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Music is Happiness

The Chinese character for 'Music' – the centre of the design above – also means 'Happiness'.

I had a difficult start in life. Yet in the face of adversity – experiences too painful to talk about – I have found happiness through creativity. The selected eight works, though conceived under unhappy circumstances, are easy on the ear and can be enjoyed by a wide range of people. Many of the people involved in this CD are friends with whom I have shared the happiness of music for years.

On seeing my short description of the background to these works, Dr David Tong wrote a number of poems for his own collection of works. Inspired by his examples, I refined what I had written as a narration for six of the chosen works. I am grateful to Mark Argent for helping to tighten these. Work No. 2, the four songs are poems on their own. In No. 6, inspired by Chinese opera, the text is interpolated with the eight sections of music and is an integral part of the work.

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CD is inside back cover



Pencil drawing of me by Toby Wen at the beginning of my journey to become a professional musician.

Ann-Kay Lin *My Long March*

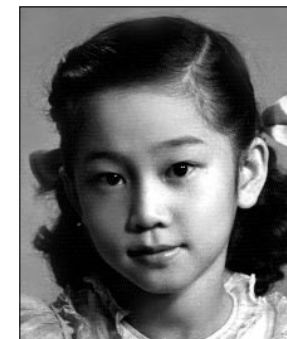
I have lived in London for most of my life, but spent my earlier years in Hong Kong. Being bi-lingual and bi-cultural, it is easy for me to extend my boundaries, to increase my knowledge and pleasure in things artistic and cultural – an asset to my creative work.

I went to at least ten different schools before I was ten due to an unstable background. Wherever I went, teachers noticed that I had a gift to perform on stage. I was often chosen to be the main attraction on stage – dancing the main role in a children's ballet, and telling the story of Nobel with suitable gestures to the entire school. I felt at home performing on stage, and danced well to music. I started having piano lessons when I was six, and played well. One day I wrote something in music class, and the teacher looked at me, amazed: he remembered this when we met many years later in a film music recording session. Reading was easy and I read widely – *Hamlet*, *A Midsummer Night's Dream*, and *She* stand out in my memory. I saw many films. For some years, I was taken to see a Chinese film every night. I was also friendly with an usher at a cinema who let me in free to see Hollywood films. Films are wonderful escape from reality, and I would like to be in films or something like films – music, moving images, and stories. I also saw Cantonese operas, and sometimes sneaked into back stage to watch the singers make up and dress for their roles. I learnt to sing some of the music by heart, and later came across Chinese musicians who would accompany me in it. More and more I came to love music, particularly Western classical music. When I saw leaves falling, I would hear music. When I listened to music,

I imagined dance. I wanted to be in the art world – preferably as a musician – when I grew up. Though my talents were not nurtured, I was free to experience a lot that I can draw on in my later creative work.

I was given the name Ho Wai-On when I was about ten, having previously been called Lin Ann-Kay (the Chinese place the family name before the personal name). Life became very difficult, and I was ill-equipped to deal with many damaging life experiences. I now felt fear and was ill-at-ease performing. I started to like drawing, and spent most of my school lessons drawing on text books – some of my classmates even asked me to draw on their books. I was often chosen to decorate the classroom. I started to write short articles, draw single-frame humorous cartoons and design column logos for local newspapers. I kept quiet about my dream to be a professional musician but played the piano for school assembly and concerts, and was president of the school choir. I knew that the disturbances in my life made it impossible for me to reach the standard required, and no one would pay for my professional training in music. One day, in English conversation class, we were to talk about what we would do if we had a million dollars. The girl who sat next to me said she would give half of it to me so that I could receive professional music training, as she thought I was talented. This well-behaved girl was deliberately placed to sit next to me by the form mistress to keep me in check, but she grew fond of me. But she didn't have a million. I went to university, dabbling in Homer, Virgil, Beowulf, Dante and great Chinese classics. Some months later, miraculously, I won the John Swire UK Scholarship to study at the Royal Academy of Music in London.

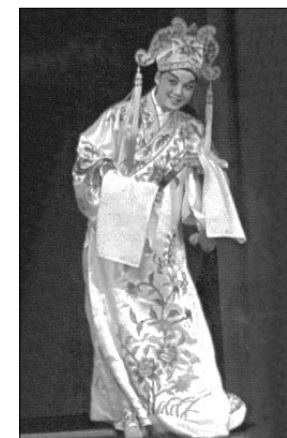
At the RAM all the other students seemed to have been groomed from an early age to be there. Many were



Before I was ten I was free to experience many things which I draw on in my later creative work.



The old and the new in Hong Kong's Victoria Harbour.

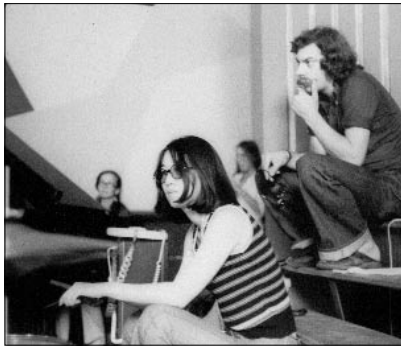


A male lead in a romantic Cantonese opera.

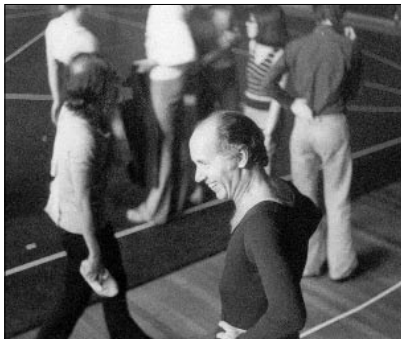
我的長征：
我自幼醉心文化藝術，尤其愛好音樂，終能如願從事專業創作，雖經重重波折，此心始終不渝。二十多年來，作品得蒙很多演奏家在各地演出，而各種大型的創作和演出計劃，亦能逐步地得到實現。唯是越覺自己的不足，需要無止息地努力，追求接近完美的境界。



I had wanted to be a concert pianist before a wrist injury forced me to give up hopes.



Working as a participant at the First International Dance Course for Professional Choreographers and Composers under the direction of Glen Tetley (below: centre).



very talented. I was ill prepared, lacking in discipline and confidence. I studied piano and singing, taking the Performer and Graduate courses. Having gained many professional qualifications in music, I left for a teaching job at a well-known public school. But I had wanted to be a concert pianist, and gave up financial security to work on the piano with the late Max Pirani and made rapid progress. It was at the final stage of preparation for a recital that I suffered a wrist injury, which lasted for a long time: this seemed to be the end.

I had written one or two short pieces of music as a child, and coped with harmony and counterpoint reasonably well at the RAM. As I could now hardly play the piano, I went back to the RAM to study composition with James Iliff, and received a small grant from the Ralph Vaughan Williams Trust. During a year's retraining as a composer, I had eight works performed there, including the first versions of *Four love songs in Chinese* and *Sakura variations* on this CD. I also received my first commission. Public performances soon followed.

I was then chosen by the Gulbenkian Foundation as one of the eight composers to participate in the First International Dance Course for Professional Choreographers and Composers under the direction of the world-renowned choreographer Glen Tetley, to work with top choreographers and dancers from the Royal Ballet, Ballet Rambert etc. Often eight new dances were performed in one evening. Eight choreographers each created

and rehearsed a new dance during the day. The composer chosen by a choreographer observed, and wrote, rehearsed and performed the music for the dance the same evening. There would be a discussion after the performance. This was challenging, but I worked well with the choreographers. I found that I could apply Glen Tetley's comments on choreography to music, as artistic creation is essentially about structure and expression. I was drawn to the expressive and sensual nature of modern dance, and to the use of electronic music equipment – composers had to double as instrumentalists, so electronic music was a useful addition. My music and the dance were well received at the final performance. After the course, I had opportunities to write music for professional dance performances, and modern dance became an integral part in many of my works and projects.

A friend had taken me to a Stockhausen concert when I was still a piano student at the RAM. That was my first taste of electronic music. The audience was either enthusiastic or hostile. I found the sound nightmarish but I was not dismissive. This was a sound world I did not know. Having used simple electronic treatments for my music at the Dance Course performance, I wanted to find out more about this new sound world.

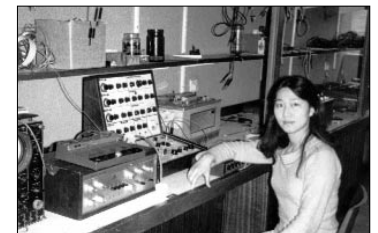
My works were beginning to be performed in major venues including the Purcell Room and Wigmore Hall, but I also spent time working in electronic music studios to broaden my



Modern dance is an integral part of many of my works and projects.



Apart from writing music for dance performances, I also turn existing music into dance performance (centre: soprano Mary Wiegold).



Working at the West Square electro-acoustic music studio.



Working with Ivan Tcherepnin (centre) on electronic music at Dartington ...

...and performing Ivan's work for voice and digital delay.



With John Chowning at the Artificial Intelligence Lab, Stanford University, California.

horizons. To create an interesting electronic piece took a lot more time than writing for instruments. I had a bursary to work with Serge and Ivan Tcherepnin on electronic music at Dartington one Summer, and performed Ivan's work using digital music equipment, controlling it as if playing an instrument, listening to the sound and changing it to express my feelings. Ivan and Serge liked the performance. I was fascinated by the sound possibilities of digital control – the forefather of computer music.

I had not forgotten my dream of working in something like films, combining music, drama and moving images. I completed a course on film and TV direction & production on a part scholarship, and continued to write music for professional musicians to perform at concert venues, theatres and festivals.

Soon afterwards I had the opportunity to spend two months working at Stanford University's Artificial Intelligence Lab, which was a renowned centre for computer music. The workshop was directed by John Chowning, well-known computer music composer, and Leyland Smith, who was working on his music notation program Score. At that time, musicians could only use the lab from midnight to about 8 am, so for two months, I got up at about 10pm, worked in the lab from midnight until the time when people have breakfast.

The facilities were impressive. It was possible to create an "instrument" with the characteristics of the flute and the human voice and change gradually from one to the other, or to use the

sound of a cow bell which seemed to move round the room. However, the technical information was overwhelming. For the first two weeks I was completely at sea and prone to computer rage. Knowing I could only spend two months there, I then ignored the technical aspects and treated the system as if learning a musical instrument – knowing what sort of sound I would get if I did what. I also started introducing the human element by using complicated ratios as computer music is at its worst when it's too pure: no humans play exactly in time or in tune as machines do by default. I began to enjoy this new sound experience and the intimate interaction with a computer. I even found myself addressing the computer as "he", while the men thought it was a "she". I had realized my childhood dream to be trained at the Royal Academy of Music in London, now I found the training sometimes inhibited the emergence of my individual voice as a composer. At Stanford I had to know the structure scientifically of every sound I wanted – the frequency (pitch), exact numbers of harmonics (timbre), and the envelope (shape) etc. I started to listen to music and sound in a new way, and for some time, was both excited and confused.

In 1979, the Hong Kong Urban Council sponsored a concert entirely of my works at the prestigious City Hall Concert Hall. I included one large ensemble work for two sopranos, two pianos, woodwind, strings, guitar and harp, with digital delay, exploring the venue's size and sound facilities. I also included a large scale multi-media work called *Metamorphosis*, using some of my



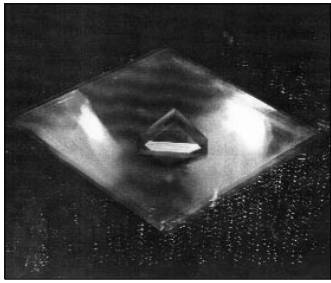
The Artificial Intelligence Lab, Stanford University, California.

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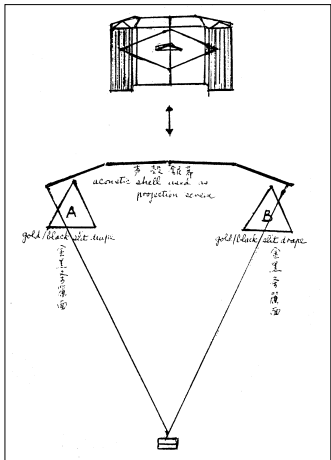
Computer print-out of the music for *Metamorphosis* created at Stanford.



The poster of my 1979 concert designed by Albert Tang.



This is one of the images projected onto the moving set below. Prisms and the effects they produce feature prominently in *Metamorphosis*.



One of the moving sets for *Metamorphosis*.



One of the many images projected onto sets and dancers in *Metamorphosis*.

Stanford material, with instrumentalists, dancers, costumes, moving sets and lighting interacting with music. Many people in Hong Kong were hostile towards new music, and my programme involved things unknown to them. I persevered, leaving no stone unturned, and my concert played to an audience of more than one thousand people.

Returning to the U.K., I began to be worn down by incurable chronic disabling pain. Despite this, I obtained a Master's degree in electronic and contemporary music. I began to find electro-acoustic music, though enriching my imagination in sound, a limited existence, overly linked to technology which soon becomes obsolete. I became interested in transforming the sounds and concepts into written music. *Permutation*, on this CD, draws on material from this time. I then went to Berlin to visit the Korean composer Isang Yun, whose work is a happy marriage of Western and Korean cultures. I wanted to learn from him as I felt my knowledge of non-Western and electro-acoustic music was not yet in harmony with my Western classical training. With his kind encouragement and some knowledge of his music, I marched on to find my own way.

In 1986 I was invited by Angus Watson, Head of Music of the Hong Kong Academy for Performing Arts, to direct Handel's *Acis & Galatea* in the form of an opera. This was originally written as a serenata rather than an opera, and Handel didn't provide music for scene changes. I therefore created this as a dance-opera. A big and costly production of Purcell's *Dido and Aeneas* the year before, under the direction of top UK professionals, had not been fully appreciated by the Chinese press, so there were tight restrictions on the facilities available for my production.

I wrote a long and detailed production script, creating characters according to the words, designing costumes, set and props. I applied techniques for musical composition such as leitmotif and counterpoint to the design and choreography. The set was full of changes, moving and recurring in harmony or counterpoint with the music. Dance was of equal importance and inseparable to singing. Characters were identified by costumes so that dancers and singers could play the same character, and the same individual could play more than one character. This overcame the problem presented by singers who cannot dance, dancers cannot sing, and the absence of music for scene changes. I saw the story as the obsessive love and hate triangle between Acis, Galatea and Polythemus with a tragic outcome. The first half was about the ecstasy of passionate love. At its climax – just before the interval – there were multiple representations of Acis and Galatea on stage, with four pairs of singers and dancers and multiple projections of their images. The second half brought a sudden change to a darker mood, with the appearance of three cupids wearing sinister Victorian doll-like masks to signify the multi-faceted and dangerous side of love. At Acis' death the singers were covered with dark gauze, with lighting effects to create the impression of his turning into water.

