AN ANALYSIS OF THE THREE MODERN CHINESE ORCHESTRAS IN THE CONTEXT OF CULTURAL INTERACTION ACROSS GREATER CHINA

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Dedication

To my father for all of his encouragement and support throughout my academic career. I finally made it. Thank you and I miss you.

To my mother for fostering my music education beginning in my childhood. Thank you for giving me your strength to help me through my difficulties.
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Abstract

This dissertation discusses the evolution of musical output by three modern Chinese orchestras within Greater China, which is composed of Mainland China (Shanghai), Hong Kong, and Taiwan (Taipei). Each of these regions developed a different cultural identity and political ideology.

The discussion focuses on the foundation of professional Chinese orchestras founded in above regions, and commonly known as the Shanghai Chinese Orchestra (SCO), Hong Kong Chinese Orchestra (HKCO) and Taipei Chinese Orchestra (TCO). The dissertation also focuses on the musical relationship between these orchestras to highlight the development of similar musical style across Greater China that resulted from shared influences in a prolonged contact between regions.

This dissertation is divided into two parts. In Part I—The Early History of the Chinese Orchestra from 1920 to 1986—chapters are designed to establish the cultural and political foundation of the original orchestra on Mainland China and the influences on its musical style. In this section I also argue that the historical development that lead to the division of China gave rise to the foundation of other orchestras in Hong Kong and Taiwan, which started with similar musical styles until they developed independent styles in their respective regions. In Part II—The Identities of Orchestras During the Period of Frequent Cultural Exchange within Greater China—focuses on the early stages of the orchestras and their development from 1987 to 1996, and examines the process of each orchestra to establish its musical and cultural identity at the end of the martial law period (1997-present). In this part, I also argue that the end of the martial period brought more cultural exchange within Greater China and inspired a search for distinct regional identities while maintaining the original cultural model.

Further attention is given to the musical exchange among the three orchestras to highlight the influence of the original compositions has disseminated through out Greater China. This analysis unveils changes in culture and musical style experienced by each orchestra to show how they converged into a unified cultural and musical style within Greater China.
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Chapter One

INTRODUCTION

I. Background

Prior to 1841, Greater China, simply known as China, was composed of Mainland China, Hong Kong, and Taiwan. With the defeat of China during the First Sino-Japanese War in 1895, Taiwan fell under the control of Japan as a colony for 50 years. In 1912, the weakening of China during the Qing Dynasty brought about frequent uprisings resulting in the foundation of the Republic of China by the Chinese Nationalist Party with Sun Yat-sen as its first president. It was not until the end of World War I in 1945 that Taiwan was returned to the Republic of China. After the second Opium War ended in 1970, however, Great Britain received from China the three regions of Hong Kong (Hong Kong Island, the Kowloon Peninsula, and the New Territories) and colonized them for 156 years.

In 1949, the newly created Chinese Communist Party took control of Mainland China and founded the People’s Republic of China. This action forced the Chinese Nationalist Party and its loyalists to take refuge on the island of Taiwan. When the leadership of the (Republic of China) Chinese Nationalist Party reached the island of Taiwan in 1949, it initiated an effort to preserve Chinese culture as it was before the civil war, since this culture was rapidly changing in the People’s Republic of China under social and political upheavals. The division caused by Martial Law in Taiwan strengthened the government’s commitment to this preservation. This commitment is

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1 In this dissertation, Mainland China refers to the geographic area of the People’s Republic of China controlled by the Communist Party, to distinguish it from Hong Kong and Taiwan. Although Hong Kong was transferred from British to Chinese sovereignty in 1997, it has become a special administrative region of the People’s Republic of China.

2 At the end of the First Opium War in 1842, China officially ceded Hong Kong to Britain, and at the end of the Second Opium War in 1860, China also ceded the Peninsula of Kowloon. Through the Second Convention of Peking in 1898, Great Britain obtained a 99-year free lease of the New Territories, which became an extension for the population of Hong Kong island.
demonstrated by the Chinese Cultural Renaissance launched by the government in 1967 as a direct reaction to Mainland China’s Cultural Revolution in 1966.

The beginning of the modern Chinese orchestra can be traced to the Datong Yue Hui 大同樂會 (Datong Music Society), which was an enlarged version of the small traditional silk and bamboo ensembles from the Jiangnan region in 1920. Founder Cheng, Jin-wen formed this ensemble. Kyle Jeffcoat points out that most scholars believe the Central Broadcast Station Orchestra (Zhongyang Guangbo Diantai 中央廣播電台), formed in the 1930s, was the very first modern Chinese orchestra. Zheng, Xurern (1984), Han, Kuo-huang (1990), Tsui (1990), and Zheng, Ti-si (1998) share Jeffcoat’s view. The structure of the orchestra basically mimics western orchestras that consist of sections of string, wind, brass, and percussion instruments. In modern Chinese orchestras there are also string, wind and percussion instrument sections, and in addition there are plucked string instruments, which are not found in the western orchestra. The sound in the modern Chinese orchestra is different from the traditional silk and bamboo ensemble in China and has symphonic and harmonious form.

The development of the Datong Music Society was significant enough to be emulated in the same year by musicians in Hong Kong. Although the British government had vowed to stay out of matters of local culture, nevertheless, their presence had an indirect impact on the

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3 Jiangnan is an area of mainland China just south of the lower Yangtze River, including the southern delta. Some important cities in this region are Shanghai, Nanjing, Ningbo, Hangzhou, Suzhou, Wuxi, Changzhou and Shaoxing. The silk and bamboo ensemble form (Jiangnan sizhu) comes from the Jiangnan region. The main instruments use silk strings (pipa and erhu) and bamboo (dizi and xiao flute) in their construction. The music of the silk and bamboo ensemble is quieter and more melodic than the wind and percussion ensemble form (Chui da yue) from the north, which consists of wind instruments (suona) and percussion instruments (drum and big gong), making the music louder and more percussive.

4 Before the modern Chinese orchestra of the Central Broadcast Station (Zhongyang Guangbo Diantai 中央廣播電台), orchestras were still experimenting with different forms. Not until the modern Chinese orchestra of the Central Broadcast Station was the final form of the modern Chinese orchestra settled upon.
evolution of the orchestra in Hong Kong. In addition to British influence, further significant influence on the reformation and the development of the modern orchestra in 1954 came from the Russian culture as the Communist Party rose to power in 1949.

After the death of Mao Zedong in 1976, the new leadership discarded most policies enacted during the Cultural Revolution. Political reforms led by Deng Xiao-ping opened China to the rest of the world and allowed economic development.\textsuperscript{6} But, it was only at the end of the Martial Law Period in 1987 that Taiwan reopened cultural contact with Mainland China. Deng Xiao-ping’s reformation and the end of Martial Law facilitated a period of cultural convergence and the unification of the musical style of modern Chinese orchestras within the three regions of Greater China.

The examination of concert programs of the three orchestras reveals that by the turn of the twenty-first century, the musical style of the modern orchestras across Greater China was unified and gave rise to a new trend that strengthened individual orchestral identity. Orchestras began to create concert programs that reflected the characteristics of traditional culture of their respective regions. It can be asserted that modern orchestras in Taiwan, Hong Kong, and Mainland China sought ways to emphasize their cultural and socio-political identities. Musically, this quest for regional identity and pride became an impetus for composers to incorporate into their works traditional material from ethnic groups within their borders.

\textsuperscript{5} Culture is a word with many definitions. According to Richard Feinberg, “...the debate concerning ‘What is culture?’ should be halted... One of the unfortunate results of the debate is the proliferation of definitions to the point where the term has become utterly ambiguous, but the solution to this problem is not to reify the concept. Rather, it becomes incumbent on a writer to explain in what sense he means the term when he employs it” (Feinberg 1979: 549). Within this paper I use culture as “the complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” Edward Burnett Taylor, cited in L.L. Langnes, The Study of Culture (San Francisco: Chandler & Sharp Publishers, 1974), 18.

\textsuperscript{6} Ching-chih Liu, A Critical History of New Music in China (Hong Kong: Chinese University Press, 2009), 432.
II. Problem Statement

The modern orchestra in China began with a small-sized ensemble modeled after traditional silk and bamboo ensembles from the Jiangnan region. The orchestra increased in size as it spread across Greater China. Although they were collectively known as guoyue—modern Chinese orchestra—until 1949, orchestras were thereafter known by their regional names, such as the Shanghai Chinese Orchestra in the People’s Republic of China (Mainland China), the Hong Kong Chinese Orchestra in Hong Kong, and the Taipei Chinese Orchestra in Taiwan. In Mainland China, the orchestra is called minzu yuetuan (民族樂團). Minzu is a term meaning ethnicity and refers to ethnic music. In Taiwan, the term Guoyuetuan (國樂團) is used where Guo means nationality. In the Hong Kong and Macau regions, it is called zhongyuetuan (中樂團), focusing on the term Zhong to mean Chinese music.\(^7\)

The development of each of these orchestras through history has not been analyzed to reveal how changes occurred to regional cultures, and to identify the role played by modern orchestras in these changes. For example, the colonization of Hong Kong by Britain impacted the development of the modern orchestra in Hong Kong. The control of Mainland China by the Communist Party gave rise to a large portion of the loyal population of the Chinese Nationalist Party fleeing to Taiwan. In Taiwan, the Chinese Nationalist Party imposed a period of Martial Law that lasted 38 years (1949-1987), to keep the Communist Party from toppling its government. This isolation of Taiwan from the People’s Republic of China did not end the information flow between the two regions, though. For example, prior to 1987, both governments were informed of one another through Hong Kong. However, in the 38 years following the separation from its root, the modern Chinese orchestra in Taiwan developed its own musical style.

\(^7\) In Malaysia and Singapore, it is called huayuetuan (華樂團). Hua means ethnic Chinese, and refers to ethnic Chinese music within the cultural diversity of Southeast Asia.
After several years of separation, the orchestras in the three regions came into contact with one another. The government policy of each region was the primary source of influence on the style of the modern Chinese orchestra. For example, in Taiwan at this time, presidents from the Chinese Nationalist Party and the Democratic Progressive Party presided over the reform of Taiwanese culture during their time of leadership. Influenced by certain policy initiatives, composers began to write works incorporating aboriginal and folk tunes into their music.

Although there exists a body of ethnomusicological studies of compositions performed by the modern Chinese orchestras from cultural and social perspectives, there is still plenty work that remains to be done on the subject.

In short, this study covers the periods before and after the Martial Law Period in order to reveal how each regional orchestra represented and reconstructed its identity within the musical dialogue that existed among regions. By using the three orchestras as an example and selecting certain compositions, I hope to show how this music reflects the social and political background within Greater China. At the same time, I hope to demonstrate how the three regions in Greater China evolved in different directions from the same root—Mainland China—with each region seeking to define its own cultural identity.

III. Theoretical and Methodological Frameworks

In many ways, the music of modern orchestras in China reflects the identity of the Chinese people during the period under discussion. The first question to be raised, however, is the parameter of the definition of “Identity.” In the field of psychology, Deaux underlined the diverse character of the definition of this term saying that, “…it is not possible to give a single, simple definition of identity.” In the same field, it was Erik Erikson who popularized

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the term identity. He proposed that, “Identity is an internal process by which one defines and integrates various aspects of the self.”9 In the field of same thought, Alan Kazdin lists three major functions of identity: Continuity, Differentiation, and Categorization. Continuity deals with how an individual sees him or herself through time. Differentiation, on the other hand, highlights how an individual is distinguished from others not in the same group. Categorization shows how an individual or society determines who belongs to which groups.10

In the field of sociology, Gregory Stone and Harvey Farberman gave a sociological definition of identity, calling it a representative idea of self at a certain point in life within a certain context of society.11 Fredrick Barth defined ethnic group as such: the term ethnic group is generally understood in anthropological literature to designate a population which shares fundamental cultural values, realized in overt unity in cultural forms and has a membership which identifies itself.12 Barth’s points are related to the phenomenon as it relates to the concept of continuity, differentiation and categorization.

In the field of ethnomusicology, Gerhard Kubik stated that, “The identity of an ethnic group is experienced by its members in a way that needs no further confirmation. A group of people at a particular time period shares a language, a set of common values, patterns of behavior and institutions, and that is taken for granted.”13 Kubik’s assessment is similar to that of Barth’s thoughts on continuity, which stress how a person maintains the sameness of his/her own identity, and also distinguishes him/herself from others. One interesting thing to

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9 Ibid.
10 Ibid.
note about Kubik’s discussions of identity is that, as an ethnomusicologist, he is mostly interested in how identity affects a culture and its music.

I believe the psychological concepts of identity *continuity, differentiation* and *categorization* have parallels in sociology and ethnomusicology. In this dissertation I use continuity, differentiation and categorization as my theoretical framework. The discussion of continuity as it relates to orchestras will focus on the performance of traditional music and how it served the interest of regional governments in perpetuating Chinese culture. As to differentiation and categorization, the discussion will demonstrate how each orchestra identified itself as a distinct entity. According to Barth, differentiation and categorization were different aspects of the same concepts. I concur with this assessment and see them as addressing different categories of identity. I think differentiation is more suited to answer the inward question, "What makes me distinct from all others?" while categorization is more suited to answer the outward question, “What group does this trait belong to?” In this dissertation I intend to focus more on the inward process of differentiation when discussing the identity of orchestras.

My research occurred on three levels. First, I examined the literature surrounding my topic primarily to establish the cultural contexts of the orchestras and build a picture of the background information for my analysis. Second, I chose the first professional Chinese orchestra to appear in each of the three regions—the Shanghai Chinese Orchestra (SCO), the Hong Kong Chinese Orchestra (HKCO), and the Taipei Chinese Orchestra (TCO)—and examined the program notes of each orchestra from their first public appearance to the present. With this research, I hoped to paint a better picture of the dissemination process of orchestral concept within Greater China; the development of each orchestra; and attributed cultural functions in each respective region. Third, I conducted interviews with conductors,
musicians and composers from the three orchestras that focused on their perception of changes to the orchestra’s cultural and musical style in the three regions.

IV. Review of Literature

The literature review can be divided into two parts:

1. The history of China, Hong Kong and Taiwan and cultural exchanges in Greater China
2. The history of the modern Chinese orchestra and related topics

1. The History of China, Hong Kong and Taiwan and Their Cultural Exchanges in Greater China

In looking at the topic of the history of China, Hong Kong and Taiwan, there are six works I have chosen on the topic.

• A History of Hong Kong by G. B. Endacott (1973)

This book contains a detailed description of Hong Kong during the colonial period, with a focus on how Hong Kong moved from Chinese power and became ruled by the Western powers prior to World War II. It is useful in gaining a good understanding of when, how and why Hong Kong diverged from traditional Chinese culture. This information, of course, helps to tell the story of how Hong Kong’s art and music is distinct from the rest of the Chinese diaspora.

• A Modern History of Hong Kong by Steve Tsang (2004)

Unlike the previous book, this book was written after Hong Kong had returned to Chinese sovereignty. The book covers the history of Hong Kong from the beginning of British colonial rule in 1841 until the return to Chinese sovereignty in 1997. The author focuses on the identity of people of Hong Kong, including attitudes regarding the end of British rule and the return to Chinese rule, an event that inspired a great deal of anxiety in
Hong Kong. This book will be useful in looking at the major transition periods in Hong Kong’s history and how these affected culture and, by extension, creative output.

• *The Rise of Modern China* by Immanuel C.Y. Hsu (1983)

  Immanuel C.Y. Hsu is one of the most important Western-educated Chinese scholars. Hsu, along with John King Fairbank, made important contributions to the understanding of Chinese history in Western scholarship going back to the 1960s. This book is in its sixth edition, and the author updated it to include the return of Hong Kong and Macao to Chinese sovereignty. Also, the book ends with a look at contemporary attitudes within Mainland China towards Taiwan. The book presents various explanations and views from various scholars about modern Mainland China. Perhaps the most useful element of the book is that the author not only describes the historical events, but also analyzes the influences from outside of Mainland China on the process with a particular focus on how heavily Western influence has affected China historically. This will help in understanding how the modern Chinese orchestra has become so Westernized in style, instrumentation and tuning.

