



CASH音樂成就大獎2018

盧冠廷先生

Mr. Lowell Lo

CASH Hall of Fame Award 2018



我身邊的盧冠廷

撰文：唐書琛

要用一千個字來講述一個天天都在身旁的人，原來不容易。也許是太近，所以看不清，但也許因太近，看見太多，於是更難隨便講清楚……

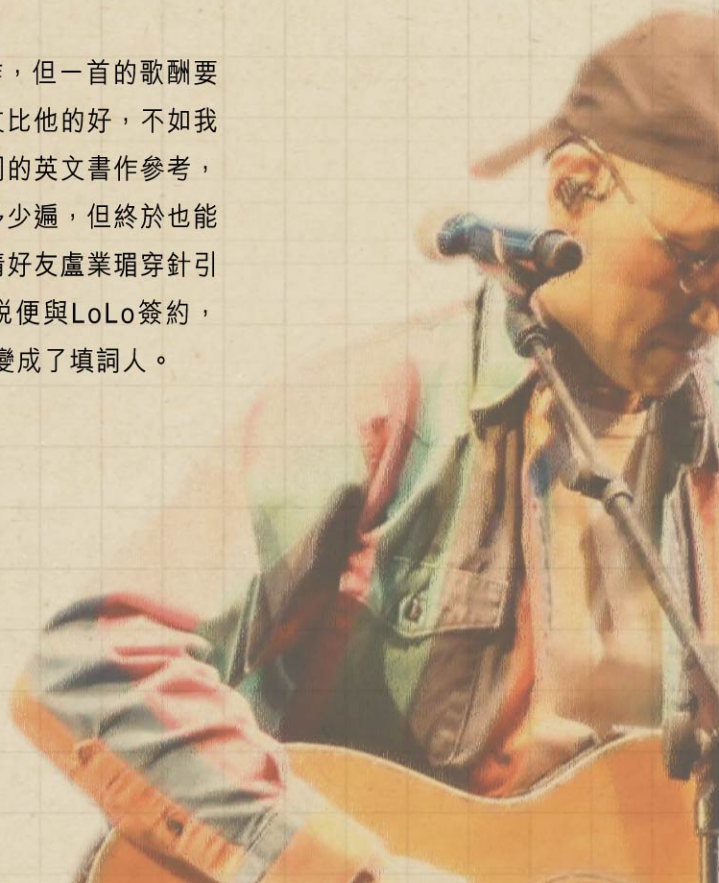
那是1978年，LoLo來我服務的酒店當歌手，我需要為他寫宣傳稿而訪問他。知道他在1977年國際性的American Song Festival中取得唱歌冠軍及贏了五個作曲獎，同年及翌年回港參加香港的音樂比賽，卻分別得第四及十六，問他見解，他輕描淡寫地說道：「不過是口味問題。」就是這份豁達，令我感到一份特立獨行的魅力。

雖然沒贏得冠軍，但得到華納賞識，與他簽約計劃為他發行英文唱片，卻因為電視劇刮起的中文流行曲旋風而被迫暫時擱置。誰知暫時變成半年、一年，那時候以為他會知難而退返美國，但也許是為了我(?)，他決定留在香港。為了生活，他在酒店、酒吧、夜店唱歌，從祇唱 folk、rock、rhythm and blues，到順應潮流唱起中文歌來。記得有一次，他一晚內唱了五遍當年大熱的〈相識也是緣份〉，我都聽到悶了，但他仍悠然自得。有時在酒廊裏，台下人鬥酒喧嘩甚至打起來，台上的他卻像沒事一樣繼續演唱，在他心目中，似乎沒有事可以難倒他。他依然豁達，依然隨遇而安。