In this production, I learnt to incorporate characteristics of the performers and the environment into my creativity, and this has influenced many of my later works and projects. There was a narration by actors in Chinese and English – like the short narration before each work in this CD. People found that they could relate to this complex but friendly production with local colours which brought out the charm of the cast. All nine performances were sold out, and



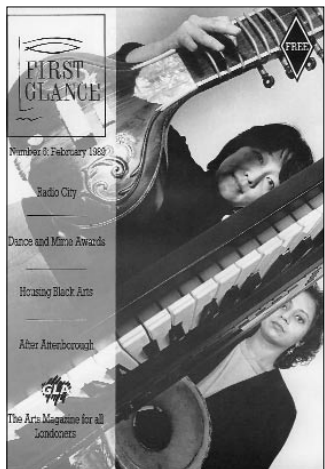
With the model of my stage design for the dance-opera *Acis & Galatea*.



Designs for a trio of menacing cupids in my dance-opera *Acis & Galatea* showing the dark and dangerous side of love.



In darker mood – the sleeping lovers surrounded by fearful nymphs and shepherds under the symbol of the three-eyed giant Polythemus (*Acis & Galatea*).



Appearing on the cover of *First Glance* for writing music combining Western and Indian instruments for Shiva Nova.



A mask used in Noh – Japanese traditional drama developed from religious dance.



A production shot of an Inter-Artes performance (my music-dance-theatre *Wiseman, Fool and Slave*).

the press was favourable. I was intrigued to see one or two newspapers used *Long March* as heading for the article about my artistic life and this production. I began to see my interest in something like film since childhood as combined-arts and cross-cultural – a signpost to my founding Inter Artes two years later.

In 1970s, London had few woman composers, and few Chinese composers. People's assumptions were often a hindrance to my career. Writing music for Western, Chinese and Indian instruments, and contemporary Japanese Noh; and working with artists from music, dance, drama and visual arts, helped me to understand how similar principles apply to all art forms even though there are often barriers between the arts. World-wide travelling has shown me people and cultures may be different, but there are similarities. In 1988 I founded Inter Artes as a flexible force with artists of similar minds to create and perform works combining music, dance, drama, and visual arts across different cultures with an emphasis on music. In 1989 we premièred our first combined-arts programme at Kingston's Rehearsal & Recording Centre (now Gateway Studio of Kingston University), followed by our *Living Tradition* and *Tetrad* programmes at London's Bloomsbury Theatre. I happened to be in Hong Kong at the time of the Tiananmen Square episode, and was shocked to see photos and hear what I would not have seen or heard had I been in London. I was touched by Hong Kong people's reaction. Knowing that there would be increased migration to the UK, Inter Artes was registered as a charity to promote greater Anglo-Chinese understanding. With obtained funding from the Gulbenkian Foundation, regional Arts boards and professional musician's funding bodies, others soon followed.

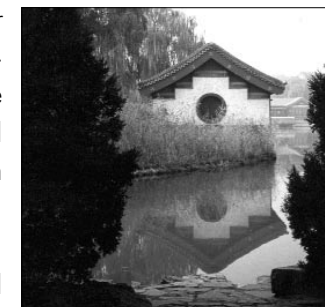
Many English or Chinese speaking musicians, composers, choreographers, dancers, actors, designers, visual artists, photographers, writers, and technical staff – including most of those involved with this CD – have taken part in Inter-Artes projects. New works were commissioned and performed, with regular performances at the South Bank Centre and at other UK and Hong Kong venues. These often included striking visual displays. Projects were meant for everyone, rather than being limited to any particular racial group. They were often complex and large-scale. Many found the Inter Artes experience rewarding. In 1993 I was found to have cancer, I survived, but began to see Inter Artes in a new form that can exist without me.

In 1995, still living with the aftermath of cancer, I travelled from the north of China to the very south: Beijing (Peking) -Ningbo -Putuoshan -Hangzhou - Suzhou-Shanghai-Guangzhou (Canton)-Hong Kong, on a UK Arts Council New Collaboration Fund, to observe and research the art of Chinese landscape gardening (Yuan-Lin). I then completed the blueprint of an artistic environment to be called Inter Artes, with permanent and temporary artistic installations, where people can relax, and which will be particularly suitable for combined-arts cross-cultural events.

In 1997 when I had thought the shadow of cancer was behind me, it recurred. My surgeon postponed the operation so that I could finish a large scale work for solo singers and symphony orchestra called *Songs of the Traveller*, on poems by Dr David Tong (then one of my consultants) who wrote the words for *Let's sing 'Magic Banyan Tree'* in this CD. Before my next operation I wrote another work for symphony orchestra called *Prelude to Crown Prince Sudana*, as



An Inter Artes display at the South Bank Centre.



This photograph – which I took during my journey through China to research and observe Yuan-Lin – gave me the idea of using circle, triangle and square and mirror versions as a unifying design theme.



I took a photo of this statue in a Yuan-Lin as the animal seemed to be smiling at me.



I was impressed by the dignity of this statue of the Buddha when I visited Japan.



A production shot of Let's sing 'Magic Banyan Tree'.



Inter Artes performed Let's sing 'Magic Banyan Tree' to open the London Chinese New Year Celebrations 2002 in Trafalgar Square in the presence of the Lord Mayor, London Mayor & Chinese Ambassador.

the starting point for a dance-opera on a story of the Buddha which intrigued and puzzled me. Writing two large scale works within so short a time helped to take my mind off the cancer. I survived.

In 2002, Inter Artes performed *Let's sing 'Magic Banyan Tree'* to open the London Chinese New Year Celebrations in Trafalgar Square. This was the first time that Western classical musicians had taken part in this event, which also included children from many backgrounds. I was then asked to make some short video pieces about myself and my work for BBC Video Nations. Several of these have also been broadcast on BBC 1.

My journey has often been bumpy, but has borne fruits in my creative life, not least in the music on this CD. But my long march goes on, with new interests in CD, video and film work (many of my works are suitable for presentation as video or film), and in particular embryos of large-scale works in need of substantial sponsorship to be brought to fruition. 🌸

Past supporters of Ann-Kay Lin's creative work and projects include: The Arts Council of Great Britain, Baring Foundation, British Airways, British Council, Composers and Authors Society (Hong Kong), Diagnostic Cytogenetic Incorporated (Seattle), Esmée Fairbairn Charitable Trust, Festival of Chinese Arts, Great Britain-China Centre, Gulbenkian Foundation, Hinrichsen Foundation, Holst Foundation, Hong Kong Council for Performing Arts, Hong Kong Urban Council, Hutchison Whampoa (Europe), Kingston University, London Arts Board, London Boroughs Grants Committee, London Borough of Havering, London Borough of Waltham Forest, Michael Tippett Musical Foundation, Midlands Arts Centre, Musicians' Union, North East Arts, Performing Right Society, South East Arts and private individuals.

'Sakura' Variations

2000 Version for Cello & Harpsichord

Based on the composer's 1974 Version commissioned by Yuriko Ota for Cello & Two-Manual Harpsichord

Ann-Kay Lin
(also known as Ho Wai-On)

Sakura (Cherry Blossom)

Lento delicato ♩ = 50

Score for Cello and Harpsichord, featuring a large circular graphic with cherry blossom illustrations and English lyrics.

Lyrics:

Sakura, the cherry blossom,
Whose soft flowers cover Japan in Spring.

Beauty comes and beauty goes:
Soon petals lie scattered on the brown earth.

Fate holds us, like a butterfly in a spider's web,
Trapped.

But the turning year brings sakura again –
Eternal, ephemeral.

Performance Instructions:

- Cello: *pizz.* (pizzicato), *p* (piano), *mp* (mezzo-piano), *arco* (arco), *portato* (portato), *ressivo* (ressivo), *gliss* (glissando), *or sul D & gliss to D*, *sul G*.
- Harpsichord: *lute* (lute), *espressivo* (espressivo), *tr* (trill), *trill* (trill), *gliss* (glissando).



1. Sakura variations

(Cherry blossom)

Five variations on the well-known Japanese folk song,
with Baroque influence

Cello: Neil Heyde; **Harpsichord:** Helena Brown

Theme: Lento delicato – Haunting

Variation 1: Allegretto – Con moto

Variation 2: Andante energico – Delicato e rubato

Variation 3: A little poignant – Tempo comodo –
Allegro con forza – Vigoroso

Variation 4: Lento e molto rubato, as if entangled in a
spider's web – Tempo comodo

Variation 5: Ritmico

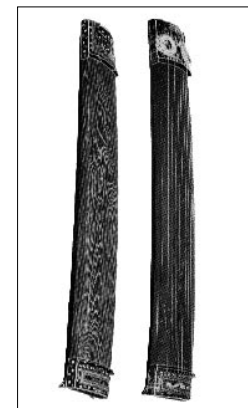
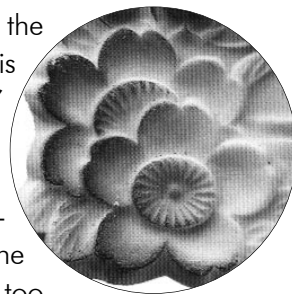
'Sakura' (Cherry Blossom) is a popular Japanese traditional song. I first wrote a set of variations for the Japanese harpsichordist Yuriko Ota in 1974, when I was studying composition, having been forced to give up my hopes of becoming a concert pianist after injuring my wrist.

Originally Yuriko had wanted me to write variations on the Japanese national anthem, but this didn't inspire me, so I suggested 'Sakura' instead. Not only is 'Sakura' hauntingly beautiful, but also it is better known outside Japan, and often used to depict all that is Japanese. Every year, beautiful cherry blossoms (sakura) cover the scenery of Japan, but within a week or two, all the petals fall, hauntingly sad like the ending of many Japanese stories, corresponding to the theme of obsession in many of them – yet one knows, this is not the end, for sakura will blossom again.

Like most of the compositions written during difficult times of my life, the music is more approachable than usual. Perhaps these are times when it is impossible to be self-sufficient, when I feel the need to be accepted by more people. In

happier times, I have written what is more acceptable to the 'Contemporary Music Scene'. 'Contemporary Music' is more usually disliked by the general public. As 'Sakura' 1974 version appeared to have an immediate appeal whenever it was performed, I began to fear that the work was not very good, and after a few performances, I hardly tried to promote it. In the Eighties, I condensed it for the group Shiva Nova, cutting out passages I considered too accessible. To my surprise, this version still has immediate appeal in every performance. After that I almost forgot about this work until Mark Argent asked for a copy in 1999. In the past few years, I have survived cancer twice. It was a traumatic experience, and has changed my views on a lot of things. I began to feel that music which communicates with more people has its value, and I had another look at 'Sakura'. I have realized that this work has its significance in my life, as it has shown me a new way to live.

I did not quote the entire *Sakura* song. The opening theme is already a simple variation. The harpsichord is influenced by the sound of the Japanese koto and written as solo interwoven with the cello. The five notes of the Japanese pentatonic scale (C, E, F, A, B) of which the folk song 'Sakura' was based became the basis of key modulation. I emphasized the augmented 4th and semitone, which are the most striking characteristics of the Japanese pentatonic scale. The 1974 version was written for cello and two-manual harpsichord. Using this as a blueprint, I started working on three new versions – one for harpsichord and Baroque cello (1999 version); one for cello and harpsichord (2000 version); and one for viola da gamba and harpsichord (in progress). All three versions are different from each other and from the original version. *Sakura variations* has become a set of variations on variations. The 2000 version on this CD is more complex, and may have lost some of the immediate appeal of the 1974 version, but I feel more comfortable with it.

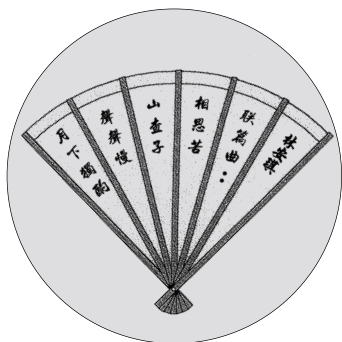


The Japanese koto, which influenced the harpsichord writing in *Sakura variations*, is a 13-string zither traditionally played on the floor.



一、櫻花變奏：大提琴與大鍵琴合奏
這是以家傳戶曉的日本歌謠『櫻花』為藍本而寫成的五段變奏曲。每年日本櫻花盛開，清麗的風景與音樂和鐘鼓聲，交織成美好的時光。但轉眼便落花滿地，一如命運弄人。但不用傷感，明年櫻花又會一樣地燦爛動人。





Poems are often written on Chinese fans – as you fan, you have the fragrance of the poem in the air.



二、
聯篇曲：
女高音伴以單簧管
用四首詩詞——相思苦、山查子、聲聲慢、月下獨酌
寫成四首短曲，表達愛的失落和逐步加深的悲苦寂寥。



2. Four love songs in Chinese

Song cycle on poems by Ann-Kay Lin,
two Song Dynasty woman poets,
and the great Tang Dynasty poet Li Bai

Soprano: Nancy Yuen; **Clarinet:** Philip Edwards

I could recite one of the longest Tang Dynasty epic poems from memory before I was old enough to go to school. The poem is about a Tang Dynasty emperor's love for his favourite concubine. She was blamed for causing the rebellion which nearly finished the dynasty. The army forced the emperor to allow her to be put to death by strangulation. The poem explores the emperor's loneliness and deep regret after his abdication, searching for her through supernatural means. As a small child I remembered the sound without understanding this epic poem, and later in life had to relearn the sound so as to get rid of childish pronunciation. I love the sound of Chinese poems better than the sound of poems in any other language. I can enjoy a poem without understanding it. The combination of sound and meaning of a poem can give an electrifying moment of pleasure. It's hard to translate poetry as different languages have very different sounds. It is particularly difficult to translate Chinese poems into English, as Chinese can be ambiguous and elusive – there is no subject or object, no tense, no singular or plural. These allow the reader great freedom of imagination. Translated into English, the meaning becomes fixed. My English translation of these poems tries to carry their essence and beauty of sound.

I wrote the poem for the first song to serve the melodic line, and to express my feelings. The other

three poems were chosen to stand with my poem and express the four stages of my unhealed deep wound inflicted by a loved one and a best friend at the time, my shattered innocence and deep down loneliness despite putting on a brave face.

The second and third songs are on poems by two woman poets of the Song Dynasty (960 - 1279 AD) – the dynasty that was eventually overthrown by the invading barbarians, with Kublai Khan (grandson of Genghis Khan) becoming emperor and founding a new dynasty. Chinese poems have fixed number of characters (i.e. sounds) for each line – all 5 sounds per line, or 7 sounds per line, and sometimes 4. Song Dynasty poems are unusual, as the sounds per line are irregular. This freedom creates special beauty, and I particularly enjoy reading them. There are very few woman poets in China's long history – I should think most Chinese can name less than five, and very few of their works survive. For most of the history of Imperial China – apart from Tang Dynasty – women were mostly uneducated, confined to their homes. It was virtuous for a woman not to have any talents, but to embroider well. Yet courtesans and prostitutes, especially the pricey ones, often had the ability and training to write poetry, were reasonably accomplished in calligraphy and painting, played musical instruments, sang and danced. I find all this intriguing. The poets represented here come from the Song Dynasty – immediately after the Tang. Neither were prostitutes, and both came from respectable backgrounds. Some of their works were circulated during their life time, and later, printed, and each has one poem which many Chinese can quote or recite today.

