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INTER ARTES

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The World of Lu Hsun

Paying tribute to the work of the great Chinese writer Lu Hsun (1881-1936). His unromanticised views were expressed in radical and compassionate writing which reflected the social, political and cultural upheavals of China at the time of her assimilation of Western influences.

Using an array of Chinese and Western instruments, dance, mime and song, Inter Artes creates a fascinating blend of music and theatre.

CHEN YI

The Straight Tale of Ah Q

ZHOU LONG

Wild Grass

JULIA USHER

Hope's Perpetual Breath

LI XIANGTING

Guqin solo & songs
(not at Cryer Theatre)

HO WAI-ON

Wiseman, Fool and Slave (1993 version)

Sunday 18 April at 7.30pm
Charles Cryer Theatre,
Carshalton, Surrey

Friday 23 April at 8.00pm
Midlands Arts Centre,
Birmingham



Sunday 2 May at 7.30pm
Purcell Room,
South Bank Centre,
London SE1 8XX



Programme: £1

魯迅的世界



This programme forms part of Inter Artes' *Anglo-Chinese Understanding* project, which has been organised to promote greater cross-cultural knowledge through historical, literary, social and artistic stimuli. The project is in four parts. The first two (*Historical China* and *Family Enjoyment*) have already been staged. This is the third; the last part (*Flowers of Tradition*), now in the process of research and development, will involve the staging of a major 'Live Art' creation.

In Britain there is a growing number of citizens and residents of Chinese origin, but little mutual cultural knowledge or understanding. It is hoped that this project will, by providing a new artistic experience, reach a new audience and stimulate new interests beyond 'ethnic activities' which are not necessarily cultural, artistic or creative.

Translations of Chinese poetry, especially of T'ang poetry, have been set (in English translations) to music by British composers. Yet the essential part of poetry is how it sounds in its original language; it is the combination of the sound, rhythm and meaning that gives one an electrifying poetic experience. In the Chinese language, subjects and objects can be omitted; verbs do not always signify past, present or future tenses and, sometimes, can be omitted. This ambiguity gives the poetry another perspective which is lost in the English translation.

At the beginning of the twentieth century, while China was assimilating Western influences, modern Chinese writing (which resembles the spoken language) became the norm - as opposed to "archaic writing" (the accepted form of writing before then) which requires knowledge and has to be taught to be comprehended fully. This later form of Chinese writing loses less in translation, and provides an apt reflection of modern China.

Amongst the many modern Chinese writers active in the first half of this century (while China was undergoing literary, social and political changes), Lu Hsun compassionately presented an unromanticised view of the Chinese people at the time. He also mercilessly exposed the horrendous stupidity, suffering and injustice within the society. As Lu Hsun wrote, he wanted to be a doctor until he saw people enjoying the sight of an execution; he then decided to take up writing instead, to tackle the sickness of the society rather than of the body.

His unromanticised writing is not always enjoyed by Chinese or Westerners - it challenges false national pride, exotic escapism and the generalisation of another people.

Lu Hsun (or Xun) - 1881-1936 - was born in Shaoxing, a place noted for its beauty and cultural heritage. In his youth he studied at naval and infantry academies. On a field trip he learnt about the miserable life of China's workers. He was then sent to Japan to medical college, but cut short his studies after witnessing a Japanese soldier beheading a Chinese, watched by indifferent compatriots. Resolutely embarked on the road of literature he returned to China to become a teacher and radical writer, taking an active part in many progressive journals and being awarded many prominent university posts. His criticism of society and those in power made him unpopular with the Kuomintang; his name was put on the blacklist and for a time he had to go into hiding.

Lu Hsun has translated or introduced over two hundred different works from fourteen countries, as well as making contact with many foreign writers including George Bernard Shaw. After his death, Lu Hsun received the status of an icon in China. Most of his works have been translated into English and are available in Britain. HWO

Inter Artes gratefully acknowledges financial support from the Gulbenkian Foundation, Festival of Chinese Arts, Holst Foundation, Esmée Fairbairn Charitable Trust, Musicians Union. Inter Artes would also like to thank Michael Ho and Geoffrey Haviland for their help on production-related matters.

LI XIANGTING - SONG & GUQIN
SOLO ON POETRY BY LU HSUN

Li Xiangting, one of China's most respected guqin (zither of antiquity) players, chants three poems by Lu Hsun with guqin. These are farewell poems and express Lu Hsun's deep affection for his brothers.

