因為樂曲中)那種沒有旋律，沒有調性的所謂『混點』手法出現了，『電子音樂』出現了，無調性的歌曲也出現了……我認為這些是他十一年苦學中學到最要不得的糟粕，越早加以摒棄越好。」

新晚報「樂迷手記」

**吳維琪**

26.2.1965

"According to my temper ten year's ago, I would have ridiculed Doming Lam by writing a sarcastic article on the pointallistic technique employed in his music which is without melody, electronic and atonal... He should discard it as early as possible for it is the most worthless refuse he has learnt in his 11 years of serious studies."

New Evening Post

**Ng Wai Kee**

26.2.1965

「此曲(昭君怨)最大優點在於林先生非常成功地用中國傳統音樂材料來進行構思，並用近代手法來加以裝飾，使人看到是一個現代中國美人，不是中國的古典美人，也不是不倫不類的混血兒。」

《音樂生活》第29期

**陳建華**

16.4.1965

"The most distinguished accomplishment of this piece of music (*Lamentation of Lady Chiu Jun*) is that Mr. Lam has successfully interpreted ancient and traditional Chinese music into a contemporary style. What one sees now is a modern Chinese beauty, not an ancient Chinese beauty nor a mixed-blood."

Musical Life, vol. 29

**Chan Kin Wah**

16.4.1965





「林樂培的作品，成熟而有創意，如同西方作曲家 Berg 或 Penderecki 一樣，以現代作曲技巧發揮出極有氣勢的表現力。」【聽《形象》演出後評】

中國郵報  
**保羅·羅便臣**

8.5.1967

"Doming Lam produced music that was accomplished and original. Mr. Lam especially has shown, like Berg or Penderecki in the West, that contemporary composition techniques can have tremendous expressive power."(Review on *Image*)

Round-up - China Mail  
**Paul Robinson**

8.5.1967

李白夜詩三首 (作品第六)

「樂曲的音色決斷，充滿信心。它能融滙中西音樂的傳統特色，難怪使不少本地的作曲家羨慕不已。」

南華早報  
**紀大衛 教授**

1980

*Three Night Songs of Li Po, Op. 6*

"These display a sureness of touch and a certainty of expression which many other local composers must envy in its melange of Western and Chinese musical traditions."

South China Morning Post  
**Professor David Gwilt**

1980



## 林樂培之榮休...

### *Upon Doming Lam's Retirement...*

「由於林樂培的努力開拓，香港音樂才得以在國際間引起注意及漸獲認同。事實上，他在香港的音樂歷史中擔當起先鋒的角色，是時，香港的條件正趨成熟，而林樂培就常常爭取機會，好讓香港音樂得以茁壯成長。他對改善香港在作曲方面的音樂環境，作出無私奉獻，我衷心引為榜樣。」

香港電台第四台台長  
香港作曲家聯會創會主席  
「亞洲作曲家同盟」及「國際現代音樂協會」前任副主席/秘書長

**曾葉發 博士**

18.7.1990

"With Doming's pioneering work, Hong Kong music is gradually being recognized internationally. With Lam's dramatics, attention was drawn towards Hong Kong's music. Indeed, Doming Lam has fulfilled a groundbreaking role in the history of Hong Kong music at a time when Hong Kong was ripe for such a push... Lam always fights for opportunities for their growth. His selfless devotion to the promotion of a better musical environment for composition in Hong Kong has been a guiding example in my career and has my whole-hearted support."

Head, Radio 4, Radio Television Hong Kong  
Founding Chairman, Hong Kong Composers' Guild  
Ex Vice-Chairman / Secretary General, Asian Composers' League & ISCM

**Dr. Richard Tsang**

18.7.1990

「林樂培的創作富創意而具個性，不落俗套，趣味盎然，令人驚喜，其深厚的聖樂及電影音樂背景，加上對粵劇及京劇的濃厚興趣，以及在 Darmstadt 及 ISCM 取得的經驗，足教他追求高度個人化的風格，其作品之創新，更未聞於同儕甚或年輕一輩間。」

香港中文大學音樂系主任  
香港作曲家聯會主席  
亞洲作曲家同盟副主席

**陳永華 教授**

8.7.1990





"Innovative and original, Doming Lam writes in a non-compromising manner and produces inspiring and astonishing works. His strong background in church music and film music, deep interest in Cantonese and Peking operas plus the Darmstadt and ISCM experiences enable him to pursue a highly individual style with works unheard of among his contemporaries and even the younger generation."

Chairman, Dept. of Music, The Chinese University of Hong Kong  
Chairman, Hong Kong Composers' Guild  
Vice-Chairman, Asian Composers' League

**Professor Chan Wing-Wah**

8.7.1990

「將來香港音樂歷史一定有那麼一章，就是詳述林樂培的作品，他對中國『新』音樂的主張，以及對香港樂壇及作曲家權益的貢獻等……他常常強調要寫中國的『新音樂』。一九八八年是他捧著畢業學位文憑，離開音樂學院的三十週年。這麼多年來，他努力為港、澳，還有中國音樂，作了那麼多的建樹，林樂培應該可以無憾了。」

信報

**李建之**

1988

"In the future written music history of Hong Kong, there will definitely be a chapter describing the works of Doming Lam, his views on modern Chinese music, and his contribution to the musical scene and composers' rights in Hong Kong... He emphasized that he must write Chinese music, particularly contemporary Chinese music. This year, 1988, is the 30th anniversary since he graduated from music school. Throughout these years, he had strived and achieved much for the music of Hong Kong, Macau and China. He should feel no regrets."

Economic Journal

**Lee Kin Chi**

1988





## 慶祝七十大壽...

### *On Doming Lam's 70th Birthday...*

「我與樂培兄友誼十六個寒秋，他是一位造詣高深的作曲家，他的作品蘊含著中華民族文化的神韻，創新精神令人贊佩。回首十六年前，是他敞開了香港與中國內陸音樂界廣泛交往的大門，從此達到了深厚的友情。」

中國音樂家協會主席

**李煥之**

25.7.1996

"Doming and I have been friends for 16 years. He is an accomplished composer. His works are highly creative yet rich in the essence of Chinese culture. Looking back 16 years ago, it was he who had opened up the door of musical exchanges between Hong Kong and mainland China where our long and close friendship began."

Chairman, Chinese Musicians' Association

**Li Huan Zhi**

25.7.1996

「先生樂藝高絕，樂思深遼，開華夏傳統音樂之先，鑄新聲於樂壇之上，為前人之不敢為。聞樂而知雅意，樂響撼人心弦。後學再再拜服之。」

中國廣播藝術團藝術指導

兼中國廣播民族樂團首席指揮

中國民族管弦樂學會會長

**彭修文**

18.7.1996

"He is technically superb and musically profound. He has opened up new frontiers in traditional Chinese music while paved the way for new sounds in the future. I really admire him."

Director of the Chinese Broadcasting Corporation

President of the Chinese Traditional Orch. Society

**Peng Xiu Wen**

18.7.1996





「回想以前相見總是一同談論著音樂，尤其是您一手推動香港現代音樂的蓬勃發展，進而對亞洲音樂推廣所作的貢獻實在令人敬佩。數十年來，只看到您無限的活躍力，連年青人都自歎弗如。」

亞洲作曲家聯盟台灣總會理事長

**許博允**

25.7.1996

"I remembered in the past we always talked about music when we met each other. It was you who brought about the Hong Kong music and took a further step to promote Asian music. Your contributions fill me with admiration and your vigour shown in all these decades can't be matched even by young people."

President, ACL - Taiwan Section

**Hsu Po Yun**

25.7.1996

「回顧香港中樂團創團之初，《昆蟲世界》為樂團找到了生命力，《春江花月夜》為中樂帶來了新景象，《秋決》卻為中樂奠定經典之作……這一切，都是你為香港中樂團所作的努力及令我們難以忘懷的成績。」

**香港中樂團樂師工會**

"Dated back to the time when the Hong Kong Chinese Orchestra was newly established, *Insect World* had injected vitality to the Orchestra, *Moonlight Over Spring River* had opened up new vistas, and *Autumn Execution* had defined what a masterpiece was. All of these were attributed to your efforts. Your dedication to the Orchestra would not be forgotten."

**Hong Kong Chinese Orchestra Musicians Union**





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榮獲 **CASH 音樂成就大獎1999...**

*On receiving the CASH Hall of Fame Award 1999...*

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「他的作品極富創意，揉合了東西方元素，效果極佳，其音樂背景更令他在運用個人音樂語言上別具一幟，作品更往往教年青作曲家驚喜連連。」

Conductor and Composer  
Co-ordinator (Music courses), Macau Polytechnic Institute  
**查偉革**

"Innovative and original, he writes in quite unusual style, blending elements from East and West to superb effect. The musical influences that bear on him make him a composer who uses an individual language and frequently surprises even new generation of composers."

Conductor and Composer  
Co-ordinator (Music courses), Macau Polytechnic Institute  
**Veiga Jardim**

「還記得在八十年代初聽到林樂培先生為香港中樂團而創作的《昆蟲世界》及《秋決》，感到兩首作品極具創意及啟發性。此後十年，我一直追隨他的音樂，深深欣賞他及其作品，更衷心感謝他為我們的現代音樂所作出的貢獻。」

Distinguished Professor in Music Composition  
University of Missouri-Kansas City Conservatory  
**陳怡 博士**

"Remember after hearing his *Insect World* and *Autumn Execution* for Hong Kong Chinese Orchestra in the early 80's, both pieces are highly creative and inspiring. Since then, I have followed his music for a decade, I admire him and his composition tremendously. I am so grateful to him for what he has brought to our contemporary music world."