The second song is a poem called *Haws* by Zhu Shu-Zhen. Many Chinese poems were intended to be



A Song Dynasty lady with her maid.



Peacocks – a Song Dynasty silk tapestry treasured by later emperors.



A three-coloured Tang Dynasty urn.

《一》 相思苦 林安琪

尋尋覓覓，寸心已亂。忽憂忽喜，閒坐空想。
似真似幻——莫道我初嘗，早知相思苦，最斷腸。

《二》 山查子 宋、朱淑真

去年元宵時，花市燈如畫，月上柳梢頭，人約黃昏後。
今年元夜時，月與燈依舊，不見去年人，淚濕青衫袖。

sung, and this title is actually the name of the tune which it is intended to fit. Over time the melody has been lost, leaving the frame of how many Chinese characters for a particular musical phrase, the intonation required for each character (in Chinese, if you change the intonation, it will not be the same character anymore), and the rhyme required. Zhu Shu-Zhen's family must have appreciated her talents to allow her to be taught to read and write, but unfortunately did not arrange a suitable marriage for her. She was unhappy with an inappropriate husband. For women at that time, especially from respectable background, there would be no escape, as a woman was supposed to have only one man in her life. Her unhappiness was often expressed in her poems, and she did not live very long to endure further. After her death, some of her poems were collected by people and the collection was called 'Heart-breaking (literally intestine-breaking, meaning great pain and suffering)'. I feel that it was rather brave of her to express her unhappiness in an unsuitable marriage, and the chosen poem is obviously about an affair – all taboo subjects in China. It shows how good the poem is to be so popular despite all this.

The third poem *Sounds slowing* is by Li Qing-Zhao, also a Song Dynasty woman poet, but before Zhu Shu-Zhen's time. I think she is one of the greatest poets of China. Li Qing-Zhao was from a respected and cultured family who appreciated her talents to allow her to have a tutor. She married one of her fellow pupils, and her tutor thought she was the more talented of the pair. Husband and wife wrote poems to each other, and appeared to be happy, but he died young. Widows from respectable backgrounds were not supposed to marry again. After her death, some men tried to blacken her name by accusing her of re-marrying, and to a mere merchant. Others who admired

her talents tried to defend her, proving she remained a widow. Whether or not she re-married doesn't affect the quality of her poems, but it shows how difficult it was for men to accept and appreciate talented women in China's long history. I think she didn't marry the merchant – as the chosen poem here, written after her husband's death, shows how inconsolable she was, and how could she put up with a man who only had the smell of money but not the fragrance of poetry? Poems are often written on Chinese fans – as you fan, you have the fragrance of the poems in the air.

The last poem, *Drinking alone under the moon*, is by Li Bai – one of the two greatest poets of the Tang Dynasty. Mahler used his poem in *Das Lied von der Erde*. His poems are so imaginative that I was bowled over when I came across his poems as a child. He was flamboyant, charismatic, and a favourite of the emperor and the royal concubine of the epic poem I could recite as a child. A eunuch implied that Li Bai slandered the concubine in his poem, and Li Bai had to leave court. One moon-lit night, on a boat and drunk, he saw the reflection of the moon in the water. Saying that he was to fish for the submerged moon, he threw himself in the water and was drowned. After the emperor's abdication, the new emperor summoned Li Bai back to court, but he was already dead.

The music is written mainly in the Chinese pentatonic scale (like the 5 black keys of the piano), which is pleasant and without discordant sound and poignancy of the Japanese pentatonic scale used in *Sakura* (the first work of the CD). The songs are to be sung with clarinet, or cor anglais/ alto flute, or flute/ Chinese flute. The sounds of the words are indicated phonetically, with a cassette and guidelines for non-Chinese speaking singers. 樂

《三》 聲聲慢 宋、李清照

尋尋覓覓，冷冷清清，淒淒慘慘戚戚。乍暖還寒時候，最難將息。
三杯兩盞淡酒，怎敵他晚來風急。雁過也，正傷心，卻是舊時相識。
滿地黃花堆積，憔悴損，如今有誰堪摘。守著窗兒，獨自怎生得黑。
梧桐更兼細雨，到如今點點滴滴。這次第，怎一個愁字了得。

《四》 月下獨酌 唐、李白

花間一壺酒，獨酌無相親，舉杯邀明月，對影成三人。
月既不解飲，影徒隨我身，暫伴月將影，行樂須及春。
我歌月徘徊，我舞影零亂，醒時同交歡，醉後各分散。
永結無情遊，相期邈雲漢。

1. Bitter taste of love

Poem by Ann-Kay Lin

Searching, seeking,
My troubled heart!

Suddenly sad, suddenly happy –
I sit idly and dream.

Is it real or an illusion?
Alas, this is not a first tasting –

I have known the bitter sweetness of love,
The crushing of my heart –
Tormenting.

3. Sounds slowing

Poem by Li Qing-Zhao, Song Dynasty woman poet.

So restless, alone and cold!
So wretched and sorrowful!

Such changeable weather,
It is hard to rest.

A few glasses of tasteless wine,
Cannot blot out the swift wind of night.

It's heart-breaking to see wild geese fly past –
They used to bring tidings from my beloved.

On the ground yellow petals lie in heaps –
Withered and unwanted.

Watching from the window,
Alone, I ponder the solitude of night.

Chinese parasol trees and fine drizzle –
Droplets still dripping from the trees at dusk.

What a situation!
How can the word 'sorrow' describe all this?

2. Haws

Poem by Zhu Shu-Zhen, Song Dynasty woman poet.

Last New Year's Eve,
Flower market's lanterns bright as daylight.
Moon climbing willow branches,
Brought a rendezvous with my lover in the
shadow of night.

This New Year's Eve,
The moon and lanterns are the same.
But I am alone.
Tears soak my black sleeves.

4. Drinking alone under the moon

Poem by Li Bai, the great Tang Dynasty poet.

Among flowering shrubs with a pot of wine,
I drink alone with no one dear to me.
I raise my wine cup to invite the moon,
And with my shadow we become three.

But the moon does not appreciate wine,
And my shadow follows me blindly.
Yet with the moon and my shadow,
I can make merry in Spring

I sing and the moon lingers,
I dance and my shadow shatters.
We have a good time while I am still sober,
And part when I am drunk.

Let's have a passionless liaison forever –
And meet again in the Milky Way!

4 love songs in Chinese

with clarinet - based on the composer's '4 Songs in Chinese with Cor A

1. Bitter taste of love

Poem by Ann-Kay Lin

♩ = 50 **molto rubato**

Soprano Searching, seeking, my troubled heart!

Clarinet in B♭ xun xun mi mi, cun xin

♩ is an added short rest, like taking a quick breath

piu mosso ♩ = 76 Suddenly sad, suddenly

S. luan. hu you. hu

poco a poco cresc.

2. Haws

Poem by Zhu Shu-Zhen, Song Dynasty woman poet

Allegretto e molto rubato

♩ = 120 Last New Year's Eve,

S. qu nian yuan xiao shi,

Cl. mp

25 Moon climbing willow branches, brought a rendezvous with m

S. yue shang liu shao tou, ren yue

Cl.

36

40 So restless, alone and cold!

xun xun mi mi, leng leng qin qin,

Cl. mp

and sorrowful!

76 Among flowering shrubs with a pot of wine, I drink alone with n

S. hua jian yi hu jiu, du zhu

Cl. mp

and with my sha

Clothing worn by a Tang Dynasty lady

4. Drinking alone under the moon

Poem by Li Bai, the great Tang Dynasty poet

♩ = 150 **Animato**

Cl. mf

71

76

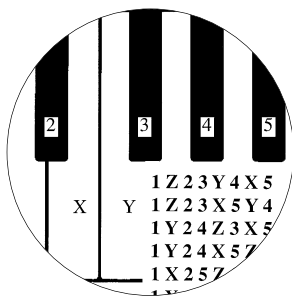
Among flowering shrubs with a pot of wine, I drink alone with n

S. hua jian yi hu jiu, du zhu

Cl. mp

and with my sha

and with my sha



3. Permutation

Accessible contemporary classical

Oboe: Joseph Sanders; **Clarinet:** Philip Edwards;
Horn: Roger Montgomery; **Piano:** Vivian Choi;
 Directed by Roger Montgomery

Haunting, like a distorted hymn - Solo & echoes - Espressivo e rubato - Agitato - Leggiero - Cantabile e rubato - Animato - Maestoso e marcato - Giocoso - Like water colour - Thunder & bells - Brillante quasi cadenza

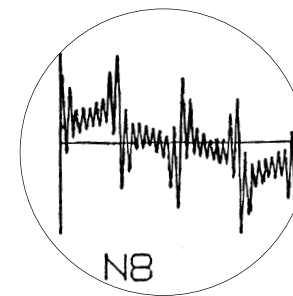
I wrote this while suffering from the depression which followed cancer. With large mood changes, I saw past-present-future like colourful montages or an oddly cut film noir. I lost touch with reality, with many people and things. I was hoping to gain control and order out of the chaos in my life – perhaps as a computer works out the permutations of a set of numbers or of a set of chosen notes. The theme of the music – the haunting distorted hymn – derived from the thesis for my Master's degree on computer music. The five black keys of the piano is assigned to the digits 1 to 5. I then combined these with three chosen white keys E, F and B, chosen because they produce the dissonant semitone and augmented 4th to give a tang to the melody and harmony. I assigned these to the letters X, Y and Z. These eight notes were arranged into permutations: e.g. 1Z23Y4X5, 1Z23X5Y4, 1Y24Z3X5, 1Y24X5Z3, 1X25Z3Y4, 1X25Y4Z3 etc., together with their modulations, these produce endless eight-note melodies. I chose a few and combined them into harmonic texture to my liking, resulting in the nightmarish distorted hymn at the beginning of the piece. Its development and varied recurrence express how I felt at the time. I feel that the best way to use the computer artistically is to introduce human elements as soon and as much as possible, and never let the machine take over. I made use of, and developed, materials that were the result of my own human errors, as I regarded them as my subconscious as a trained musician rebelling against a mechanical rather than a musical order. I was quite happy to see that the performers enjoyed playing this work, and I hope you will find this enjoyable too.

三、排列變化
 這是一首用電腦把一些音高作排列變化，再加以選擇、發展和組合而得到主題的作品。音樂表達消沉和起落無常的情緒變化——如惡夢中聽到聖詩、如回聲、如傾訴、如煩擾不安、如苦中作樂、如濛濛視野、如鈴聲、如鐘聲、如雷聲、如心湖澎湃。

There are three versions of this work:

- Permutation 1** for tenor trombone & piano
- Permutation 2** for cello & piano (work in progress)
- Permutation 3** for oboe, clarinet, bassoon & piano – included in this CD, written for the 1998 First London Festival of Wind Music.

All three versions have the haunting, distorted hymn accompanied by the 'amen' motif of a falling fourth – the bass notes of the plagal cadence, but each version has different recurrences and development.



The sound wave of an instrument (N8) I created in Stanford's computer.

Permutation
 for the 1st London Festival of Wind Music 1998

Ann-Kay Lin
 (also known as Ho Wai-On)

A Haunting, like a distorted hymn, and as if from far far away
 Tempo 1
 ♩ = 60

Oboe
 Clarinet in B \flat
 Horn in F
 Piano

una corda
pp

In the distorted hymn,
 Ghostly echoes ring.

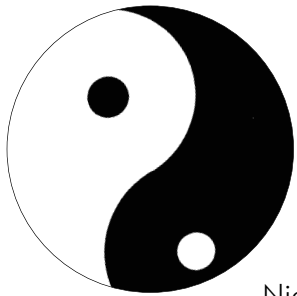
I sheathe the sword of aggression,
 Then sigh in water-coloured dreams.

My shackled laughter –
 Flowers of a troubled mind.

The anthems rise, majestic,
 With a tinkle of bells.

Hear the thunder of passion
 And feel pulses of each sense in permutation.

espressivo e rubato, meno mosso
 = 60 (Tempo 1)
molto vib.



The Chinese symbol of Tai Chi.



四、太極：
音樂表達道家的陰陽相生相剋，及太極拳的步伐和綿延不斷的圓圈型動作，以柔制剛。橫笛的吹奏有時頗類日本低音豎笛的氣聲和音高滑降，而結他則頗有琵琶的味道。



4. Tai Chi

Depicts Yin and Yan, and the movements of Tai Chi, with some influence from Chinese and Japanese instrumental sounds.

Flute: Lucy Cartledge; **Guitar:** Nicholas Hooper

Nicholas Hooper was another of the composers at the First International Dance Course for Professional Choreographers and Composers in 1975. Nick is a guitarist, who had studied with John Williams at the Royal College of Music. He and Lucy Cartledge, a pupil of James Galway, later formed a flute and guitar duo. Nick asked me to write a piece for their 1977 Edinburgh Fringe Festival performance.

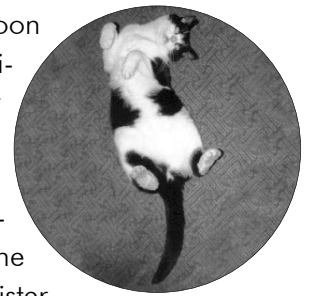
At the time, Nick practised Tai Chi, and I was living with bottled up anger because of having to deal with violence, injustice, and many difficult situations single-handedly all my life. I often wished that I could fend off human predators like a martial art master, and be in control like wise sages of Taoism, from which the concept of Tai Chi derives. It seemed right to call this piece *Tai Chi*.

The music depicts Yin – moon, dark, female, sinister, weakness; and Yan – sun, bright, male, strong, goodness... This is based on Taoism's concept of the two opposing and complementing elements of all things, and the movements of the Chinese martial art Tai Chi (inspired by Taoism). It draws on the endless slow circular movements and short sharp steps of Tai Chi, which counteract the aggressor's attack, using softness to control hardness, starting late but arriving first. Unlike the form of Tai Chi practised in the West, in Kung Fu stories, a Tai Chi master can break the bones of his opponents with those endless circles.

The opening flute glissandi depict the sinister moon emerging from darkness. China, a male-oriented society, is dismissive of Yin, associating the female element with the sinister. Rising to its upper register, the flute becomes high and shrill, as the moon turns into the sun – as Yin turns into Yan. The flute writing is influenced by the breath sound and tone fluctuation of the Japanese shakuhachi, which is larger and of lower register than the flute; while the guitar is influenced by the Chinese pipa, which is lute-like but played upright, capable of gentle melodic to violent percussive with pitch fluctuation. Snippets of the famous pipa solo *Ambush on all sides* are often used on radio in the West to represent things Chinese, though it depicts the final battle of Xiang Yu the Conqueror – the story which inspired work No. 6 *Farewell, my beloved* on this CD.