ZHOU LONG
WILD GRASS

WILD GRASS for unaccompanied cello was written for Inter Artes in 1993, commissioned with funds provided by the Festival of Chinese Arts. It is based on the foreword of *Wild Grass* by Lu Hsun:

"When I am silent, I feel replete; as I open my mouth to speak, I am conscious of emptiness.

The past life has died. I exult over its death, because from this I know that it once existed. The dead life has decayed. I exult over its decay, because from this I know that it has not been empty.

From the clay of life abandoned on the ground grow no lofty trees, only wild grass. For that I am to blame.

Wild grass strikes no deep roots, has no beautiful flowers and leaves, yet it imbibes dew, water and the blood and flesh of the dead, although all try to rob it of life. As long as it lives it is trampled upon and mown down, until it dies and decays.

But I am not worried; I am glad. I shall laugh aloud and sing.

I love my wild grass, but I detest the ground which decks itself with wild grass.

A subterranean fire is spreading, raging, underground. Once the molten lava breaks through the earth's crust, it will consume all the wild grass and lofty trees, leaving nothing to decay.

But I am not worried; I am glad. I shall laugh aloud and sing.

Heaven and earth are so serene that I cannot laugh aloud or sing. Even if they were not so serene, I probably could not either. Between light and darkness, life and death, past and future, I dedicate this tussock of wild grass as my pledge to friend and foe, man and beast, those whom I love and those whom I do not love.

For my own sake and for the sake of friend and foe, man and beast, those whom I love and those whom I do not love, I hope for the swift death and decay of this wild grass. Otherwise, it means I have not lived, and this would be truly more lamentable than death and decay.

Go, then, wild grass, together with my foreword!"

Written by Lu Hsun, White Cloud Pavilion, Kwangchow, April 26, 1927; English translation by Feng Yu-sheng, 1931

JULIA USHER
HOPE'S PERPETUAL BREATH

Based on the writings of Lu Hsun

Dancer/choreographer - Hi Ching

Tenor - Simon Davies

In the two texts of Lu Hsun I have chosen, the Chinese writer looks back on his life with regret, for the passing of youth, and the extremes of feeling - hope and despair. He now exists in a grey world of tranquil emptiness. He has lost his own youth and is disillusioned with the passivity he feels all around him.

"But why is it now so lonely? Is it because even the youth outside me has departed, and the young people of the world have all grown old?"

He remembers vividly flashes of his earlier protesting, striving revolutionary youth -

"My heart once overflowed with sanguinary songs, blood and iron, fire and poison, resurgence and revenge."

Each of the flashbacks in the life of the ageing writer are recreated by the dancer. He evokes the imaginative, romantic images of a young man: *"I thought that the youth outside me still existed, stars and moonlight, limp fallen butterflies, flowers in the darkness..."*

The dancer marks each of the milestones in his life by the careful placing of a group of white stones, suggesting the inscribed altars and tombstones which are set up along Chinese roads.

These are first set down randomly during the piece; but later are laid into the suggestion of a road shape.

"For earth had no roads to begin with; but when many people pass one way, a road is made."

This idea, that the hopeful path is built by the patient efforts of ordinary people establishing a pathway, one step at a time, recalls both the Zen idea of mindful action, and the work of the English environmental sculptor Richard Long, who explores the mindful carrying and arranging of stones into patterns to explore order and meaning discovered in the landscape.

This is the fourth of Julia Usher's Music Theatre works. *Handbook* (1984) was written for Gemini. In 1990 *The Orford Merman*, based on an ancient Suffolk legend, was performed under Michael Finnissy at the Greenwich and Arundel festivals. In 1991, with the help of an Arts Council Electronic Bursary, she turned to live electronics and sound sculptures in the prison music drama *Unfinished Business*, which also first appeared at the Charles Cryer Theatre.

TEXT BY LU HSUN

Edited by Julia Usher

My heart is extraordinarily lonely.

But my heart is very tranquil, void of love and hate, joy and sadness, colour and sound.

I am probably growing old.

Is it not a fact that my hair is turning white?

Is it not a fact that my hands are trembling?

But this has been the case for many years.

Before that my heart once overflowed with sanguinary songs, blood and iron, fire and poison, resurgence and revenge.

Then suddenly my heart became empty, except when I sometimes deliberately filled it with vain, self-deluding hope.

I took this shield of hope to withstand the invasion of the dark night in the emptiness.

So I slowly wasted my youth.

I knew, of course, that my youth had departed.

But I thought that the youth outside me still existed: stars and moonlight, limp, fallen butterflies, flowers in the darkness, the funereal omens of the owl, the weeping with blood of the nightingale, the vagueness of laughter, the dance of love...

Although it might be a youth of sadness and uncertainty, it was still youth.