• *The Search for Modern China* by Jonathan D. Spence (1999)

  This book is a collection of lectures from the author’s tenure as a professor at Yale University. One of the most valuable aspects of this work is that it focuses on the 1990s in its discussion. In the pool of literature, this is very recent. It contains a good discussion of the effects of the policies championed by Deng Xiao-ping on the Chinese economy. It looks at the development of Mainland China from an agricultural country to an industrialized country and how its economy grew so fast in such a short time. This in-depth look at the economic situation in Mainland China will shed light on the changes in the musical culture in contemporary Mainland China.
• *Taiwan: A Political History* by Denny Roy (2003)

The author describes the history of Taiwan. The period covered begins with the early history and continues up to the present day. This includes the Dutch period and the Japanese period. Even though this book focuses on recent political history, the author is careful not to express opinions or to favor one political viewpoint over another in the discussion of the relationship between Taiwan and Mainland China. However, he still presents the relevant facts.

• *Forbidden Nation: A History of Taiwan* by Jonathan Manthorpe (2005)

This book also focuses on the issues surrounding the relationship between Mainland China and Taiwan, and the author describes the situation very thoroughly. Unlike the last author, Manthorpe makes open commentary about the situation expressing the opinion that Taiwan is independent of Mainland China, though his opinions generally follow the views of the Green Party on Taiwan. This book is valuable, in part, because of how recently it was written, as it includes details of the most recent political changes in Taiwan and Mainland China.

2. The History of the Modern Chinese Orchestra and Related Topics

The discussion of the Modern Chinese orchestra can be divided into four parts: general discussion, the modern Chinese orchestra in Mainland China, the modern Chinese orchestra in Hong Kong and the modern Chinese orchestra in Taiwan.

A. General Discussion

• *Reformation, Development and Cultural Identity of Guoyue* by Chiu Cang-feng (2008)

In this book, Chiu looks at the entire history of the modern Chinese orchestra. He describes the early Western influence in Mainland China that the orchestra’s creation represents and its
acceptance as Chinese cultural heritage, the localization of the individual identity of the modern Chinese orchestra in Taiwan through the middle years, later influence from Mainland China and the convergence of styles between Taiwan and Mainland China, and the current state of the modern Chinese orchestra in its globalized environment. This is discussed, in part, in the context of the evolving cultural identity of the Taiwanese people. The book is useful in building up a picture of the changing influences in Taiwan over the years, but the discussion falls short in describing how Hong Kong and Mainland China relate to these changes. This is a point to which I hope to contribute some meaningful research.

• Between Tradition and Modernity: The Observation and Deliberation Regarding the Development of Modern Guoyue by Sun Pei-yuan (2008)

This work is based on the discussion regarding how Western ideas are used in the modern Chinese orchestra, and how this has developed through time. The book explores the influence of Western culture on the modern Chinese orchestra. It does not make strong links between the social environment and the evolution of modern Chinese orchestral music.

B. The Modern Chinese Orchestra in Mainland China

On the topic of the modern Chinese orchestra in Mainland China, research data normally focus on a single or a few compositions with weak research on social environment. Typically this is because the author is from Mainland China and social analysis is politically sensitive.

• A Critical History of New Music in China by Liu Ching-chih (2009)

This is a catalogue of what Liu calls Chinese new music from a range of genres. In this book, he analyzes the modern Chinese orchestral history and social environment. This helps fill out the picture of how the orchestra was created. The analysis was largely from a
Western perspective, which makes his results questionable. Specifically, he analyzes the modern Chinese orchestra in the context of the Western orchestra and, even though the modern Chinese orchestra displays a great deal of influence from Western music, this is only part of the story, as the modern Chinese orchestra is a genuine Chinese cultural phenomenon. As such he believes it should be seen and analyzed on its own merit without measuring it against Western orchestra practices, for example.


This thesis, written by a Taiwanese author, is a very complete analysis describing how the modern Chinese orchestra developed through time in Mainland China. The author mentions several times that the modern Chinese orchestra is dominated by Western culture; however, this is not shown through related analysis in her dissertation. This book is descriptive, overall, as theory and analysis is lacking throughout the work.

C. The Modern Chinese Orchestra in Hong Kong

There are very few works that deal specifically with the modern Chinese orchestra in Hong Kong. It is not a very well-researched topic.

- "A Sketch History of Traditional Chinese Music in 20th Century Hong Kong" by Wu Gan-bo (2006)

This work is different from many on the topic of the modern Chinese orchestra because, whereas others normally include a long history but lack details related specifically to the birth and development of the modern Chinese orchestra in Hong Kong, this book specifically describes a shorter history in more detail. The shortcoming of this book is that only a small portion of it is dedicated to the Chinese orchestra. This is because the author

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14 The author is Cantonese, so the long-term British colonial presence in Hong Kong might be in part responsible for the fact that his approach is founded in a Western perspective.
groups the modern Chinese orchestra in with traditional Chinese music and gives only a small section to each musical type within this category. This source makes a good start with research that combines historical and social background with the music itself.

**D. The Modern Chinese Orchestra in Taiwan**

In Taiwan, there are more people participating in the discussion of the modern Chinese orchestra. These works are also much better rounded with their discussion of social background.


  In this book, the author covers the modern Chinese orchestra’s form beginning with the establishment of the Republic of China in Taiwan, and she examines how the form has changed through history right up to the present day. The most useful part of this work is a discussion of the interaction of the modern Chinese orchestra in Taiwan with the other regions of Greater China. The author discusses the period after the end of the Martial Law Period and how frequent cultural contact with Mainland China affected the modern Chinese orchestra in Taiwan. This discussion remains on the level of description, though. For example, the author lists which compositions from Mainland China were popular in Taiwan, but there is no further explanation of how Taiwanese composers reacted to the works.


  This book focuses on the early stage of the modern Chinese orchestra in Taiwan and looks at how the social and political climate and background influenced its development. In the analysis of music and culture, the author uses sociologist Ivo Supicic’s idea that the understanding of music has both a subjective and objective side and that understanding occurs from both an anthropological and aesthetic point of view. The interpretation of those
theories is based on a book translated into Chinese from English. It is a very important work in its thoroughness in describing the early history of the modern Chinese orchestra in Taiwan. This book also offers good social background on the compositions it addresses.

This body of work fairly effectively covers the history of the modern Chinese orchestra across Greater China. The real shortcoming of the available literature is the lack of social analysis. Much of the work listed here does not go beyond description. In other words, while it answers the question of what has happened, it does not examine why. The work available specifically regarding Mainland China is mostly compositional analysis and rarely touches upon the historical and political factors that have helped to shape the modern Chinese orchestra. In short, there are certain main weaknesses with the current body of literature that this dissertation will fill. These are:

1. Most extant works describe the phenomenon without analyzing it within its historical and social context. Each composition should be considered both in terms of its internal and external situation.
2. Though Liu and Yu both stress identity and Western cultural significance, their works are generally weak on theory. Their analyses are frequently superficial and colored by the authors’ personal perspectives.
3. There is a reasonably good sampling of the date ranges in works covered, but the treatment is general and lacks representation of specific compositions to show the development of trends, such as how the composers’ and conductors’ ideas inspire the development of Chinese orchestra compositions.
4. None of these works address the larger picture of the connections among Mainland China, Taiwan, and Hong Kong so far as it relates to the development of the music of the Chinese orchestra.
Chapter Two

CHINA AS THE ROOT OF THE MODERN CHINESE ORCHESTRA
(1920-1986)

The Birth of the Modern Chinese Orchestra and Its Diffusion Before 1949

China first came into sustained contact with Western culture at the end of the Ming Dynasty (1368–1644) during the reign of the Wanli emperor (1573-1620). In the early part of the Qing Dynasty (1644-1912), this contact increased significantly. During this era, China frequently came into contact with two musically different regions, Western Europe and the Russian Empire. During the Qing Dynasty, the Chinese still considered their emperor to be the ultimate power at the center of a great and ancient empire, and worried little about the ability for outside powers to affect their country. They assumed all outsiders to be inferior and unable to disturb the rock that was their country. This allowed Western powers to enter and influence Chinese culture relatively unchecked, particularly in the areas of administration and finance. Western influence would not be afforded serious consideration until the dramatic changes that began during the First Opium War (1839-1842).

The First Opium War ended with the signing of the Treaty of Nanking, in which Hong Kong was ceded to the British Empire. The treaty marked the first time China experienced a loss of territory in the modern era.\(^1\) The cession of Hong Kong

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\(^1\) Immanuel C.Y. Hsu explained what he considered to be the beginning of modern China, saying: "Although the meeting of Western and Chinese history began in the sixteenth century, its effect did not become significant until the middle of the nineteenth century, when the intensified activities of the West led to radical changes in China. Scholars therefore have differed on whether the sixteenth century or the nineteenth century should be regarded as the beginning of modern China. One influential school takes the Opium War of 1839-42 as the point of
to the British Empire began a more significant period of cultural change with foreigners entering China’s main territory and bringing Western—particularly economic—thought into Chinese culture. The Second Opium War (1856-1860) brought about some revolutionary internal reforms in China, such as the Self-Strengthening Movement of 1861. Though the Self-Strengthening Movement tried to shore up and modernize its government, China remained behind in the areas of military and economic development. It did, however, make China accept the notion that there was a need for reformation and modernization.

The Self-Strengthening Movement attempted to create a reformed system using Western ideas and standards. After the movement, many institutions began to adopt Western thought and approaches in their own fields. The modern Chinese orchestra dates back to the early twentieth century with the Union Datong Music Society (Datong Yuehui 大同樂會). After the May Fourth Movement of 1919, Chinese people were more eager to develop new ways of thinking based not on the old traditions, but rather on the principles of democracy and modern science.

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2 The Self-Strengthening Movement (1861–1895) was a period of institutional reforms begun during the late Qing Dynasty following the defeats and concessions of the First and Second Opium Wars. Many believed it was necessary to adopt Western military technology. This could be done by hiring foreign advisers to train the Chinese in their manufacture. The Chinese believed themselves to be superior to the Westerners and that they would first learn from foreigners, then equal them, and finally surpass them. As such, this movement was concerned only with reforming the military and parts of the economy.

3 The May Fourth movement was a movement made up of students protesting China’s relatively submissive position compared to Western powers and Japan in the period following World War I. These students blamed the Chinese government for being weak and accepting too many concessions as dictated by the West. The movement gained its name after a significant student protest that occurred on May 4, 1919.
belief that the Western world was more modern and developed and the attempt to mimic Western ways can also been seen in Chinese music. Many music societies, such as the National Conservatory of Music (Guoli yinyue zhuankan xuejiao 國立音樂專科學校) of Shanghai and the Society for the Advancement of National Music (Guoyue gajinshe 國樂改進社) of Beijing, were formed to attempt to reform Chinese music based on the Western cultural styles during this period.

The Datong Music Society

The Datong Music Society emerged first, founded in 1920 by Zheng Jin-wen (鄭觐文) (Figure 2-1). The instrumentation of the early ensemble was composed of plucked stringed instruments such as the guqin (古琴)⁴ and the pipa (琵琶)⁵.

According to Han Kuo-huang, who is a retired ethnomusicologist from Northern Illinois University and an expert in Chinese music, “there were three major types of compositions and playing styles [in the Chinese orchestra]: 1) Unison (gizou 聚奏), 2) Ensemble (hezou 合奏), and 3) Solo (duzou 獨奏).”⁶

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⁴ The guqin is a plucked seven-string Chinese musical instrument of the zither family. It dates back to ancient times, and it was traditionally held as an instrument of superior subtlety and refinement. It is also associated with the ancient Chinese philosopher Confucius. As such, it traditionally has been favored by scholars.

⁵ Before the Sui (581-618) and the Tang Dynasties pipa was a general term referring to those plucked-string instruments played in hand-held positions with the outward fingering technique called "pi" and the inward one called "pa." Instruments such as the pipa and the konghou (lyre) were introduced into China from the western [Chinese] regions. The ancient model of pipa was equipped with four strings and four ledges. Nowadays the pipa is equipped with six ledges and twenty-four frets. In the Tang Dynasty the plucking on pipa was done with wooden plectrum; it is now with five fingers. The pipa has rich expressiveness and is played with demanding techniques. Well-known pipa melodies for solo include “A Moonlight on Spring River,” etc. (http://www.hkco.org/Default.aspx?lang=C# 2013/1/13 accessed)

⁶ See Kuo-huang Han and Judith Gray, “The Modern Chinese Orchestra,” Asian music 4, no. 1 (1979): 20. The "solo" here was actually more like the concerto style, in which the soloist was the lead instrument and accompanied by an orchestra.
However, after several joint performances with Western orchestras, Zheng felt that there were several obstacles keeping his orchestra from reaching the quality level of Western orchestras. He felt the first problem was the absence of a bass register in the ensemble, which caused the sound to be without foundation on which to establish a higher melody. Therefore, Zheng decided to redefine chordophone fiddle and bass aerophone wind instruments to give the orchestra more of a foundation on which to create its sound. The second problem was that the ensemble

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7 Bass register instruments typically form the foundation of the sound of an orchestra. In the Chinese orchestra, there was a lack of bass instruments because most of the instruments were playing melody. Now, some modern Chinese orchestras use enlarged versions of the erhu to fill out the bass section and a few even use cellos, instead.

8 Hsiu-chen Yu, “Politicocultural Contexts of Chinese Orchestra in China 1949-,” (Master’s Thesis, Tainan National University of Arts, Tainan, 2007), 17. Yu pointed out that the crucial performance that brought the decision to enlarge the orchestra was the performances of the dance drama “The Soul of the Ch’in” (Qinxin boguang 琴心波光) with the Shanghai Municipal Symphony Orchestra (上海交響樂團) in 1933.
was too small, so he decided to enlarge the orchestra to 40 instruments, expanding the orchestration to include wind (chuiguan 吹管), percussion (daji 打击), plucked string (tanbo 弹拨), and fiddles (caxian 擦弦). The third problem was that Zheng felt the players in the orchestra lacked training. He decided that players should have more training in Western music theory, and learn how to read Western notation. These skills, Zheng suggested, would help to increase their ability to learn new compositions.9

After enlarging the orchestra, Zheng began to reform the repertoire by adopting the ancient pipa repertoires “Autumn Recollections” (Zhuangtai qiusi 妝台秋思), “The Moon is High” (Yueergao 月兒高), and “General’s Order” (jiangjunling 將軍令), and he rearranged them into the new composition called “The Music of the Nation” (Guomin dayue 國民大樂).10 Different from the ancient repertoires that focused more on the monophonic music texture, the composers used a simple Western harmonic progression to rearrange the old repertoire. This compositional technique later became the defining factor in the sound of the modern Chinese orchestra. The reformation of the orchestra by the Datong Music Society during Zheng’s time influenced many subsequent ensembles (Figure 2-2).

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9 A single musician would serve as a sort of conductor by playing a wood clapper to count the beat for the orchestra. The idea drew inspiration from traditional music, such as nanguan music where the singer holds a wood clapper to lead the tempo. The position was similar to the conductor in a Western orchestra though the person only kept time and did not control the dynamics of the instrument sections.

10 There are five movements in “The Music of the Nation” (Guomin dayue 國民大樂): 1. “Great China” (Daizhonghua 大中華); 2. “The Spirit of the Nation” (Shenzhouqixiang 神州氣象); 3. “The United of the Nation” (Yitongshanhe 一統山河); 4. “The Beauty of the Nation” (Jinxiuqiankun 綿繡乾坤); and 5. “Good Chance for the Great Man” (Fengyunjihui 風雲際會).
The Society for the Advancement of National Music

The Society for the Advancement of National Music was founded in 1927 by Liu Tian-hua (劉天華). It remained active until Liu’s death in 1932. The Society devoted itself to revising the old gongche (工尺譜) notation style, encouraging the use of Western notation, and reforming the sounds of instruments. Liu had a background both in Western music (particularly in violin) and Chinese music (in the pipa and the erhu). His knowledge of Western music enabled him to notice that

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11 Gongche notation or gongchepu is a traditional musical notation method used in ancient China in which Chinese characters represent musical notes. It is named for two of the characters used in the system.