I am fond of this work because it sounds very different from any of my previous works – an unconstrained expressing of Eastern thoughts by means of Western classical music, and absorbing the sounds of Nature into my music. I enjoyed seeing my cat Mao-Mao (cat in Chinese), usually indifferent to the sound of classical music in my household, paying full attention to the music of Tai Chi. Nick and Lucy have performed this work many times. Other performers also like the work and performed it in Britain and abroad. This short piece depicts extremes, and has very subtle moments. It was once performed just before 9 pm in a Chapel of Westminster Abbey opposite Big Ben. The chiming of this famous clock at nine was not a welcome addition to the subtle moments...

Nick, Lucy and I recorded this work. It's an analogue recording, so the sound does not have digital quality, but I have included it in this CD, as the chemistry is still evident. 樂



My mischievous Mao-Mao.



Bassoonist Glyn Williams of this CD is also a qualified teacher of Tai Chi.



Big Ben.

TAI CHI

Ann-Kay Lin
aka Ho Wai On

AD LIB
Tempo comodo

flute

guitar

TEMPO I
LENTO, in strict time

TEMPO II
moderato

blow softly to elicit
a half formed note

mf sempre

Good the AP strongly and repeat it as often as is necessary
to maintain the sound.

Play as quickly as possible
like an ornament

TEMPO II (moderato)

ad lib.

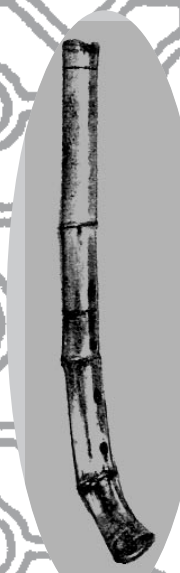
CONVERSATION
UNNECESSARY

ad lib.

TEMPO II (moderato)

ad lib.

PPP

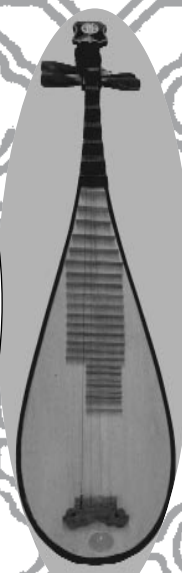


The moon emerges from the night –
Female, Yin.
Later the fire of the sun –
Male, Yan.

Yan is strong and swift.
Yin, deceptively passive as the movements of Tai Chi,
Yet overcoming the strong.

Yin follows Yan but arrives first,
Yan so hard yet wrapped in the soft embraces of Yin.

Yin and Yan, the two elements of all things,
Mutually opposing and complementing.
This is the meaning and essence of Tai Chi.



Japanese Shakuhachi

Chinese pipa

To You

2000 Version for Lisa Nolan

Ann-Kay Lin
also known as Ho Wai-On

SENSUALLY Lento e poco rubato

(♩ = 50 or slower)

Dynamics: at the singer's discretion (see notes)

Voice

Brillante

10

Sing any vowel & change to any vowel ad lib. See notes

Piano

f

m.g.

m.d.

m.g.

p


See notes re ped. Ped.

5

8

Hear amidst the sensual melodic drones of the sitar,
And the drumming of the tabla,
My yearning ...
Reminiscing a wonderful yesterday ...
Lost.

Singing dreamily:
Miss you ...
Agitated, desperate,
My message ...
To you.



10

mp

una corda

mf

tre corde

mp

una corda

mf

tre corde

pp

p



5. To You

Song without words like a letter to a loved one of the past, with Indian music influence

Soprano: Nancy Yuen; **Piano:** Vivian Choi

Sensually - Yearning - Reminiscing - Dreamily - Agitato - Desperate - Mesto

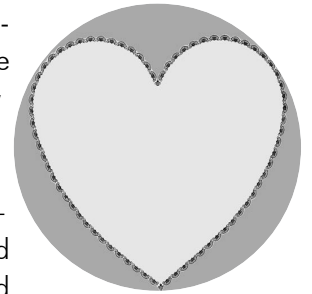
The piece was first conceived in 1977. At the time I was intrigued by the mass appeal of pop music – which seemed to have no more than a simple message, with short repetitive phrases supported by simple harmony and pulsating rhythm, and little to engage the mind. It's becoming more and more synthetic seemed to be trying to hide its greatest asset – the humanness of the singer's voice and the flair of the instrumentalists. I have often wondered why great music by past masters, and music which is more satisfying and inspiring to listen to, fails to communicate with many people in our time. I wrote the piece in a song form with free notation, and like most pop music, touching on love. At the time I felt foolish by falling in love. It is wonderful to love, but falling in love is not the same as loving someone. It's more like catching a cold – one sneezes when one least wants to, there is nothing one can do about it, and then one is no longer in love, and may find the episode embarrassing. I was also suffering from chronic disabling pain and fatigue at the time, so what I wrote was short and simple, but it helped me to understand some of pop music's appeal, and further my insight into human nature – pop music relies much more than the notated music. The music I love and admire, though it may seem to be less popular initially, has the power to endure, and have meaning from generation to generation.

In 1986, I used the 1977 version as raw material, and

developed it into a much more complex piece with conventional notation, for the flautist Nancy Ruffer and the pianist Renée Reznick. This version was influenced by an illustrated lecture given by Dr. Richard Widdess at Cambridge University on Indian music. The instrumental sound and the structure of Indian music – improvisatory, varied repetitions of a theme (scale) and the rhythm, all left an impression on me. I had noticed a tendency for pop music to be enriched by borrowing from the colour of Indian music. Whilst the 'Classical Music' world seems to be more confined, I am sure an exposure to other musics will enrich the performance and creativity of Classical musicians.

This 2000 version is like a letter of expressive sounds instead of words, to a loved one of the past, with more nuance of Indian instrumental music than the 1986 version. The melodic structure is inspired by Indian music's using variations and decorations of a scale to generate a piece of music. The fast notes at the beginning represent my chosen scale. The rhythms are inspired by the rhythmic groupings of Indian music, which may have numerous pulses within a measure (unlike Western Classical music's maximum of having 7 or 9 beats in a bar), and the excitement and pleasure generated by the reappearance of the first pulse. Piano and harmonic writing is inspired by the sound and timbre of Indian string instruments and drums, such as the sitar and the tabla.

The relationship between a man and a woman evolves a wide range of emotions. Art reflects life. Whether an involvement was good or bad for me, at the end of it, I usually transformed the experience into a piece of music. In a way, some men unknowingly had become my muses. This 2000 version is written for my friend the Australian soprano Lisa Nolan, who of course is not the subject of the original version, but while working on this

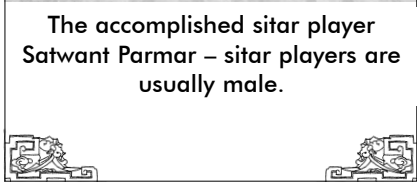


Traditional Indian music in Western notation.



The Indian tabla.

五、情信：
這是一封無字的信——以歌者美妙的嗓子
和旋律代字，傾訴懷念兩情纏綿。雖事過情遷，而思念不已。鋼琴頗類印度絃樂器和音鼓。



Cantonese opera was popular in the stage setting (R) unlike the
No.6

piece I had her voice and personality in mind. Artists transform their life experience into their works or performances. In many of my works, apart from crossing boundaries, I assimilate characteristics of the performers into my creativity, so that each performance may not sound exactly the same. This version is written in straight notation, but performers have some freedom in expression, and the singer can choose from suggested sounds of vowels and consonants to sing, as the song is of sounds rather than words to cross the barrier of language (words can create misunderstanding, and can only be understood by those who speak the language). I hope that my works may entice the performers and some members of the audience to venture into the area of another culture or art, and that past unhappiness can be regenerated into something good and pleasurable through creativity.

I have started work on a new version. 🌸



popular in Hong Kong in my childhood. It has an interesting
e the almost bare stage of Peking opera (L) that inspired work
No.6 *Farewell, my beloved* on this CD.

Farewell, my beloved

Impression of a Chinese opera
for solo clarinet (any of the family)

Ann-Kay Lin
also known as Ho Wai-On

1982
Ian Mitchell - Arts Council commission

♯ is an added short rest - a visible & audible sharp intake of breath, and together with ornaments add irregular extra time to the notated value.
 ✱ key snap or any percussive sound (such as striking any part of the clarinet with finger nail). 🚦 Key rattle or any rattling sound.

I. Abandon (*Hsiang Yü has been surrounded by the vast army of his rival and many of his men have deserted*)

♩ = 56 *rubato*
f *mf* *mp* *mf* *p* *mf* *f* *p* *mf*
sfz *poco meno* 3 5

II. Duo (Conversation between Hsiang Yü and Lady Yü in the tent)

poco più mosso ♩ = 66 or slower

2 *a tempo* *poco più mosso* ♩ = 66 or slower

mf *p* *mf* *mp* *mf* *mp*

cantabile espressivo

poco meno mosso
8 *mf*
mp
poco a poco accel.
f
mf
a tempo
mf
mp

III. Furioso Lamentando (*Hsiang Yü - proud, head strong, impulsive and fierce*)

poco piu mosso ♩ = 96 or faster

18 *rather extreme*

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The system begins with a treble clef and a key signature of one flat. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The system ends with a double bar line.

28 *poco meno mosso e legato*

The musical score for the piano part of 'The Little Boat' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as 'poco meno mosso e legato'. The score consists of several measures, some of which contain triplets. The dynamics are marked as *mf* (mezzo-forte), *lyrical*, *p* (piano), and *mf* again. The piece concludes with a final chord in 3/4 time.

a tempo
33

f *p* *mf* *p* *mf* *f* *mp* *mf* *f* *mf*

rather extreme again

38 *f* *mf* *f* *mf* *Poco meno mosso* *sfz* *p* *morendo* *mf*

IV. Fast & strong (*Hsiang Yü's stylized martial movements on stage.*)

Instrumental interlude for actions on stage - i.e. non-singing section in the opera. * acts as punctuation - i.e. end of phrase.
♩ = 132-176 The speed and difficulties in this passage are intended to cause flexibility in time and depict efforts & actions.

© Ann-Kay Lin, also known as Ho Wai-On



6. Farewell my beloved

*Impression of a Chinese opera
Contemporary classical with Peking opera influence*

Clarinet: Philip Edwards; **Narrator:** Jane Webster

Abandon - Duo - Furioso Lamentando - Fast & strong -
Consolation - Agitato - Adagio - Andante con moto



六、霸王別姬：
單簧管獨奏與旁白
以現代音樂的手法，越過方言界限，表達對京劇『霸王別姬』的印象：
楚漢之爭，劉邦漢軍圍楚霸王項羽於垓下，楚軍兵少食盡。項羽與美人
虞姬飲帳中。項羽剛強成性，不納忠言，虞姬深知此戰不利，帳中舞劍
以娛項羽，回劍自刎，以死謝項王。項羽悲號愛姬之亡。

The literal translation of the title of this well-known Chinese opera is *'The Conqueror bids his concubine farewell'*. This can sound confusing. In ancient time high-ranking Chinese men often had multiple wives. The first wife was usually an arranged marriage. The term 'concubine' should be read to mean a woman who the Conqueror loved, though not his first and principal wife.

In the 3rd Century BC, shortly after China's tyrannical First Emperor who built the Great Wall and the Army of Terracotta Warriors was interred with countless treasures in his tomb of still unknown location, rebellion from all classes started to sprout. For many years, China was gripped by rivalry between warlords. Then a new leader emerged – the grandson of a general whose kingdom was crushed by the First Emperor. He was called Xiang Yu the Conqueror, as he was of immense physical power and courage, and for many years he was undefeated. But Liu Bang, a rebel leader who was a former minor official and farmer, gradually emerged as Xiang Yu's rival, and later to become the first emperor of the Han Dynasty.

In his last battle, Xiang Yu and his forces were surrounded by the vast army of Liu Bang, and many of his men had deserted. Proud, headstrong, impulsive and fierce, Xiang Yu could not listen to the good advice of his beloved Lady Yu – to flee to where he could re-establish his forces. Knowing that he had to leave Lady Yu behind to fight this inauspicious battle, he lamented that they were soon to part. Lady Yu consoled Xiang Yu. She danced with a sword



in their tent and then cut her own throat, as her death would spare her the indignity of a captured female, and free Xiang Yu to fight his way out without worrying about her. Wounded, after killing many enemies, Xiang Yu committed suicide in the battlefield rather than escape, as he was too ashamed to face his countrymen as a defeated leader. He was only thirty.



A bronze dragon head from the time of Xiang Yu the Conqueror. The dragon is the symbol of kings and emperors in China.

This story forms the basis for the traditional Peking opera known in the West through the film *'Farewell, My Concubine'*. In Chinese history, emperors were praised by their contemporaries; but those who failed to become emperors in the power struggle would be blackened. The great historian Si-Ma Chien of Han dynasty, instead of recording Xiang Yu as a hideous bandit – as was the custom to describe those who lost their battles to the dynasty of the time – listed Xiang Yu in the Chapters for Emperors, even though the then emperor (Liu Bang's great grandson) had already castrated the historian for defending a condemned general. Xiang Yu, before his last battle, had in reality, achieved the power and status of the leader of China. Xiang Yu's love and respect for Lady Yu (no other woman was linked to his name) was unusual for his time, as martial people were often portrayed as lack of respect for women, except for their mothers. In contrast, Liu Bang, the founder of one of China's greatest dynasties, despite flattery by Han writers, still comes across as a nasty bully, abusive to all, including to his family, his countless women, and all those who had helped him to achieve power. Emperor Liu Bang was manipulative and understood political power, but appeared to have no other talents, and inspired no operas. It is rather interesting that, Xiang Yu, a flawed hero, served as inspiration for many Chinese operas. Xiang Yu's powerful and moving lament at his last battle is quoted and can be recited from memory by many Chinese.

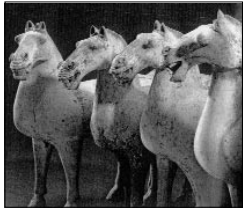


Terracotta warriors.



A pot from the time of this story, showing banqueting, music-making, fishing and hunting.

In Chinese opera, the drama resides in the libretto and in the way the singer-performers convey the words. They do this by their singing technique; by the use of different vocal qualities and the meticulous attention to the tonal inflection



Terracotta figurines of horses (Han Dynasty).



A decorative horse whip symbolises a horse – the way the singer moves the whip shows what the horse is doing.



A suit of armour worn in Chinese opera.

of each word for emotional effect; and by a special type of action which can include descriptive hand and finger movements, and martial gestures and attitudes. The contribution of the performers is so important that the music itself, which consists of a handful of tunes with simple accompaniment is of secondary importance.