But why is it now so lonely? Is it because even the youth outside me has departed, and the young people of the world have all grown old?

I have to grapple alone with the dark night in the emptiness. I put down the shield of hope. Despair, like hope, is but vanity.

Before me there is not even a real dark night, stars, nor moonlight; no vagueness of laughter, no dance of love. The young people are very peaceful.

Even if I cannot find the youth outside me, I would have a last fling in my own old age.

CODA

Hope cannot be said to exist, or not to exist. It is just like roads across the earth. For the earth had no roads to begin with, but when many people pass one way, a road is made.

INTERVAL

CHEN YI

THE STRAIGHT TALE OF AH Q

clarinet solo commissioned by Inter Artes with funds provided by
the Festival of Chinese Arts.

This is a literal translation. The work is often called *The True Story of Ah Q* in English. It is often regarded as Lu Hsun's masterpiece, and has been translated into many languages, inspired art works, and one of its film versions has won a prize at the Berlin Film Festival. The "Q" signifies a Chinese head with queue, and the work sketches a character called "Q", a tragic poor peasant whose mind was poisoned by the weaknesses in old Chinese mentality. He lacked self respect and yet was self-consoling. He detested revolutionaries but, seeing the feudal rulers' fear at the advent of the revolution, assumed he had joined the revolutionaries. He was charged with robbery, arrested and executed.

Ms Chen Yi, one of China's leading contemporary composers, chose this work as an artistic inspiration for her music.

HO WAI-ON

WISEMAN, FOOL AND SLAVE (1993 version)

(Music Theatre)

I first came across Lu Hsun's writing when I was twelve. I was puzzled and disturbed by his cutting criticism of so many things and could not bear the misery and suffering portrayed, though taken by his style of writing and the imagination shown in his stories of historical or mythological backgrounds. When I grew older I increasingly felt the ignorance, injustice and sickness that exist in our society and understood that Lu Hsun wrote in such a way because he cared very deeply. Lu Hsun detested the slave mentality and the need for an emperor as shown in China's long history. In his opinion if revolts and revolutions only bring about a new emperor, those who take part in revolts and revolutions are, after all, slaves.

In the seventies I began work on the music, libretto and design sketches for a new work using Lu Hsun's short story *The Wiseman, the Fool and the Slave* as inspiration. During the Tiananmen incident I happened to be in Hong Kong; I was disturbed by what I heard and saw, and was also moved by the reaction of the Hong Kong people. In the past, I had often felt that in the materialistic society of Hong Kong people are the slaves of money. There, for the first time, I saw people from all walks of life expressing their refusal to submit to 'destiny'. Since I was brought up in Hong Kong, I well understood their disappointment, their panic, and the hardship they would experience as emigrants.

I started working on the project 'Theme Hong Kong' hoping, in my capacity as an artist, to promote some goodwill between Hong Kong and Britain. Due to the generous contribution of many British and Hong Kong artists and the support of a number of organisations, the project was staged at the South Bank Centre and then in Hong Kong. While working on this project I became aware of hidden anti-

British feelings in Hong Kong (sometimes due to the mannerisms of the British, especially the public school type, which give the impression - to those who do not understand that system - of being arrogant and hypocritical); I came to the conclusion that it was very unlikely that British people would be able to help Hong Kong people in any substantial way. I also experienced a lot of hardship. All of this transferred into the work I was creating at the time: *Wiseman* took on the image of the British; *Slave* signified what Lu Hsun detested most in the Chinese conditioning. Well, I felt a bit like a fool.

I had very little time to write and rehearse the 1990 version of *Wiseman, Fool and Slave* which had two performances at the Purcell Room. However, the work received a reasonably favourable critique from *The Independent* newspaper.

The 1991 version, which was performed at the City Hall Concert Hall in Hong Kong, had a mobile set which started with a design resembling the English flag, then dismantled to form a Chinese house and scenery (to signify the 1997 handover). But again, I had very little time to write and to rehearse this version.

With the present version I have worked very closely with the choreographer Maxine Braham on all aspects - music, dance, Eastern theatre, psychological significance, set, costume and lighting. We hope to achieve a greater integration of the many elements involved. Again, I find myself wishing I had more time and more resources...