Distinguished Professor in Music Composition  
University of Missouri-Kansas City Conservatory  
**Dr. Chen Yi**



「林樂培先生是當代最重要的作曲家之一。作為亞洲及中國現代音樂文化的推動者，他的音樂極富個人的創造性，同時又和傳統的中國文化緊緊相連。他影響了很多代中國及亞洲的年輕作曲家，他的音樂作品和音樂實踐如同日本作曲家武滿徹的一樣，為後來的亞洲作曲家走向世界，開拓了路，樹立了榜樣。我本人在北京讀音樂學院時就常常學習他的總譜，聽他的唱片，從中學到很多東西，受益很多，我從心裡感激他。」

作曲家  
**譚盾 博士**

14.10.1999

"Mr. Doming Lam is one of the most important contemporary composers today. As a promoter and educator of Asian and Chinese new music, his works are extremely original and creative, and at the same time, closely linked with traditional Chinese culture. His compositions and musical practices, like that of Toru Takemitsu, have set an example for later generations of Asian composers, and blazed the trail to the international music arena for them. When I was studying at the Central Conservatory in Beijing, I had learned much from his music scores and recordings. Thank you Doming!"

Composer  
**Dr. Tan Dun**

14.10.1999

「優秀作曲家林樂培先生是我的好友及同儕，他榮獲 CASH 音樂成就大獎可謂實至名歸，作為香港作曲家聯會的創會主席及亞洲作曲家同盟的秘書長 (1980-1990)，並透過香港作曲家及作詞家協會在財政上所提供的寶貴支持，致力發展及推動亞洲音樂，使亞洲作曲家廣獲國際認同。」

Founding Chairman Emeritus  
Asian Composers' League  
National Artist for Music  
Republic of the Philippines  
**Dr. Lucrecia R. Kasilag**





"My good friend and distinguished composer / colleague, Mr. Doming Lam, truly deserves the CASH Hall of Fame Award 1999 for his untiring pioneering efforts at developing and promoting the cause of Asian music and Asian composers to worldwide recognition as Founding Chairman of the Hong Kong Composers Guild and Secretary General of the Asian Composers' League (1980-1990) which received invaluable financial support from the Composers and Authors Society of Hong Kong Ltd."

Founding Chairman Emeritus  
Asian Composers' League  
National Artist for Music  
Republic of the Philippines

**Dr. Lucrecia R. Kasilag**

「林先生在多倫多的音樂學習有助他發揮天賦，並在電影音樂的發源地—加州，追求有關知識。其後，林先生返港發展，實踐理想，以西方音樂的現代聲響豐富其傳統文化。他為香港創作了色彩斑斕、引人入勝的樂曲，亦關顧香港及海外同儕，既是香港作曲家及作詞家協會的創會成員之一，亦是樂界名人，這些都是作為音樂先驅及 CASH 音樂成就大獎得主的特質。」

多倫多大學終身教授


**溫士域**

"Mr. Lam's music studies in Toronto helped to nourish his talent and ambitions to pursue studies in film music at its source - California - then back to Hong Kong to launch his vision to enrich its traditional culture with the contemporary sounds of the Western world. And Hong Kong listened to his message: a repertoire of music both colorful and compelling, a concern for his fellow composers at home and abroad as a co-founder of the Composers and Authors Society, and a personality that engaged the Hong Kong music community. These are the attributes of a pioneer and a worthy recipient of your Hall of Fame Award."

Professor emeritus  
University of Toronto

**John Weinzweig, O.C.**





「我們一直以來都通過亞洲作曲家同盟與林樂培先生互有聯絡，他對『亞盟』非常熱心，對亞洲作曲家的熱切態度教我們印象尤深，其作品在日本常有演奏，所以林先生不單聞名於香港，在我們的國家亦同樣知名。」

日本作曲家協會主席

**池邊晉一郎**

"Through the Asian Composers' Leagues, we have been contacted with Mr. Lam. He is very enthusiastic about that organization. Always we were impressed by his energetic attitude toward Asian composers. His music was performed many times in our country. So his name is well known not only in Hong Kong but also in our country."

President, The Japan Federation of Composers Inc.

**Shin-ichiro Ikebe**

「林先生在香港的新音樂運動，我所了解的，初期是極為辛苦的。尤其在一九六零至七零年代，香港的音樂創作仍繼續中國大陸一九四九年以前的風格，而林先生在加拿大和美國所學的作曲技法，正是與前者格格不入。可想他在香港的創作遭受前輩作曲家們的質疑與壓力，使他在香港為了新音樂推動，孤軍奮鬥了十多年。而至一九七三年亞洲作曲家聯盟的成立，我們居住於不同地區的華人作曲家，才有機會團結起來，互相交流鼓勵，打開了新音樂的明朗局面。我認為林先生在香港現代音樂發展史上，是一位劃時代的人物，香港現代音樂創作由他開始。

今天我們倆人都從各自的社會工作崗位上退休了，但我們在個人的作曲家工作上絕不退休，還要繼續前進！而且在音樂界中，我極珍惜我們之間的友誼，他是我的道友。」

亞洲作曲家聯盟執行委員會主席

**許常惠**





"To my knowledge, it was formidable for Mr. Lam to promote new music in Hong Kong at the early stage. It was particularly difficult during the 60's and 70's for the music at that time still followed the musical style prior to 1949 in mainland China. That was totally incompatible with the composition technique acquired by him in Canada and the U.S. Therefore it was not difficult to imagine how his works were questioned by the seniors and how much pressure he had encountered. He fought for new music alone for more than a decade. With the establishment of the ACL in 1973, Chinese composers from different regions have the opportunities to unite together and have musical exchanges, opening up a bright future for new music. I think Mr. Lam is an epoch-making figure and the Hong Kong new music was originated from him.

Now, both of us have retired yet we never stop composing. I cherish the friendship between us very much. He is my comrade in the music field."

ACL Chairman

**Hsu Tsang Houei**

「在悠悠二十六載中，你為 ACL 作出諸般貢獻，作為首位秘書長，其後任名譽會員，一直為大家提供寶貴意見與支持，對於這一切，我實在深表謝意。」

亞洲作曲家同盟名譽會員

JML Seminar Yoshiro Irino Institute of Music, Director

入野義朗國際作曲大賽基金主席

**入野禮子**

"I am deeply grateful for the generous way in which for over 26 years you have given to our ACL the benefit of your many good advice and supports as the first Secretary General and later as an Honorary Member."

ACL Honorary Member

JML Seminar Yoshiro Irino Institute of Music, Director

IRINO PRIZE FOUNDATION, President

International Composers' Competition

**Reiko Takahashi IRINO**





「Doming 獲獎，實至名歸，實在令人開心！相識二十四年，因為他的作品音樂性太強，我一直不敢用來編舞。我要加把勁了！Doming，恭喜！成就獎的意思是：出發！」

【編者按：七十年代初「雲門舞集」曾用林樂培的《子夜秋歌》編舞，名為《紅絲線》。】

雲門舞集藝術總監

**林懷民**

"I am happy that Doming receives this Award. He really deserves it! We know each other for 24 years. His works are so musical that I dare not to use it in my dances. I have to work harder! Doming, congratulations! Receiving the Award means ready to set out for a higher goal!"

(Editor's note: Lin Hwai-min had adopted Doming Lam's *Ballad of An Autumn Night* in his dance titled *Red Strings* in the early 70's.)

Artistic Director, Cloud Gate Dance Theatre

**Lin Hwai-min**

「我與林樂培先生的相識始於一九七四年在日本京都舉行的亞洲作曲家同盟大會上，自此，他的熱忱、活力及率直的個性都在我的腦海裡留下深刻印象，無論是作為『亞盟』香港區首席代表或主席，抑或『亞盟』秘書長或理事，以及名譽會員，林樂培先生對於推動『亞盟』一直相當熱心積極。在他的努力下，一九八一年第七屆『亞盟』大會相當成功，一九八八年的亞洲作曲家同盟與國際現代音樂協會聯合音樂節更為現代音樂史留下光輝記號。不容置疑的是『亞盟香港區會』對於提升現代音樂的質與量貢獻良多，我相信林先生是以這些工作為己任。

樂培兄，恭喜您取得如此優異的成就。請為著您自己以及您的後輩，多多珍重。」

Honorary Professor

College of Music, Seoul National University

亞洲作曲家同盟名譽會員

**李誠載**





"The recollections of Mr. Doming Lam could be dated back to our first encounter at the ACL Conference/Festival in Kyoto, Japan in 1974. Since then, I have been impressed by his enthusiasm and devotion to the cause of ACL movements in an energetic and frank manner when he acted as the Chief Delegate or Chairman of the ACL - Hong Kong Section, Secretary General or Director of ACL and Honorary Member of ACL. Furthermore, his endeavour had made the 7th ACL Conference/Festival a big success in 1981 and the 1988 ISCM - ACL Conference/Festival in Hong Kong a landmark event in the history of contemporary music. Undeniably, the ACL - Hong Kong Section has contributed to the creative music circle by raising both the quantity and quality of contemporary music. I believe Mr. Lam has shouldered all these tasks as his mission.