Chinese opera is divided into many kinds according to the dialect in which it is sung (Peking, Cantonese, Shanghai etc.). It is rarely understood or appreciated by people who cannot speak that particular dialect (a critic of the *Evening Standard* newspaper once described the voice of a Peking opera female lead – the result of at least ten years' rigorous training – as befitting to be Walt Disney's Micky mouse). For example, most people in Hong Kong speak Cantonese, and many do not like operas in the very different Chaochow dialect. I once stayed in a flat in Hong Kong, which is in a group of sky scrapers surrounding a common centre court. One night, well after midnight, someone in a neighbouring flat played a record of Chaochow opera, and could be heard by those with windows facing the centre court. Within a few minutes, a torrent of loud abuse towards Chaochow opera and this Chaochow opera listener could be heard, shouting from the windows of those who could hear this, and including "Do you want to be killed!". This threat apparently silenced the sound of the Chaochow opera. The over the top display of emotion made me chuckle. Contemporary classical music can also evoke very strong emotion, especially from people who are not familiar with the new music.

'Farewell my beloved – Impression of a Chinese opera' tries to capture, in my own way, in the form of contemporary classical music, the dramatic atmosphere of such a performance: it is solely concerned with that part of the drama which comprises the conversation between Xiang Yu and Lady Yu in the tent, the sword dance, and, as climax, Lady Yu's suicide. The work is a complete musical entity, though it can also be performed with narration in a manner relevant to the music, as stylized speech often appears in Chinese operas. In a Chinese opera, percus-

sion is active all the way through. It signifies emotion and certain elements in the action, punctuates the singing and movement and adds rhythmic interest to it. The presence of percussive sound in my composition is a reminder of this. The combination of contemporary classical and Peking opera may make this work demanding to listen to, but I hope that people who are active in contemporary music will find this interesting, and those who are not, will give it a chance. When I first started work on this piece, I was affected and shocked by the extent of the disadvantage of being a woman and sexual harassments as experienced in my professional life. All these stirred up strong emotions such as violence and helplessness within me – the emotions required to perform this drama, which may have transformed into the music.

There are three versions of this work to date. They share some common features, but the music is different:


1st Version: 1982, for solo clarinet.

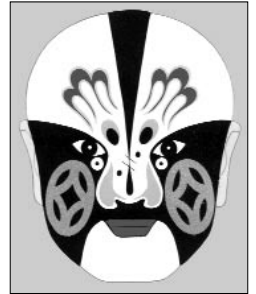
Ian Mitchell - Arts Council commission

Though written in the early Eighties, the work was shelved until Geoffrey Elkan asked for a copy in 2000. I revised the work slightly after spending some time with Geoffrey, who then gave a private preview of the work in Jerusalem. The work received its 1st performance ever by Philip Edwards on 17th November 2001 in London's Regent Hall, who has also recorded the work for this CD.

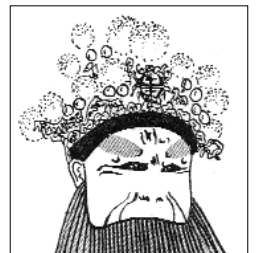
2nd Version: 1984, for oboe, clarinet, horn & bassoon. Performed and recorded by the Pneuma Quartet. Other performances include SPNM concerts, and at the First Chinese Contemporary Composers Festival.

3rd Version: 2000, for flute, oboe, horn & bassoon. For the London New Wind Festival.

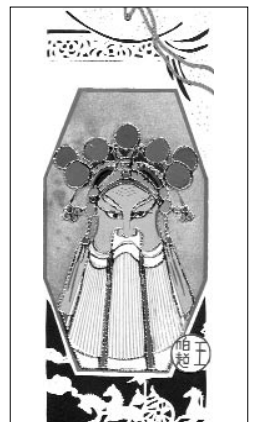
I have started working on the 4th Version, for clarinet & percussion, intended to be performed as a dance. 



An example of the elaborate design for painted-face male characters – a unique feature of Chinese opera.



White-painted face – not a good character.

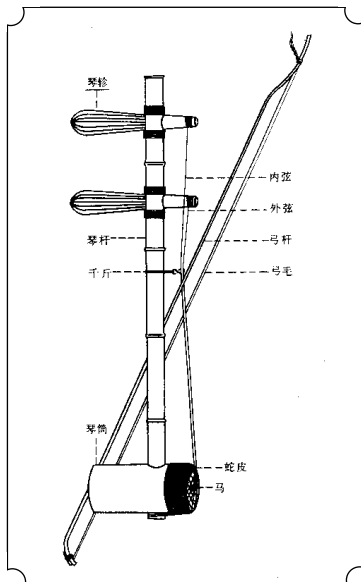


Special head-dress and beard for a well-known historical character.



Xiang Yu the conqueror is a painted-face character in Chinese opera, with a pattern accentuating his awesomeness.

The main instruments of Peking opera are jinghu (below) of various sizes accompanied by loud percussion.



The narration:

1) (Abandoned)

*In the bloody times of ancient China,
Xiang Yu the Conqueror,
Who has never tasted defeat,
Faces the overwhelming army of Liu Bang.
His men are deserting in droves.*

2) (Conversation between Xiang Yu and
Lady Yu in the tent)

*Lady Yu is with him.
In his tent they talk.
In the shadow of death, ... lovers, ... so close.*

3) (Xiang Yu's character)

*Xiang Yu is proud,
Impulsive, ... head strong ... and fierce.*

4) (Xiang Yu's stylized martial movements,
gestures and attitudes on stage)

*Xiang Yu the Conqueror,
His strength uproots mountains.
Awesome sight!
Fast and strong, deadly and overpowering.*

5) (Lady Yu consoles Xiang Yu)

*Xiang Yu knows he will be defeated.
Lady Yu consoles her lord with words,
And with wine ... to ease... his mind.*

6) (Xiang Yu's state of mind)

*Xiang Yu is angry and sad.
Trapped, what can he do?
What will happen to his beloved?
Shame stares him in the face.*

7) (Lady Yu's stylized graceful and
descriptive movements on stage)

*Elegant Lady Yu,
Graceful, with willowy movements.
In her voice ...
flowers of Summer are choked in Wintry pain.*

8) (The sword dance and Lady Yu's suicide)

*Choosing death over captivity,
And to free her lord to fight,
Lady Yu dances with a sword.
She spins faster and faster,
Draws the blade across her throat ... and falls –
Dead.
The Conqueror howls ... and howls,
... then groans.*



Lady with a sword – as Chinese women are hardly associated with the sword, this indicates specialised roles – such as Lady Yu of this work.

Female opera singers spend hours on make-up and hair preparation before putting on elaborate head-dress and costumes.





Magic Banyan Tree

The following two works have their origin in my music theatre piece 'A Tree Named Tang' (1990) based on a prize-winning children's literature of the same name by Irene Yim. There is a huge banyan in the new territories in Hong Kong where many of the Tangs live. A house is embedded in the tree – this inspired Irene Yim to write her story.

A boy from England, whose father is a Hong Kong Chinese and whose mother is English, is sent back unwillingly to live with his grandparents in a village where all the Tangs live, when his parents separate. Gradually, the boy learns to love the village and is accepted by the villagers. Then his father returns to take the reluctant boy back to England. Their ancient house in the village is to be sold to developers who want to replace it with European style villas. The boy says goodbye to the banyan and promises to return and build a lovely garden around it. The crane and bulldozers come to begin the demolition, but the banyan weaves its branches round the house, saving it from destruction.

My music theatre piece 'A Tree Named Tang' formed part of my 'Family Enjoyment' programme of a large scale cross-cultural combined-arts project called 'Theme Hong Kong'. I was moved by the reaction of the Hong Kong people to the events in Tiananmen Square, and hoped that the project would promote goodwill and greater understanding. The first stage was held in London for one week at the South Bank Centre, and involved more than fifty UK-based and Hong Kong artists – composers, musicians, choreographers, dancers, actors, writers, photographers, designers, together with technical staff. Photographic displays were mounted at the South Bank Centre, the Commonwealth Institute and at three large London



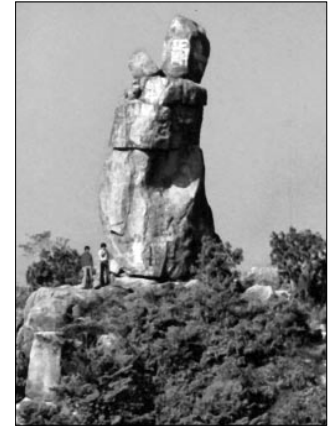
神奇老榕樹的故事：源於吳靄儀的兒童文學『姓鄧的樹』
有一位在英國居住的小朋友，父親是香港人，母親是英國人。父母離異，小朋友被送回香港新界與祖父祖母同居於村莊祖屋。慢慢地小朋友對村莊發生了感情，但父親又回港要把小朋友帶回英國去，祖屋賣了給建築商，要把老屋拆掉改建成西班牙別墅以謀利。小朋友向屋外老榕樹傾訴，請老榕樹保護老房子，並答應將來回港圍繞著老榕樹建造一個美麗的花園。當鏟泥機來拆祖屋，老榕樹長出鬚根，緊緊地擁抱著老房子，令鏟泥機無從下手。



libraries. The second stage took place at Hong Kong's City Hall for more than a week and with more manpower.

My music theatre piece 'A Tree Named Tang' consists of several music-dance items, including 'Bulldozers, old house & old banyan' and 'Let's sing a tree named Tang', from which the two following works derived. Simplified versions of this music theatre piece for people who do not usually go to concert halls or modern dance performances, have been performed at Walthamstow Theatre and other Outer London Boroughs, with the new title 'Magic Banyan Tree', putting more emphasis on family enjoyment and the cross-cultural aspects.

Some of my earliest memories of living in the city made me understand what it means to be looked upon as an outsider. However, when I was a small child, I was sent all on my own from time to time to live in a village near the Tang Village. There I spent the happiest time of my life – I could roam free in the countryside, observe chicks, baby ducks and wildlife, and play with children who had no prejudice against me. Most important of all, I loved an old woman in the village whom I addressed as grandmother, although I knew she was no blood relation. I had never asked her whether or not she loved me, as loving her was already one of the best things in my life. The village is now changed beyond recognition, but the memory has stayed with me. The following two pieces are a reminder of my short experience of village life – the only time in my childhood when I was happy and not in fear. They were written for family enjoyment, a tribute to what I have never known – a family life. 未完



Amah Rock (literally look husband rock in Chinese) – at the top of a mountain is a landmark of Hong Kong. From a distance, it looks like a village woman carrying her baby on her back in the traditional fashion (see below). Folklore says the woman climbs to the top of the mountain with her baby, looking for her husband to return by sea, not knowing he was already dead. I saw the rock all the time when I stayed in the village near the Banyan Tree as a child.

It looked particularly haunting at dusk, when I sat with villagers in a clearing with a stone border, listening to their conversations and stories.





7. Bulldozers, old house & old banyan

Western classical with modern dance influence.

Flute: Rowland Sutherland; **Oboe:** Joseph Sanders;
Clarinet: Philip Edwards; **Horn:** Roger Montgomery;
Bassoon: Glyn Williams; **Piano:** Vivian Choi;
 Directed by Roger Montgomery

Lento pesante e semplice - With a swing - Sensually -
 Poco agitato - Cantabile espressivo - Marcato -
 Sinister & mysterious - Poco animato - Fluido - Vigoroso



七、鏟泥機、老屋、老榕樹：
 橫笛、單簧管、雙簧管、巴松管、法國號和鋼琴六重奏
 這是一首把鏟泥機、老屋、老榕樹人化的舞曲：鏟泥機是兩位男舞者，著黑及帶眼罩，一如強盜——他們因為金錢而盜取和破壞美好的事物；老屋是女舞者；老榕樹是男舞者。鏟泥機沉重、機械式而帶有威嚇性的舞步，與老屋和老榕樹纏綿摟抱的柔美舞蹈，造成強烈的對照。



This is a story of a village boy's dream:
 His ancestral house has been sold to developers.
 He asks the banyan tree outside to weave its magic.
 The banyan's aerial roots twine round the house,
 Defying the bulldozers, forever.
 See in your imagination,
 The dance of the 'Bulldozers, old house and old banyan'.

For the Second London Festival of Wind Music (1999) and based on a modern dance item from my 1990 music theatre piece, the title is visualized as dancers: bulldozers – two male dancers, old house – female dancer, and old banyan – male dancer. The music depicts the rhythmic yet heavy, unfeeling and menacing bulldozers, contrasting with the sensual embraces and entanglement of the house (female) and the banyan (male). The bulldozers were portrayed as shadowy thugs wearing eye masks, like robbers in cartoons, as they stole the best in nature for money. This version is chamber music for the concert hall, and is more music-orientated, but I think the dance element still can be felt.

* Phrasing does not affect articulation of staccatos & staccatissimo, which should always be short & percussive.

Bulldozers, Old House & Old Banyan

1999 Version for the 2nd London Festival of Wind Music

Ann-Kay Lin

Based on a prize-winning children's literature called 'A Tree named Tang' which was inspired by a huge banyan tree with a small house in it in Hong Kong - A boy overcomes problems encountered for being Eurasian, and together with his beloved old banyan, save their environment from being destroyed by developers. The music is influenced by modern dance - bulldozer, old house and old banyan are visualized as dancers - The bulldozer comes to begin the demolition, but the old banyan embraces the ancient house with its branches to protect it

Bulldozer - Lento, pesante e semplice

1 or 2 male dancers in black with mask(s) in slow & menacing movement.

♩ = 46

A visual interpretation of my music – a production shot of *Bulldozers, old house & old banyan*.

Bulldozer, Old House & Old Banyan 2001 (sounding pitch) © Ann-Kay Lin, also known as Ho Wai-On



Jiang Qi-Ming's painting of the tree (with what's left of the house) in Hong Kong which is the inspiration for the story.



八、**大家齊唱神奇老榕樹：**
女高音、兒童合唱團、短笛、橫笛、中音笛、中國笛、巴松管、木琴、馬林巴木琴、懷爾拉風琴、定音鼓及小型打擊樂器聯合演出。
湯大衛醫生及林安琪填詞
此曲歌唱神奇老榕樹的故事。我幼時曾在新界村莊小住，甚愛其環境及深喜村人的純樸。因此音樂亦頗有農村風味，老少咸宜，雅俗共賞。



8. Let's sing 'Magic Banyan Tree'

Music for family enjoyment, influenced by the sounds of English and Cantonese; and traditional Chinese and Western early music.

Lyrics in English by Dr. David Tong, with some Cantonese by the composer.

Soprano: Nancy Yuen;

Child Singers/ Chorus from Redbridge & Walthamstow:

Martha Bonell; Lauren Collins; Charis Daniel; Denise Deering;
Rachel & Victoria Dresse; Charlotte Evans; Olga Homerova;
Elizabeth Knowles; Abigail Leighton; Archana Lele;
Camille Lesforis; May-Yee Man; Amber Patrick; Jessica Marsh;
Alexander & Sophie Robertson; Carolina Varanda; Amy Wade;
Aaron Walters; Child singers trained by Denise Deering.