WISEMAN, FOOL AND SLAVE

(1993 VERSION)

Music-Dance-Theatre by Ho Wai-On

Based on the short story by Lu Hsun

Slave: Karen Fodor
Wiseman: Anthony Scales
Fool/Onlooker: Hi Ching
Other slaves: Tina Chen, Tim Taylor
Choreographer: Maxine Braham
Libretto: Stephen Webber & Ho Wai-On

SYNOPSIS

Slave looks for people to pour out her woes to. Along comes Wiseman, in bowler hat and umbrella, all respectable and offering sympathy. Beautiful phrases flow from his lips -

empty words. Now comes Fool. Again, Slave pours out her woes. Fool actually tries to do something to help Slave... But if only he knew what is in store for him! An onlooker comments and makes fun of all this - a shrewd observer of people and things.

Prelude
Onlooker (with an enigmatic smile)
Slave
Does nothing but look
For people to whom
To pour out her woes.
This is all,
All she can do.
And when she can bend
A suitable ear,
She'll gripe and she'll groan
For everyone to hear! (pause)
One day she meets Wiseman.

(Enters WISEMAN respectfully. SLAVE is overjoyed. She then quickly puts on her miserable look.)

SLAVE (tearfully)

Ah -, ah -,

(A *Dido's Lament* parody - hinting *Forget My Fate* for a woman, to contrast with WISEMAN's aria which finishes with a man singing *Do not Forget my Fate*)

Good Sir,
I've told you about it,
The life I lead,
No one could bear it!
I've only rotten bran to eat,
Not even swine would touch it!
- and so little of it!

WISEMAN Oh dear!

SLAVE That's it!

WISEMAN How sad!

SLAVE That's it!

WISEMAN What a pity!

SLAVE That's it!

WISEMAN Crying shame!

SLAVE That's it!

WISEMAN No, no!

SLAVE That's it!

WISEMAN Don't believe it!

SLAVE That's it!

WISEMAN Well, well!

SLAVE That's it!

WISEMAN Quel dommage!

SLAVE That's it!

WISEMAN Good grief!

SLAVE That's it!

WISEMAN My, my!

SLAVE That's it!

WISEMAN How trying!

SLAVE That's it!

WISEMAN My word!

SLAVE That's it!

WISEMAN Good Lord!

SLAVE That's it!

WISEMAN That's really too bad!

SLAVE But that's really it!

WISEMAN But my dear young lady,
I sympathise with you

SLAVE (delighted) Do you?

SLAVE's Aria (punctuated by WISEMAN's sympathetic utterances)

SLAVE At dawn I carry water.
At dusk I cook dinner.

WISEMAN Oh dear!

SLAVE In the morning I'm errand runner

WISEMAN How sad!

SLAVE In the evening I'm flour grinder.

WISEMAN What a pity!

SLAVE In fine weather I'm clothes washer.

WISEMAN Crying shame!

SLAVE In wet weather, umbrella.

WISEMAN No, no!

SLAVE In winter I stoke the boiler.

WISEMAN Don't believe it!

SLAVE In summer I'm fan waver.

WISEMAN Well, well!

SLAVE At midnight I boil white fungus.

WISEMAN Good grief!

SLAVE Then wait on Master's gambling parties
To keep them running smoothly.

WISEMAN My dear young lady
I sympathise with you

SLAVE They never tip me
But often whip me!
Never tip me!
Often whip me!
Carry water!
Cook dinner!
Errand runner!
Flour grinder!
Clothes washer!
Umbrella!

Stoke the boiler!
 Fan waver!
 Water! ... washer! ... waver! ...
 dinner!

ONLOOKER See - she's happy, - she's
 having fun!

SLAVE ... umbrella ...

ONLOOKER See - she's happy, - so simply done!

ONLOOKER mocks WISEMAN
 WISEMAN (like a politician)
 When confronted by a problem
 such as this...

ONLOOKER (mockingly, imitating WISEMAN)
 What problem?

WISEMAN It is vitally important to give
 urgent consideration to the facts...

ONLOOKER What facts?

WISEMAN I'm sure you will agree -

ONLOOKER Will I?

WISEMAN Existing on both sides and not
 come to too hasty a decision...

ONLOOKER How true!

WISEMAN At the end of the day ...

ONLOOKER Let us kneel down and pray!

WISEMAN In the prevailing circumstances...

ONLOOKER gale force wind imminent in South
 China Sea!

WISEMAN I can categorically state...

ONLOOKER Of Tennessee? - Williams?

WISEMAN I trust you will accept

ONLOOKER (naughtily) What time? What
 place?

WISEMAN (like Arthur Scargill) That this
 constitutes without a doubt a victory of common
 sense...

ONLOOKER Thank you, Arthur

WISEMAN You will I am quite convinced see
 it from my point of view, and so we are agreed...

ONLOOKER We are agreed, are we?

WISEMAN Thank you for your attention and
 support.