Congratulations upon his remarkable achievements and contributions. Dear Doming! Please take care for the sake of yourself as well as your successors."

Honorary Professor  
College of Music, Seoul National University  
Honorary Member of ACL

**Lee Sung Jae**

「林樂培一生為現代亞洲音樂的培育作出非凡貢獻，其個人作品更列於發展迅速的現代亞洲音樂中的前衛。」

哥倫比亞大學 (紐約)  
弗里茨•賴納榮譽作曲講座教授

**周文中**

"Doming Lam has devoted a lifetime to making exceptional contributions towards the nurturing of contemporary Asian music. His own work of course has been at the vanguard of the swiftly unfolding repertory of contemporary Asian music."

Fritz Reiner Professor of Composition Emeritus  
Columbia University (New York)

**Chou Wen-chung**





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## 1998 「全球中華文化藝術薪傳獎」推薦書

- 獎項於一九九九年十月卅一日在台北國父紀念館大會堂頒發

### *Recommendation for the Global Chinese Culture and Arts Award 1998*

- The Award was presented at Dr. Sun Yat Sen Memorial Hall in Taipei on 31 October 1999

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「使我感到驚愕的是我沒有早點聽到《秋決》這首超越尋常的作品，創作於1978年，這無疑是一首中國音樂史上的啟先之作。樂曲不單能把握到傳統京劇的要素，更從作者強而有力的音樂語言中，呼喚出中樂團那石破天驚的音樂；真是一首有震撼性的音樂劇。這揉合西方現代作曲技巧於傳統民間樂器的方法，深深地影響了下一代的中國青年作曲家們。《秋決》的創作將無可避免地會引起對中國藝術要求完美性的注目，而同時將中國音樂指向將來。」

多倫多大學音樂系 (理論及作曲) 教授

**陳嘉年 博士**

"It is with astonishment that I have not heard this composition earlier. Written in 1978, *Autumn Execution* is undoubtedly a pivotal piece in Chinese music history. Not only does the work capture the essence of traditional Peking opera, it also transforms this art form by the composer's powerful musical language. This resulted an unprecedented evocative sound from the Chinese orchestra - a music drama with compelling emotion. The method of incorporating western contemporary techniques using folk instruments has influenced greatly on the next generation of young Chinese composers. The creation of *Autumn Execution* will inevitably draw attention to the integrity of the Chinese arts and at the same time point to the future of Chinese music."

Professor (Theory & Composition)

University of Toronto

**Dr. Ka-nin Chan**



# 演出 Performances

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林樂培作品，曾在國際間 41 個城市演出：

*Mr. Doming Lam's works had been performed at the following cities:*

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阿德雷德	Adelaide	馬尼拉	Manila
阿姆斯特丹	Amsterdam	墨爾本	Melbourne
奧克蘭	Auckland	蒙特里爾	Montreal
曼谷	Bangkok	橙縣	Orange County
巴塞隆拿	Barcelona	大阪	Osaka
北京	Beijing	檳城	Panaga
標巴澳	Bilbao	巴黎	Paris
布里斯本	Brisban	鹿特丹	Rotterdam
汶萊	Brunei	漢城	Seoul
坎頓	Cantonigro	上海	Shanghai
覃士達	Darmstadt	宿霧	Sibu
日內瓦	Geneva	新加坡	Singapore
廣州	Guangzhou	悉尼	Sydney
香港	Hong Kong	台北	Taipei
檀香山	Honolulu	塔斯曼	Tasmania
吉隆坡	Kuala Lumper	東京	Tokyo
京都	Kyoto	多倫多	Toronto
洛杉磯	Los Angeles	溫哥華	Vancouver
倫敦	London	維多利亞	Victoria
澳門	Macau	蘇黎世	Zurich
馬喬	Magil		



# 廣播 Broadcasts

林樂培作品在下列 23 個國家 / 地區聯播網中廣播：

*Mr. Doming Lam's works had been broadcast by radio networks of the following countries / territories:*

阿根廷	Argentina	法國	France
澳洲	Australia	希臘	Greece
奧地利	Austria	荷蘭	Holland
比利時	Belgium	香港	Hong Kong
巴西	Brazil	冰島	Iceland
英國	Britain	日本	Japan
加拿大	Canada	南韓	Korea
中國	China	墨西哥	Mexico
(廣東、成都、汕頭、 西安、上海、江蘇、 天津、武漢、內蒙古、 大連、青島、河南、 山西、南京、雲南、 四川、湖南、江西、 北京、廣州、佛山)	(21 provinces and cities)	新西蘭	New Zealand
		挪威	Norway
		瑞士	Switzerland
		台灣	Taiwan
		美國	U.S.A.
丹麥	Denmark	(230 個電台)	(230 stations)
芬蘭	Finland		

# 指揮 Conductors

林樂培的管弦作品曾被以下 38 位中外名指揮家演繹過：

*Mr. Doming Lam's orchestral works had been interpreted by the following conductors:*

巴德	Solomon BARD	呂紹基	LU Shao Chia
陳永華	CHAN Wing Wah	麥加樂	MAK Ka Lok
陳佐煌	CHAN Zuo Huan	蒙瑪	Hans MOMMER
張己任	CHANG Chi Jen	吳大江	NG Tai Kong
陳澄雄	CHEN Tscheng Hsiung	彭家鵬	PANG Ka Pang
陳燮陽	CHEN Xieyang	彭修文	PENG Xiu Wen
花拜文	Harold FARBERMAN	郭美貞	Helen QUACH
費力仙奴	Francisco F. FELICIANO	歷奇	Shalom Ronly-RIKLIS
喬大諾	John GIORDANO	施明漢	Kenneth SCHERMERHORN
紀大偉	David GWILT Yun-Tai HONG	石信之	Henry SHEK
黃飛立	HUANG Fei-Li	史東寧	David STONE
黃貽鈞	HUANG Yee Xhin	高關健	Ken TAKASKI
殷健豪	Kenneth JEAN	曾葉發	Richard TSANG
里加度	Regalado JOSE	董麟	TUNG Ling
小松一彥	Kazuhiko KOMATSU	涂惠民	TWU Whei Ming
關迺忠	KUAN Nai Chung	汪西三	Thomas WANG
林樂培	Doming LAM	閻惠昌	YAN Hui Chang
賴德梧	LAI Tak Ng	葉詠詩	YIP Wing Sie
林克昌	LIM Kek Tjian		



# 樂隊 *Orchestras*

林樂培的管弦作品，曾由以下歐、美、亞洲 26 隊交響樂團演奏：

*Mr. Doming Lam's orchestral works had been performed by the following orchestras:*

台北中廣國樂團	BCC Chinese Classic Orchestra (Taipei)
北京交響樂團	Beijing Symphony Orchestra
菲律賓文化中心愛樂交響樂團	Cultural Center of the Philippine Philharmonic Orchestra
廣州交響樂團	Guangzhou Symphony Orchestra
香港中樂團	Hong Kong Chinese Orchestra
香港管弦樂團	Hong Kong Philharmonic Orchestra
香港小交響樂團	Hong Kong Sinfonietta
香港青年交響樂團	Hong Kong Youth Symphony Orchestra
新星日本交響樂團	Japan Shinsei Symphony Orchestra
南韓國家交響樂團	Korea National Symphony Orchestra
日本京都交響樂團	Kyoto Municipal Symphony Orchestra
美國娜仕維市交響樂團	Nashville Symphony Orchestra
台北藝術學院交響樂團	Orchestra of National Institute of the Arts (Taipei)
澳門室樂團	Orquestra de Camara de Macau
澳門青年交響樂團	de Orquestra Sinfonica da Juventude de Macau
泛亞交響樂團	Pan-Asia Symphony Orchestra
菲律賓愛樂交響樂團	Philippine Philharmonic Orchestra
英女皇第二銅管樂團	Regimental Band of the 2nd Bn. Queen's own Buff.
上海交響樂團	Shanghai Symphony Orchestra
新加坡華樂團	Singapore Chinese Orchestra
瑞士電台交響樂團	Switzerland Radio Symphony Orchestra
台北市國樂團	Taipei City Chinese Classic Orchestra
中國中央民族樂團	The Central Chinese Orchestra of China
中國廣播民族樂團	The China Broadcasting Traditional Orchestra
多倫多華人交響樂團	Toronto Chinese Philharmonic Orchestra
西德陶賓根大學室樂團	Tübingen Student Chamber Orchestra