Piccolo/ Flute/ Alto Flute/ Chinese Flute: Rowland Sutherland;

Bassoon: Glyn Williams; **Marimba:** Nathaniel Bartlett;

Xylophone/ Vibraphone: Teddy Bergstrom;

Timpani & Percussion: Alex Brangwyn;

Directed by Ann-Kay Lin



*You already know how a boy's ancestral home
Is embedded in a huge banyan.*

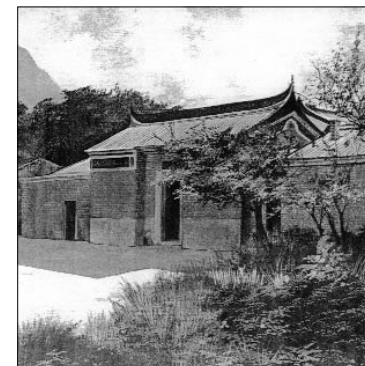
*If you go to that village,
You'll see the tree embracing the house,
And hear the wind whisper through the leaves:
"Man and Nature in harmony."
Now let's sing 'Magic Banyan Tree.'*



When I stayed near the Tang Village as a small child, the villagers got up early to work in the fields, and returned when it was dark. Life was without recreation, and hardly any music making. But once or twice the villagers paid a Cantonese opera company to give open air per-

formances as a thanksgiving. The leading lady was centre of attention. Instrumentalists knew her melodies by heart and played accordingly. Everyone knew whatever melody was predominant at the moment and performed following the lead. There was no conductor and no music. This is quite common in Oriental and Eastern music. Even in ensemble music, the musical structure appears simple, easy to remember and quite flexible – musicians listen to each other, and perform in a way reflecting their own characteristics, and with spontaneous rubato and ornaments. I deliberately kept the musical structure simple and flexible for my music theatre 'A tree named Tang' (from which this work is derived), as it was inspired by my experience of village life. The music of this piece is simple, so that all performers will at least know the lead melody by heart and perform accordingly.

The previous versions of this were to be sung in English or in Cantonese according to the audience – with slightly different melodies due to the different sounds and rhythms of the languages. Originally I had wanted the version for this CD to be sung in English and Cantonese in turns by the children, but realized this would not be practical. So I have transferred the melodies for the words in both languages to the instrumental lines, with new words by Dr. David Tong and added new melodies for the singers. This is a work that can be enjoyed by people who do not have knowledge of music, such as the people of the Tang Village. 樂



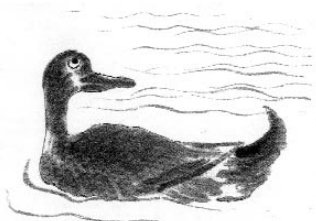
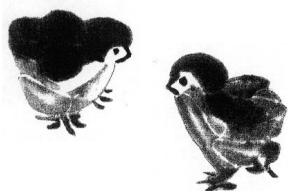
The boy's ancestral house may have looked like this.



The boy and his grandfather (production shot).



Child singers rehearsing this work.



Lyrics in English by Dr David Tong with
some Cantonese by the composer.

The words *De dah dum* are Cantonese.
De dah is used to describe sounds such as
those made by brass instruments. *De dah
dum* is a playful way to describe the
sound of music.

(Children/Chorus)

*O Banyan Tree, full of magic from the sea,
Your roots are tied to the land and to me.*

(Soprano)

*Where the island meets the land,
Where Banyan roots grow strong –
A homeland Tony cannot understand,
But is where he now belongs.*

*Dreaming 'neath the Banyan Tree,
Resting cool where forebears sat before,
Sap of magic flows free.
The folktales flow just as free, just as free.*

*Where the island meets the land,
Where Banyan roots grow strong,
Where Nature's trailing fingers grip
In a hand where he belongs.*

(Children/ Chorus)

*De dah dah dah dah dah dah de dah dum,
De dah dah dah dah de dum.*

*O Banyan Tree, full of magic from the sea,
Your roots are tied to the land and to me.*

(Soprano)

*What a pity! What a pity!
The old house must be sold.
Men will dig up Banyan roots –
Land's more precious than gold.
Tony said "no!"
For cash no tree must burn.
The roots of the village lie in the soil –
You will learn, you will learn."*

(Soprano, Children/ Chorus hum)

*Breezes rustle Banyan leaves,
Dreaming boy sleeps.
This tree is weaving a spell powerful and strong –
My boy, do not weep.
Banyan threw out its aerial roots,
Like arms of thick rope it held the old house intact,*

(Soprano)

*Defying bulldozers, tractors and such brutes –
O Magic Banyan Tree is legend and fact.*

(Children/Chorus)

*De dah dah dah dah dah dah de dah dum,
De dah dah dah dah de dum.*

(Soprano)

*Surprise them, defy them,
Show that Nature has its strength, has its strength.*

(Soprano & Children/Chorus)

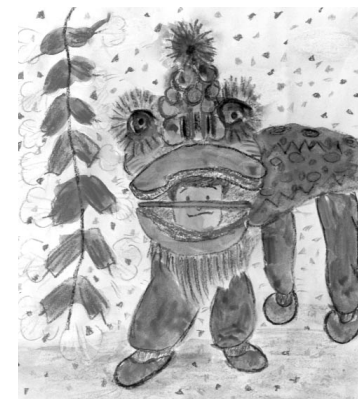
*O Banyan Tree, full of magic from the sea,
Your roots are tied to the land and to me.*



An English child's drawing
after my telling her the Magic
Banyan story.



Hong Kong child's painting:
Dragon Boat Festival.



A child's painting to depict
Chinese new year in Hong Kong.



Lynes: Dr. David Tong

Ann-Kay Lin
also known as Ho Wai-On

Let's sing 'Magic Banyan Tree'

2002 Version for Soprano, Child Singers/Chorus, Woodwind & Percussion ensemble (see Instrumentation)
Based on the composer's 1990 'Let's sing 'A Tree Named Tang'
The music reflects the sound of both English & Cantonese. Duration approx. 10 minutes.
for 2002 London Chinese New Year Celebrations Opening Performance in Trafalgar Square

A Happy & childlike

A1 Tempo 1
♩ = 60 or slower

Flute

Clarinet in A

Bassoon

Xylophone

Marimba

either
Timpani
or
preferred this or combined

A2 Tempo 1
8

Chdn./Char.

Fl.

Cl.

Bsn.

Xyl.

Mar.

Timp.

A3 Like nursery rhyme
(Children singing & skipping around Banyan)
Tempo 1
O Ban-yan Tree full of

Sound of bullock

Sound of bullock

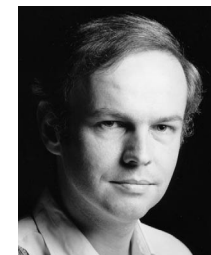
Teddy Bergstrom: xylophone.
teddybergstrom@msn.com



A Chinese flute.



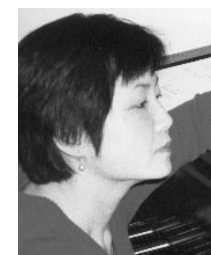
Mark Argent (editor of English text) was educated at Robinson College, Cambridge and studied cello and conducting. His main musicological interest is in the musical life of the 18th-century London, and his edition of the Recollections of the musician R. J. S. Stevens were published by Macmillan in 1992. As a composer he has had works performed by various ensembles; his Five Medieval Lyrics were on the 2002 shortlist of the Society for the Promotion of New Music (SPNM) and were given their première by the BBC Singers. He is the current editor of Early Music News mail@markargent.com



Helena Brown (harpsichord) studied at Dartington College of Arts and the Royal College of Music. While establishing a career as a harpsichordist, accompanist and répétiteur, she worked for the Royal Ballet. She plays with leading chamber orchestras including the English Chamber Orchestra and the Academy of St Martin-in-the-Fields as well as giving recitals of Baroque and contemporary repertoire, including the première at Brunel University of a new poetry-and-music project with her Baroque ensemble Musica Dolce. helenam-b@zetnet.co.uk



Vivian Choi 蔡慧雯 (piano) studied at the Royal College of Music and the State University of New York, Stony Brook and has won many international scholarships and prizes. She has appeared as recitalist at major venues including the Kennedy Center in Washington and City Hall in Hong Kong. As a concerto soloist she has worked with many distinguished orchestras in the UK and abroad. In the field of contemporary music she has performed in the ISCM World Music Days and at the Gamper Festival in Maine, USA, and has recorded new works for CD.



Philip Edwards (clarinet) studied at the Royal Academy of Music and is the winner of two Gaudeamus prizes. In addition to orchestral work, he has given many world premières of solo and chamber works by such composers as Michael Finnissy and Richard Rodney Bennett, appearing on radio and television in the UK and abroad. He has a strong interest in music theatre, touring in the UK and abroad with companies including TNT theatre company and Natural Theatre Company of Bath. rpedwards@hotmail.com



Roderick Elms (CD mixing/editing) has had a lifelong passion for the creativity of sound recording and frequently works as a recording producer. He studied at the Royal Academy of Music and is best known as a keyboard player – appearing in concerts, broadcasts and recordings with most of Britain's orchestras. Solo recordings include an acclaimed performance of Frank Martin's Ballade for Piano & Orchestra with the London Philharmonic. His diverse interests include composition and his published works feature regularly in concerts and broadcasts. www.masterkeyboards.co.uk.





Neil Heyde (cello) studied with William Pleeth and won the 1984 Australian National Youth Concerto Competition. A member of the Kreutzer Quartet and a lecturer at the Royal Academy of Music, he is also a soloist and chamber musician, appearing throughout Europe and broadcasting on the BBC and many European networks. He has edited Faber's series of 19th-century music for stringed instruments and piano. New music is central to his work: he has commissioned, premièred and recorded many solo and chamber works. vonderheyde@compuserve.com



Roger Montgomery (horn/conductor) studied at York University and the guildhall School of Music and Drama, and is active in contemporary music and period instrument performance as soloist, orchestral and chamber musician. As a founder member of Jane's Minstrels he has appeared at leading festivals in the UK and abroad, directing 3 CD recordings and recording for BBC Radio. He has also directed such ensembles as Endymion, New Music Players and the BBC Singers. He teaches at Trinity College of Music and joined the Royal Opera House in January 2000.



Joseph Sanders (oboe) read Modern Languages at Cambridge University before studying oboe at the Royal Academy of Music and in Freiburg. He has worked with many of the UK's leading orchestras, the Chamber Orchestra of Europe and its Wind Ensemble and has been a member of Ensemble Modern. As well as oboe teaching at the Royal College of Music and the Guildhall School of Music and Drama, he runs and conducts a summer music school in Switzerland and teaches Alexander Technique at Leipzig Staatl. Musikhochschule. elliottsanders@aol.com



Rowland Sutherland (flute) studied at the Guildhall School of Music and Drama. He enjoys an international career in many different fields of music, regularly performing and recording in jazz groups, symphony orchestras, new music ensembles, non-Western groups, West End musicals, pop outfits and as a soloist. He also fronts his own band, 'Mistura': they perform Brazilian and Afro-Cuban fusion and have two 12-inch singles – Good News and Coast to Coast – as well as appearing on a number of compilation albums. www.rowlandsutherland.com



Albert Tang **鄧兆楷** (book cover & CD centre design) is an architect who lives and practises in London. He is a celebrated painter of the Ling-Nam School, exhibiting in London, Europe and Japan. An active graphic designer and an expert on Chinese ceramics, he has lectured at the Victoria and Albert Museum and was involved in the opening of the new Joseph E Hotung Gallery of Oriental Antiquities in the British Museum. As a pianist he studied with Peter Katin and has broadcast in BBC radio. He was artistic director for Ann-Kay Lin's 1979 multimedia concert in Hong Kong. AlbertTang@aol.com

Dr David Tong (lyric poet) studied medicine at the University of London. He is a recently retired senior consultant radiotherapist and oncologist at Guy's & St Thomas' Hospitals and has spent the last thirty years treating patients with cancer. He started writing poetry in tedious hours in traffic, travelling from one hospital to another. He has written many poems in a simple, romantic style which reflects his own life experiences and travels. His poems have been set to music in Ann-Kay Lin's Songs of the Traveller for two solo singers and symphony orchestra.



Jane Webster (narrator) has appeared as an actress on British Television in such programmes as Only Fools and Horses, 'Allo 'Allo, Cause Celebre, Rumpole of the Bailey and The Bill. Best known as a soprano, she studied at the Royal Academy of Music where she later became a Fellow. In addition to opera appearances (including Strauss' Elektra for the Royal Opera House), contemporary music and West End musicals (including Phantom of the Opera), she has toured world-wide with her solo cabaret shows, performing on Cunard's Caronia and QE2 ships. janewebster99@hotmail.com



Glyn Williams (bassoon) studied at the Royal Academy of Music. He has played with many of the UK's major orchestras, and has appeared as a chamber musician and concerto soloist at the major London venues. He is also a qualified teacher of Tai-Chi and the Alexander Technique, and was the first person in the UK to be qualified as a Structural Consultant. He runs Tai-Chi/Meditation retreats under the name of Red Dragon Retreats. He has featured in radio and television programmes in connection with all aspects of his work. glynwill2002@btopenworld.com



Nancy Yuen **阮妙芬** (soprano) studied at the Royal Academy of Music and made her operatic début in the title role of Puccini's Madam Butterfly with Welsh National Opera. She has appeared with the major UK opera companies as well as in the USA, Australia, New Zealand, Hong Kong and Barbados. On the concert platform she has a wide recital and concert repertoire ranging from Baroque to contemporary, has performed with many distinguished orchestras in concert and oratorio, and has recorded for the BBC and a number of foreign networks. nancyyuen@aol.com

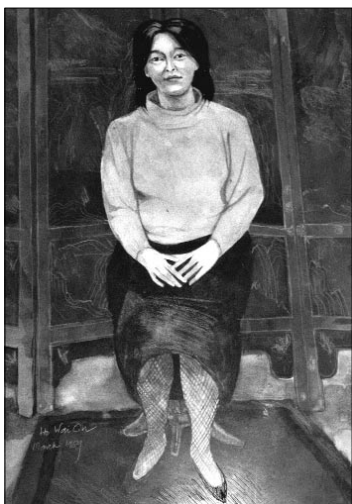


Inter Artes was founded by Ann-Kay Lin (aka Ho Wai-On) in 1988 to create and perform works which combine music, dance, drama and visual art across different cultures. Nearly 300 English and Chinese speaking people (artists and production team) from different fields and cultural backgrounds have been involved in Britain, and Hong Kong with cross-cultural multimedia productions, concerts, associated visual displays, lectures, workshops and a forum – building a repertoire of nearly 100 works, most of them especially created for Inter Artes. Inter Artes is now working more in multi-media.





A production shot of *Dance of Kamtin* – many of my music compositions can be presented as stage pieces.



The artist Polly Hope painted my portrait, and I wrote her a piece called *For Polly*.



Production shot of *Bulldozer, Old House & Old Banyan* in Hong Kong's City Hall.

SELECTED WORK LIST of Ann-Kay Lin

Different versions of the same title share similar raw materials but are different from each other.