ONLOOKER (naughtily) I shall wear it always!

(WISEMAN steps through the frame into the
 reflective space)

WISEMAN's Aria (A *Dido's Lament* parody, but
 finishing on *Do not Forget my Fate* - for a man).

WISEMAN (no more pretentious)

Forgive me,
 But may I have a word with you in all seriousness?
 I appear to you pompous perhaps,
 Arrogant, maybe,
 Even hypocritical.
 But look beyond the surface, I beg you -
 Remember my upbringing,
 My history, my schooling,
 My culture, my religion -
 All this combines to create a veneer of sophistica-
 tion,
 Above a personality which, like yours,
 Is ignorant, and insecure.
 Remember my upbringing,
 Remember my history,
 Remember my culture, my religion,
 Remember me -

SLAVE (not yet visible) Ah -,

WISEMAN Do not forget my fate.

SLAVE (not yet visible) Ah -,

WISEMAN Do not forget my fate.

(Enters SLAVE. She is in the dumps again, and
 looks for people to pour out her woes to. Enters
 FOOL. SLAVE is delighted.)

SLAVE meets FOOL

SLAVE (to FOOL) Good Sir, I've told you about it,
 Where I live is even worse than a pigsty.
 My master doesn't treat me like a human being,
 He treats his dogs ten thousand times better...

FOOL (loudly) That's criminal!

SLAVE (startled, then carries on complaining)

All I have to live in, Sir -

Is a tumbled down, one roomed hut.

Damp, cold and swarming with bed bugs.

The place is stinking,

And hasn't got a single window.

FOOL Can't you ask your master to have a window made?

SLAVE I don't dare do that!

FOOL Well, show me the place then.

(FOOL follows SLAVE to her hut)

SLAVE (horrified) What are you doing, Sir?

FOOL I am making a window for you.

SLAVE You can't do that! The master will blame me!

FOOL Let him!

SLAVE Help! Help!

DANCE

(Other slaves, encouraged by SLAVE, beat FOOL up brutally and drive him away.)

WISEMAN looks on without showing any sympathy for FOOL.

SLAVE, WISEMAN and the other slaves celebrate their victory. As they sense the Master's presence, SLAVE and the other slaves look up, then kneel down and kow-tow while WISEMAN looks on - amused.)

SLAVE & other slaves Master! Master!

SLAVE (respectfully and triumphantly)

A villain tried to destroy our house.

I (emphasised) was the first to give the alarm,
And then, together, we drove him away.

MASTER Good for you!

And, of course, it is for your good,
that I have generously consented to be your Master,
And to give you Protection, Plenty and Peace.
Peaceful Slavery... Peaceful Slavery... Peaceful Slavery...

(WISEMAN walks towards SLAVE, expressing concern)

WISEMAN My dear young lady,

SLAVE (hopefully and happily) Good Sir,
I made myself useful.

WISEMAN Wonderful!

SLAVE Master praised me!

WISEMAN Fantastic!

SLAVE When you said the other day that things would improve -

WISEMAN Well, well!

SLAVE You were really showing foresight!

WISEMAN (as if happy for her sake)
That's right!

(SLAVE walks through the frame, and steps into the reflective space.)

Aria - a parody of GOOD KING WENCESLAS

SLAVE (showing her harsh self)
Bring me food and bring me wine
Spare me from all disaster.
If you make my life divine
You can be my master.

SLAVE & WISEMAN

Bring me food and bring me wine
Spare me from all disaster.
If you make my life divine
You can be my master.

EPILOGUE

(Enters FOOL, like a lunatic talking to himself - confused and incoherent.)

FOOL (repeatedly) Why be a slave?

(FOOL, with great earnestness, addresses SLAVE, WISEMAN and the other slaves in turn, while they look at him with contempt and avoid him.)

Don't do it -
They'll abuse.
Don't do it -
You can choose.
Dictate your destiny -
It will be hard,
But you will be free -

FOOL (walks towards the reflective space)

They ask help -
I provide.
When I do -
They deride.
I speak truth -
They mistrust,

(an outburst) UNJUST !!!!!!!!!!!!! (Black out)

INTER ARTES was formed in 1988 to promote greater understanding of different art forms and cultures. Since then over 200 artists from different fields and cultural backgrounds have been involved in the creation and performance of works which combine music, dance, drama and visual arts across different cultures. Performances have taken place throughout Britain and (in 1990/91) Hong Kong.