然而唱酒廊的日子確不好過，他每天放工，都會自問要如此地唱到何時？

四年多唱廣東歌的訓練，令LoLo開始想創作中文歌。以前他作的英文歌都是由他自己寫詞，但他不懂寫粵語歌詞。

1982年，LoLo創作了一首旋律，本想邀請資深填詞人合作，但一首的歌酬要八百元，當時對我們而言，始終是一個負擔。他說我的中文比他的好，不如我試試寫！但我不懂如何寫歌詞啊！於是他給我一本教寫歌詞的英文書作參考，於是我帶著玩味的心情嘗試。也不記得花了多少天、改了多少遍，但終於也能完成。兩口子分析後認為這歌風格很適合林子祥唱，我們請好友盧業瑠穿針引線，拿歌到EMI。結果EMI老闆KK黃啟光聽過後二話不說便與LoLo簽約，1983年〈天鳥〉面世，LoLo正式成為本地樂壇一員，我也變成了填詞人。



從那時之後的事，都可在網上讀到，所以不多說了。

LoLo常說，做人處事，必須保持鬥志，毋懼批評，迎難而上，才會做到最好。其實他對自己的音樂是一個完美主義者，他總是有「每次都要超越以往的自己」的要求。尤其是在2015年重出樂壇以來，他的最基本目標，是每一首旋律、每一闕歌詞、每一段編曲都要完全合他要求才可算合格。也許有很多人會認為他很苛求、很難服侍，然而生命有限，機會難得，也許不斷嘗試突破自己，才是不枉此生吧！為了配上他認為是完美的chord，他可以除了吃飯、上廁所和睡覺，便整天也在電腦前工作；我的任務就是每小時去拖他出來走一走。每次他創製了滿意的音樂，在他臉上都出現直接簡單開心滿足喜悅的笑容。



「做到好音樂，生活便是完美」也許就是他看生命的部份價值觀。

他幾十年來最愛研究音樂，程度近乎瘋狂。在六年的研究過程中，他發現、發明了一個解讀和弦的方法。我不懂音樂，所以不清楚、理解這是什麼一回事，但直覺認為這可能會得到一個諾貝爾獎，祇可惜諾貝爾沒有音樂獎(我頒獎給他吧)！他說他的發明可讓全人類在無盡的音樂宇宙中隨意穿梭，他希望也許在那時，大家會一起創造最和諧、最美麗的音樂，也許到那時，世界便會和平！



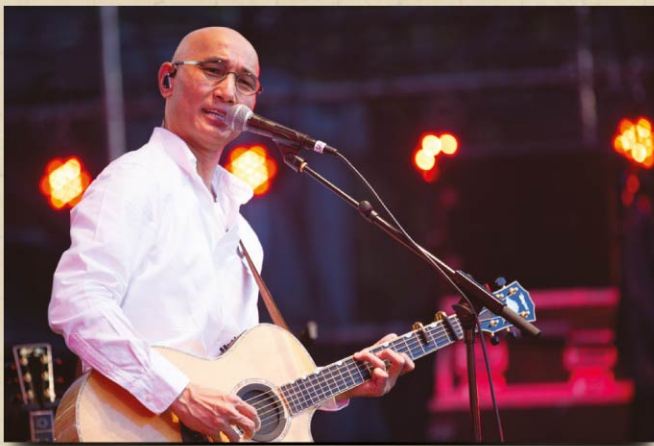
Lowell Lo – The One By My Side

Original text in Chinese: Susan Tang

It is not easy to talk about a person who is always around me every day in a thousand words. Maybe we are so close that I can't see him clearly, or maybe we are so close that I see too much. That's why it is really difficult to describe him clearly on the fly...

It was in 1978 when LoLo became the singer of the hotel where I worked, and I needed to interview him for a press release about him. I knew that he had won the Vocal Performance Grand Prize as well as Honourable Mentions for all five songs he submitted at the international American Song Festival in 1977. In the same year and the one that followed, he returned to Hong Kong to participate in the TVB song contest, but he came in fourth and sixteenth respectively. I asked him for his view on this, and he passed lightly over it, saying, 'It's just a matter of taste.' This unruffled attitude made me feel a maverick charm.