SOLOS:

Clarinet:

CELEBRATIONS 3rd Version (2003 for Philip Edwards)

FAREWELL, MY BELOVED
– Impression of a Chinese opera

1982 Version (Ian Mitchell - Arts Council commission)

Guitar:

DISTANCE – in memory of Max Pirani 1976 Version

MELODY
(1979, Gerald Garcia - Arts Council commission)

STUDY ON 3RDS (1976, for William Waters)

TREMOLO
(1979, Gerald Garcia - Arts Council commission)

Oboe:

DANCE OF KAMTIN 1999 Version
(for the London Festival of Wind Music)

JOURNEY for solo oboe 1998 Version
(for the London Festival of Wind Music)

Piano:

APOLLO DANCING (1975)

BULLDOZERS, OLD HOUSE & OLD BANYAN
1990 Version

DANCE OF KAMTIN 1990 Version

DISTANCE – in memory of Max Pirani 1977 Version

FOR POLLY piano solo or with any instrument
(1989 for Polly Hope)

PYGMALION & GALATEA

- 1983 Version for Vivian Choi
- 1988 Version for Patsy Toh
- 1989 Version for Selma Epstein

RITORNELLO (1974)

THE WAVES 1975 Version

Pipa:

SPRING-RIVER-FLOWER-MOON-NIGHT 1978 Version
(Transcribed from listening to Lu T'sang Yuen's performance.)

DUOS:

FAREWELL, MY BELOVED
– Impression of a Chinese opera
New version (work in progress) for clarinet & percussion
(for dance)

5, 7, 12 for violin & piano (1973)

FOUR LOVE SONGS IN CHINESE

- for voice (high or median high) & cor anglais or alto flute
(1974 for Katherine Harris)
- for voice (high or median high) & flute or Chinese flute
(1979 for Nancy Zi)
- for voice (high or median high) & clarinet
(2000 for Nancy Yuen & Philip Edwards)

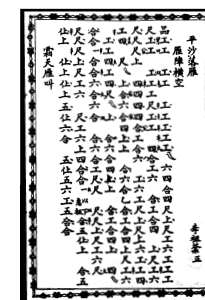
PENTATONIC STUDY for two pianos
(1987 for Helen and Eleanor Wong)



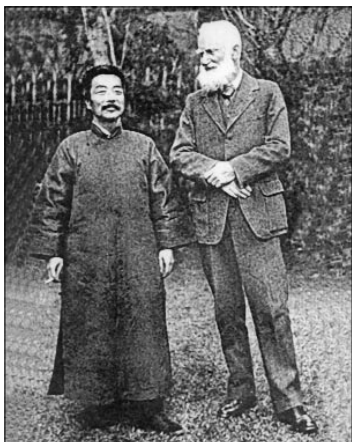
Production shot of another staging of *Dance of Kamtin* with the dancer Tina Chen.



The pipa player Professor Liu Tsung-Yuen, who inspired me to write many works ranging *Spring-River-Flower-Moon-Night* to a new composition.



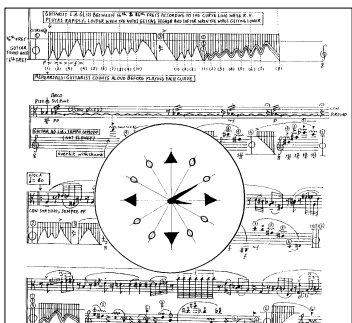
Using Chinese characters to notate pipa music.



The great Chinese writer Lu Hsun with Bernard Shaw. Reading his prose inspired me to write *Shadow's Farewell* – a work to be sung in English, Chinese or German.



Another chance to admire Glyn Williams (the bassoonist of this CD) practising Tai Chi.



My title design for and a portion of the graphic score of *3.10 am*.

PERMUTATION 1996 Version for tenor trombone & piano
New version (work in progress) for cello & piano

SAKURA VARIATIONS (Cherry Blossom)

- 1974 Version for cello & two-manual harpsichord (Yuriko Ota commission)
- 1988 Version for cello & harpsichord or keyboard synthesizer (for Shiva Nova)
- 1999 Version for baroque cello & harpsichord (for Mark Argent & Helena Brown)
- 2000 Version for cello & harpsichord (for Neil Heyde & Helena Brown)
- New version (work in progress) for viola da gamba & harpsichord

SHADOW'S FAREWELL

1976 Version for voice (high or median high) & piano

SONG CYCLE ON POEMS BY MACNIECE

- 1978 Version for soprano & guitar (Helen Walker & William Waters – South East Arts commission)
- 1979 Version for soprano & piano (for Nancy Zi)

SPRING RIVER IN FLOWERY MOONLIGHT

for harp & pipa (1977 Feng Te-Ming commission)

TAI CHI for flute & guitar

(1977 for Lucy Cartledge & Nicholas Hooper - Edinburgh Fringe Festival)

3.10 A.M. for viola & guitar

(1977 for Norbert Blume & William Waters)

TO YOU

- 1977 Version for voice (high or median high) & piano
- 1986 Version (also called FOR YOU) for flute & piano (for Nancy Ruffer)
- 2000 Version for voice (high or median high) & piano (for Lisa Nolan)
- New version (work in progress) for voice & piano

WISDOM for voice (high or median high) & guitar (1974)

TRIOS:

SPRING-RIVER-FLOWER-MOON-NIGHT 1992 Version (transcription) for flute/Chinese flute, erhu & pipa (for Inter Artes)

TRIO AFTER 'SPRING-RIVER-FLOWER-MOON-NIGHT' for flute, guitar & harp (1979 -1987 dedicated to Kitty P. W. Kwan)

QUARTETS:

FAREWELL MY BELOVED

– Impression of a Chinese opera

- 1983 Version for oboe, clarinet, bassoon, horn & optional narration (for the Pneuma Quartet)
- 2000 Version for flute, oboe, horn, bassoon & optional narration (for the London New Wind Festival)

INTERVALS for string quartet (1977)

PERMUTATION 1998 Version for oboe, clarinet, horn & piano (for the London Festival of Wind Music)

THE WAVES 1974 Version for saxophone quartet

QUINTET:

INTERWIND 1998 Version

for flute, oboe, clarinet, horn & bassoon (for the London Festival of Wind Music)

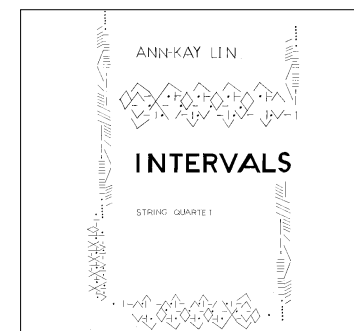
SEXTET:

BULLDOZERS, OLD HOUSE & OLD BANYAN

1999 Version (revised 2001)
for flute, oboe, clarinet, bassoon, horn & piano (for the London Festival of Wind Music)



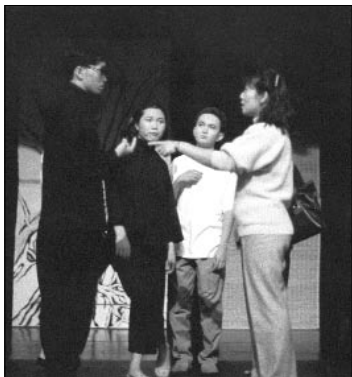
Some of the slide images projected to interact with music for my *Trio after 'Spring-River-Flower-Moon-Night'*.



My interpretation with sounds of my doodle resulting in the string quartet *Intervals*.



Backstage with choreographer Tom Brown (dance-opera *Acis & Galatea*).



Directing a stage rehearsal of *A Tree Named Tang*.



I deliberately used a simple musical structure for *Let's sing 'Magic Banyan Tree'* so that it can be enjoyed by people who have no knowledge of music – not least the villagers who originally inspired it.

ENSEMBLE & CHORAL:

FABLE OF THE PHOENIX

for mezzo soprano, piccolo/flute/alto flute, clarinet/bass clarinet/alto saxophone, piano, theorbo & viola da gamba (1994 for Inter Artes – Au Kam-Sheung & Diagnostic Cytogenetics Inc. commission)

GERMINATION

for 2 sopranos, 2 tenors, piccolo/flute/alto flute/Chinese flute, clarinet/bass clarinet/alto saxophone, erhu, pipa, cello, harp & percussion (1992 Arts Council Commission)

LET'S SING 'A TREE NAMED TANG' 1990 Version
for flexible number of singers and instruments
(for Inter Artes)

LET'S SING 'MAGIC BANYAN TREE'

- 2000 Version for soprano & child singers/chorus, piccolo/flute/alto flute/Chinese flute, bassoon, marimba, xylophone/vibraphone & 2 timpani/small percussion (for CD album 'Music is Happiness')
- 2002 Version for soprano & child singers/chorus, piccolo/flute/alto flute/Chinese flute, clarinet, bassoon, marimba, xylophone/vibraphone & 2 timpani/small percussion (for the London Chinese New Year Celebrations in Trafalgar Square)

NARCISSUS AND TURANDOT

for soprano, mezzo soprano, piccolo/flute/alto flute, clarinet/bass clarinet, piano, theorbo & viola da gamba (1994 for Inter Artes)

SAPA

for flute, cello, sitar, tabla & keyboard synthesizer or harpsichord (1989 Shiva Nova - Greater London Arts commission)

SONG OF BUDDHA

for unaccompanied choir SATB (1975)

ORCHESTRAL (INCL. WITH SOLOIST):

CELEBRATIONS

- 1st version – concertino for clarinet & big band (for the 2003 London Chinese New Year Celebrations in Trafalgar Square with the clarinettist Philip Edwards and the Haringey Big Band)
- 2nd version for brass band (work in progress)

FANTASY for viola & symphony orchestra (1974)

FESTIVAL OVERTURE for symphony orchestra (1979)

INTERWIND 1990 Version

for flute 1 & 2, clarinet 1 & 2, oboe, cor anglais, horn 1 & 2, bassoon & contra-bassoon (for The New Wind Orchestra)

PRELUDE to "CROWN PRINCE SUDANA"
for symphony orchestra with tabla (1997)

SHADOW'S FAREWELL 1975 Version
for soprano & string orchestra

SONGS OF THE TRAVELLER

– on poems by Dr David Tong
for 2 solo singers (high & median high) & symphony orchestra (1997)

TZE RONDO for Chinese orchestra
(1978 Hong Kong Chinese Orchestra - Hong Kong Urban Council commission)

ELECTRO-ACOUSTIC & INSTRUMENTAL, VOCAL WITH TAPE:

THE ANXIOUS ELEMENTS tape (1978)

BULLDOZERS, OLD HOUSE & OLD BANYAN
1991 Version
for tape & 1-3 instruments (for Inter Artes)



Backstage with choreographer Maxine Braham (music-dance-theatre *Wiseman, Fool & Slave*).



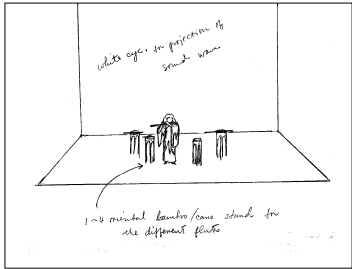
Directing a stage rehearsal at the South Bank Centre.
right to left:
Michael Rippon (baritone),
John Woolrich (conductor) and
Mary Wiegold (soprano).



At an Inter Artes rehearsal with conductor Andrea Quinn and clarinettist Philip Edwards.



My costume design for flautist
Nancy Ruffer to perform
Harmonic Series.



My stage design for *Harmonic Series* at London's Bloomsbury Theatre.



My costume design for soprano
Mary Wiegold (*The Story So Far*).

DANCE OF KAMTIN

1991 Version for tape & 1-3 instruments (for Inter Artes)

DANCE PIECE tape (1975 for Joseph Scoglio)

HARMONIC SERIES

for piccolo/flute/alto flute/bass flute & tape
(1988 Nancy Ruffer - North East Arts commission)

METAMORPHOSIS tape

(1979 sponsored by the Hong Kong Urban Council)

SPECTRUM for 2 sopranos, flute, violin, guitar, harp, percussion, 2 pianos, tape & digital delay
(1979 sponsored by the Hong Kong Urban Council)

T'ANG CONCERTINO for guitar & tape
(1981 Gerald Garcia commission)

21-PART COMPOSITION tape (1983)

Music Theatre, Music for Dance & the Stage:

Music Theatre:

THE STORY SO FAR

- 1990 Version
for soprano, baritone, flute, guitar & percussion
(Innererklank - Greater London Arts commission)
- 1991 Version
for soprano, baritone, piccolo/flute/alto flute,
clarinet/bass clarinet/alto saxophone, cello & harp
(for Inter Artes. Dedicated to Michael Wright)

Music-Dance-Theatre:

A TREE NAMED TANG

- 1990 English Version for 3 actor-singer-dancers,
4 dancers & 3 instrumentalists (for Inter-Artes)
- 1991 Cantonese Version for 5 actor-singer-dancers,
3 instrumentalists & tape
(for the Hong Kong Urban Council)
- 1991 English Version for 6 actor-singer-dancers,
3 instrumentalists & tape
(for the Hong Kong Urban Council)

WISEMAN, FOOL & SLAVE

- 1990 Version for soprano, baritone, actor/dancer,
2 dancers, flute/alto flute, oboe/cor anglais,
clarinet/bass clarinet, cello, harp, percussion & tape
(for Inter Artes)
- 1991 Version for soprano, baritone, actor/dancer,
6 dancers, 2 flutes/alto flutes, 2 oboes/cor anglais,
guitar, harp, viola, cello, double bass, percussion & tape
(for the Hong Kong Urban Council)
- 1993 Version for mezzo-soprano, baritone,
actor/dancer, 2 dancers, piccolo/flute/alto flute,
clarinet/bass clarinet, cello, harp, percussion & tape
(for Inter Artes. Dedicated to Kenneth Bledin)

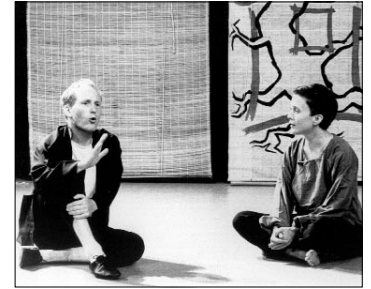
Combined-Arts:

THE LIVING TRADITION

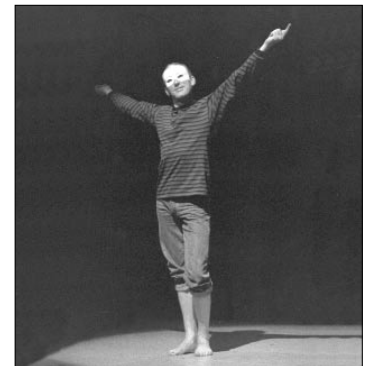
- 1989 Version for soprano, a troupe of dancers,
3 instrumentalists & multi-slide projection (for Inter Artes)
- 1991 Version for a troupe of dancers, singer,
2 instrumentalists, tape & multi-slide projection
(for the Hong Kong Urban Council)

METAMORPHOSIS

for computer-electronic music, moving scenery & lighting,
multi-slide projection, 2 dancers, 3 musical stage auxiliaries,
2 instrumentalists & costume
(1979 for the Hong Kong Urban Council)



Patric Turner & Helen Rimmer –
actors in the English version of *A Tree Named Tang*. They are not
wearing pseudo-oriental make-up
so that they come across as
people rather than caricatures.