MALCOLM BALL (percussion) studied at the Royal Academy and the Royal College of Music. He has researched forms and modern Western ideas in percussion. His performance work ranges from contemporary music and the development of improvised and intuitive playing, taking him on tours around the world. He teaches extensively and has been appointed Head of Percussion, Ethnic and Contemporary Music for the London Borough of Redbridge. He is also percussion examiner at the Guildhall School of Music and Drama.

MAXINE BRAHAM (choreographer) trained at the London School of Contemporary Dance, the University of Surrey, and the School for New Dance Development in Amsterdam. She was joint winner of Choreographic Canvas and has danced with major contemporary dance companies in Britain.

TINA CHEN (dancer) trained at the Beijing Dancing Academy and the Royal Ballet School. Despite her tender years she has already produced videos of Chinese folk dances and songs. She has been performing since the age of nine, appearing in major Asian festivals and TV programmes. Her success has earned her numerous awards and accolades.

CHEN YI (composer) is from China where she studied at the Central Conservatory of Music, Beijing. Since 1984 she has been resident in the USA where she studied at Columbia University, New York, with Chou Wen Chung. She has received many major prizes and awards - both Chinese and American. Her many distinctive compositions are written for traditional Chinese as well as Western musical instruments, and have been recorded. She has an accomplished career as a violinist and currently lectures at Columbia University.

HI CHING (actor/dancer/choreographer) has made many appearances on film, television, radio and stage. He studied dance at the Royal Ballet School and double first in piano and voice at the Guildhall School of Music and Drama. He has held the positions of Head of the Upper School of the Urdang Academy; Principal of the Dance and Theatre Academy; and co-ordinator of numerous dance projects.

SIMON DAVIES (tenor) was a choral singer at Trinity and King's, Cambridge. A scholarship enabled him to study at the Royal College of Music. He sings in opera, oratorio and concerts, and has appeared in 'The Garden Venture'.

PHILIP EDWARDS (clarinet) studied at the Royal Academy of Music with Alan Hacker. He has played in symphony orchestras, chamber ensembles and contemporary music ensembles, and has appeared as a recitalist in Britain and abroad. The trio, Triple Echo, (of which he is clarinettist) gained two prizes at the Gaudeamus International Contemporary Music Festival in Rotterdam in 1982. In 1985 he took an interest in the theatre and undertook extensive tours.

KAREN FODOR (mezzo-soprano) has worked with this country's leading ensembles, including the BBC Singers and London Sinfonietta Voices, in music from Baroque to Boulez. Recitals have taken her from London to Exeter, York and Delphi, and she made her South Bank debut in Mendelssohn's *Sty. Paul*. In 1990 she performed traditional Sephardic (Judeo-Spanish) songs and lieder by Alma Mahler in the Purcell Room.

HO WAI-ON (composer) was brought up in Hong Kong, but has now lived in England for more than twenty years. Her education includes Chinese and English literature (Chinese University of Hong Kong); piano, singing and composition (Royal Academy of Music on a John Swire UK Scholarship); film and television direction and production (London); First International Dance Course for Professional Choreographers and Composers; computer music workshop (Stanford University); and Contemporary & Electronic/Computer Music (Cardiff University). She has written numerous compositions for various combinations - vocal, instrumental, orchestral, electronic, computer, multi-media, and the scores for three short films. Her works have reflected different cultures (including Western, Chinese, Japanese and Indian) and different art forms (including music, dance, theatre, design and multi-slide projection). Since 1974 she has lectured and received numerous commissions. Her works have been performed (and/or broadcast) in the UK, Hong Kong, the USA, Denmark and Taiwan. Festival performances have included Greenwich, Edinburgh fringe, Asian Arts and Contemporary Chinese Composers. Since 1979 she has worked extensively in multi-media creation and performance. In 1984 she was elected ARAM. Ho Wai-On is the founder/director of Inter Artes, and has created and staged many cross-cultural combined-arts projects in Britain and abroad.

LI XIANGTING (guqin) is one of the most respected

guqin players and improvisatory singers. He studied at the Central Conservatory of Music, Beijing. A Vice-President of the Research Society for Guqin Music, Beijing, he has undertaken to promote the beautiful repertoire of the instrument through his international solo recitals. He has recorded for radio stations and record companies worldwide. He is an Associate at the School of Oriental and African Studies in London.

ZHOU LONG (composer) is regarded as one of the most important and influential contemporary composers in China today. A graduate from the Central Conservatory of Music, Beijing, he studied with Chou Wen Chung at Columbia University, New York. He is now Music Director of 'Music From China' in New York. Among his many awards are the Koussevitsky Music Foundation Commission Award, the Ensemblia Prize, d'Avray Prize and the Dr. Rapaport Prize. His work is commissioned internationally and the China Record Company have recorded his collected works for worldwide distribution.