Although he did not win the championship, he gained Warner Music's appreciation and the company signed a contract with him and planned to release an English record for him, only to be forced into suspension due to the whirlwind of Chinese pop songs arising from TV dramas. This temporary suspension turned out to last for half a year and then a year. When he was thought to understand the situation and thus retreat to the US, he decided to stay in Hong Kong supposedly for me (?). In order to make a living, he sang in hotels, bars, nightclubs, and from singing only folk, rock, rhythm and blues, to singing Chinese songs in response to the trend. I remember



an occasion in which he sang 'Xiang Shi Ye Shi Yuan Fen' (It's Our Destiny to Meet) five times a night, a big hit in that year. I was actually getting bored of it already, but he was still comfortable with it. Sometimes, when people in the audience had drinking race, clamoured or even fought in the lounge, he would still keep singing on the stage as if nothing happened. It seemed that nothing would baffle him. He would remain unruffled and be at ease under all circumstances.

However, the days of singing in the lounge were really tough. When he got off from work every day, he would ask himself, how long he would have to sing like this?

After four years' training of singing Cantonese songs, LoLo began to have the desire to write Chinese songs. In the past, he used to write lyrics for his English songs, but he had no idea how to write Cantonese lyrics.

In 1982, LoLo wrote a melody, and he wanted to invite a veteran lyricist to work with him, but it cost \$800 for each song, which was quite a burden for us back then. He said that my Chinese was better than his, so why not I just try to write something! However, I didn't know how to write lyrics! So, he gave me an English book about lyric writing for my reference. So, I tried it in a playful mood. I don't remember how many days it took and how many



times I made the changes, but it was done eventually. We analysed it together and then we found that the style of this song suited George Lam very well. We asked our good friend Brenda Lo to be our middleman and take the song to EMI. As a result, KK Wong, the then Managing Director of EMI, listened to it and immediately decided to sign a contract with LoLo, and in 1983, 'Tian Niao' (Sky Bird) was released, which marked LoLo's official debut in the local music scene, and I became a lyricist too.

The things that followed can be found online, so I won't say much here.

LoLo often says that in life we must keep a fighting spirit with no fear to criticism and challenges. Only with this attitude can we achieve the best. In fact, he is a perfectionist to his own music. He always requires himself to 'outperform his previous self in each occasion'. This was seen especially in the days since his return to the music scene in 2015, when his most basic goal was to have every piece of melody, lyrics, and music arrangement to fully meet his requirements before the album could be released. Many people may think that he is very demanding and difficult to work with. However, life is short and time is limited, and opportunities are rare. Maybe one just needs to breakthrough his limitations to make life worth living. Sometimes in search of the 'perfect' chord, he works for hours in front of the computer and with his guitar and only take breaks for meals, the bathroom and for sleep. My mission is to drag him out for a walk every hour. Every time he has written a piece he likes, you will see a smile on his face, a smile of simple happiness, satisfaction and joy.

'Life is perfect doing good music.' This may be a part of values he holds for his life.

He has been fond of researching on music over the past decades, almost to the extent of being crazy about it. During the six years of research, he discovered and invented a method of interpreting chords. I know nothing about music, so I have vague idea and I don't comprehend what this is about, but I have a gut feeling that this may get him a Nobel Prize, just that there is no music award for the Nobel Prize (I give him a prize then)! He said that his invention would allow all human beings to travel freely through the endless universe of music. He hopes that at that time, everyone will probably work together to create the most harmonious and most beautiful music. By that time, the world will probably be in peace!