12 The erhu is evolved from the yuzheng (bowed zither) of the Tang Dynasty (618-907), and the xiqin family found around the areas of Xilamulun River in northeast China. In the early period, it was played with a bamboo stick rubbing on the strings. The tone color (timbre) tended to be brilliant with a metallic quality. By the Song Dynasty (960-1279), the bamboo stick was replaced by a bow. Between the 1910s and 1930s, Liu Tianhua refined and developed the techniques of playing the instrument. Today, the erhu has become a leading or solo instrument. It has sweet tone colors, and is technically demanding and rich in expressions. Representative erhu pieces for solo include “Reflection of the Moon on the Water,” etc. (http://www.hkco.org/Default.aspx?lang=C# 2013/1/13 accessed)
several characteristics of Western music were, in his estimation, more systematized than Chinese music, which he believed was antiquated. According to Liu, Western notation was more systematic in notating different expressions of musical sound in that it can notate many different playing techniques and sound dynamics, and visually show the relationship of notes to one another. Therefore, he encouraged the use of Western notation and revised the traditional gongche notation and combined it with Western notation to facilitate the transition to understanding Western notation.\textsuperscript{13}  

Though there was a lot of borrowing of musical ideas from Western culture, Liu still believed that Chinese music and Western music should enjoy equal stature within Chinese society, and he decided to learn as much as he could about Western society. Wei wrote:

\begin{quote}
in one way, we still maintain the spirit from our country, but in another way, we allow trends from the outside. The combination of East and West created a new road…we wanted to introduce the Western music to inspire reform; we wanted to learn from Western music and study their instruments. His [Liu’s] new knowledge would help make Chinese music able to compete with the rest of the world’s music.\textsuperscript{14}
\end{quote}

Another of his contributions was the elevation of erhu’s social status and sound production. Prior to this time, the erhu was considered a lower-class instrument played by street musicians. He changed the material from gut or silk to metal strings to give the instrument a smoother and louder sound, and he changed the tuning of the two strings from the interval of a fourth to the interval of a fifth and standardized the notes for the erhu to D and A. This is similar to the middle two strings of the violin. Later, he made the instruments louder and improved

performance techniques, which promoted and gave versatility to the instrument within the ensemble.

**The Broadcasting Corporation of China’s Chinese Orchestra (Zongyang diantai yinyuezu guoyuedui 中央電台音樂組國樂隊)**

The Broadcasting Corporation of China’s Chinese Orchestra was formed in Nanjing in 1935. Scholars have noted that before the Broadcasting Corporation of China’s Chinese Orchestra, such groups were experimental.\(^{15}\) In 1937, the Second Sino-Japanese War forced the Chinese government to move its capital from Nanjing to Chongqing. The orchestra moved to Chongqing and implemented additional reforms in the process. One of the veteran musicians in the Broadcasting Corporation of China’s Chinese Orchestra, Zheng Ti-si (鄭體思), believed there were problems with the orchestra that needed to be reformed. Specifically: 1) The tuning system of the instruments in the orchestra was not unified; therefore, they were not able to play together harmoniously and also had problems to create modulation well; 2) There were no bass instruments to fill out the sound of the orchestra; 3) There were few composers who knew Chinese musical instruments well enough to compose for the modern Chinese orchestra; 4) There was a lack of professionally trained musicians to play Chinese musical instruments; and 5) There was a need for an experienced person to serve as a conductor and provide competent training for the orchestra since it was so much bigger than prior orchestras, but people to fill this role were difficult to find.\(^{16}\) Zheng attempted to address all of these issues in his own orchestra.

\(^{15}\) Kyle Jeffcoat, “Negotiating the Modern National Orchestra on Transnational Terrains: A Comparative Study of Two Modern Chinese Orchestras in America” (Master’s Thesis, National Taiwan Normal University, Taipei, 2010), 24.

The changes suggested by Zheng Ti-si were outlined as ten key points. These changes made his orchestra the model for all subsequent modern Chinese orchestras. Zheng asserted that his orchestra differed from earlier folk ensembles, music clubs and societies in that:

1. It was the first time professional musicians formed a professional national orchestra.
2. It utilized Zhu Zai-yu’s (朱載堉) equal temperament in the guoyue (國樂) for the first time with chromatic frets added to plucked instruments and chromatic holes added to wind instruments, making it easier to transpose new compositions and expanding the expressiveness of Chinese instrumental music.
3. It introduced the wooden dahu (大胡) and dihu (低胡) to fill out the voices of the national Chinese bowed string instruments.
4. It was the first time southern silk and bamboo (Jiangnan sizhu 江南絲竹) instruments were combined in ensemble form with the northern wind and percussion instruments.
5. It was the first time a Chinese orchestra hired professional composers to write new guoyue compositions.
6. It was the first time a Chinese orchestra created a professional position for a conductor and assistant conductor within the group. This addition was meant to enhance the organization of rehearsals, broadcasting and performances.
7. It was the first time classes were offered to train musicians to become professional guoyue musicians.
8. It was the first time 33 professional instrumentalists publicly performed multi-voice compositions with symphonic harmonies.
9. It was the first time a relatively complete and strict orchestra management system was formulated.
10. For the first time the main purpose of expressing a national spirit was to promote Chinese culture and Chinese instrumental arts together.

The October Revolution in Russia (1917) successfully deposed the House of

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17 An equal temperament is a system of tuning in which the frequency ratio between adjacent notes is equal throughout the scale. That means that an interval such as an octave is divided into a series of equal steps.
18 Because of this the instruments were able to play more notes and in more keys.
19 Kyle Jeffcoat, “Negotiating the Modern National Orchestra on Transnational Terrains: A Comparative Study of Two Modern Chinese Orchestras in America” (Master’s Thesis, National Taiwan Normal University, Taipei, 2010), 24.
Romanov, Russia’s last royal family, and led to the founding of the Soviet Union. At the time, this inspired some Chinese citizens to follow the ideas of socialism, which caused the formation of the Communist Party of China in 1921. At the same time, the Chinese Nationalist Party, led by Chinese nationalist leader Generalissimo Chiang Kai-shek, attempted to unify China with the Northern Expedition in 1928. The Northern Expedition (1926 to 1928) was a Chinese Nationalist Party military campaign that attempted to end the rule of local warlords and unify China. It was the end of the Beiyang government and ended with the Chinese reunification of 1928. A united territory did not mean a united people, however. The differing ideologies of the Communist Party and the Chinese Nationalist Party led to the lengthy Chinese Civil War (1927-1950). In the end, the Communist Party gained control of most of China and officially established the People’s Republic of China on October 1, 1949. The nationalist Republic of China went into exile on the island of Taiwan. This part will be addressed more fully in chapter three.

This split further influenced the development of the modern Chinese orchestra. A portion of the Broadcasting Corporation of China’s Chinese orchestra moved with the nationalist party to Chongqing away from the fighting, and these members eventually moved to Taiwan and formed a new orchestra. At the end of the civil war in 1949, the Communist Party reassembled its modern Chinese orchestra with musicians from Nanjing and also recruited the rest of the musicians in Chongqing to found an orchestra in Beijing for the China Broadcasting Chinese Orchestra.

Even though Hong Kong was a British colony, the new Communist Chinese government pushed revolutionary and progressive ideas to influence young people to remain loyal to their “motherland.” This influenced the Chinese orchestra’s
musical development, as modern Chinese orchestra history scholar Wu Gan-bo indicated:

...some institutions with Communist revolutionary and patriotic ideology were identified and pursued by young students. Furthermore, through playing nationalistic music, it attracted people with nationalistic dispositions. This was how the modern Chinese orchestra developed and became so popular in the 1950s and 1960s.\(^\text{20}\)

This atmosphere encouraged the development of the modern Chinese orchestra in Hong Kong, which will be addressed in greater detail in chapter two. 1949 was a particularly significant year in the development of China. According to Zhou Min:

It is unfortunate in modern Chinese history that China’s door to the West was once again closed tightly after 1949. The country became completely isolated and maintained restrictive emigration policies without transnational practices to the Western world for three decades, until 1979. Few people were allowed to leave the country (even to travel or visit relatives abroad), and few people were allowed to come into the country. During this restrictive period, Chinese passports were issued almost exclusively to those officials who were doing business for the country, particularly those handling the government’s diplomatic affairs. There were only a limited number of exit permits issued for those petitioning to emigrate to Macao or Hong Kong in order to rejoin their families. Very few people were able to obtain exit permits to travel to the United States or other Western countries.\(^\text{21}\)

This isolation split the path of Chinese music history into three separate streams: a Communist culture, a Nationalist culture, and a Colonial Chinese culture (until Hong Kong was returned to China in 1997).\(^\text{22}\) The civil war and resulting separation caused the original modern Chinese orchestra to diffuse to secondary places—Taiwan and Hong Kong. These secondary regions developed their own modern Chinese


orchestras combining the original ideas brought with them from their places of origin. They emulated the original instrumentation and repertories. The diffusion would create a hybrid product in each new location that was similar to the original product, yet also unique. Each contained elements related to both the original social setting and the new social setting. In later chapters I will say more about the evolution of the modern Chinese orchestra in Shanghai, Taiwan and Hong Kong. I will use the first professional Chinese orchestra from each of these regions as an example for discussion in later chapters.

The Modern Chinese Orchestra After 1949 and the First Professional Modern Chinese Orchestra in China—the Shanghai Chinese Orchestra

In 1949, Mainland China came under the rule of Mao Zedong and the Chinese Communist Party. Mao sought to create a united country that would last, but eventually many of his policies, in the view of many observers and many of his successors, caused a new type of decline, directing Mainland China toward a different kind of chaos. Immanuel C.Y. Hsu described one such example of this, saying:

[The Cultural Revolution] was a planned upheaval conducted by Mao from the start and seen as part of a continual rectification movement that must erupt periodically to insure the purity of the party and the correctness of its line. In 1967 Mao warned that in the future there would be one, two, three, or four Cultural revolutions….In retrospect, the Cultural Revolution ushered in a decade of turmoil and civil strife that drove the country to utter chaos and the brink of bankruptcy. The party had been decimated and many of its leaders purged or dismissed. Industrial and agricultural productions suffered severe setbacks, and the disruption in education caused the loss of a generation of trained manpower.\(^{23}\)

During his time as leader of Mainland China, Mao’s vision for his society was based on the theories of Vladimir Lenin who had used the writings of Karl Marx. Mao developed what was called socialism with Chinese characteristics. Music and politics have been linked since the early age of Chinese culture. As the German Chinese music research scholar Mittler wrote, “Studies on the political significance of music in China agree that in ancient China, music was from the beginning unmistakably linked to politics. [...] Ancient treatises on music and acoustics were always found as parts of political documents, court chronicles, and state protocols.”

The combination music and politics became more present in this time, and so music, as everything else, needed to follow the principles laid out by Mao. Mao’s ideas on music were based on Communist ideas from the Soviet Union but were adapted to serve the needs of Chinese political culture. Mao gave two significant and influential speeches. “Yan’an Talks on Literature and Art” (Zai Yan’an wen yi zuotanhui shang de jianghua, 在延安文艺座谈会上的讲话) was given in 1942. The two major points of this speech regarding the arts were that 1) all art should be targeted at the working class and reflect working class life and ideals, and 2) all art should advance the socialist agenda. The other, “Talk with Music Workers” (Tong yinyue kongzuo zhe de tanhua, 同音乐工作者的谈话), from 1956, focused on the importance of nationalism and ethnicity in musical compositions. These two speeches outlined the principles most important to Mao’s relating to communism and music. As Yang pointed out, “[A]fter the Yan’an Talks, all the ideas of art criticism which contradicted the Yan’an Talks were gone,

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and all the artists who lived in Communist controlled Mainland China immediately revised their perspectives from wrong to right.\textsuperscript{26} Music was closely shaped by Mao’s political ideology, which suggested that compositions should be adopted from folk music and adapted to suit the revolution of the Communist Party.

Compositions mostly conveyed the approved happy and fighting spirit of the revolution, with repertoires such as “Full of Joy” (\textit{Xi yang yang} 喜洋洋) and “Fisherman's Song of the East China Sea” (\textit{Donghai yuge} 東海漁歌). Mao requested that people who worked in music follow four requirements: 1) Study folk music; 2) Study Western music; 3) Study Marx and Lenin; and 4) Study how to live in a life with conflict.

In addition to the idea that music should serve politics, Mao encouraged people to study in the Soviet Union and hired Russian composers and musicians to teach music students in Mainland China. Western and Soviet ideals of professional music education in Mainland China would bring more knowledge of Western music theory to musicians and to reading musical notation well. It further helped the development of music in Mainland China. In the 1950s, the government began encouraging many students to study music composition with the Soviets, and these musicians brought the newly learned compositional techniques back with them. It further changed the sound of Chinese music. The mimicry and adoption of foreign music changed music creation significantly, making the traditional monophony and heterophony of Chinese music become more harmonized.

Mao’s more general principles for the arts also heavily influenced the modern Chinese orchestra. He encouraged the founding of the modern Chinese orchestra because the music was considered to have “Chinese ethnic”

\footnote{26 Yan Min, \textit{The Introduction for the Chinese Music in 20\textsuperscript{th} Century} (Beijing: People's Music Publishing House, 2002), 204.}
characteristics. He believed that the orchestra should help the government to spread its ideology of the spirit of revolution and a hopeful future. The other big influence on the sound of the music, aside from Western culture, was a new atmosphere in the Communist Party. In a sense, the Party was attempting to wrap new clothes around the old tradition to show a new spirit for the new era. As Mao said in his “Talk with Music Workers,” “Mainland China should not look to the old ways, no matter the aspects of politics, the economy or culture; they all need to be changed. However, the Chinese characteristics should be preserved. It should be based on the Chinese themselves, and absorb the foreign influence in an organic combination.”

The Founding of the Shanghai Chinese Orchestra and the Broadcasting Corporation of China’s Chinese Orchestra

In 1952, the first professional Chinese orchestra was founded in Shanghai, and it was initially directed by three musicians: the pipa player Sun Yu-de (孫裕德), erhu player Xu Guang-yi (許光毅) and the conductor He Wu-ji (何無奇). A lot of the ideas that went into the founding of the orchestra were inherited from the reformation of Zheng Ti-si from the Broadcasting Corporation of China’s Chinese Orchestra. This, for example, was why they used a conductor to control the orchestra’s musical expression.

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27 There were several modern Chinese orchestras founded at this time: Shanghai Chinese Orchestra in 1952; China Broadcasting Chinese Orchestra in 1953; Qianwei Chinese Orchestra in 1955; and Chinese National Orchestra in 1960.
The basic seating for this orchestra was also inherited from that of the old Broadcasting Corporation of China’s Chinese Orchestra, with its southern characteristic of stressing stringed instruments. This influence came from the silk and bamboo ensemble style that flourished in the Jiangnan (江南) area of southern Mainland China that was different from the focus on wind and percussion (chuida 吹打) of the orchestra from northern Mainland China. The sound of the Shanghai Chinese orchestra seemed fuller than the northern Chinese wind and percussion style and the performance technique adopted from the silk and bamboo ensemble was less percussive and more melodic.

Musicians in this orchestra differed from those in the past who were not professionally trained at the Shanghai music conservatory, which was only founded
in 1927.\textsuperscript{30} With professional training, players could play more advanced compositions. The orchestra’s most famous members happened to be older solo musicians, such as \emph{dizi} player Lu Chung-lin, and \emph{pipa} player from Sun Yu-de. These prominent musicians created a distinctive reputation in the SCO: in addition to most musicians possessing virtuosic performance skills, the SCO also contained great soloists who could play either concertos or solo pieces along with the rest of the SCO.

At the time, orchestras from Shanghai and Beijing exchanged ideas and tried to figure out the best sound and seating for their orchestras. This was a period of experimentation with sound and repertoire. After seeing the SCO play in Beijing in 1962, Qin Peng-zhang, a prominent musician since the founding of the modern Chinese orchestra—\emph{Datong yuehui} in 1920, observed that: “the stage seatings from the south and north were slightly different. Everyone was having discussions about the similarities and differences among the orchestras and experimented with those differences. Eventually, the orchestras settled on a similar stage seating and continued to research and reform ways to attain a better sound.”\textsuperscript{31}

After the founding of the SCO in 1952, the Broadcasting Corporation of China’s Chinese Orchestra was also officially reestablished in the following year.\textsuperscript{32} In 1954, the Broadcasting Corporation of China’s Chinese Orchestra undertook the mission from the government to reorganize the Chinese orchestra into four sections, using the Western orchestra as a reference to enlarge the registers for the instruments or

\textsuperscript{30} Shanghai Music Conservatory was the first higher music institution in Mainland China. It was founded on November 27, 1927. Dr. Xiao You-mei was the director of the new school and curriculum. In Shanghai in the late nineteenth and early twentieth centuries there were many musicians from all over the world. The over 20,000 Russians, including Boris Zakharov, Vladimir Shushlin, and Sergei Aksakov, influenced the development of the conservatory.