PETER NELSON (lighting) has worked extensively on the independent dance circuit for a number of dance companies and individuals, as well as acting as Resident Technician at Chisenhale Dance Space. Most recently he has been touring with Ra-Ra Zoo as Technical Director. He also works as a freelance director and is currently lecturing in Performing Arts at East Berkshire College.

ANDREA QUINN (conductor) studied at the Royal Academy of Music with Colin Metters, John Carewe and Colin Davies. She has won many prizes and is principal guest conductor with a number of orchestras, ensembles and choirs.

ANTHONY SCALES (baritone) has an extensive career in opera, oratorio and recital work. A winner of the John Ireland Song Competition, he is known for the high calibre of his musicianship and ability to perform equally well in a great variety of musical styles. He studied at the Birmingham School of Music with Michael Rippon and Keith Darlington.

MIRIAM SKINNER (cello) obtained a first-class honours degree at the Royal Academy of Music. She has performed the Schumann Concerto under the direction of Andrea Quinn and will be playing the Vivaldi Double Concerto at St. Martin-in-the-Fields. She freelances with various professional orchestras including the London Symphony Orchestra.

ROWLAND SUTHERLAND (flute) studied at the Guildhall School of Music and Drama. He is very active in the field of contemporary music, recording and performing

both as soloist and within small or large ensembles. He has taken part in such festivals as Almeida, Greenwich and Brighton. He performs regularly in various symphony and chamber orchestras.

TIM TAYLOR (dancer) trained at the Middlesex Polytechnic and London Contemporary Dance School. Credits include work with the English National Opera, *New Year* at Glyndebourne, *The Public* at Stratford East, *Dinner Dance* with the Kosh and *Mary of Egypt* at the Akdeburgh Festival.

STEVE TEERS (stage manager) is a Bachelor of Humanities of London University in music and dance. He is a video producer and teacher, pianist and accompanist for dance, and composes and performs as a musician. He is presently co-ordinator at the Acton Community Action Newsreel. Credits include writing and performing the music for Eastern Actors Studio, video productions for EMI and Island Records, and extensive work with ethnic community cultural video companies.

JULIA USHER (composer) studied at Cambridge and York universities. Her many chamber and orchestral works have won prizes at the Stroud International Competition and the Wangford Festival Competition. She writes her own texts and libretti and since 1988 has moved into multimedia work. She also has her own music publishing company and is a qualified music therapist.

STEPHEN WEBBER (librettist) spent three years touring with the Arts Council's *Opera for All* companies after graduating from Cambridge University. He was assistant producer at Glyndebourne and directed at Lincoln Repertory Theatre before becoming head of Theatrecraft at Middlesex Polytechnic where, in collaboration with Jane Ritterman, he directed several operas including his own translation of Puccini's *La Buono Figliola* and Offenbach's *La Chanson de Fortunio*.

LUCY WAKEFORD (harp) was winner of the string section in the Royal Overseas League Competition and was awarded second prize at the Tenth International Harp Competition in Israel. She freelances with the English Chamber Orchestra, Bournemouth Symphony Orchestra and Jane's Minstrels (with Jane Manning). She recently performed (with James Galway) Mozart's Concerto for Flute and Harp.