# 主要作品目錄 Major Works

## 管弦樂 (中國民族樂器)

### *Orchestral works for Chinese folk instruments*

秋決	<b>Autumn Execution</b> <i>symphonic ballad in five movements</i> (commissioned by Hong Kong Chinese Orchestra)	1978	18'
昆蟲世界	<b>The Insect World</b> <i>symphonic fantasy for the International Year of the Child</i> (commissioned by Hong Kong Chinese Orchestra)	1979	17'3"
問蒼天	<b>Silent Prayers</b> <i>choral prelude for the International Year of Disabled</i> (commissioned by Hong Kong Chinese Orchestra)	1981	11'04"
功夫	<b>Kung-Fu</b> <i>dialogue between pipa &amp; orchestra</i> (commissioned by Hong Kong Chinese Orchestra)	1987	16'
古曲新譯 春江花月夜 昭君怨	<b>Gu-Chu</b> <i>Moonlight over Spring River</i> <i>Lamentation of Lady Chiu-Jun</i> (commissioned by Hong Kong Chinese Orchestra)	1971 1964	11'45" 6'50"
兩相歡	<b>Song of Pure Happiness</b> <i>cantata for soprano &amp; seven Chinese folk instruments</i> (commissioned by Hong Kong Arts Centre)	1980	16'18"





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管弦樂 (西方樂器)

*Orchestral works for Western instruments*

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|-----------------|--|----------------|--------|
| 太平山下            | <b>Tai Ping Shan Panorama</b><br><i>(commissioned by Radio Hong Kong)</i>  | 1969           | 8'30"  |
| 形象              | <b>Image</b><br><i>two movements for piano &amp; orchestra</i><br><i>(commissioned by Urban Council)</i>   | 1977           | 25'    |
| 謝灶君             | <b>Thanksgiving to Joe-Kwan, the kitchen God</b><br><i>(commissioned by Radio Hong Kong)</i>   | 1976           | 18'    |
| 天籟              | <b>Aerial Ode</b><br><i>(commissioned by Radio Hong Kong to commemorate the Golden Jubilee of the Station)</i>   | 1978           | 13'    |
| 對比              | <b>Contrast</b><br><i>for di-zi, pipa, yangqin, erhu &amp; Western orchestra</i><br><i>(commissioned by HK Music Office)</i>   | 1981           | 13'    |
| 曙光              | <b>Twilight</b><br><i>for pipa &amp; orchestra</i><br><i>(commissioned by CASH to commemorate Hong Kong's return to China and the 20th anniversary of the Society)</i> | 1997           | 16'37" |
| 李白夜詩三首          | <b>Three Night Songs of Li Po</b><br><i>for voice &amp; orchestra</i>  | 1957           | 6'35"  |
| 小樂隊用<br>《七首聖誕曲》 | <b>Seven Christmas Carols</b><br><i>for small orchestra</i>  | 1983 -<br>1989 |        |



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室樂

*Chamber Works*

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逍遙樂第一首	<b>Divertimento No.1</b> <i>for two oboes (or any winds) &amp; piano</i>	1957	
突破	<b>Breakthrough</b> <i>for flute &amp; cello</i>	1976	5'54"
第一弦樂四重奏	<b>String Quartet No. 1</b>	1958	
東方之珠	<b>Oriental Pearl</b> <i>sonata for violin &amp; piano, Op3</i>	1958	17'35"
風雲變	<b>The Winds are Changing</b> <i>for violin, bass clarinet (also eb sax), percussion &amp; piano</i>	1990	14'
渭城曲	<b>Three Settings for Wai City's Ballad</b> <i>for flute &amp; piano</i>	1966	8'30"
濠江燈塔情	<b>Guia: Essay for Strings</b>	1964 rev. 1999	





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## 大合唱

### *Choral Music*

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彌撒曲	<b>Missa Laudis</b> <i>for SATB &amp; organ</i>	1962	15'
天使之糧	<b>Panis Angelicus</b> <i>for soprano, tenor solo, chorus &amp; organ</i>	1956	
太陽花啊!	<b>Ah! Sun Flowers</b> <i>for SATB a cappella</i>	1958	5'
塵埃不見咸陽橋	<b>War Bridge</b> <i>for chorus, baritone solo &amp; 2 pianos</i>	1983	25'
教堂禮樂 (見出版目錄)	<b>Church Music</b> (see Publications)		
聲樂曲 (見出版目錄)	<b>Vocal Music</b> (see Publications)		

# 出版目錄 *Publications*

## 樂譜 *Scores*

### 林樂培鋼琴作品集

### Collections of Doming Lam's Piano Works

序曲及諧謔曲	<i>Prelude and Scherzo, Op.4</i>	1959
舅舅組曲	<i>Uncle Suite, Op. 5</i>	1960
民歌簡編七首	<i>Seven Popular Chinese Folk Songs, Op.11, No. 1</i>	1962
古曲新譯	Gu-Chu	
春江花月夜	<i>Moonlight Over Spring River, Op.12</i>	1971
昭君怨	<i>Lamentations of Lady Chiu-Jun, Op. 12a</i>	1964
古曲新譯	Gu-Chu	
四手聯奏	<i>For Four Hands</i>	arr. 1993
渭城曲	<i>A Song for Wei City, Op. 15</i>	1966

### 林樂培小提琴作品集

### Collection of Doming Lam's Violin Works

東方之珠	<i>Oriental Pearl, Op. 3</i>	1958-61
古舞曲三首	<i>Three Chinese Dances, Op. 11, No.2</i>	1963
板橋道情	<i>Old Fisherman, Op. 10</i>	1962
迴紋曲	<i>Retrograde</i>	1967

### 林樂培禮樂集

### Collection of Doming Lam's Liturgical Music

21 首經文曲、聖詠及彌撒曲	<i>21 hymns, motets &amp; Masses</i>
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# 出版目錄 Publications

## 鐳射唱片 CDs

- |   |   |   |
|---|---|---|
| 謝灶君   | <b>Thanksgiving to Joe-Kwan,<br/>the Kitchen God</b>  | HK242119  |
| 東方之珠<br>小提琴：薛偉<br>小提琴：王子工   | <b>Sonata: Oriental Pearl</b><br><i>XUE Wei (violin) WANG Yao-ling (piano)</i><br><i>T.K. WANG (violin) John RITTER (piano)</i>   | Hugo HR7127-2<br>Philips 6598978  |
| 李白天詩三首<br>徐美芬女高音<br><br>費明儀女高音                                    | <b>Three Night Songs of Li Po</b><br><i>Nancy ZI (soprano)</i><br><br><i>Barbara FEI (soprano)</i>  | Jade-Empire<br>Record<br>Philips 7337157  |
| 突破  | <b>Breakthrough</b>   | Hugo HRP 798-2  |
| 風雲變   | <b>Changing Winds</b>   | HKCG 94   |
| 春江花月夜<br>獨奏鋼琴：雷巴<br><br>鋼琴獨奏：羅乃新<br>羅乃新及中樂團                       | <b>Moonlight over Spring River</b><br><i>Cristian DESBATS (piano solo)</i><br><br><i>Nancy LOO (piano solo)</i><br><i>Nancy LOO &amp; Chinese Orchestra</i>   | Man Hoi Records<br>VA-2001<br>HK 8-242142<br>Capital-3003S<br>Largo Record<br>LGC8801 |
| 昭君怨<br>鋼琴獨奏：羅乃新   | <b>Lamentation of Lady Chiu Jun</b><br><i>Nancy LOO (piano solo)</i>  | HK 8-242142   |
| 禮樂集   | <b>The Collection of Liturgical<br/>Music, vol.1</b>  | Hong Kong<br>Catholic Centre<br>336-3-5005  |
| 民族管弦樂作品<br><br>秋決<br>昆蟲世界<br>問蒼天<br>功夫(琵琶：王靜)<br>兩相歡<br>(女高音：費明儀) | <b>Symphonic Works for Chinese<br/>Folk Instruments by<br/>DOMING LAM</b><br><br><i>Autumn Execution</i><br><i>Insect World</i><br><i>Silent Prayers</i><br><i>Kung-Fu/WONG Ching (pipa)</i><br><i>Song of Pure Happiness, Barbara FEI,<br/>(soprano)</i> | Hugo HRP 7147-2   |



# 動向年表

- 1926 8月 五日生於澳門一個大家族。
- 1938 十二歲追隨聖若瑟修院音樂導師司馬榮神父，一位來自維也納的作曲家學小提琴，又參與他指揮的修院合唱團和弦樂團，接受音樂啟蒙訓練。
- 1947 戰後移居香港，參加中英樂團，師事富亞教授習小提琴，同時指揮香港天主教總堂及九龍玫瑰堂兩個合唱團，分別領導他們演出小歌劇及話劇。
- 1953 考取皇家音樂院八級樂理，由導師引薦到加拿大多倫多深造，開始十年苦學生的寒窗生活。
- 1954 因未完成中學，只能在大學旁聽，自修作曲，獲皇家音樂院作曲文憑，並留校任青年樂團助理指揮。
- 1960 受金像獎電影「賓虛」的配樂影響，赴美國南加州大學電影學院學電影製作，隨「賓虛」配樂作者羅沙博士學配樂理論，其間與多位研究生合作的兩部短片，分別獲全校及全美國大學生最佳作品獎。
- 1964 6月 學成返港。
- 1965 2月 由前身是中英樂團的香港管弦樂協會主辦一場個人作品音樂會，受到廣泛注目。
- 1965 任麗的電視 RTV 編導，製作文化、青年及綜合節目。  
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- 1967 8月 為電視主辦中國現代作品演奏會，首次介紹許常惠、周文中、陳健華、林樂培等新風格作品。