\textsuperscript{32} The musicians were recruited from Nanjing and Chongqing.
groups of instruments from the lower to the higher registers. They expanded the fiddle (胡琴 huqin) family into both lower and higher register and in the plucked string section, they added more frets to the pipa and ruan (阮). As the author of the first master’s thesis to discuss the early modern Chinese orchestra in Taiwan, Yu indicated, “The Broadcasting Corporation of China’s Chinese Orchestra used the style of the orchestras from Russia, and the Republic of Kazakhstan, and other Western orchestras as reference in systematizing their instrumentation.” In his Discussion for the Reorganization of Instruments (谈乐器改良问题), ethnomusicologist Li Yuan-qing suggested that the goal for this instrument reorganization was to: 1) group similar instruments; 2) standardize the tuning system with equal temperament; 3) make the sound of each instrument section larger and clearer; and 4) maintain the traditional ethnic characteristic of each instrument as much as possible. This reorganization resulted in four sections—wind, percussion, plucked strings, and bowed strings—in the modern

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33 “Another orchestra—the Qianwei Chinese Orchestra—was more focused on the reorganization of wind and percussion instruments, such as bass suona (低音嗩吶), Soprano souna (高音嗩吶), 21 pipes sheng (二十一簧笙), yunluo (雲鑼). The ruan, called Qin pipa or yueqin in ancient times, was a kind of pipa with a long neck. It was modeled upon such instruments as the qin, zheng, zhu and the konghou. Among the artifacts unearthed in the Six Dynasties (220-581) Tomb at Xishan Bridge, Nanjing, there was an engraved picture showing Ruan Xian, a member of the Seven Wise Men of the Bamboo Grove, playing a musical instrument. It was said that he showed excellent skill in playing this kind of instrument. Hence it was named after him. Today it has come to be known as ruan for short. During the Sui and Tang dynasties (581-907), the ruan was generally used for playing court music and folk dance music. In ancient times the ruan had 8 frets; nowadays it is equipped with 4 strings and 24 frets. It is enlarged into small, medium, large and bass versions called xiaoruan, zhongruan, daruan and diruan. However, only the zhongruan (medium) and daruan (large) are used in Chinese orchestras. The ruan is an essential alto and tenor plucked-string instrument for ensemble playing as well as accompanying instrument for various kinds of music. The well-known solo pieces include In Remembrance of Yunnan and Cherry Blossoms.” (http://www.hkco.org/Default.aspx?lang=C# 2013/1/13 accessed)


Chinese orchestra and provided later instrumentation for the orchestra.\footnote{The idea of the reorganization of the instruments was also practiced in the Shanghai Chinese orchestra; every orchestra tried different experiments to improve overall sound.}

In the Broadcasting Corporation of China’s Chinese Orchestra, conductor and composer Peng Xiu-wen (彭修文) played an important role in the orchestra because he decided on the arrangement of the instrument seating. He proposed a new seating to make the sound of the instruments blend in a more balanced way, a concept that was based on the Western orchestra. Li explained the approach to balancing the sound:

> [t]he seating of Peng combined the traditional south silk and bamboo and north wind and percussion seatings as its basis and further adapted the more systematic method of Western orchestral seatings, such as grouping the instruments, opposition, and balance of the sound to create the new seating for the wind, bowed string, picked strings and percussion instruments in the modern Chinese orchestra.\footnote{Yuan-qing Li, “Discussion for the Reorganization of Instruments,” \textit{People’s Music} 2 (1954): 34-44. Peng Xiu-wen adopted many well-known compositions (especially some famous symphony works such as \textit{Firebird}, \textit{Pictures at an Exhibition}, \textit{Carmen}…etc.) and re arranged them for the modern Chinese orchestra and broadcast them on air to let more people hear them. His arrangement and instrumentation were based on the Western ideas of harmony and texture. The hardest part of his work was adapting sounds written for the instruments in the Western orchestra for the Chinese orchestra. Peng made his arrangement able to present the characteristics of Chinese Orchestra. His important works were “Dance of the Yao People” (\textit{Yaozu wuqu} 瑤族舞曲), “Step by Step Higher” (bubu gao 步步高), and “Terra-cotta Warriors” (\textit{Qing bingmayong} 秦兵馬俑).}

When the modern Chinese orchestra became more of a professional ensemble, composers tried to create new compositions for it; however, they were also trying to compose music in the “right” way. Composer and former director of the Shanghai Conservatory of Music He Lu-ting pointed out that, “[t]he exchange of the Western music and Chinese music were meant to be in that they combined and created a new music, but also created music for people’s needs. Therefore, the composition could not only adopt from traditional and folk material, but also needed
to borrow advanced Western music theory.” There was both agreement and
disagreement with Ho’s statements, showing the difficulty in balancing borrowed
Western music theory and traditional musical heritage. This argument would not
stop until Mao gave his blessing to the combination of Chinese and Western music
in his “Talk with Music Workers,” where he indicated that:

it is fine to have some compositions which are not totally
Western or Chinese as long as there are some people who
appreciate it. However, entirely westernized compositions
were once proposed, but would not work…the content of
socialism and how the people should be, all should be
practiced in both politics and the arts. General Western music
theory should be combined with Chinese music. This can
produce a great and various musical expression.

Moreover, Zhou En-lai (周恩来) proposed in 1963 that all performances and
compositions should have ethnic, humanist, and revolutionary characteristics. This
more specifically directed how composition should be written. Because of this,
between the 1950s and 1970s, most repertoires used Western compositional
techniques (especially Russian music theory) to re-arrange ancient compositions or
folk songs, such as “General’s Order” and “A Moonlight on Spring River” from an
ancient pipa composition. More discussion further refined the ideas regarding
proper compositional techniques.

The Great Leap Forward occurred from 1959 to 1961, and it was inspired by
a People’s Daily (Renmin Ribao 人民日報) article on November 13, 1957
discussing how to maximize productivity in agriculture and industry. This article

38 Lu-ting He, “Discussion for Music Creation and Criticism”People’s Music 6 (1953):
18-25.
(Master’s Thesis, Tainan National University of Arts, Tainan, 2007), 54.
41 Hsiu-wen Yu, “Politico-Cultural Contexts of Chinese Orchestra in China 1949–,”
(Master’s Thesis, Tainan National University of Arts, Tainan, 2007), 55.
received a significant amount of attention in Mainland China and from Mao Zedong and Zhou En-lai, particularly.

During the period of the Great Leap Forward, there was a call for new compositions to praise the government’s and the people’s activities. Composers were required to live in the villages, factories, and mines to experience the common people’s lives. This would help them to create compositions that reflected real life. These compositions mostly praised such things as labor, victory, and happiness. Such compositions include “Iron of Five Sisters” (gōng tí wǔ zǐ mèi 鋼鐵五姊妹), “Loving Kindness of the Communist Party” (gōng chǎn dǎng ēn qíng shì hǎi 共產黨恩情似海), and “Fisherman's Song of the East China Sea.”

**The Cultural Revolution and the Modern Chinese Orchestra from 1966-1976**

By 1966, the modern Chinese orchestra had reached a climax both in compositions and setting. At this point, politics began to hinder the further development of the orchestra. This was because of the ten-year-long Cultural Revolution from 1966-1976. Generally, the policies of the Cultural Revolution tended to target and destroy old things. These were classified by the government as the Four Olds: Old Customs, Old Culture, Old Habits, and Old Ideas. In music, the Cultural Revolution banned old traditions including all music related to ideas of feudalism (music from ancient China or folk music), capitalism (classical music from Europe), and revisionism (musical ideas from Russian or Eastern Europe). Music at this time was supposed to follow Mao Zedong’s idea, to “make the past serve the present and foreign things serve China” (gu wèi jī yòng yáng wèi zhòng yòng

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Therefore, traditional opera stopped being performed and was rearranged according to political ideology. Jiang Qing (江青) and the Gang of Four (Sirenbang 四人幫)\footnote{The Gang of Four was a name given to Chinese Communist Party officials Jiang Qing (Mao Zedong's last wife), Zhang Chunqiao, Yao Wenyuan, and Wang Hongwen. The Gang of Four bore the brunt of blame for the societal chaos that ensued during the Cultural Revolution after Mao Zedong died. Following a \textit{coup d'état} only a month after Mao's death in 1976, they were charged with a series of treasonous crimes, bringing about public celebrations.} started planning a new style of drama—Revolutionary Drama (Yangbang xi 樣板戲)—using stories in drama to spread political thought into the minds of citizens.\footnote{Hsiu-wen Yu, “Politico-Cultural Contexts of Chinese Orchestra in China 1949~,” (Master’s Thesis, Tainan National University of Arts, Tainan, 2007), 66.}

\textit{Yangbang xi} rearranged the melodies from Beijing opera and folk songs to make them into melodies containing a more revolutionary spirit. The accompaniment in the theater maintained the percussion part from the Beijing opera and some instruments from the modern Chinese orchestra and combined them with a Western orchestra. In this way this theater met the goal of using ancient material in a modern way, and using the Western style in a Chinese way. Because only a few instruments from the Chinese orchestra were used and played with the \textit{yangbang xi}, the modern Chinese orchestra came to be seen as an institution that could not present the spirit of the era. All its activities were cancelled, and the musicians were forced to live in villages and become laborers.\footnote{Ibid.}

The situation of the modern Chinese orchestra improved somewhat during the middle period of the Cultural Revolution. Some rearrangements of compositions from the \textit{yangbang xi} were accepted by the Gang of Four, allowing the modern Chinese orchestra to be revived. Then, in 1971, the military broadcasters decided to organize an orchestra called \textit{Wengong Tuan} (文工團) to record some revolutionary
songs and provide accompaniment for some shows on radio and television.

*Wengong Tuang* was originally expected to be formed as a Western orchestra. However, it encountered resistance from Mr. Peng Xio-wen, who insisted on maintaining the modern Chinese orchestra. It finally received approval, and the Broadcasting Corporation of China’s Chinese Orchestra was fully revived in 1972. The revival of the modern Chinese orchestra allowed other new compositions to emerge. For example, the piece “Gongs and Drums of Harvests” (*fengshouluogu* 豐收鑼鼓) by Peng Xio-wen and Cai Hui-quan (蔡惠泉) in 1972 idealized the happy harvest time of the farmer. Some other important compositions of this time were “The Surging of Messy Clouds” (*luanyun fei* 亂雲飛) and “Proletariat” (*wuchanzhe* 無產者). Though the modern Chinese orchestra was able to enjoy some revival in the middle of the Cultural Revolution despite all limitations from the government, it was still under significant pressure to help politicians spread their political thought.

**Chinese Economic Reform** (*Gaige kaifang* 改革開放) **in 1978**

Mao Zedong died in 1976 and, after ten years of the Cultural Revolution, Deng Xiaoping led economic reforms positioning Mainland China for its next period and setting the stage for an economic recovery after a long depression. These reforms also brought the arts into the next stage. In 1979, Deng Xiaoping delivered the fourth meeting of Congratulatory Speech at the Fourth Congress of China Literary and Art Workers (*zai zhongguo wenxue yishu gongzuo disici daibiao dahuishangde zhuci* 在中國文學藝術工作者第四次代表大會上的祝辭), encouraging artists to express their individuality in their art creation and opening
discussions from different schools and views on the topic of art criticism. This allowed many new views and techniques to develop in the arts.

Because of the reforms, young composers became more experimental, adopting compositional techniques from Europe and North America in their compositions for the modern Chinese orchestra. This was a new period and a new trend for Chinese music. Composers adopted Schoenberg’s 12-tone technique, sounds, and harmonies from Europe and North America and used them in their musical compositions. After 1978, leading composers were studying at the main music conservatories both in Beijing and Shanghai. Those were Tan Dun (譚盾), Kuo Wen-jing (郭文景), and Chen Yi (陳怡). These composers tried to create something new. Most repertoires still retained monophonic and melodic characteristics in their compositions, performance techniques, instrumentation, and form, but harmony was very different from the old compositions. Instead of pursuing the spirit of the laborers, composers tried to link their music with nature and philosophy. For example, “Sound of Water” in 1981 composed by Hui-chang Yan, was inspired by the sound of water after he visited Hainan island in south Mainland China. There are four movements in the composition, which are waterfall, lake, river and sea. Tan Dun’s “Li sao” (離騷) was also based on Chinese philosophical concepts.\textsuperscript{46} Tan’s compositions were based on several philosophical concepts from China such as Zen (Shanzong禪宗) and the I Ching (易經).\textsuperscript{47}

After the Cultural Revolution, musicians from the modern Chinese orchestra

\textsuperscript{46} “Li Sao” (離騷 "Encountering Sorrow") is a Chinese poem from ancient China. It survived as the key work in the anthology of ancient Chinese poetry known as the Chuci (詩經). It was written by a person known as Qu Yuan, an aristocrat of the Kingdom of Chu.

\textsuperscript{47} Zen is a school of Buddhism emphasizing the attainment of enlightenment from Mahayana Buddhism dating back to the sixth century. The I Ching is one of the most ancient Chinese classic texts and contains a divination system that is still widely used. This book and its divination system date back to the second century BC.
came back to their positions and started working again. However, in having to
bridge a ten-year gap to connect to the modern era, musicians took a great deal of
time to get used to the new musical environment. The orchestra had to balance itself
between the new trends of music and maintaining traditions at the same time while
still creating music that was compatible with political needs. As Mittler said,

Since politics have indeed played a role in the musical
development of China it may be apt to ask whether it was
necessarily wrong if politics have influenced musical creation?
Is there a proportional relationship between the political
conformity of a composition and its artistic quality? Some of
the most exquisite pieces of music were in fact written under
repressive regimes.48

Later chapters will show how the Shanghai Chinese Orchestra developed its identity
when the period of cultural exchange began. This period would bring an entirely
new hybridized music under its new social and political environment.

The Cultural Production of the Shanghai Chinese Orchestra as a
Representation of National Identity49

Political power has been the dominant force in China’s modern history and
has gone through many dramatic changes that affected China and its history. Each
change in the course of its history affected its national identity. According to
Jiaming Sun and William Scott Lancaster, each generation had a unique set of
events to shape its identity:

[A] study argued that the Chinese can be grouped into four
generations in relation to four major social movements in
China after 1949: “the Great Leap Forward,” “the Cultural
Revolution,” “the beginning of economic reform,” and “the
societal transition.” These four historical movements all
exerted a dramatic impact upon their generations.50

48 Barbara Mittler, Dangerous Tunes: The Politics of Chinese Music in Hong Kong,
Taiwan, and the People’s Republic of China Since 1949 (Germany: Otto Harrassowitz Verlag,
1997), 37.
49 Cultural production refers to the products of a culture, such as visual art, music,
crafts, etc.
50 Jiaming Sun and Scott Lancaster, Chinese Globalization: A Profile of People-
This section will discuss how the SCO has reflected Chinese identity through its program as observed within its changing social context from the founding of the orchestra in 1952 until the end of Martial Law in Taiwan in 1986. The analysis will be based on the archive of the orchestra’s programs, from 1953 to 1964 and 1980 to 1987. There are some portions missing from this archive, including the first year of the founding of the orchestra in 1952, and from 1965-1979 (this may be related to the political turmoil of that period).

Music was deeply involved with politics. Politics was the guiding principle for any music creation. Mao said music served the people. There were many regulations from the government that citizens needed to follow both ideologically and in practice. Those were regulations that differentiated people who did not agree with Mao’s ideology from others. As these policies related to the orchestra, they mandated that concert programs needed first to be examined by the Communist Party before they were allowed to be performed. A previous conductor of Shanghai Chinese Orchestra, Qu Chun-quan, talked about the art censorship center, whose members usually came from the orchestra. These were members of the Communist Party picked by the government. The members examined the arrangement of the programs and compositions. They looked at concert programs to see who was performing, the person’s performance skill and if the person was approved by the government. To pass review, compositions had to have a revolutionary title. Compositions must also have been judged to be well-composed with a clear structure, musical variety and deep emotional expression. Compositions were judged with three possible outcomes: pass, revise, and fail.\textsuperscript{51}

\textsuperscript{51} Personal interview on June 24\textsuperscript{th} with the conductor and composer Qu Chun-quan,
Mao’s ideas were maintained in the creation of the compositions, and the orchestra’s programs showed Mao’s antipathy toward some countries that were political enemies, such as the United States. An example of this was the 1960 concert entitled “The Music Workers in Shanghai Agree with Attacking of United States, Insist on Liberating Taiwan to Maintain the Peace of the World.” The titles of the composition in this program also showed similar antagonism. Such compositions included “The Empire of United States Should Get out of My Country” (Meidi qinluezhe gunhuiqu 美帝侵略者滚回去) composed by a member of the orchestra; “The Victory Belonged to the Japanese” (Shengli yiding shuyu Ribenrenming 勝利一定屬於日本人民) with lyrics by Xu Man-hua (徐曼華) and music composed by Zhang Shi-ming (張世明); and “Taiwan Must be Liberated” (Yidingyao jiefang Taiwan 一定要解放臺灣) with lyrics by Liu-bing (劉冰) and composed by Liu Fu-an (劉福安).52

In their regular concerts, the orchestra would normally play some foreign tunes that they adapted to the Chinese orchestral style. This foreign music normally came from countries that had good relationships with the Chinese government. Those compositions were not only played in regular concerts, but they were also played to welcome foreign guests. Whenever foreign diplomatic guests came, the orchestra would take the foreign country’s folk tunes and adapt them to the orchestration of the modern Chinese orchestra.