通藝首演吾這的世界：以吾這作品為題材的音樂創作。

金家吉祥運古琴彈唱吳廷別諸弟三首：

(一)夢魂常向故鄉馳，始信人間苦別離，夜半倚床憶諸弟，

殘燈如豆月明時。(二)日暮丹雘老團圓，精禽綫屋掛支加，

慨然回憶家鄉語，抱負何時更看花？(三)春風容易送韶年，

一樣烟波夜鼓船，何事春令偏傲我，時隨帆頂過長天。

鈴華：大提琴演奏，通藝委託中國現代作曲家冼星海作曲。

他以吾這的野草集為背景，抽象出自身內心的告白。

牽望的速寫氣息：音樂劇。英念女作曲家告而雅愛雪作曲

。她讀了多個吾這作品的英譯本後，節錄及重新編纂，用

在歌詞，又結合了玄及英環境類雕刻家李察明作品的意

念，與海清合作排練，嘗試創作溝通文化的音樂劇。

何Q正傳：樂響管演奏。通藝委託中國名現代女作曲家陳

怡作曲。陳適阿Q正傳有感：長期心考，對恩結與文明，

卑微再自強的思考始終強烈地震撼着作曲家的良心。此作

表現由魯迅筆下的阿Q联想到許多。感謝通藝给了我

一個機會用音樂與自己談談心。

俞明人，傻子和奴才：一九九三版，歌舞劇。

何善安作曲，何甫史提芬韋伯合作歌詞，再舞蹈氣夢仙自

樂門合作排練一綜合文化和藝術的演出。

要觀看：奴才總不過是弄人訴苦，只要這樣，也足能這樣，只要找到肯聽的，她會盡情訴苦呻吟。

有一天她遇到了聰明人。

奴才：先生，讓我告訴你，我所過的生活，簡直無人能忍受，吃的是豬狗也不吃的冷飯和菜汁，而且只得一小碗。

重慶也聰明人感同情語，奴才答：可不是麼。

聰明人：(對聰明的女子) 我對你寄予無限同情。

奴才：真的嗎？

我清早担水晚燒飯，上午跑街夜推磨，晴洗衣裳，雨張傘，

一冬燒汽爐夏打扇，半夜要煨銀耳，又得等待餛飩受煎，

可是我從沒得着打賞錢，時常還要挨皮鞭。(重複)

我要做担水，燒飯，跑腿，推磨，洗衣，張傘，燒汽，打

扇。

担水，洗衣，打扇，燒飯，張傘，

旁觀看：看她多快樂，她多有趣，這樣她就舒服了，

聰明人很得体的講一大堆政客常用的廢話，旁觀看用相同

語嘲弄他) 然後，聰明人向觀眾講真心話。

聰明人：(我真心地對你說吧) 也許，你覺得我浮誇，傲慢

，甚至假冒偽善，可是，我希望你能了解我，不要忘記我

到的教養，我受到歷史，教育和文化背景，宗教的支配，

此種，混合構成了我宗教的外表，一個使人討厭的形
 象，其實我和你一樣，有很多愚昧和無知，內心欠缺安全
 感。
 不要忘記我的教義，我的歷史，不要忘記我的文化背景，
 我的宗教，不要忘記我，不要忘記我註定是如此。(下)
 奴才：先生，讓我告訴你：我住的比猶寧还不如，主人並
 不把當是人，他對他的喇叭狗還要好十萬倍。
 傻子：混帳，
 奴才：先生，我住的只是一間破小屋，又濕，又冷，滿是
 臭虫，瀰漫惡臭，可是卻沒有半個窗子。
 傻子：你為何不要主人開一個窗子。
 奴才：我怎敢如此放肆。
 傻子：外店你帶我去看看！(傻子動手去敲窗子)
 奴才：先生，你幹什麼呀，
 傻子：我給你打開一個窗，
 奴才：不行，主人要罵的，
 傻子：管他，
 奴才：人來，救命啊！家奴才毒打傻子，然後互相慶賀。
 奴才：叩見主人。
 奴才：有強盜來毀壞我們的屋子，是我首先叫喊起來，然

從大家一同把他趕走。

三人：你很好，當然，我也是為了你好才做你的主人，我

保證你，使你豐衣足食，給你太平日子，讓你安心做子太

平奴，太平奴，太平奴！

聰明人：你這可愛的妻子。

奴才：先生，因為我有功，主人誇獎我。

聰明人：太好了。

奴才：你老所說，我後會好起來，你實在是有先見之明。

聰明人：可不是么？

奴才：給我酒和肉，為我消災解難，給我利益，你可以做

我的主宰。

聰明人和奴才在利益的刺激下，欣然攜手。

傻子：你何必做走狗，做牛，做馬，任人擺佈（重複）

不如此，當权的會侮辱你。不要如此，你可以抉擇。你

可以做自己命運的主宰，死難然作易事，但你將會是自由

人。

他們說要人幫忙，我就去幫。成為他們的奴才，他們都不懷

好意。我以誠待人，他們却多疑。

太不公平啊！（劇終）

INTER ARTES

Hwa-Yuen (flower garden) Journeys

An oriental environment created on the principles of Chinese landscape gardening, with nature and humans in harmony - painting, calligraphy, photographs, audio-visual, dance and music.

The environment will be designed in such a way that from the outside there are grand panoramic views of the whole.

On venturing inside, attention is focused on a succession of different elements: aware of the passage of time and the journeys from one section to another, the mind is stimulated by glimpses of the creative arts which move from traditional Chinese to contemporary as one proceeds.

Hwa-Yuen is primarily a participatory event for the 'audience' and involves a variety of familiar art forms to which people can easily relate. British and Chinese artists will collaborate on the creation and performance of the various artistic elements.

Hwa Yuen Journeys has been awarded a research and development grant by the Arts Council of Great Britain, and will be staged in venues around Britain in the 93/94 season