1969 12月 聯同四位香港作曲家創作《香港節組曲》，寫第四樂章《太平山下》，由林克昌指揮香港管弦樂團首演。

1970 與友人合組廣告公司，任創作總監。

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1973 4月 亞洲作曲家同盟(下稱「亞盟」)成立典禮及第一屆研討會於香港舉行，任籌委會委員，成立後被選為香港區會主席(1973-83)。從此肩負團結香港作曲家，傳遞國際樂壇作曲新概念，及選拔香港作品和作曲家參與國際交流的使命。




林樂培(左二)及許常惠(右六)於「亞盟」成立大會上

Doming Lam (L2) & Hsu Tsang Houci (R6) at the ACL Inaugural Meeting

1974 出席於日本京都舉行的第二屆「亞盟」大會，發表《東方之珠》小提琴奏鳴曲。

1975 10月 向市政局主席沙利士倡議舉辦亞洲藝術節，邀請香港大會堂文化高官陳達文同赴馬尼拉，出席第三屆「亞盟」大會，協助接觸亞洲藝術人士，獲馬可斯總統夫婦設宴款待。

11月 代表香港藝術中心，在家中設宴招待英國來客，名作曲家及英國演奏權益社主席百其利爵士伉儷。

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- 1976 2月 首次參加日本新音樂祭於東京，發表長笛及大提琴二重奏《突破》，開始接觸日本主流名作曲家。
- 11月 第一屆亞洲藝術節開幕，由日本京都交響樂團首演《謝灶君》。出席台北第四屆「亞盟」大會，發表《太平山下》(1975修訂版)。
- 1977 2月 首演《形象》：鋼琴與樂隊兩樂章，作為獲市政局藝術創作獎的回應。
- 9月 協助英國演奏權益社代表鄧肯女士創立香港作曲家及作詞家協會，以接管該社在香港區的版權事務，及發展、保障，並以其中的音樂基金去推廣香港作品。任理事至退休前夕(1977-94)。
- 1978 3月 赴曼谷出席第五屆「亞盟」大會，由衛庭新長笛及林敏怡鋼琴首演古曲新譯之《渭城曲》。
- 11月 首次以中國民族樂器，創作現代交響化敘事曲《秋決》；指揮香港中樂團作世界首演。
- 12月 組織香港音樂新環境系列四場新風格音樂會，向港人推介新風格音樂作品。
- 1979 2月 以「亞盟香港區會」名字，出版兩張「香港現代作品集」(Philips發行)介紹八首香港作品。
- 4月 出席巴黎聯合國大樓的第廿六屆國際作曲家論壇。在香港政府音樂顧問史東寧面前發表《謝灶君》交響詩，獲全場高度評價，並獲十五個國家電台選播，由此堅定了創新的路向。
- 9月 響應國際兒童年，為兒童創作幻想交響曲《昆蟲世界》，指揮香港中樂團作世界首演。
- 10月 赴漢城出席第六屆「亞盟」大會，發表《天籟》管弦樂曲。



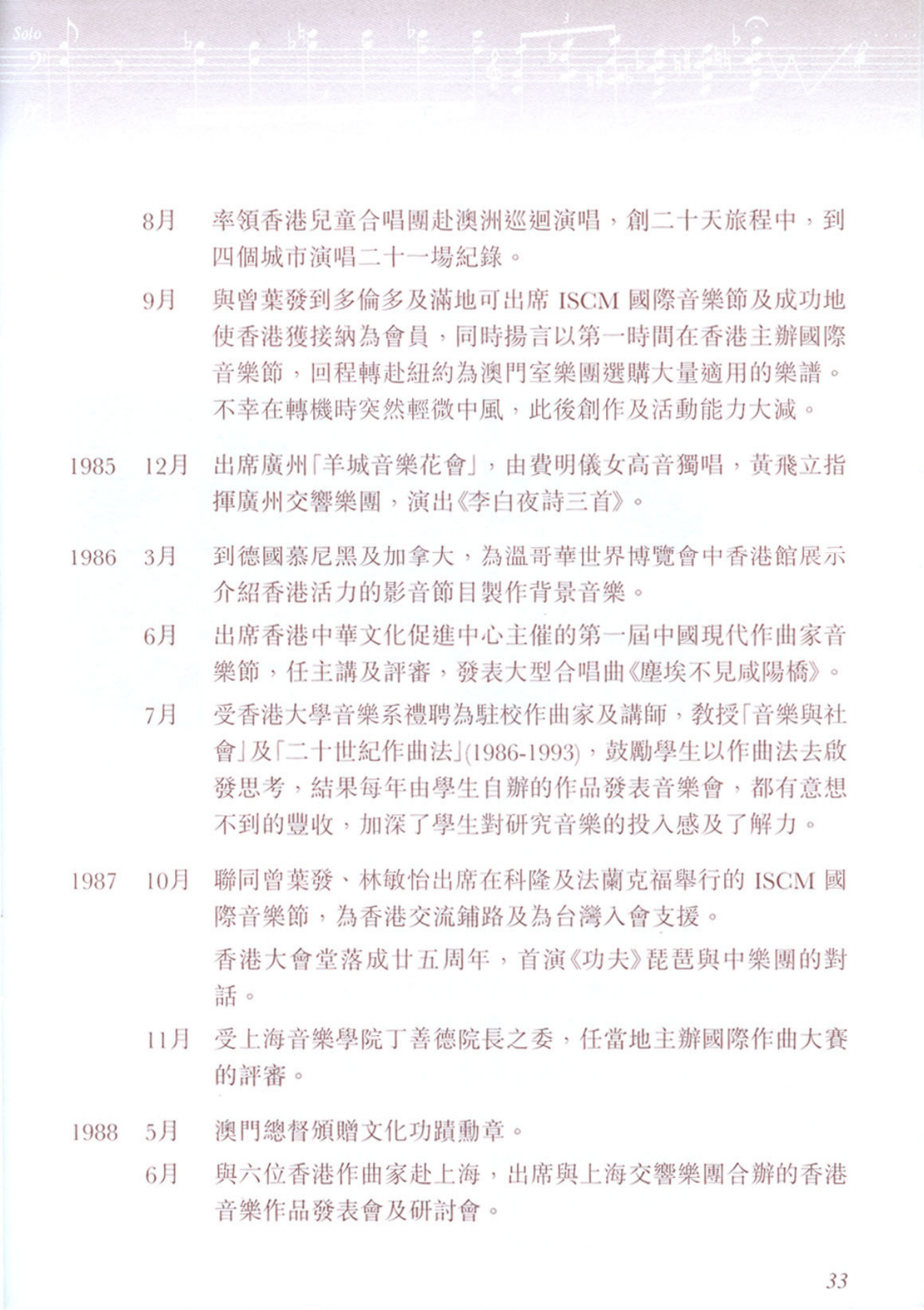


- 1980 3月 由香港藝術中心主辦一場由「《板橋道情》到《昆蟲世界》」：林樂培創作香港新音樂二十年的影音講座。
- 8月 獲中國音樂家協會邀請，赴北京觀摩少數民族匯演。在北京音樂學院與作曲學生座談，重講「《板橋道情》到《昆蟲世界》」影音資訊。
- 赴西德覃士達國際現代音樂中心，考察音樂新趨勢，與亞洲同學合辦交流會，發表《昆蟲世界》。後赴柏林，訪問韓國作曲大師尹伊桑，獲答允出席香港的音樂交流活動。
- 1980 -90 任亞洲作曲家同盟大會秘書長，協助及鼓勵亞洲各地舉辦交流活動。
- 1981 3月 主辦第七屆「亞盟」大會，首次款待十多位大陸作曲家及二位演奏家，與台灣等各亞洲同行交流論樂。這是中國兩岸分治後的創舉，打開了中、港、台、菲、日等地文化交流的大門。
- 這次大會也是首次由香港政府港督任贊助人，市政局、香港管弦樂團、藝術中心、音統處等在 CASH 支持下，攜手合作的創舉。
- 是次大會的空前成就，引起國際樂壇開始對香港另眼相看，從而展開雙方接觸。
- 9月 以亞盟大會資料，協助香港電台製作一輯「以傳統音樂為根的亞洲現代作曲家」，在亞太廣播聯會(ABU)的研討會中，首次獲得一面 Hose Bunka 基金大獎。
- 1981 -85 為香港電台製作五十輯「樂壇精英」電視節目，介紹在香港舉行的各項表演藝術，自任策劃、製作、編導、主持，後期製作等工作於一身，盡情發揮。



- 1982 6月 與吳大江及曾葉發出席於巴黎聯合國大樓舉行的第三十屆國際作曲家論壇，發表《昆蟲世界》。奠定香港以後每年派遣代表定期參與的制度。
- 10月 受邀請以客席身份聯同羅永暉出席在維也納舉行的 ISCM 國際音樂節，探討與國際現代音樂團體交流的可能性。
- 1983 2月 將亞洲作曲家同盟香港區會改組成制度化的香港作曲家聯會 (HKCG)，任名譽會長。
- 6月 聯同許常惠赴星馬訪問當地作曲機構，協助推動亞洲作曲家的聯合活動。
- 8月 香港兒童合唱團(有1600團員，60位教職員的機構)禮聘為音樂總監。
- 9月 受澳門文化司署禮聘為室樂團音樂總監(1984-89)，每週赴澳門訓練樂隊(由三次增至五次)，將只有十五位半職業樂師發展成五十人的小交響樂團，五年內，定期舉辦音樂會五十多場，指揮並介紹了各種風格與樂器的管弦樂、協奏曲與交響曲。
- 10月 赴丹麥出席 ISCM 國際音樂節，爭取不是聯合國成員的香港入會。
- 11月 赴維也納、匈牙利及薩爾斯堡考察兒童音樂合唱團、高大宜與卡爾柯夫的音樂教育方法。
- 12月 到新加坡出席「亞盟」第八屆研討會(委員會議)。
- 1984 5月 獲中國文化部邀請，與香港文化界一起到北京、西安、上海訪問當地文化活動。
- 7月 率領香港兒童合唱團，赴日本 Nagoya 出席第一屆在亞洲舉行的國際合唱節。



A decorative background at the top of the page features musical notation on a staff, including notes, rests, and clefs, rendered in a light, artistic style.