Before 1960, concerts to welcome foreign guests usually included classical Chinese compositions. However, this makeup changed after 1960. After this the orchestra would perform concerts such as “Welcome the Represented Film Group of
Korea” in August, 1960, in which the orchestra played “Korea Folk Song” (Chaoxian minge 朝鮮民歌) composed by Gu Guan-ren (顧冠仁). This interest in foreign tunes led the orchestra to hold a concert series entitled “Concert for Asia, Africa and Latin America” (Yafeila yinyuehui 亞非拉音樂會) in 1962. Table 2-1 shows the compositions played by the orchestra in this series.

Table 2-1: Songs Played in the Concert for Asia, Africa and Latin America

<table>
<thead>
<tr>
<th>Region</th>
<th>Country</th>
<th>Composition</th>
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</thead>
<tbody>
<tr>
<td>Africa:</td>
<td>Republic of Guinea</td>
<td>“Dance of Guinea” (Jineiya wuqu 幾內亞舞曲)</td>
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<td></td>
<td>Ghana</td>
<td>“Happy Life” (Xingfu shenghuo 幸福生活)</td>
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<td></td>
<td>Algeria</td>
<td>“Damu Damu” (Damu damu 達姆達姆)</td>
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<td></td>
<td>Algeria</td>
<td>“Great Algeria” (Wansui aerjiliya 萬歲、阿爾及利亞)</td>
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<tr>
<td></td>
<td>Egypt</td>
<td>“Dance of Egypt” (Aiji wuqu 埃及舞曲)</td>
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<tr>
<td>Latin America:</td>
<td>Brazil</td>
<td>“My Brazil” (Wo de Baxi 我的巴西)</td>
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<td></td>
<td>Bolivia</td>
<td>“Folk Song of Bolivia” (玻利維亞民歌)</td>
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<td></td>
<td>Cuba</td>
<td>“Song of July 26th” (七月二十六日之歌)</td>
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<td></td>
<td></td>
<td>“Dove” (Gezi 鴿子)</td>
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<tr>
<td>Southwest Asia</td>
<td>Pakistan</td>
<td>“Stand up the Bride” (Zhanqilai Xinnianga 站起來，新娘啊！)</td>
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<td></td>
<td>Afghanistan</td>
<td>“Song of Spring” (Chun zhi ge 春之歌)</td>
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<td></td>
<td></td>
<td>“Dance of Afghanistan” (阿富汗舞曲)</td>
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<tr>
<td>Europe:</td>
<td>Czechoslovakia</td>
<td>“Jump! Jump!” (Tiaoba tiaoba 跳吧，跳吧)</td>
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<tr>
<td>Asia:</td>
<td>Nepal</td>
<td>“Dance of Nepal” (尼泊爾舞曲)</td>
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<tr>
<td>Country</td>
<td>Folk Songs</td>
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<tr>
<td>Japan</td>
<td>“Lullaby” (搖籃曲)</td>
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<tr>
<td>Vietnam</td>
<td>“Blossom limaji flower” <em>(Dan lijima hua kai de shi hou 當黎基瑪花開的時候)</em></td>
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<tr>
<td>Russia</td>
<td>“Variation of Moonlight” <em>(yue kuan bianzouqu 月光變奏曲)</em></td>
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<tr>
<td>Korea</td>
<td>“Folk Song of Korea” <em>(朝鮮民歌)</em></td>
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<tr>
<td>Indonesia</td>
<td>“Little Star” <em>(Xin xin su 星星索)</em></td>
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<td></td>
<td>“Iyo Mama” <em>(Iyo mama 啊唷媽媽)</em></td>
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<tr>
<td>Sri Lanka</td>
<td>“Diamond Song” <em>(Bao shi ge 寶石歌)</em></td>
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<tr>
<td>Cambodia</td>
<td>“My Dear” <em>(Qin ai de 親愛的)</em>, “Mocking” <em>(Zhao nong 嘲弄)</em>, “The Beautiful Bei-ma City” <em>(Mei li de bai ma shi 美麗的白馬市)</em></td>
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Table 2-1 shows the folk songs from different countries that were adapted to modern Chinese orchestral styles, as shown by the SCO concerts program notes 1962. The countries are categorized by region. All of these countries had diplomatic relationships with Mainland China.

**The Source of Material Used in the Composition**

Basically, there were two ways that compositions were created. The first was adopting music from folk tunes and adapting it to modern Chinese orchestral compositions. In this case, the folk tune could either have been a Chinese folk tune or from another country. The second source was new music innovation where composers created new material through individual inspiration, which reflected Western influence.
Folk Tunes from Inside and Outside of Mainland China Used in Compositions

Within the programs performed by the SCO, there are selections that tend to show how the SCO regards itself and what tradition it takes as its own. One musical root that was featured heavily as insider music was music from the silk and bamboo style. Instead of calling this type of performance the silk and bamboo ensemble, however, the orchestra referred to it as “light ensemble” (Qingyinyue 輕音樂). From the programs of the performances in the silk and bamboo style, the classical pieces that were frequently played were “Walking in the Street” (Xing Jie 行街), “Song of Joy” (Huan Le Ge 歡樂歌), and “Three Six” (San Liu 三六). Later, some of these compositions were rearranged for more instruments in an orchestra style.

In addition to using familiar tunes from the silk and bamboo tradition, composers liked to adopt ancient folk or Beijing opera tunes and rearrange them into new compositions. These included the ancient composition “Rainbow Skirt” (Ni Chang Qu 霓裳曲), a folk tune from Anhui province (Anhui 安徽) called “Flower Peach Dance Music” (Huataozi wuqu 花桃子舞曲), and the Beijing opera piece “Night Runs Deep” (Yeshenshen 夜深沈).

Another sort of folk tune adopted by the modern Chinese orchestra included folk tunes from foreign countries with diplomatic ties to Mainland China. These arrangements were usually used by the orchestra to welcome diplomatic guests. Normally, the composers would choose a famous folk tune from the guest’s country and arrange it for the Chinese orchestra.
New Music Innovation

After the Cultural Revolution, concert programs of the Shanghai Chinese Orchestra show that the orchestra was still keeping many old traditions, such as performance styles or performance content. It was common practice for the Shanghai Chinese Orchestra to take the southern “Jiangnan” style as its own. Therefore, many classical pieces in the orchestra contained southern tunes that were rearranged into classical style compositions for the orchestra. These compositions included “Flower Peach Dance Music” (Huataozhi wuqu 花桃子舞曲) composed by Xu Qing-yan (a tune from Anhui province), and “Jiangsu Folk Song Variation” (Jiangsu minge bianzouqu 江蘇民歌變奏曲) arranged by He Wu-qi (何無奇). In addition to southern tunes, the orchestra liked to play ancient tunes that were arranged for the Chinese orchestra, such as “A Moonlight on Spring River.”

1980 saw a turning point for the modern Chinese orchestra’s compositions. Before 1980, many revolutionary ideals as well as the ever-present “Happy Life on the Farm” theme were used as the subject of compositions. These included works such as “Happy Countryside” (Kuaile de Nongcun 快樂的農村) arranged by Yao Mu (姚牧) and He Bin (河濱) and the Jianhu folk song (Jianhu Minge 建湖民歌) “Special Feature from the Great Leap Forward” (Dayuejin zhong chu xiqi 大躍進中出稀奇).

Starting in 1980, new compositions began to come out quite quickly. Composers were eager to compose and experiment with different topics and ideas in their compositions, and there were many new composers who came up the scene, such as Hu Deng-tiao (胡登跳), Qu Chun-quan (瞿春泉), Tan Dun (譚盾), Kuo

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53 From the SCO’s program notes in 1957, 1960 and 1962.
54 From the SCO’s program notes in 1957.
Wen-jing (郭文景), and Chen Yi (陳怡). Previous composers such as Li Huan-zhi (李煥之), He Wu-qi (何無奇), Xu Qing-yan (許青彥), Zeng Jia-qing (曾加慶), and He Zhan-hao (何占豪) also started composing in the new style. Beginning in this period, compositions began focusing on more natural scenes, such as “Swirling Cloud” (Luan Yunfei 亂雲飛) composed by Peng Xiu-wen (彭修文), “Flying Dragons and Leaping Tigers” (Longyenghuyue 龍騰虎躍) composed by Li Min-xiong (李民雄), “Flying Apsaras” (Feitian 飛天) composed by Xu Jing-xin (徐景新) and Chen Da-wei (陳大偉), and “Festival of Tianshan” (Tianshan shenghui 天山盛會) composed by Gu Guan-ren.55

The Functions of the Concert

Overall, the content of the concert programs from the SCO includes five different kinds of performances: 1) New Year’s music; 2) Music Appreciation and Education through Chinese Music; 3) Celebration of the Birthday for the Nation and Official Government Concerts 4) The Playing of the Tunes of the Friends of Mainland China; and 5) Invitation from Different Institutions.

1) New Year’s Music Played at New Year Time

The New Year is the biggest festival of the Chinese year. During this time, Chinese people celebrate New Year by gathering with family for feasts, gambling, and fireworks, and they listen to the sorts of music they consider to be

55 “Festival of Tianshan” also named “It is Always Spring of the Nation” has five sections in its composition. They are: “Blooming of the Rhododendron” (Dujuan huakai 杜鵑花開), “Running Horse” (Junma benchi 駿馬奔馳), “Early Spring in Miaoling” (Miaoling chunzao 苗嶺春早), “Song of the Sentry Post” (Shaosuo de ge 哨所的歌), and “Festival of Tianshan” (Tianshan sheng 天山盛會). Information from the SCO’s program notes in 1980, 1981, 1982, 1983 and 1984.
traditional. Therefore, the music that the orchestra selects is familiar to audience and fits into the category of “traditional,” helping people to maintain a sense of continuity. So, when presenting new compositions in concerts for the New Year, it is important that an orchestra maintain a partially familiar repertoire alongside any new compositions that are presented. These new compositions were related to the New Year’s atmosphere, including such compositions as “Happy for New Year” (Xixinchun 喜新春) arranged by Zeng Jia-qing (曾加慶), “Celebration for New Year” (Huandu xinchun 歡渡新春) composed by You Da-min (油達民), and “Overture of Spring Festival” (Chunjie xuqu 春節序曲) composed by Li Huan-zhi.56

2) Music Appreciation and Education through Chinese Music

To enable more people to identify with Chinese music and culture, the SCO also encouraged people to learn modern Chinese music. To this end, it held concerts for students who studied Chinese music where it gave them a chance to perform. Some events organized for this purpose were “The Final Class Performance for the Chinese Music Class” held in the Shanghai Mass Art Center (上海群眾藝術館主辦) on August 1, 1957, and the Shanghai Spring International Music Festival (上海之春). This festival started in 1959 and has become an international event where music groups from different countries showcase new compositions. The SCO is no exception. Each year it plays new pieces in an attempt to renew the audience’s attention and give a fresh face to Chinese orchestral music.

56 From the SCO’s program notes in 1959 and 1961.
3) Celebration of the Birthday for the Nation and Official Government Concerts

The music of the SCO served political ideology. Since the founding of the orchestra, it has had to play and celebrate certain types of national events, such as the birthday of the nation and some assigned official government concerts. These concerts were played at the request of the government to mark certain government holidays and commemorations. These events included the Celebration of the August 1 Anniversary of the Founding of the Chinese People’s Liberation Army, and the Celebration for the Socialist Revolution in October. The kind of music played at these concerts, such as the “Hero Defeats the Dadu River,” can also be called red music. These events helped people to remember the greatness of the revolution and the country.

Many compositions performed on the national birthday such as “Happy Lantern” (*Nan yuanxiao* 鬧元宵) arranged by Li Min-xiong (李民雄) were related to the country’s traditions. However, in the performance for the birthday of the nation, the orchestra would also always present compositions such as “The Overture of Ma-an Mountain” (*Maanshan xuqu* 馬鞍山序曲) composed by He Wu-qi (何無奇) that heralded the successful achievement of the nation in helping people have better lives. This is a folk tune from Anhui province (安徽省) telling the story of a worker in Ma-an Mountain (馬鞍山), whose happy life was realized during the Great Leap Forward.

“Piao Concerto” (*Gangqin xiezouqu* 鋼琴協奏曲), composed by Liu Shi-kun (劉詩昆), Sun Yi-lin (孫亦林), Pan Yi-ming (潘一鳴) and Huang Xiao-fei (黃曉飛), is inspired by the northwestern region of Mainland China Shan-Bei (陝北) folk song and

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57 Personal interview with Jin Yue (金玥) on July 28th, 2012. Jin Yue (金玥) is the principal erhu player of the China Central Chinese Orchestra.
describes the spirit of young people who are passionate about their work and are filled with revolutionary zeal and the socialist way of thinking. Another such composition is “Festival” (Jie ri 節日), composed by Xu Qing-yan (許青彥). These works presented the image of the red Communist Party flag flying everywhere and how it brought with it a happy life for all. Lastly, the song “Praise for Chairman Mao” (Gesong maozhuxi 歌頌毛主席), with lyrics by Songla Cai-lang (松拉才郎) and composed by Ding Shan-de (丁善德), was sung to praise Mao and acknowledge his contribution to the country. The concert program notes sometimes included song notes at the end of the program, which also were intended to help spread the revolutionary spirit (Figure 2-4).  

58 From the SCO’s program notes in 1960 and 1961.
Figure 2-4: The Numeral Notation of “To the Farming Country” from the 1959 Concert

Starting around 1963, programs began to reflect the strengthening
revolutionary atmosphere as the country moved toward the Cultural Revolution. The compositions expressed more revolutionary ideals that began to lay the groundwork for what the government saw as much-needed reforms. The “Suite of the Revolutionary Song” (Geming gequ lianzou 革命歌曲聯奏) was such a composition. It was composed by the orchestra musicians and was separated into five parts: 1) “Raise the Revolutionary Flags” (Gaoju geming daiqi 高舉革命大旗); 2) “With No Communist Party, There Would Be No China” (Meiyou gongchandang jiu meiyou xinzhonggu 沒有共產黨就沒有新中國); 3) “All the Members are Sunflowers” (Sheyuan doushi xiangyanghua 社員都是向陽花); 4) “Learning as a Good Example from Lei-feng” (Xuexi leiFeng haobangyang 學習雷鋒好榜樣); and 5) “Uniting the Proletariat from the Whole World” (Quanshijie wuchanzhe lianhe qilai 全世界無產者聯合起來). Because of policies that came along with the Cultural Revolution (which will be discussed later), the orchestra stopped conducting any performances after 1964. In 1964, compositions in the national birthday concert included revolutionary pieces such as “Praise for the Nation” (Zuguo song 祖國頌) arranged by Liu Chi (劉熾) and Zeng Jia-qing (曾加慶); “The Spring Gong Elevates Manufacturing” (Chungeng luogu naoshangchanli 春耕鑼鼓鬨生產) by Gu Guan-ren (顧冠仁); and “Battle in Shanghai” (Zhandou zai huqian 戰鬥在滬前) by Xu Qing-yan (許青彥), and He Wu-qi (何無奇).59

4) Invitation from Different Institutions

After 1980, Chinese music gained more attention from the government and private enterprise. Some new types of performances occurred this year,

59 From the SCO’s program notes in 1963 and 1964.
including an amateur instrument competition and concerts for charity. The program shown in Figure 2-5 is for a concert held to help children in need collect donations.