友好同儕話語：
Words from his friends:

“盧冠廷是一個稀有的品種，從來不隨波逐流，總是我行我素，做自己喜歡的音樂，追隨自己心中的節奏，數十年如是，依舊屹立不倒，廣受樂迷歡迎，只因他的歌曲，每一首都是難得的經典。

LoLo也曾為無數的電影配樂，我們和他合作過《秋天的童話》、《七小福》、《歲月神偷》等，每次在無聲的畫面上，放進他的音樂，影片都會驟然增加了很多層次、感情與色彩，配樂也成為了我們每次拍攝電影的過程中，最享受的環節。

很慶幸今天的香港，還有盧冠廷！

Lowell Lo is one of a kind. He never follows the crowd and just acts according to his heart. He only does the kind of music he loves, and ambles to a different drummer. That's the way he has been for decades, and that's the way his followers love him, if only because each and every one of his compositions is, quite simply, a rare piece of classic.

LoLo has also written numerous music scores for motion pictures. We have collaborated with him on *An Autumn's Tale*, *Painted Faces* and *Echoes of the Rainbow*, among others. Every time we add in his music to the final cut, the scenes will instantaneously come alive with new layers of emotions and colours. And film scoring has become the most enjoyable part in the production of our films.

We are very glad that we still have LoLo in today's Hong Kong! ”

張婉婷 * 羅啟銳

Mabel Cheung * Alex Law

“其實，我從不覺得LoLo特別出眾厲害。他的成就有資格張揚，卻寧願平淡。在這樣容易讓名利催得疲於奔命的行業裡，幾十年一心守著日子與音樂。我欽羨他與音樂細水長流的關係，我也因此得到啟發。作為有幸能與他一起合作音樂的夥伴，我相信歲月已然令他增添智慧與圓熟。祝賀他得到行業的最高認可，期待他再譜出撫慰人心的作品。

In fact, I never found LoLo particularly outstanding and stunning. Given his achievements, he is qualified to be made public, but he prefers to remain ordinary. In an industry where you can be easily exhausted rushing around fame and fortune, he has safeguarded his days and music for decades. I admire his long-run relationship with music, and I am inspired by this. As a partner who is fortunate to be able to work with him on music, I believe that he has become wiser and more sophisticated with the flow of time. Congratulations to him on the highest recognition he has gained in the industry, and I look forward to his ongoing works that soothe many souls. ”

李宗盛 敬禮

Salute from Jonathan Lee



“我與LoLo相識多年，他給我的感覺既是一個音樂詩人，也是一個有著清澈童心的孩子，大概這就是為什麼曲高從來和寡，但LoLo的作品卻是一貫地雅俗共賞的原因。二十年前我找他為《西遊記大結局之仙履奇緣》創作歌曲，他寫下經典的〈一生所愛〉，二十年後我再找他為《大話西遊3》邀歌，他創作出〈所愛一生〉，電話那頭的他一如當年般興奮，就算相隔千里我也能想像到他一提到創作就手舞足蹈的樣子。看盡樂壇變幻，歷盡人生風雨，LoLo卻還是二十年前的LoLo，一個純粹、真誠的赤子，但他用音樂所做的詩歌，越來越琅琅上口，也越來越深入人心，觸動每一個聽者的靈魂。

LoLo and I have known each other for many years. He gives me the feeling that he is both a music poet and a child with a crystal-clear heart. This probably explains why music in such an elevated level is always echoed by the kindred spirits only and yet his works have always appealed to everyone. Twenty years ago, I asked him to create a song for *A Chinese Odyssey Part Two: Cinderella*. He wrote the classic 'Yi Sheng Suo Ai' (Love of My Life). Twenty years later, I came to him again and invited him to create a song for *A Chinese Odyssey: Part Three*, and he created 'Suo Ai Yi Sheng' (My All-time Beloved). I could hear on the phone that he was as excited as he was years before. Despite a thousand miles of distance, I could imagine how he got hyper whenever creative works are at hand. Having seen so many changes in the music scene as well as rich experiences in life, LoLo remains who he was twenty years ago, a pure and sincere person. However, the melodic poems that he makes with music are increasingly catchy and more penetrable to people's hearts, touching every soul that listens to them. ”