8月 率領香港兒童合唱團赴澳洲巡迴演唱，創二十天旅程中，到四個城市演唱二十一場紀錄。

9月 與曾葉發到多倫多及滿地可出席 ISCM 國際音樂節及成功地使香港獲接納為會員，同時揚言以第一時間在香港主辦國際音樂節，回程轉赴紐約為澳門室樂團選購大量適用的樂譜。不幸在轉機時突然輕微中風，此後創作及活動能力大減。

1985 12月 出席廣州「羊城音樂花會」，由費明儀女高音獨唱，黃飛立指揮廣州交響樂團，演出《李白夜詩三首》。

1986 3月 到德國慕尼黑及加拿大，為溫哥華世界博覽會中香港館展示介紹香港活力的影音節目製作背景音樂。

6月 出席香港中華文化促進中心主催的第一屆中國現代作曲家音樂節，任主講及評審，發表大型合唱曲《塵埃不見咸陽橋》。

7月 受香港大學音樂系禮聘為駐校作曲家及講師，教授「音樂與社會」及「二十世紀作曲法」(1986-1993)，鼓勵學生以作曲法去啟發思考，結果每年由學生自辦的作品發表音樂會，都有意想不到的豐收，加深了學生對研究音樂的投入感及了解力。

1987 10月 聯同曾葉發、林敏怡出席在科隆及法蘭克福舉行的 ISCM 國際音樂節，為香港交流鋪路及為台灣入會支援。

香港大會堂落成廿五周年，首演《功夫》琵琶與中樂團的對話。

11月 受上海音樂學院丁善德院長之委，任當地主辦國際作曲大賽的評審。

1988 5月 澳門總督頒贈文化功蹟勳章。

6月 與六位香港作曲家赴上海，出席與上海交響樂團合辦的香港音樂作品發表會及研討會。



1988 10月 歷史性地主辦亞洲作曲家同盟 ACL 與國際現代音樂協會 ISCM 聯合音樂節，與武滿徹、范尼豪、周文中等國際名作曲家組成評審團，並出任主席，選拔從世界各地參與的近八百首作品。



1988 ISCM & ACL 世界音樂大會評審近八百首作品，左起：林樂培(主席)、Brian Ferneyhough (英/德)、K.S. (行政)、周文中(中/美)及武滿徹(日)

Selecting 800 pieces of music sent from all over the world for ACL & ISCM 1988 World Music Days. (L-R) Doming Lam (Chairman), Brian Ferneyhough (Britain/Germany), K.S. (Admin.), Chou Wen-chung (China/U.S.) & Toru Takemitsu (Japan)

12月 獲香港藝術家聯盟頒發第一屆作曲家年獎。

1989 9月 出席阿姆斯特丹主辦的 ISCM 國際音樂節，發表《突破》，為台灣與中國入會事據理力爭。

11月 指揮香港中樂團，首演仿元曲的清唱劇《夢審竇娥》。

1990 3月 出席在東京及仙台主辦的第十三屆「亞盟」大會，由大會聘香港中樂團演奏《秋決》，並接受黛敏郎的電視訪問。

向服務了十七年的亞洲作曲家同盟提出退休讓賢，被委任為終身榮譽會員及顧問。





- 8月 出席多倫多大學第三十三屆亞非學術國際研討會，指揮多倫多華人交響樂團，發表《昆蟲世界》。
- 1991 由香港大學學生會頒贈「最佳教學獎」。
- 1993 6月 《秋決》獲選為二十世紀華人音樂經典作品，在北京人民大會堂頒榮譽証書。
- 1994 7月 移居加拿大，安渡退休生活。
- 1995 赴台北出席「亞盟」大會，《李白天詩三首》獲選在總統府演唱，由總統代表致送紀念品。
- 1996 11月 應邀出席台北市春秋樂祭，發表《東方之珠》小提琴奏鳴曲。
- 1997 1月 被邀請前往馬尼拉出席「亞盟」大會。  
2月 被邀請出席在香港舉行的「中國民族管弦樂發展的方向與展望」研討會；發表論文「如何以《秋決》及《昆蟲世界》為香港中樂團奠定交響化及現代化的基礎」。  
10月 以創會理事名份，獲 CASH 邀請返港參與創會二十週年慶典，並首次發表《曙光》(一首為琵琶及樂隊的速寫)。  
11月 為香港中樂團北美巡迴演出，在溫哥華及多倫多參與座談會及記者會。  
12月 為紀念亞太年，在加拿大與當地主流音樂界「新音樂系列」主辦「香港精萃」，介紹五位來自香港的作曲家及兩位演奏家。
- 1998 8月 赴避暑勝地班芙市，欣賞藝術節及第六屆弦樂四重奏國際大賽。  
11月 隨香港中樂團到芬蘭參加對比音樂節，在阿姆斯特丹音樂廳(Concertgebouw)發表《昆蟲世界》，在鹿特丹發表《秋決》。



- 1999 8月 《昆蟲世界》面世二十週年：九月，台北市國樂團成立二十週年音樂會，選奏此曲。九月，新加坡華樂團，選奏此曲。十一月，日本在東京舉行的「亞洲經典作品」系列音樂會亦由高關健指揮此曲的西樂版本，成為曾演繹此曲的第二十位指揮家。
- 10月 獲台北頒「全球中華文化藝術薪傳獎」。
- 11月 將出席香港大學「中國新音樂歷史研討會」，會議中提供《謝灶君》及《兩相歡》兩首代表作品。
- 12月 紀念澳門從葡萄牙管治四百年手中回歸祖國，為澳門室樂團創作《濠江燈塔情》弦樂隨筆。
- 2000 3月 出席由香港中樂團主辦的研討會及擔任國際作曲大賽的評判。
- 2001 為香港建議主辦亞洲作曲家同盟大會/音樂節任名譽顧問。





# Chronology

- 1926 Aug. 5 Born to a prominent family in Macau.
- 1938 Received his first music training at the age of 12. Studied the violin with Fr. W. Schmid of St. Joseph's Seminary, a composer from Vienna, and joined the Seminary's choir and string ensemble under Fr. Schmid's baton.
- 1947 Moved to Hong Kong after the war. Entered the Sino-British Orchestra and studied the violin with Prof. Arico Fao. Also conducted the choirs of the Catholic Cathedral and the Rosary Church and led them to perform operettas and plays.
- 1953 Attained Grade 8 of the Royal School of Music in music theory. Commenced 10-year long demanding studies in Toronto, Canada on the recommendation of his instructor.
- 1954 External student at the University of Toronto due to incompleteness of secondary school education. Studied composition on his own and was awarded A.R.C.T. (composition) diploma by the Royal Conservatory of Music of Toronto. Remained at the Conservatory to be the assistant conductor of its youth orchestra.
- 1960 Impressed by the music of Oscar-winning film *Ben-Hur*, went to study film production at the Cinema Dept. of the University of Southern California, and film music with the composer of *Ben-Hur*, Dr. Miklos Rozsa. Produced two short films in collaboration with other postgraduate students which were awarded the Gold Core Award and the Jessie L. Lasky Intercollegia Film Award respectively.

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- 1964 June Returned to Hong Kong upon graduation.
- 1965 Feb. A concert of Doming Lam's works was presented by the Hong Kong Philharmonic Society which had drawn wide attention.
- 1965 Worked as producer/director with Rediffusion Television (RTV),  
-70 producing cultural, youth and variety programmes.
- 1967 Aug. Organized TV concert "An Evening of Contemporary Chinese Music", introducing new music by composers Hsu Tsang Houei, Chow Wen Chung, Chen Kin Wah, and Doming Lam, etc.
- 1969 Dec. Collaborated with 4 Hong Kong composers to create the *Hong Kong Festival Suite* and wrote the fourth movement *Tai Ping Shan Panorama* which was premiered by the Hong Kong Philharmonic Orchestra under Lim Kek Tjian's baton.
- 1970 Established an advertising company with some friends and  
-77 worked as Creative Director.
- 1973 Apr. Organizing Committee Member of the Asian Composers' League (ACL) Inaugural Meeting and 1st Conference held in Hong Kong, and subsequently elected ACL - HK Section Chairman (1973 - 83). Since then, undertook the important task of uniting Hong Kong composers, disseminating new composition concepts of the international music scene and selecting local works and composers to participate in international exchanges.
- 1974 Presented sonata for violin and piano *Oriental Pearl* at the 2nd ACL Conference/Festival held in Kyoto, Japan.