Figure 2-5: The Program Cover from a Fundraiser Concert for Children in 1982

At the same time, the orchestra was engaging in more tours inside, and even outside, of Mainland China. For example, in 1983 and 1984 the orchestra made tours to Poland and Czechoslovakia. The program cover shows that Chinese folk dancers performed together with the modern Chinese orchestra, and even toured with it (Figure 2-6).
Music from the Orchestra Presents Different Facets of Identity

The performance content of the SCO shows that it reflects the ideas of continuity of the culture. Take, for example, the playing of New Year’s music and the Promotion of Chinese Music for Appreciation and Learning. The content of these two performances shows how the orchestra tried to keep its tradition through its programs, and also how it tried to get people to appreciate and learn Chinese culture. Conversely, the content of performances such as the celebration of the birthday of the nation and official government concerts helped to strengthen ideas about Chinese identity that the government wished to promote. In this way, political power used the music in the orchestra to differentiate between insiders and those who did not agree with their political ideas. Interaction between the insider culture and many outsider cultures also strengthened the sense of insider/outsider differentiation. The SCO not only served its regional community and demographic audience, it also interacted with other groups to enable Mainland China to have closer connection with those groups. This could be seen in the content of such performances as the Playing of Tunes of the Friends of Mainland China and
Invitations From Different Institutions. While these interactions arguably altered the identity of the SCO, they also created contrast by which that identity became clarified.

Professor Martin Sökefeld from Institut für Ethnologie of Ludwig Maximilian University, Munich, proposed that there are multiple approaches to the topic of identity. He indicated that there are the hard/essentialist connotations and the soft/constructivist qualifiers (see Table 2-2).

<table>
<thead>
<tr>
<th>Table 2-2 – Sökefeld’s Two Approaches To Identity</th>
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<tr>
<td>Hard/essentialist connotations</td>
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<td>Soft/constructivist qualifiers</td>
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This analysis shows that a subsequent discussion of identity is more compatible with Sökefeld’s soft/constructivist than the hard/essentialist perspective. For the “soft” perspective, identity is a category of analysis and is always in motion. An analysis reveals that the compositions changed before and after the Cultural Revolution by way of the political ideology contained in the compositions. Also, due to economic reforms that opened the door for Mainland China to have more outside contact after the cultural revolution, the orchestra was able to tour internationally and thus was exposed to composers’ and musicians’ ideas from other places. The modern Chinese orchestra had a very prolific year in 1980, but this was just the first of its peaks. Later chapters will reveal how more cultural contact stimulated the more recent developments of the modern Chinese orchestra.

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The modern Chinese orchestra is considered to have appeared in its earliest form in 1920. Most instruments used in the modern Chinese orchestra were not originally from Mainland China but were imported from other countries during the formative period of the orchestra. Therefore, the modern Chinese orchestra does not come from a single heritage or history, but developed from many sources so it connects with a diverse cross section of society. As a result, the orchestra’s perpetuation of its own traditions helps to give the Chinese people a sense of historical continuity. The SCO composes new pieces to supplement its traditional repertoire to meet the challenge of keeping its audience interested. Simultaneously, the orchestra uses music to remind people of governmentally mandated political ideology.
Chapter Three

THE MODERN CHINESE ORCHESTRA IN HONG KONG (1949-1986)

The Birth of the Modern Chinese Orchestra in Hong Kong

Hong Kong is a special administrative region found within the People’s Republic of China. It consists of Hong Kong Island, the Kowloon Peninsula, and the New Territories. Mainland China’s loss in the Opium War resulted in the Treaty of Nanking (the cession of Hong Kong in 1842), the First Convention of Peking (the cession of Kowloon in 1860), and the Second Convention of Peking (where Great Britain leased the “New Territories” for free for 99 years starting in 1898). These events altered the fate of Hong Kong, transforming it into a city quite different from the other cities in Mainland China. As time passed, the population grew until most of what we now commonly call Hong Kong exists in the New Territories and not on the tiny Island of Hong Kong (Figure 3-1).

Figure: 3-1: Map of Hong Kong and Vicinity

Source: http://www.chinaodysseytours.com/hongkong/maps/big/hk_location.jpg
During the colonial period, the Governor of the city of Hong Kong (香港總督/港督) had the greatest governmental power within the local government of Hong Kong. This person led the Executive Council of Hong Kong (行政局) and the Legislative Council (立法會). The governor can approve or veto the decisions of executive and legislative councils of Hong Kong. The national infrastructure plan addressed transportation and infrastructure and helped Hong Kong become a modern city, connecting Hong Kong with the outside world many years earlier than most other parts of Asia. Financial contributions from the British government allowed Hong Kong to become an important international financial center, particularly during the administration of former governor Crawford Murray MacLehose, from 1971-1982. It was during this time that Hong Kong became known as one of the Four Asian Dragons (亞洲四小龍).\(^1\)

The British government implemented Western ideas to manage Hong Kong, and this Westernized management allowed for Hong Kong’s rapid development and modernization. Although under British rule, Hong Kong’s nostalgia for the motherland never subsided. Luckily, the colonial power usually didn’t intentionally interfere with Cantonese or Chinese tradition. After 1949 with Mainland China under the control of the Communist Party, underground members of the Communist Party in Hong Kong worked for a society more focused on Mainland China as the center of ethnic pride. Quester pointed out that: “[Hong Kong] could be considered part of China for some political purposes but not for others, while remaining an indisputable part of the Chinese cultural unit for all purposes. It could remain a free economic zone and a political free-thinking zone.”\(^2\) Though the two regions were ruled by different governments, there was no denying their common root. The revolutionary pressure

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\(^1\) The Four Asian Dragons include Hong Kong, Taiwan, Singapore and South Korea. Those nations or regions are famous for their economic development since the 1960s. Now, they are renowned for their important roles in the industrial and financial sectors.

from the Communist Party was all around Hong Kong. This pressure helped to stimulate the founding of several amateur Chinese orchestras founded during the 1950s and 1960s. The British government’s music policy tended to support the development of Chinese music in Hong Kong, and the orchestras were not just focused on Western music. Wu noted that Hong Kong City Hall was built in 1962, after which it became an important place for music events in the 1960s and 1970s. The Urban Council (香港市政局) sponsored several amateur modern Chinese orchestras and allowed them to hold concerts at City Hall. When the Urban Council held the Hong Kong Art Festival or Asian Art festival, some modern Chinese orchestras were invited to participate. This encouraged the founding of more modern Chinese orchestras.³

In 1966, the chaos of the Cultural Revolution saw more inspiration and motivation helping the modern Chinese orchestra develop in Hong Kong. The first reason is that the upheaval seen in this period caused a good deal of emigration from Mainland China, especially among professional musicians, and this emigration helped raise the professional standard and expectation of skill of musicians for Hong Kong’s modern Chinese orchestra. The second reason is that the destruction of much traditional culture in Mainland China inspired many young people in Hong Kong to care more passionately about their motherland and its traditional culture. Several amateur Chinese orchestras emerged at this time in Hong Kong.⁴ Yu Lin (于彝) and Yuan Dong-chu (源東初) founded the Phoenix Cantonese Orchestra (Xianfengming yuejutuan yuedui 仙鳳鳴粵劇團樂隊) in 1956, which had 36 musicians and was considered to be the first public modern Chinese orchestra in Hong Kong. The selections they played were mostly rearranged compositions from older silk and bamboo ensembles or traditional Cantonese music placed into the setting of the modern Chinese orchestra. Two examples of compositions they played were “Song of Joy” (Huanlege 歡樂歌) and “Summer’s

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³ Gan-bo Wu, *A Sketch History of Traditional Chinese Music in 20th Century Hong Kong* (Hong Kong: International Association of Theatre Critics, 2006), 127. Translated from the Chinese by Ming-yen Lee
⁴ Ibid., 139-140.
Thunderstorm” (*Hantianlei* 旱天雷). Although the Phoenix Cantonese Orchestra only lasted for a short period because of budgetary problems, its founding inspired multiple later modern Chinese orchestras in Hong Kong. The important few are:

1) The Southern Film Institution Chinese Orchestra (*Huanan dianying gongzuozhe lianhehui minzu guanxian yuetuan* 華南電影工作者聯合會民族管弦樂團)

The Southern Film Institution Chinese Orchestra was founded in 1957. Its first public performance consisted of 30 players, some of whom were film workers like Bao Fang-ren (鮑方任) who played the *erhu*. Some were high school students, such as Wen Lian-hua (溫聯華), Lin Feng (林風), Yan Guan-fa (嚴覲發), and Zhang Jun-mo (張君默). Yuan Han-hua (源漢華) and Dong Chu (冬初), famous for their arrangement of “Leader of Gada Meiren” (*Gada Meiren* 嘎達默林) originally composed by Xin Hu-guang (辛滬光), composed an opera piece in Cantonese entitled “Rent Collection Courtyard” (*Shouzuyuan* 收租院). Yuan also served as conductor of the orchestra. During his tenure in that position, the orchestra played many advanced compositions, such as the performance of “Butterfly Lover” (*Liangzhu* 梁祝) at Hong Kong City Hall on April 5, 1963. The composition “Butterfly Lover” composed by He Zhan-hao is an arrangement of a violin concerto and was the first time a violin concerto was adapted for performance on Chinese instruments.

2) The Grand Light Chinese Orchestra (*Hongguang guoyuetuan* 宏光國樂團)

Hong Kong’s Grand Light (*Hongguang*) high school would produce one of the most significant amateur orchestras in Hong Kong. At this time, Chinese orchestra music used in movie scores was often broadcast on the radio. Through exposure to this music, many Grand...

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5 Ibid., 120-121.
7 Gan-bo Wu, *A Sketch History of Traditional Chinese Music in 20th Century Hong Kong* (Hong Kong: International Association of Theatre Critics, 2006), 127. Translated from the Chinese by Ming-yen Lee.
Light students became interested in Chinese music. Consequently, the school founded the Grand Light Chinese orchestra in 1962, which took the school’s name as its official name. The orchestra had several great musicians, such as Lu Pei-yuan (呂培原), Li Chuan-hui (李傳輝), and Zeng Xiang (曾湘) who were able to help with the training. The orchestra still exists and is considered to be the longest-running amateur Chinese orchestra in the history of Hong Kong.

Much of The Grand Light Chinese Orchestra’s repertoire copied the compositions being played in Mainland China, such as “Five Great Men in Langya Moutain” (Langyashan wuzhuangshi 狼牙山五壯士), “Capriccio of the Yellow River” (Huanghe zhuti suixiangqu 黃河主題隨想曲), “Chorus of the Yellow River” (Huanghe dahechang 黃河大合唱), and “The White Haired Girl” (Baimaonu 白毛女). These selections were charged with Chinese political ideology. Later, new Chinese policies made it difficult to get any new compositions from Mainland China. These policies sought to “differentiate what is inside and outside” of China resulting in a dramatic reduction of contact between Mainland China and Hong Kong or Macau. Therefore, musicians could only rearrange pieces from the limited supply of Chinese music albums in Hong Kong. Despite budgetary problems and limited material for their repertoires, passion for Chinese music from the amateur modern Chinese orchestra eventually resulted in the founding of a professional orchestra known as the Hong Kong Chinese Orchestra (HKCO).

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8 The White-Haired Girl is a Chinese opera by Yan Jin-xuan. The opera is based on real stories of the hardship of female peasants in the region bordering Mongolia. Propaganda was added changing the ending. In the revised version the women join the communist forces and the story has a happy ending.

9 Gan-bo Wu, A Sketch History of Traditional Chinese Music in 20th Century Hong Kong (Hong Kong: International Association of Theatre Critics, 2006), 142-143. Translated from the Chinese by Ming-yen Lee.
The First Professional Modern Chinese Orchestra in Hong Kong—The Hong Kong Chinese Orchestra

1) The Founding of HKCO

The British colonial government helped to insulate Hong Kong from the political changes in Mainland China, especially during the Cultural Revolution. On the other hand, many Chinese expatriates actively took part in the Chinese diasporic culture in Hong Kong as they started new lives and contributed to cultural and economic development. Isolation from Mainland China helped Hong Kong to maintain its own tradition as well as advance new traditions. This made it attractive to members of the amateur modern Chinese orchestra, which later initiated the founding of the first professional modern Chinese orchestra in Hong Kong in 1977.

Before April 1977 the HKCO was still regarded as an amateur orchestra by the Urban Council. In April 1977, the council officially designated the orchestra as professional, granting it a budget.\(^\text{10}\) The first season (1977-1978), the budget was 1,000,000 Hong Kong Dollars (HK). The budget increased by 10,000 every year until 1985, when it had reached 1,700,000.

The first director and conductor of the HKCO was Wu Ng Tai-kong (1943-2001). His eight years of conducting the orchestra is referred to as the “Wu Ng Tai-kong period.” He considered his work as conductor of the orchestra to have four different focuses:

1) To make the players from different schools have more uniform technique, ability for music theory, self-cultivation and occupational ethics, 2) To cultivate a sense of mission in the players, 3) To educate

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\(^\text{10}\) Established in October 1977 by the Government, the Music Office promotes knowledge and appreciation of music in the community, especially among young people, through the provision of instrumental and ensemble training and the organization of various music activities, with a view to building a new generation of concert audiences. It has been under the management of the Leisure and Cultural Services Department since January 2000 along with The Music Office Leisure and Cultural Service Department (香港音樂事務統籌處). The two institutions help the development of the modern Chinese orchestra performance and education in Hong Kong.

and elevate the audience so that the orchestra may expand its appreciation of the HKCO and thereby expand its audience, and lastly 4) Establish the HKCO as an important institution in the international music field.\textsuperscript{11}

The budget granted to the HKCO from the Urban Council was the biggest ever granted to a Chinese orchestra in the Greater China. It helped to secure conductor Wu Ng Tai-kong’s assignment and allowed him to pursue his focus on the four aspects for the orchestra’s development.\textsuperscript{12} The HKCO had a very thorough system of administrative oversight. Each musician’s salary was assessed every year by the director and the concertmaster from each section. The administrative staff was also around to evaluate each rehearsal and the players’ level of performance. Positions were not held for life as is the case with the TCO; rather, the contracts were usually for two years, though the next contract was usually granted without any serious problems. Because of their decent salaries and social welfare the players did not need to have other jobs and so could focus on becoming better musicians.

\textbf{2) The Stage Seating and Music of The HKCO}

The orchestra’s first public performance was on October 14, 1977 at the opening of the Hong Kong Arts Festival. The seating consisted of 69 players and included a wind section: 6 dizi, 3 sheng, 2-3 suona; a string section: 21 erhu (some players playing the gaohu and banhu), 5-6 zhonghu, 5-6 gehu, 3-4 diyin gehu; a plucked string section: 2 liuqin, 6 pipa, 2 yangqin, 3 sanxian, 2-3 zhongruan, 1 daruan; and a percussion section of 5-6 players.

For the stage seating of the orchestra, Conductor Wu considered the aesthetic beauty of the stage and how the sound can be balanced. For example, Wu contended that the \textit{erhu}

\textsuperscript{11} Gan-bo Wu, \textit{A Sketch History of Traditional Chinese Music in 20\textsuperscript{th} Century Hong Kong} (Hong Kong: International Association of Theatre Critics, 2006), 150. Translated from the Chinese by Ming-yen Lee.

\textsuperscript{12} Ibid., 149.
should not have a seat on the right side of stage, because the audience might have problems seeing how the players use the bow, and that the suona should be on the right side of the stage instead of in the middle, so the bells would not cover the players’ faces. Wu also suggested that for the high sounds to mix naturally together with the alto, mezzo-alto and bass sounds, the erhu (high sounds) should be on the left side, the zhonghu, sanxian and some auto and mezzo-alto instrument should be in the middle and the cello (called as gehu) should be on the right side.\(^{13}\)

The seating of the orchestra and its selected compositions were similar to the orchestras in Mainland China. For example, at the concert on January 12, 1975 in Hong Kong City Hall before the orchestra became professional, there were 28 musicians, and the compositions they played were “Grand Grassland” (Qianli caoyuan 千里草原), “The Beauty of Lake and Mountain as a Painting” (Hushan ruhua 湖山如畫), “Beaming of Joy” (Xiyangyang 喜洋洋), and “The Song of Harvest” (Fengshou zhi ge 豐收之歌). Wu stressed that no matter the stage seating or the program, it was hard to avoid any influence from the orchestras in Mainland China.\(^{14}\) However, the compositions in Hong Kong were unique in some ways. The HKCO was the first to use commissioned compositions. Conductor Wu insisted on having modern commissioned compositions to be played for every season. Within 10 years of the founding of the HKCO almost 700 compositions had been produced. The orchestra was also the first to invite composers with non-Chinese music backgrounds to compose for the modern Chinese orchestra.