劉鎮偉
Jeffrey Lau

“Lowell的歌，聽第一次，也像是早已聽熟的老歌。何以至此，至今是個奧祕。或許他在上一世早已創此樂章，也未可料。但肯定到下一世，我們還在聽就是了……

When you listen to Lowell's songs for the first time, it's like you are listening to an old familiar song. How is this so? It remains a mystery. Perhaps he has already created this piece of music in his past life. We can never tell. But one thing is certain, we will still be listening to his songs in our next life... ”

潘源良
Calvin Poon



盧冠廷作品選

作品	曲	詞	唱
一生所愛	盧冠廷	唐書琛	盧冠廷
人間天堂	盧冠廷	唐書琛	盧冠廷
又再想起你	盧冠廷	鄭國江	盧冠廷
小丑	盧冠廷	林振強	泰迪羅賓
天下無敵	盧冠廷	唐書琛	盧冠廷
天籟...星河傳說	盧冠廷	卡龍	關正傑
天變地變情不變	盧冠廷	唐書琛	張學友
心的磨練	盧冠廷	唐書琛	盧冠廷
世事何曾是絕對	盧冠廷	唐書琛	盧冠廷
充滿希望	盧冠廷	莊冠男	Maria Cordero
地老天荒	盧冠廷	唐書琛	關淑怡
如何把你挽留	盧冠廷	馬兆駿	黃鶯鶯
如風往事	盧冠廷	李宗盛/ 唐書琛	李宗盛/ 盧冠廷
血像火	盧冠廷	唐書琛	呂方
但願人長久	盧冠廷	唐書琛	盧冠廷
何日何方	盧冠廷	唐書琛	盧冠廷
你今天快樂嗎	盧冠廷	唐書琛	盧冠廷
妳在何地	盧冠廷	潘源良	張國榮
別了秋天	盧冠廷	陳少琪/ 俞瑋	呂方
快樂老實人	盧冠廷	唐書琛	盧冠廷
我會掛念你	盧冠廷	陳少琪	陳慧琳
我與她	盧冠廷	簡嘉明	盧冠廷
求你不要走	盧冠廷	鄭國江	盧冠廷
坭路上	盧冠廷	鄭國江	盧業瑠
始終祇愛你	盧冠廷	李宗盛/ 唐書琛	李宗盛/ 盧冠廷

作品	曲	詞	唱
所愛一生	盧冠廷	唐書琛	吉克隽逸
朋友一個	盧冠廷	唐書琛	羅文
長伴千世紀	盧冠廷	潘偉源	陳百強
突破自我	盧冠廷	唐書琛	辛曉琪/李宗盛/ 盧冠廷/黃耀明/ 袁鳳瑛
送我一枝胡姬花	盧冠廷	朱克	吳鶯音
情未鳥	盧冠廷	周禮茂	劉德華
捨不得你	盧冠廷	唐書琛	李宗盛/盧冠廷
淺醉一生	盧冠廷	唐書琛	葉蒨文
理想家	盧冠廷	藍奕邦	盧冠廷
盛夏日之夢	盧冠廷	唐書琛	盧冠廷
逝去的心	盧冠廷	向雪懷	盧冠廷
陪着你走	盧冠廷	唐書琛	盧冠廷
最愛是誰	盧冠廷	潘源良	林子祥
無憾	盧冠廷	潘源良	林憶蓮
想你	盧冠廷	唐書琛	盧冠廷
愛沒有不對	盧冠廷	唐書琛	陳百強
愛是這樣甜	盧冠廷	盧國沾	譚詠麟
歲月輕狂	盧冠廷	羅啟銳	李治廷
過路人	盧冠廷	黃霑	盧冠廷
與龍共舞	盧冠廷	小美	鄺美雲
遙望	盧冠廷	林振強	譚詠麟
緣盡	盧冠廷	潘源良	劉德華
憑着愛	盧冠廷	潘源良	蘇芮
癡心當泥塵	盧冠廷	唐書琛	Maria Cordero
「香港電影金像獎頒獎典禮」主題曲	盧冠廷	---	---

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