- 1975 Oct Participated as Chief Delegate to the 3rd ACL Conference/Festival held in Manila, Philippines. Proposed to Mr. O. Sales, Chairman of Urban Council, to organize the Festival of Asian Arts; invited Mr. Darwin Chen, Head of Cultural Presentation, to attend the Conference; and provided assistance in contacting Asian artists. Invited to a banquet hosted by the President and First Lady of the Philippines.
- Nov. Hosted a private dinner at home for Sir & Mrs. Lennox Berkeley, the President of British Composers' Guild and the Performing Right Society (PRS) in the U.K., on behalf of the Hong Kong Arts Centre.
- 1976 Feb. Attended the Panmusik Festival held in Tokyo, Japan for the first time and presented *Breakthrough I* at the Festival. Came into contact with prominent mainstream Japanese composers.
- Nov. Premiered *Thanksgiving To Joe-Kwan, The Kitchen God* by Kyoto Municipal Symphony Orchestra at the 1st Festival of Asian Arts held in Hong Kong.
- Presented *Tai Ping Shan Panorama* (revised in 1975) at the 4th ACL Conference / Festival held in Taipei, Taiwan.
- 1977 Feb. Premiered *Image* - Two movements for piano and orchestra, in response to winning first prize of the Urban Council Artistic Award in 1976.



1977 Sept. Assisted PRS's representative in Hong Kong, Mrs. Kathleen Duncan, to establish a local performing right society, Composers and Authors Society of Hong Kong Limited (CASH), to take over PRS's work in Hong Kong. Aimed to develop, protect, and promote (under the auspices of CASH Hong Kong Music Fund) local compositions. Served as CASH Director until just before retirement (1977 - 94).



在記者會上宣佈香港作曲家及作詞家協會成立 (左起): 林樂培先生、Mr. Michael Freegard、彭納德先生、Mr. John Sturman 及 Mrs. Kathleen Duncan  
A Press Conference was held to announce the establishment of CASH (L-R): Mr. Doming Lam, Mr. Michael Freegard, Mr. Malcolm Barnett, Mr. John Sturman & Mrs. Kathleen Duncan

1978 Mar. Presented *Gu-Chu - Three Settings of Wai City's Ballad* performed by Timothy Wilson (flute) and Lam Man Yee (piano) at the 5th ACL Conference / Festival held in Bangkok, Thailand.

Nov. Composed first orchestral work written for traditional Chinese instruments, *Autumn Execution*, and conducted the Hong Kong Chinese Orchestra for its world premiere.

Dec. Organized New Music Hong Kong - a series of 4 concerts introducing contemporary music to the people of Hong Kong.





1979 Feb. 2 LP records (Philips Label) containing 8 works by Hong Kong composers were published by the ACL - HK Section.

Apr. Presented symphonic poem *Thanksgiving to Joe-Kwan, the Kitchen God* in the presence of Mr. David Stone, music consultant to the government of Hong Kong, at the 26th International Rostrum of Composers (IRC) held at the UNESCO House in Paris, France. The work received critical acclaim and was broadcast by 15 countries.

Sept. Composed *Insect World*, a fantasy for children to commemorate the International Year of the Child and conducted the Hong Kong Chinese Orchestra in its premiere performance.

Oct. Presented the orchestral work *Aerial Ode* at the 6th ACL Conference / Festival held in Seoul, Korea.

1980 Mar. An audio-visual presentation: From *Old Fisherman* to *Insect World* - Doming Lam's development of Hong Kong new music in the last 20 years was organized by the Hong Kong Arts Centre.

Aug. Attended the "Minority Tribe Performing Arts Festival" in Beijing, China as guest of the Chinese Musicians Association and repeated the audio-visual presentation at the Beijing Conservatory of Music.

Visited the International Darmstadt Ferienkurse für Neue Musik in West Germany to learn about new musical trends. Worked with Asian students to organize an Asian Composers' Forum and presented *Insect World*.



1980 Aug. Visited Prof. Isang Yun in Berlin and invited him to participate in the ACL Conference/Festival to be held in Hong Kong.

1980 Served as Secretary General of the ACL and assisted in  
-90 organizing and encouraging musical exchanges in Asia.

1981 Mar. Organized the 7th ACL Conference / Festival in Hong Kong and made history with the first ever participation from mainland China. 13 Chinese composers and two musicians met their counterparts from Taiwan, Hong Kong, Philippines, Japan and other Asian regions, and opened the doors for further cultural exchange.

This Festival was also the first cultural event that received full support from the government, with the Governor of Hong Kong as the Patron, as well as close collaboration from the Urban Council, Hong Kong Philharmonic Orchestra, Hong Kong Arts Centre, Music Office and sponsorship from CASH Music Fund. The unprecedented success of the Festival captured the attention of the international music arena and bilateral exchanges commenced.

Sept. Assisted in producing a radio programme based on materials from the ACL Conference / Festival titled "The Role of Traditional Music in Contemporary Asian Compositions" for Radio Television Hong Kong (RTHK). Received the Hose Bunka Foundation Prize, the first major prize won by a Hong Kong radio broadcaster at the Asia Pacific Broadcasting Union (ABU) Conference.





- 1981 Produced and hosted 50 episodes of "Music Makers", a television series introducing a variety of performing arts programmes.  
-85
- 1982 June Attended the 30th IRC, UNESCO House, Paris, France with Richard Tsang and Ng Tai Kong, presented *Insect World* and started sending delegates to take part in the event every year.
- Oct. Invited to attend the ISCM World Music Days in Vienna with Law Wing Fai, exploring the possibility of conducting exchanges among international new music organizations.
- 1983 Feb. Reorganized ACL - HK Section to become the Hong Kong Composers' Guild. Elected as Honorary President.
- June Visited music organizations in Singapore and Malaysia with Hsu Tsang Houei and assisted in promoting joint activities for Asian composers.
- Aug. Appointed Music Director of Hong Kong Children's Choir (an organization with 1,600 student members and 60 teaching staff members).
- Sept. Appointed Music Director of Macau Chamber Orchestra (1984 - 89) by the Cultural Institute of Macau. Rehearsals were increased from 3 to 5 times weekly. The group was expanded from a chamber orchestra with 15 semi-professional musicians to a sinfonietta with 50 members. Performed regularly with more than 50 concerts in 5 years, introducing various musical styles, instrumentation and genres.



- 1983 Oct. Attended the ISCM World Music Days in Denmark and sought the possibility of joining ISCM even though Hong Kong was not an UNESCO member.
- Nov. Went to Vienna, Hungary and Salzburg to observe children's choirs and study the music education methods by Kodaly and Carl Orff-Schuiwerk.
- Dec. Attended the 8th ACL Conference/Forum held in Singapore.
- 1984 May Invited by Cultural Council of China to go with other representatives from the Hong Kong cultural sector to observe cultural activities in Beijing, Xi'an and Shanghai.
- July Led the Hong Kong Children's Choir to participate in the 1st Asian "World Chorus Festival" held in Nagoya, Japan.
- Aug. Led the Hong Kong Children's Choir in their concert tour in Australia, breaking the record of performing 21 concerts in 4 cities within 20 days.
- Sept. Attended the ISCM World Music Days in Toronto and Montreal, Canada with Richard Tsang. Succeeded in the admission of Hong Kong as a full member of the ISCM and announced to organize the ISCM World Music Days in Hong Kong at the earliest time. Suffered from a stroke on the way to New York to buy music scores for the Macau Chamber Orchestra, resulting in a drastic decrease in productivity and activity.





- 1985 Dec. Attended a concert in Guangzhou and presented *Three Night Songs of Li Po* featuring soprano Barbara Fei and the Guangzhou Symphony Orchestra under the baton of Huang Fei Li.
- 1986 Mar. Worked in Munich, Germany and Vancouver, Canada for the composition and production of background music for an audio-visual programme featuring Hong Kong's vitality to be shown at the Hong Kong Stand during World Expo held in Vancouver.
- June Speaker and adjudicator at the 1st Contemporary Chinese Composers Festival initiated by The Institute for Promotion of Chinese Culture. Presented large-scale choral work *War Bridge* at the Festival.
- July Composer-in-Residence and Lecturer of music at the University of Hong Kong, teaching "20th Century Composition Techniques" and "Music and Society" (1986-93).
- 1987 Oct. Attended the ISCM World Music Days in Cologne and Frankfurt with Richard Tsang and Lam Man Yee; discussed the arrangements of ISCM-ACL Conference to be held in Hong Kong; and supported Taiwan's application of membership to the ISCM.
- Conducted the premiere of *Kung Fu* at a concert to celebrate the Silver Jubilee of Hong Kong City Hall.
- Nov. Invited by Ding Shen Di, Headmaster of Shanghai Conservatory of Music, to be an adjudicator of the International Music Composition Competition held in Shanghai.