The HKCO tried to develop its own Hong Kong style of Chinese music, and the Chinese roots of the music helped to give it its variety. Wu pointed out that:

in December, 1978, three years after the Cultural Revolution, the Third Plenary Session of the 11th Communist Party of China Central

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\(^{13}\) Ibid., 151.  
\(^{14}\) Ibid., 147.
Committee meeting decided to adopt a more favorable stance toward economic reform and to open the door to outside countries in a measured way. The Difference between Inside and Outside Policy was released, which brought about an increase of cultural and art exchange at this time. Under these new conditions, the HKCO started inviting outside conductors, composers and musicians to perform with the modern Chinese orchestra in Hong Kong. For example, in December, 1981, the *dizi* player Lu Chun-ling (陸春齡) and *pipa* player Tang Liang-xing (湯良興) came to Hong Kong to perform. Then in January, 1989, there was a composition recital for composer Ku Guan-ren (顧冠仁), who also conducted the recital. Also, after The Difference between Inside and Outside Policy was released to reform the economy, many audio recordings of the modern Chinese orchestra began being sold in Hong Kong, which made access to new music from Mainland China considerably easier. Moreover, the orchestra commissioned compositions from the composers they had admired in Mainland China. Those premiere compositions helped to elevate and stimulate the performance level.\(^{15}\)

When Mainland China started to open its doors to other countries, it was also able to bring guest conductors in from other regions or countries. In the second season, for example, the HKCO began having both a main conductor and a guest conductor, starting with composers from Hong Kong who came to conduct the orchestra and showcase their compositions. Such composers included Li Chao-yuan (李超源), Guo Di-yang (郭迪揚), Lin Lepei (林樂培), Zhang Yong-shou (張永壽), Ren Ce (任策), Qiu Tian-long (丘天龍), Bai De (白德), Zhuo Ming-li (卓明理), Ye Hui-kang (葉惠康), Lin Sheng-weng (林聲翁), Ji Dai-wei (紀戴維), Zeng Ye-fa (曾葉發) and Guan Nai-zhong (關迺忠). This practice also helped encourage new compositions and an appreciation for new music. Later, the orchestra invited conductors or composers such as Liu Wen-jin (劉文金), Peng Xiu-wen (彭修文), He Zhan-hao (何占豪), Wang Hui-ran (王惠然) and Shalom Ronly Riklis from Mainland China and other countries.

The successful founding of the professional orchestra influenced education as well as amateur orchestras. In 1986, the Hong Kong Academy for Performing Arts created its

\(^{15}\) Ibid., 129.
Chinese music program. This is considered to be the first program to train professional Chinese music players in Hong Kong. The founding of the professional Chinese orchestra also encouraged the founding of amateur modern Chinese orchestras, such as the National Sound Chinese Orchestra (Guosheng minzu guanxian yuetuan 國聲民族管絃樂團) in 1983, the New Sound Chinese Orchestra (Xinsheng guoyuetuan 新聲國樂團) in 1987 and the Hong Kong City Chinese Orchestra (Xianggang chengshi zhongyuetuan 香港城市中樂團) in 1994. These orchestras used the HKCO as a model.

**The Cultural Production of Hong Kong Chinese Orchestra as a Representation of National Identity**

Professor of public law at the University of Hong Kong Yash P. Ghai brought up a question as to whether or not Hong Kong had an identity. He went on to say, “It is generally argued that for a long period Hong Kong did not have an identity; its population, whether Chinese or foreign, was too transient, and bound to its culture of origin.” Going back at least 100 years, the identity of Hong Kong has arguably been difficult to pin down. This fluidity has become perhaps more pronounced since the 150 years of British colonial rule ended in 1997. Nevertheless, the true nature of the identity of Hong Kong can be seen through the lens that is the HKCO. It is not non-existent, as some argue; rather, it is rooted in other cultures and unified by a spirit of innovation and forward movement.

The music played by the HKCO can be separated into three types by the origin of the composers: composers from Hong Kong, composers from Mainland China, and composers from Taiwan or other countries. Although there were composers from various places, the orchestra tried to develop its own unique compositions to show the identity of Hong Kong

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and separate itself from orchestras in Mainland China or Taiwan. The compositions of composers from Hong Kong can be divided into two types: those from outside—for example, taken from folk tunes from Mainland China or other countries—and new music innovation from within.

I categorize the content of the programs played by the HKCO into five different kinds: 1) those developed for annual arts festivals, such as the Annual Festival of Asian Arts (亞洲音樂節) or the Hong Kong Arts Festival (香港藝術節); 2) a promotion of Chinese music for appreciation and learning; 3) music for celebrating holidays; 4) concerts showcasing new music innovation; and 5) concerts showcasing or memorializing important composers.

This section will discuss how the HKCO has displayed Hong Kong’s cultural identity through its programs as observed within its changing social context from the founding of the orchestra in 1977 until 1986. The analysis will be based on the archive of the orchestra’s programs, and it will be divided into two periods for this discussion: the period from 1977-1979 before Deng’s economic reforms and the period from 1980-1986 before the end of Martial Law in Taiwan. The analysis will be based on the three major functions of identity listed by the Encyclopedia of Psychology: continuity, differentiation, and categorization. For practical purposes I will be grouping them into two sections: 1) continuity and 2) differentiation and categorization.

Programs from 1977 to 1979

1) **Differentiation/Categorization: Interactions with Outsiders**

One way in which the HKCO is different from other orchestras in the Greater China is in its focus on innovation and new compositions. More than the other orchestras I have
discussed, the HKCO has sought new composers, new compositions in new styles, and influence and interaction with other cultures.

In addition to the concerts held during the Urban Council’s events, HKCO staged events that highlighted its characteristic differences from other orchestras. For example, during the April 16-17, 1978 Opening Concert of the 2nd Professional Season (第二職業樂季首演音樂會) the compositions “The Worship” (Jishen 祭神) by Kwan Sing-yau (關聖佑) and “Capriccio” (Suixiangqu 隨想曲) by Chang Wing-sou (張永壽) were premiered. These experimental new compositions challenged the musicians to show their skill by taking them away from their traditional repertoire.17

On July 31 and August 1, 1978, the orchestra for the first time invited guest conductor Li Chau-yuan (李超源) to the July Concert Series (七月份音樂會). This was a rare instance where a conductor from outside of the orchestra gave significant input to the orchestra to aid in its development. On November 19 and 20, 1978, the orchestra let the composer Doming Lam (林樂培) conduct it for his experimental work “Autumn Execution” (Qiuju 秋決). Moreover, the orchestra tried to draw more attention to itself by performing in the Celebration of the International Year of the Child (國際兒童年音樂會), and even tried to combine modern Chinese orchestra music with dance music in the “Evening of Chinese Dance and Music” (音樂舞蹈之夜).

2) Continuity: Maintaining Traditions

Continuity as it related to the HKCO can be seen in three aspects. The first is its relationship with the people of Hong Kong, the second is the orchestra’s maintenance of traditional musical forms, and the third is the evidence of the region’s connection and

17 From the HKCO’s program notes in 1978.
valuation of the orchestra as represented by the interest the government of Hong Kong shows in the orchestra.

**The Name of the Orchestra and Its Representation of Hong Kong**

Though there were many amateur Chinese orchestras formed in Hong Kong, the HKCO was the first to rise and become a professional orchestra in Hong Kong. From 1977 until now, the number of musicians has increased yearly, and with 85 musicians it is now the second-largest Chinese orchestra in the world. The orchestra’s mission statement reads: “[The] HKCO is united in its commitment to offering excellence in Chinese music. With a contemporary momentum and a professional spirit, we aim to strive for the peak in music and attain the status of a world-class orchestra that is the pride of Hong Kong people.” Figure 3-2 shows the mission statement that hangs on the wall of the practice room. This suggests that within the orchestra there is an awareness of and interest in its position as a symbol of Hong Kong. In an interview I conducted on June 28, 2012 with former HKCO musician Liao Yi-ping, Liao stated, “Every musician has to be able to memorize every single word in the statement. The orchestra tests you on different kinds of occasion. You are hardly able to ignore it either, because the orchestra mission statement is just hanging right in front of the practicing room.” She told me that she was always reminded of the words while preparing for rehearsal or during break. She was proud to be a musician in the orchestra, as well as a musician who can play excellent Chinese music containing not only traditional Chinese elements but contemporary musical movements as well. Figure 3-2 shows the mission statement that is posted on the wall of the lounge. There are similar postings in several places in the office of HKCO. This shows the effort to keep the mission statement on the minds of the musicians. This fusion of old and new is embedded in the mission statement’s mention of

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19 Personal interview with the former musicians in HKCO Liao, Yi-ping on June 28th, 2012.
“contemporary momentum.” The orchestra claims as its mission the presentation of the high music culture of Hong Kong. It seems that it has been more successful than not in connecting with the people of Hong Kong, as its attendance figures increase with each passing year. This may be, in part, due to its preservation of the traditional musical forms that are close to the peoples’ lives in Hong Kong.

Figure 3-2: The Mission Statement of the HKCO as Posted on the Wall of the Lounge
Performances Showing Regard for Tradition

The orchestra also tried to invent some new performance sounds and styles, but it did not forget the old traditional Chinese music when it performed concerts such as “Concert of Works of Liu Tianhua & Ah Ping” (劉天華、阿炳作品演奏會) on November 8 and 11, 1979. Concerts like this helped people to know both the traditions and the originality of the modern Chinese orchestra. Some concerts featured traditional tunes or holiday themes. Such concerts include “A Night Concert of Chinese Folk Songs” (中國民歌演唱會) held on November 13, 1977, the “Hong Kong Arts Festival Spring Concert” (香港藝術節迎春音樂會) on February 6, 1978, the “Dragon Boat Festival Concert” (端午節音樂會) on July 3 and
4, 1978, and the “Mid Autumn Festival Folk Dance Performance” (中秋節音樂晚會) on October 17-19, 22 and 23, 1978. Those concerts not only brought folk tunes to the audience, but also featured Cantonese opera singers singing traditional Cantonese operas. By maintaining traditions, the orchestra encouraged listeners to learn traditional tunes and holiday themes through music even during the British colonial period.20

**Political Interest in Supporting the HKCO**

During Crawford Murray MacLehose’s time as governor, Hong Kong not only became one of the top financial centers in Asia, it also dedicated itself to the development of culture and entertainment. MacLehose’s focus on cultural development can be seen in the new concert halls and auditoriums that were established during this time, such as the Hong Kong Arts Centre in 1977, the Tsuen Wan Town Hall in 1980, the Hong Kong Coliseum in 1983, the Sha Tin Town Hall in 1987, and the Hong Kong Cultural Centre in 1989. In addition to performance venues, MacLehose supported performing arts education, and eventually the founding of the Hong Kong Academy for Performing Arts the 1984. MacLehose helped establish many spaces for performing arts and encouraged the development of different arts. He also passed the policy adopting Chinese as an official language, which was an important policy supporting Chinese traditional culture. These policies show the colonial government’s sensitivity to local culture. It is noteworthy that most of the financial support for the HKCO came directly from British colonial government. From the years 1977 until 2000, it was sponsored by the Urban Council. The Urban Council was responsible for recreational venues and activities, libraries, museums, cultural and entertainment venues, along with regulation of certain types of vendors and markets. The Urban Council managed different cultural services, such as the Hong Kong Public Library,

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20 From the HKCO’s program notes in 1977, 1978 and 1979.
the Hong Kong Museum of History, and the Hong Kong Museum of Art. It also held cultural events, such as the Festival of Asian Arts. Three art groups were administered by the Urban Council: the HKCO, the Hong Kong Repertory Theatre, and the Hong Kong Dance Company.

The financial support from the Urban Council helped the HKCO to achieve most of its goals, and this funding was responsible for HKCO’s prodigious artistic output. For example, commissioned compositions were always encouraged to be included in any event. During the Hong Kong Arts Festival Concerts (香港藝術節) on February 26 and March 11, 1979, director Wu named the concert as “New Compositions for Modern Chinese Orchestra” (中樂新作演奏會). The commissioned compositions premiered that day were “Monologo” (Dubai 獨白) by Violet Lam (林敏怡), “Sunset at Pokfulam” (Bofulin riluo 薄扶林日落) by Li Chau-yuan (李超源), and “Spring” (Chun 春) by Lo Leung-fai (盧亮輝). Aside from premiering new compositions, director Wu Ng Tai-kong also held concerts such as “A Night Concert of Chinese Instrumentals” (中國器樂演奏會) to teach the audience in Hong Kong.

**The Orchestra Program from 1980 to 1986**

**Differentiation/Categorization: Political Pressure Changes the Selected Compositions**

During the period between 1980 and 1986, increased contact between Hong Kong and Mainland China helped to cast the differences between these two into sharper contrast. As a result, the HKCO became more concerned with those traits that made it unique.

The island of Hong Kong and peninsula of Kowloon were given to the British Empire in 1842. Eventually the population outgrew these two relatively small spaces, so Britain acquired the much larger New Territories from Mainland China in 1898 on a 99-year lease to accommodate the increased population. Consequently, what is now known to the world as Hong Kong is actually spread across the New Territories, the island of Hong Kong
and peninsula of Kowloon. In 1970, Mainland China became interested in having the territory of Hong Kong, Kowloon, and The New Territories back. So, though Britain tried to have the lease extended it was not, and the New Territories were returned to Mainland China after the Second Convention of Peking. The Cultural Revolution (1966-1976) delayed the discussion of this issue.

The Hong Kong Style

The real conversation between the British and Chinese governments did not begin until Deng Xiao-ping’s (邓小平) time as Communist Party chairman, beginning in 1978. After 1980, there emerged a trend of convergence between the two orchestras and the HKCO’s programs started to show more influence from Mainland China. For example, the orchestra began playing more compositions by Chinese artists such as the symphonic poem “The Nymph of Peony” (Mudan xiannu de chuanshuo 牡丹仙女的傳說) by Piao Dong-sheng (朴東生). The orchestra held full concerts in honor of Chinese composers. Two such concerts were the “Concert of Works by Xian Xinghai and Nie Er” (洗星海及聶耳作品演唱會) from January 15 through 18, 1981 and May 18 through 20, 1984. The orchestra also invited guest conductor Peng Xiu-wen (彭修文) from Mainland China for the June concert Series (六月份音樂會) on June 10 and 12, 1981 and the “HKCO Concerts” (六月份音樂) from June 6 through 8, 1986.21

This drift away from differentiation in turn inaugurated a reactionary movement towards a period of renewed differentiation and a hunt for what made Hong Kong unique. For example, foreign musicians were still being invited to perform with the orchestra to exchange musical ideas and influence. This is illustrated by the “Hong Kong Arts Festival

21 From the HKCO’s program notes in 1981, 1984 and 1986.
Concert” (香港藝術節音樂會) on February 15 and 16, 1980, to which Korean pianist Kyung-sook Lee was invited. Also, the orchestra continued encouraging composers in Hong Kong to produce new compositions when it held concerts such as the “Concert of New Chinese Musical Works” (中樂新作首演) from May 16 through 18, 1980. These shows included commissioned pieces like “Short Composition in Yu Mode” (Yudiaoqu 羽調曲) by Li Chau-yuan (李超源), “Summer” (Xia 夏) by Lo Leung-fai (盧亮輝) commissioned for the “July Concert Series” (七月份音樂會) held over July 23, 24, and 25, 1982, “Olunchun—Wind Quintette” (Elunduo wuchongzou 鄂倫春五重奏) and “Morning in the Harbour” (Haigang zhi chen 海港之晨) by Li Chau-yuan (李超源) and Autumn (Qiu 秋) by Lo Leung-fai (盧亮輝). For the “Eighth Festival of Asian Arts Concert” (第八屆亞洲藝術節音樂會) on October 26 and 27, 1983, the commissioned compositions were “A Glimmer of Life” (Fuguang lueying 浮光掠影) by June Bremner and Lo Leung-fai, “Games/Endgame” (Youxi/ Youxi zhongjie 遊戲/遊戲終結) by John Howard, and “The Mapie Bridge at Night” (Fengqiao yebo 楓橋夜泊) by Chang Wing-sou (張永壽).

After 1983, the orchestra began commissioning compositions from composers from other countries. For the “Tuen Mun Festival 83 Concert–Chinese Music Night” (八三屯門節中樂晚上) on November 19, 1983, a composition named “The Road: Erhu & Zhonghu Concerto” (Shuanghu xiezouqu 雙胡協奏曲－路) was commissioned from the Taiwanese composer Cheng Si-sum (鄭思森), and for the “Hong Kong Arts Festival Concerts” (香港藝術節音樂會) on February 2, 1986, the composition, “Fantasia & Dance” (Huanxiangqu ji wuqu 幻想曲及舞曲), was commissioned from British composer John Howard. The orchestra even started inviting guest conductors—such as Solomon Bard.