The Onlooker (Patric Turner) in
Wiseman, Fool & Slave. The
choreographer, Maxine Braham,
suggested the Onlooker was
actually the composer.



A production shot of dancers
and kites in *The Living Tradition*.



The costumes for *Hush, ye pretty warbling quire!* (dance-opera *Acis & Galatea*).



The design for *As when the dove* (dance-opera *Acis & Galatea*).



A production shot of the dancing *Galatea* (dance-opera *Acis & Galatea*).

Dance:

QUARRY for clarinet, viola & percussion (1976 for William Louthier and the Dance & Theatre Corporation)

Music for Contemporary Noh:

The scores of the first two have been included in Contemporary Theatre Review (Vol 1 Part 2 Harwood Academic Publishers 1994)

JOURNEY

(1988 Akemi Horie Webber - Workshop 5 commission)

SATOBA KOMACHI

(1988 Akemi Horie Webber - Workshop 5 commission)

Double-bill

IZUTSU & THE DREAMING OF THE BONES

(1997 Akemi Horie Webber - Workshop 5 commission)

Projects:

A CONCERT OF COMPOSITIONS BY HO WAI-ON

(aka Ann-Kay Lin)

1979 for the Hong Kong Urban Council

Concert music pieces, electro-acoustic & multi-media.

MUSIC FROM THE CHINESE

1985, British Music Information Centre

A concert of music on Chinese themes by British composers.

ACIS & GALATEA

1987 for Hong Kong Academy for Performing Arts

Dance-opera: A creation combining music, dance, drama and visual arts based on Handel's music & words by Dryden, with local colours.

MULTIPLICITY IN THE ARTS

1988-89 for Kingston Polytechnic

An Inter Artes cross-cultural combined-arts programme including world premieres, with an introductory lecture.

INTERACTION OF THE ARTS

1989 for Inter Artes. An Inter Artes cross-cultural combined-arts programme: A multi-media work based on images of museum exhibits plus a short programme of diversity, including world premieres.

THEME HONG KONG

1990-91 for the South Bank Centre & Hong Kong Urban Council.

Two one-week programmes on Hong Kong themes including world premieres of works combining music, dance, drama and visual arts; a concert, a forum, a workshop and photographic displays.

HISTORICAL CHINA

1991 for Inter Artes.

World premieres of music theatre and concert pieces inspired by China's history.

FAMILY ENJOYMENT

1992 Inter Artes programme for Redbridge, Waltham Forest & Havering. The staging of stories especially written for English and Chinese children.

CHINESE NEW YEAR CELEBRATIONS

1992 for Inter Artes.

Concert: New and traditional music for Western and Chinese instruments.

CHRISTMAS CELEBRATIONS

1993 Inter Artes programme for Redbridge Chinese

Association. A combination of Western Medieval & Chinese instruments, songs, dance and story telling, performed in costume and with photographic display on Chinese themes.

THE WORLD OF LU HSUN

1993 for Inter Artes national tour

An array of Chinese and Western instruments, song, dance, mime, music and theatre inspired by the work of the great Chinese writer Lu Hsun – all world premieres, and with a visual display.

KINGSTON UNIVERSITY MUSIC & ART PROJECT

1993 for the Music & Art Departments.

PEARLS OF THE ORIENT

1994 for Inter Artes

A concert on Eastern themes including world premieres.

INTER ARTES YUAN-LIN (Yuan-Lin-Tong-Yi in Chinese)

Work in progress.

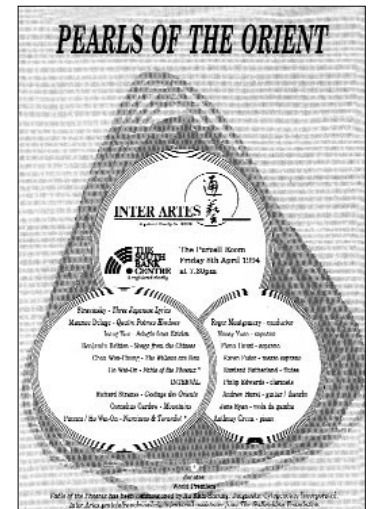
The creation of a permanent artistic environment particularly suitable for cross-cultural combined-arts activities, on the principles of Chinese landscape gardening called Yuan-Lin, with nature and humans in harmony.



A performance of *Theme Hong Kong* involving young people at London's South Bank Centre.



Inter Artes community work – Christmas Celebrations in Redbridge.



Poster design for Inter Artes concert *Pearls of the Orient*.

WRITINGS (in English):

The music of Isang Yun – a preliminary survey

5 programmes using PDP8 & FOCAL for music composition purposes

On the employment of a hybrid computer music system to produce the germ of an instrumental composition

On Inter Artes

Historical China

Music and cross-cultural combined-arts creativity

(for 'Reclaiming the Muse', Harwood Academic Publishers)

The world of Lu Hsun

Reports on Kingston University music & art project

Who's afraid of Virginia Bottomley (on NHS reform)

Visit to China

London-Beijing-Ningbo-Putuo Shan-Hangzhou-Suzhou-Shanghai-Canton-Hong Kong

Inter Artes Yuan-Lin – the blueprint (Arts Council New Collaborations Fund Award)

Blueprint for the creation of a permanent artistic environment based on the principles of Chinese landscape gardening call Yuan-Lin, where people can go to relax and have fun, which would be particularly suitable for cross-cultural combined-arts activities.

My experience of Samuel Beckett

Also many articles on music and a variety of topics in Chinese for Chinese newspapers and magazines.

MUSIC FOR SHORT FILMS:

THE ALTERNATIVE

A man invites his ex-girlfriend to stay at his home, and she and his wife have an affair.

AFTER SEVEN YEARS

A man leaves home then returns after seven years. Still a nobody, he kills someone.

CAPTAIN HAIRY

Captain Hairy helps people in poor areas and receives popular applause.

LECTURES:

Many one-off or occasional lectures and workshops in English or Chinese on Western and Chinese music, electro-acoustic music, cross-cultural combined-arts creativity and performance, my work, and on Anglo-Chinese themes at universities, colleges, festivals and other venues in the UK and abroad. A particularly memorable series was at the Bramshill Police College catering for police chief inspectors selected from all over the UK preparing to become police superintendents. These used simple descriptive words to enhance their appreciation of Western and non-Western music excerpts; and enabling those to take part in group composition, play the piano or make percussive sounds on suitable objects in the room, and enjoy. These people are responsible for law and order in our society – any attempt in broadening their horizons may enhance their communicative skill.



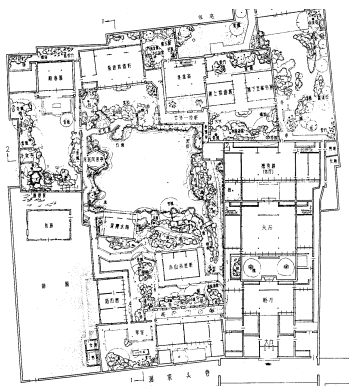
Excerpt (sounding pitch) of Ann-Kay Lin's *Songs of the Traveller* for 2 solo singers and symphony orchestra on poems by Dr David Tong, written during her battle with cancer recurrence – she survived.



My preliminary design for *The Stones* as part of Inter-Artes Yuan-Lin.



Part of a Yuan-Lin.



A bird's eye view of a Yuan-Lin.

Embryos of future projects

1. Inter Artes as a permanent artistic environment as inspired by the art of Chinese landscape gardening called Yuan-Lin.

The blueprint has been completed after many years' research and visiting many Yuan-Lins in China from north to south. This will be a large plot of land, with permanent and temporary artistic installations. The principle of Yuan-Lin is man and Nature in harmony. The garden signifies Nature, and is functional for humans. The Inter Artes artistic environment is for human activities. It will be a place where the general public come to admire the view, to relax, to read a book and to eat food prepared artistically, and which will also be particularly suitable for combined-arts cross-cultural activities. The included illustration is my preliminary design for a part of this environment called *The Stones*. People can walk round them for pleasure, but the stones can also be used as unusual projection screens, or be used as huge artistic looking TV monitors showing images of painting, calligraphy, photographs, audio-visuals, dance and music performances. Live performances such as music and dance, and special events can be created involving *The Stones*.

An alternative version will be presented as a video with interesting images and stories, to be realised as a computer generated experience which others would be able to develop and extend.

2. Dance-opera *Crown Prince Sudana*

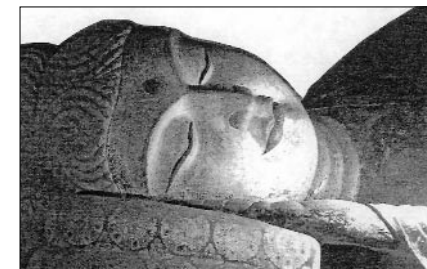
The religion I have known from childhood is Christianity, but I like reading ancient Chinese translations of Buddhist literature in Sanskrit – the wise words have often helped me. I respect the high ideal of Buddhism, but the story of Sudana – one of Buddha's previous lives, disturbed me. Out of a belief in selfless giving, he gives his wife and

children to those who would abuse them, though the story has a happy ending, and the world becomes a better place. The story is packed with colourful images and side-plots suitable for an exciting full-length dance-opera, live, or as a video or film. I have been jotting down thematic and relevant materials for years. A work about selflessness, equality of all living things, and giving endlessly will be fresh air to our materialistic world.

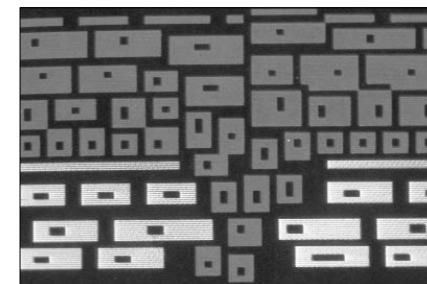
3. *Cancer* – an artistic presentation of my experience, in songs and dance with visual arts (for the theatre, or as video or film).

One in three people is diagnosed with cancer at some time in their lives. Many survive. There are many programmes about cancer and cancer patients, but mine will be an artistic creation. As cancer instills fear and trauma, I would like this to be an enjoyable work, like *Let's sing 'Magic Banyan Tree'* included in this CD, and with humour, so that my traumatic experience can be regenerated into a work that can be enjoyed by a lot of people.

I see some stages of my cancer experience as song and dance numbers, and can hear the tunes and visualize the dance. I often see the funny side in any situation. For example, when I was first diagnosed with a rare form of cancer, the kind but taciturn surgeon told me that was the best cancer to have. Though distraught, I could hear and see a song and dance celebration number called '*The best cancer to have*' which involves doctors, nurses and the bewildered heroine. Under the microscope, some cancer cells and cancer protein look like artistic patterns. This can be a powerful dance number, with the heroine dancing and struggling amongst these colourful patterns. A survivor can draw strength from the experience. The story line ends with a positive message. 樂



The sleeping Buddha of Dunhuang.



Graphic art depicting cancer.



A scientist's graphic representation of a cancer protein – looks like modern art to me!



A production shot of *Let's Sing 'Magic Banyan Tree'*.

林安琪(又名何蕙安)，英籍華人，在香港成長，居於倫敦，從事專業作曲已廿八年，對東、西方文化均有深入研究。

【履歷】香港中文大學：中、英語文和文學；英國皇家音樂學院(太古獎學金)：鋼琴、聲樂、音樂專業課程和作曲(霍漢威廉氏基金贊助)；得到多項專業名銜和獎狀；英國第一屆國際性專業舞蹈編排和作曲(高賓建基金贊助)；美國史丹福大學電腦音樂工作坊；威爾斯大學現代及電子音樂碩士；影視的導演和製作課程(倫敦)。

創作約有二百多個作品，大部份以音樂為主。作曲包括聲樂；西方及中、日、印度樂器各種不同組合的作品；小型和大型室樂；交響管弦樂；舞蹈和舞台劇音樂；電子和電腦音樂；及綜合音樂、舞蹈、戲劇、視覺藝術和溝通不同文化的作品。

自一九七四年，作品在英、港、美、台、澳洲及歐洲各地演出和廣播；及在亞洲藝術、格林威治、愛丁堡藝穗、當代中國作曲家、英國新城堡和赫特斯菲爾等音樂節演出。一九七九年，香港市政局贊助其個人作品音樂會，在大會堂音樂廳演出，其中一首是多元藝術作品：綜合電子電腦音樂、音樂家現場演奏、活動佈景、活動彩色燈光和幻燈、戲服設計和舞蹈編排。一九八七年，為香港演藝學院創製歌舞劇《仙侶與巨人》，並擔任其導演，舞台佈景、道具和戲服的設計，把作曲技巧運用到舞台和設計上。一九九〇年，為倫敦高文花園劇院博物館上演的日本現代「能劇」作曲。一九八七年，創辦「通藝」，專門創作及演出綜合音樂、舞蹈、戲劇和視覺藝術，及溝通文化，尤其中、英文化的作品。一九八七年至一九九五年，任「通藝」藝術總監，在英、港成功地籌劃了多種符合「通藝」宗旨的大型藝術創作的題材，及演出根據題材而創作的各種不同型式作品。創作和演出的題材包括：《香港做主題》、《中華歷史》、《魯迅的世界》、《東方之珠》、《活的傳統》等等，並在英國各地陳列與題材有關的展覽，得蒙數百位來自不同文化和藝術背景的專業人士參加籌劃，創作和演出。一九九五年，得到英國藝術局贊助，赴北京、杭州、寧波、普陀山、蘇州、上海、廣州和香港等地，研察園林藝術，創造了《園林通藝》的藍圖：這是一個可供大眾消遣和遊玩的藝術環境，而又特別適宜於從事各種綜合藝術及溝通文化的演出和活動。二〇〇二年，在倫敦獅子廣場為慶祝農曆新年演出老少咸宜的《大家齊唱神奇老榕樹》，這是首次西方古典音樂演奏家參加唐人街慶祝新年的演出，並包括來自不同文化背景的兒童參加合唱。同年為BBC錄影一些有關個人和創作的小型電視影片，在BBC ONE及BBC網站廣播。

著作包括音樂用途的電腦程序；怎樣應用混合電子和電腦的設備來創作樂器音樂的雛型；為港、英專業刊物、期刊、報紙和雜誌，寫中、英文有關音樂或音樂範圍以外的特稿。

其生平見載於多種國際性及專業的參考書。

林安琪

樂在其中

一 櫻花變奏 1

二 聯篇曲：相思苦 2

山壺子

聲聲慢

月下獨酌

三 排列變化 6

四 太極 7

五 情信 8

六 霸王別姬 9

七 鑊泥機、老屋、老榕樹 10

八 大家齊唱：神奇老榕樹 11