- 1988 May Awarded a Medal for Distinction in Cultural Contribution by the Governor of Macau.
- June Went with 6 Hong Kong composers to Shanghai to attend a symposium/concert co-organized with Shanghai Symphony Orchestra featuring the music of Hong Kong.
- Oct. Presented the historical joint event - 1988 ISCM-ACL Conference/Festival in Hong Kong. As Chairman of the International Jury comprising also Toru Takemitsu, Brian Ferneyhough and Chou Wen-chung, selected works from 800 entries sent from all over the world.
- Dec. Received the first Composer Of The Year Award presented by the Hong Kong Artists' Guild.
- 1989 Sept. Presented *Breakthrough I* at the ISCM World Music Days held in Amsterdam, Netherlands. Delivered a speech in support of the admission of Taiwan and China as members.
- Nov. Conducted Hong Kong Chinese Orchestra's performance of *The Trial of Doue' In a Dream*, the first operatic Cantata written in the style of Peking opera.
- 1990 Mar. Presented *Autumn Execution* performed by the Hong Kong Chinese Orchestra at the 13th ACL Conference / Festival held in Tokyo and Sendai, Japan.
- Retired from serving as Secretary General of ACL for 17 years and appointed Life Honorary Member and Advisor of ACL.



Aug. Conducted *Insect World II* performed by the Toronto Chinese Philharmonic Orchestra at the 33rd International Congress for Asian and North African Studies held in the University of Toronto, Canada.

1991 Received Best Teaching Award presented by the Student Union of the University of Hong Kong.

1993 June *Autumn Execution* selected as one of 20th Century Outstanding Masterpieces by a Chinese Composer and awarded a Certificate of Merit in Beijing.



民族管弦樂《秋決》獲頒20世紀華人經典榮譽證書，1993年6月5日，北京人民大會堂  
Pictured after symphonic work for Chinese folk instruments *Autumn Execution* was awarded as one of the "20th Century Outstanding Masterpieces", Beijing, June 5, 1993.

1994 July Retired and moved to Toronto, Canada.


1995 Attended the ACL Conference / Festival held in Taipei, Taiwan where *Three Night Songs of Li Po* was selected and performed in the President's House, and received a souvenir from the President's deputy.

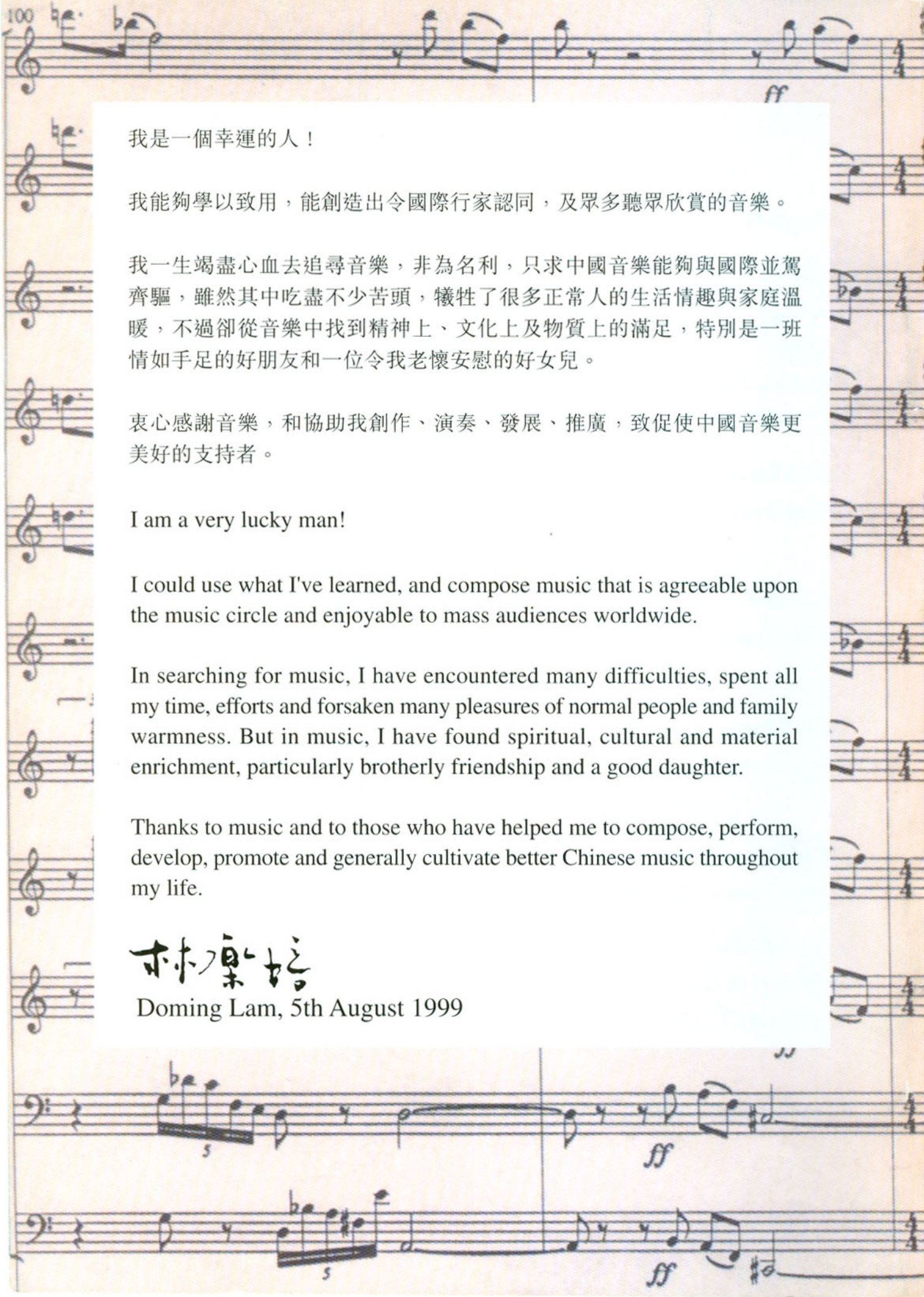
1996 Nov. Invited to attend the Euterpe Autumn '95 held in Taipei, Taiwan and presented violin sonata *Oriental Pearl*.



- 1997 Jan. Attended ACL Conference / Festival held in Manila, Philippines.
- Feb. Attended a seminar on the development and prospect of Chinese orchestral music held in Hong Kong. Presented a paper on "How did *Autumn Execution* and *Insect World* establish a symphonic and modernised foundation for Hong Kong Chinese Orchestra".
- Oct. Premiered *Twilight*, a sketch for pipa and orchestra at the CASH 20th Anniversary Concert and attended celebration activities at the invitation of CASH as its Founding Director.
- Nov. Participated in seminars and press conferences in Vancouver and Toronto for Hong Kong Chinese Orchestra's North American tour.
- Dec. To mark Canada's Year of Asia Pacific, a concert titled *Spirit of Hong Kong* was presented by New Music Concerts featuring 5 Hong Kong composers and 2 performers.
- 1998 Aug. Enjoyed programmes of the Arts Festival and the 6th String Quartet International Competition in Banff, Canada.
- Nov. Attended the Festival of Contrast in Finland with the Hong Kong Chinese Orchestra. Presented *Insect World* at Concertgebouw in Amsterdam and *Autumn Execution* in Rotterdam.
- 1999 Aug. To mark the 20th anniversary of *Insect World*, this work was performed:



- Solo
- 
- Sept. by Taipei City Chinese Classic Orchestra at its 20th anniversary concert;  
by Singapore Chinese Orchestra; and
- Nov. at the Asian Classic Masterpieces Concert under the baton of Ken Takaski, the 20th conductor who had interpreted this work.
- Oct. Received "Global Chinese Culture & Arts Award" in Taipei.
- Nov. To attend a symposium on History of Chinese New Music at the University of Hong Kong and provide *Thanksgiving to Joe-Kwan, the Kitchen God* and *Like Is Their Delight* for reference.
- Dec. To present *Guia: Essay for Strings* performed by the Macau Chamber Orchestra to commemorate the return of Macau's sovereignty to China.
- 2000 Mar. To attend a symposium and act as adjudicator for the International Competition for Chinese Orchestral Composition organized by Hong Kong Chinese Orchestra.
- 2001 Invited to be Honorary Advisor of the proposed ACL Conference/Festival to be held in Hong Kong.

The background of the entire page is a musical score. It features several staves of music, including treble and bass clefs, with various notes, rests, and dynamic markings like 'ff'. The score is written in black ink on a light-colored paper.

我是一個幸運的人！

我能夠學以致用，能創造出令國際行家認同，及眾多聽眾欣賞的音樂。

我一生竭盡心血去追尋音樂，非為名利，只求中國音樂能夠與國際並駕齊驅，雖然其中吃盡不少苦頭，犧牲了很多正常人的生活情趣與家庭溫暖，不過卻從音樂中找到精神上、文化上及物質上的滿足，特別是一班情如手足的好朋友和一位令我老懷安慰的好女兒。

衷心感謝音樂，和協助我創作、演奏、發展、推廣，致促使中國音樂更美好的支持者。

I am a very lucky man!

I could use what I've learned, and compose music that is agreeable upon the music circle and enjoyable to mass audiences worldwide.

In searching for music, I have encountered many difficulties, spent all my time, efforts and forsaken many pleasures of normal people and family warmth. But in music, I have found spiritual, cultural and material enrichment, particularly brotherly friendship and a good daughter.

Thanks to music and to those who have helped me to compose, perform, develop, promote and generally cultivate better Chinese music throughout my life.

林樂培

Doming Lam, 5th August 1999