22 From the HKCO’s program notes in 1980, 1982 and 1983.
from Siberia and S. Ronly-Riklis from Israel from other countries—to conduct the orchestra. Solomon Bard was eventually appointed HKCO’s assistant music director in 1983.\textsuperscript{23}

The frequent performances attracted more attention from various places, resulting in invitations to perform at outside events. In 1982 the Singapore Government invited the orchestra to participate in the “Singapore Festival of Arts 1982,” and in 1983 the orchestra received an invitation from the Hong Kong Trade Development Council to perform in the “Hong Kong in Tokyo” fashion show held in Japan.\textsuperscript{24}

Although Mainland China was the birthplace of the modern Chinese orchestra, the Cultural Revolution stifled the free development of the modern Chinese orchestra. On the other hand, Hong Kong’s environment during this time was conducive to an unfettered flourishing of Chinese music from Mainland China. This helped Hong Kong’s Chinese music to grow faster than anywhere else in Asia. With Wu Ng Tai-kong’s strong leadership, Hong Kong cultivated the HKCO with support from the city’s government. Many prominent musicians participated in the evolution of the modern Chinese orchestra in Hong Kong, significantly helping its expansion in many different ways. Those ways include contributing to a rich catalog of innovative compositions, dedication to the orchestra’s musicianship and sound, the evolution of the instruments, and significant musical input from outside experts and musicians. The particularities of these beneficial circumstances were unique to the HKCO and played a critical roll in shaping its distinct identity.

During the period between 1977 and 1979 the HKCO enjoyed a high point of independence in its development. During this time it was very easy to define the differences between the HKCO and the other orchestras in Greater China. After 1980 though, due to the open door policy with the PRC, Hong Kong started to get more attention from Mainland

\textsuperscript{23} From the HKCO’s program notes in 1983 and 1986.
\textsuperscript{24} From the HKCO’s program notes in 1982 and 1983.
China, bringing the “Chinese” effect into Hong Kong. This attention affected compositions as well as bringing more composers and conductors from Mainland China to work with the orchestra. All of these influences from Mainland China certainly will continue to influence the output of the HKCO as time goes on. This will be addressed further in Chapters five and six.
Chapter Four

THE MODERN CHINESE ORCHESTRA IN TAIWAN (1949-1986)

The Birth of the Modern Chinese Orchestra in Taiwan

In December of 1949, Generalissimo Chiang Kai-shek and his government left Mainland China and fled to the island of Taiwan. Chiang used the city of Taipei as temporary base of operations and referred to it as the “wartime capital.” Approximately 2 million soldiers, Chinese Nationalist Party members, intellectuals, and businessmen evacuated from Mainland China to Taiwan. Upon arriving, Chiang had to deal with the issue of trying to protect his country, the Republic of China, not only from the newly founded People’s Republic of China but also from any potential hostility from the over 6 million people who made up the preexisting population of Taiwan. This initiated the Martial Law Period. This period ushered in a series of restrictions, including bans on public speech, public press, and public gatherings.

Chiang worked heavily on the country’s financial development with positive results. Following 1950, the government orchestrated an agricultural and industrial revolution across the land and supported citizens who wished to start import businesses. Then, in 1970, the premier of the Republic of China, Chiang Chin-kuo (蔣經國), undertook the Ten Major Infrastructure Projects (十大建設) and Twelve Major Infrastructures (十二項建設), which allowed Taiwan to make significant social and economic progress.¹ In 1980, the government established the Hsinchu Science and Industrial Park as a place for developing technological products in Taiwan. The country’s economic development eventually led it to become one of the “Four Asian Dragons” alongside Hong Kong, Japan, and South Korea.

¹ Chiang Chin-kuo is the son of Chinag Kei-shek and also served as the president of Republic of China from 1978 to 1988.
However, the conflicting positions of the Nationalists in Taiwan and the Communists in Mainland China had a significant influence on Taiwan both politically and culturally. As time passed, many countries began to accept the Chinese Communist Party’s position that the Nationalist government of Taiwan was illegitimate and bowed to Mainland China’s wishes that they sever their diplomatic relationship with the Nationalists. This eventually damaged the relationship between Taiwan and the United States and caused Taiwan to be dropped as a member of the United Nations in 1971, although the U.S. did support Taiwan in a series of crises against Mainland China by sending the United States Navy’s Seventh Fleet to the Straits of Taiwan on behalf of the Republic of China. From a cultural point of view, the Communist Cultural Revolution directly inspired the nationalist’s Chinese Cultural Renaissance Movement 1966-1987 (中華文化復興運動). This movement was meant to maintain the traditional culture as it was brought from Mainland China in people’s values and lives. Nancy Guy enumerated the ten goals that Chiang Kai-shek implemented for the Chinese Cultural Renaissance Movement:

1) to improve educational standards and promote family education with an emphasis on the Confucian principles of filial duty and fraternal love;
2) to reissue Chinese classic literary works and translate important works with a view toward disseminating Chinese culture abroad;
3) to encourage the creation of new literary and art works that are relevant to contemporary society and informed by the ideals of the cultural renaissance;
4) to launch government planning and construction of new theaters, opera houses, auditoriums, and art galleries, as well as stadiums throughout the country, and to improve existing facilities;
5) to utilize all mass media for the promotion of the cultural renaissance with an emphasis upon encouraging good customs and morals;
6) to guide the modernization of national life under the influence of the Confucian principles of the “Four Social Controls” (propriety, rectitude, honesty, and a sense of shame) and the “Eight Virtues” (Loyalty, filial piety, benevolence, love, faithfulness, justice, harmony, and peace), a goal to be achieved with the help of the newly launched New Life Movement;
7) to promote tourism and the preservation of historical relics;
8) to increase support for overseas Chinese education, including the publication of newspapers and the promotion of cultural activities abroad;
9) To maintain close ties with foreign institutions and intellectuals, particularly those whose research focuses on China;
10) to revise tax statutes and regulations in order to encourage wealthy individuals, private industries,
and businesses to make donations to government-endorsed cultural and educational establishments.²

After 1949, some musicians from the China Broadcasting Chinese orchestra also relocated to Taiwan from Chongqing. Its musical style started mixing with the traditional styles in Taiwan. Chen Jun-ji (陳俊吉) stated:

Taiwan already had the footprint of Chinese music. Back at the end of the Ming Dynasty, Zheng Chen-gong (鄭成功) came to Taiwan and brought with him min-nan (閩南) music, which was pretty similar to the nan-guan (南管) and ge-zi (歌仔) in Taiwan. Later on another ethnic group, the Hakka from Mei Xian (梅縣) in the Chinese province of Guangdong (廣東), immigrated to Xinzhu (新竹) and Miaoli (苗栗) in Taiwan who brought both Hakka music and Cantonese music.³

This music from Mainland China helped inspire compositions written for the modern Chinese orchestra in Taiwan.

The modern Chinese orchestra in Taiwan was able to develop rapidly due to government policies. After Chiang’s Nationalist government fled to Taiwan, it tried to protect Chinese tradition as much as possible. It fought against the Communist Party in Mainland China and its attempts to bring Chinese culture in line with socialist ideals, ultimately expressed in the Cultural Revolution, which altered or destroyed a significant portion of pre-revolutionary Chinese culture in Mainland China. The interest in Taiwan in pre-revolutionary Chinese culture had the effect of significantly speeding the development of the Chinese orchestral music there.

As a sort of haven for Chinese history, Taiwan quickly became a popular destination for researchers interested in Chinese culture. This was also true of researchers interested in the development of the modern Chinese orchestra in Taiwan, particularly because of the unfavorable environment the Cultural Revolution created in China between 1966-1976.

² Nancy Guy, Peking Opera and Politics in Taiwan. (Champaign: University of Illinois Press, 2005), 67-68.
Though the policies that were originally put in place as part of the Martial Law Period to protect Taiwan from the PRC were done away with after the end of the Martial Law Period, for the 38 years between 1949 and 1987, they significantly shaped the political and cultural characteristics of Taiwan and its citizenry.

The Broadcasting Corporation of Taiwan’s Chinese Orchestra (Zhong-guang guoyuetuan 中廣國樂團)

After the musicians from the China Broadcasting Chinese Orchestra in Chongqing arrived in Taiwan, the orchestra changed its name to the Broadcasting Corporation of Taiwan’s Chinese Orchestra. Only four musicians came to Taiwan in the beginning: dizi player Gao Zi-ming (高子銘), composer Wang Pei-lun (王沛綸), composer Sun Pei-zhang (孫培章), and Huang Lan-ying (黃蘭英). After a few years, Chen Xiao-yi (陳孝毅), Zhou Qi-feng (周歧峰), and Liu Ke-er (劉克爾) from Guangzhou arrived as well. The Orchestra was mainly conducted by Kao Zi-ming (高子銘) and Sun Pei-zhang (孫培章). Because they lacked enough members to create an orchestra the size of its orchestra in Chongqing, the musicians started a training class and recruited students to join in learning the music of modern Chinese orchestra.

The Orchestra first consisted of 30 people. Except for those brought by those musicians from Chongqing, instruments had to be ordered from Hong Kong. These instruments were made in Mainland China. The compositions that the musicians performed came to Taiwan from Chongqing, as illustrated in Table 4-1.

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4 Encyclopedia of Taiwan: http://taiwanpedia.culture.tw/web/content?ID=20970
Table 4-1: The Compositions Performed in Chongqing and Taiwan

<table>
<thead>
<tr>
<th>Compositions</th>
<th>Composers</th>
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</thead>
<tbody>
<tr>
<td>“Rainbow Skirt” (Nishangqu 霓裳曲)</td>
<td>Anonymous</td>
</tr>
<tr>
<td>“Dance of Spring” (Chunguangwu 春光舞)</td>
<td>Anonymous</td>
</tr>
<tr>
<td>“Missing My Hometown in Autumn” (Zhuangtai qiusi 妝台秋思)</td>
<td>Anonymous</td>
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<tr>
<td>“ Burning Incense Song” (Xiang zhuang qu 香篆曲)</td>
<td>Anonymous</td>
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<tr>
<td>“Song of Joy” (Huan le ge 歡樂歌)</td>
<td>Anonymous</td>
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<tr>
<td>“Song of Xianjiang” (Xiang jiang qu 湘江曲)</td>
<td>Anonymous</td>
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<tr>
<td>“A Moonlight on Spring River” (Chunjiang hua yueye 春江花月夜)</td>
<td>Wei Zhong-yue (衛仲樂)</td>
</tr>
<tr>
<td>“General’s Order” (Jiangjunling 將軍令)</td>
<td>Wang Pei-lun (王沛綸)</td>
</tr>
<tr>
<td>“Ten Thousand Years of Boundless Longevity” (Wanshou wujian 萬壽無疆)</td>
<td>Yang Da-jun (楊大鈞)</td>
</tr>
<tr>
<td>“Alongside the Dressing Table” (Bang zhuangtai 傍妝台)</td>
<td>Zhang Ding-he (張定和)</td>
</tr>
<tr>
<td>“A Morning in Spring on the Emerald Lake” (Cuihu chunxiao 翠湖春曉)</td>
<td>Nieer, Sun Pei-zhang (聶耳,孫培章)</td>
</tr>
<tr>
<td>“Blooming Flowers and Full Moon” (Huahao yueyuan 花好月圓)</td>
<td>Ren Guang(任光)</td>
</tr>
<tr>
<td>“Happy Reunion” (Xixiangfeng 喜相逢)</td>
<td>Zhang Ding-he (張定和)</td>
</tr>
<tr>
<td>“Night Rain of Xiaoxian” (Xiaoxiang yeyu 瀟湘夜雨)</td>
<td>Lu Xiu-tang (陸修棠)</td>
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<tr>
<td>“Daffodil” (Shuxianhua 水仙花)</td>
<td>Huang Jing-pei (黃錦培)</td>
</tr>
<tr>
<td>“Buddha of Medicine, Gautama Buddha and Amitābha” (Sanbaofo 三寶佛)</td>
<td>Huang Jing-pei (黃錦培)</td>
</tr>
<tr>
<td>“The Suite of China” (Zhongguo zuqu 中國組曲)</td>
<td>Liu Tian-lang (劉天浪)</td>
</tr>
<tr>
<td>“Buddhist Music on Spiritual Mountain” (Lingshan fanyin 靈山梵音)</td>
<td>Wang Pei-lun (王沛綸)</td>
</tr>
<tr>
<td>“The New Overture of New China” (Xin zhongguo xuqu 新中國序曲)</td>
<td>Wang Pei-lun (王沛綸)</td>
</tr>
<tr>
<td>“Spring Lake Scene” (Hushang chunguang 湖上春光)</td>
<td>Tan Xiao-ling (譚小麟)</td>
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<tr>
<td>“Hero of Civilization” (Huaxia yingxiong 華夏英雄)</td>
<td>Huang Jing-pei (黃錦培)</td>
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<tr>
<td>“Recall the Lake” (Fenghu yibie 豐湖憶別)</td>
<td>Huang Jing-pei (黃錦培)</td>
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<td>Chinese Title</td>
<td>English Translation</td>
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<td>--------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>“Spring in April” (Siyue chunguang 四月春光)</td>
<td>“Spring in April”</td>
</tr>
<tr>
<td>“Colorful Clouds Chasing the Moon” (Caiyun zhuiyue 彩雲追月)</td>
<td>“Colorful Clouds Chasing the Moon”</td>
</tr>
<tr>
<td>“Spring Tree and Dusk Cloud” (Chunshu muyun 春樹暮雲)</td>
<td>“Spring Tree and Dusk Cloud”</td>
</tr>
</tbody>
</table>

After the implementation of Martial Law, there was almost no exchange of musical ideas with Mainland China. Taiwanese composers only had the compositions they brought from Chongqing on which to base their new compositions. However, people eager to learn more music from Mainland China tried to find ways to acquire more compositions to play. For example, the Queen Album Company (女王唱片), in business between 1964 and 1970, imported the albums produced by Yisheng Album Company (藝聲唱片) in Hong Kong, which served as intermediary location through which to transfer albums to Taiwan. All compositions from Mainland China were called “bandit communist music” (Feiqu 匪曲) and were banned from public broadcast and performance in Taiwan.\(^7\) Though most people knew that the music and musicians on the albums came from Mainland China, the Taiwanese company sold them in different cover and never revealed their real names.\(^8\) Despite not having the sheet music, these albums helped to encourage people to produce more compositions. It became common practice for Taiwanese composers to listen to the albums, write down the music, and compose their own tunes in their own ways that were inspired by the Chinese music, or mimic it in some way. Although the orchestra could not get compositions from Mainland China, some musicians would still adopt the tunes into new arrangements and play them in Taiwan. An example of this was Zheng Si–sen’s (鄭思森) arrangement of “Dance of Yao” (Yaozu wuqu 瑶族舞曲) by composer Peng Xiu-wen (彭修文) arrangement of “Dance of Yao” (Yaozu wuqu 瑶族舞曲) by composer Peng Xiu-wen (彭修文).

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文) from Beijing. The Chinese music albums from the Queen Album Company, and the arrangements from other musicians, opened the soundscape and led modern Chinese musical composition from the ensemble style to the orchestral style. This atmosphere encouraged more Taiwanese written compositions to emerge, though Taiwanese written compositions in the orchestral style did not actually appear until 1950. According to Huang Wen-ling (黃文玲), the earliest compositions composed in Taiwan were “Spring Night Dance” (Chunye manwu 春夜漫舞) from Yang Bing-zhong (楊秉忠), and “Aboriginal Dance” (Shandi gewu 山地歌舞) by Zhou Lan-ping (周蘭萍). In 1956, the founding of the Society of the Broadcasting Corporation of Taiwan’s Chinese Orchestra (中廣作曲室) allowed composers to submit their innovations and inspired more composers, such as Liu Jun-ming (劉俊鳴), Lin Pei-yu (林沛宇), Xia Yan (夏炎), Huang Sha (黃莎), and Zheng Si-sen (鄭思森) to work with and produce more music. The 200 compositions kept by the Society of the Broadcasting Corporation of Taiwan’s Chinese Orchestra show the prolific creation of compositions for the modern Chinese orchestra at this time. Table 4-2 shows some of the compositions frequently played during this juncture.

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Table 4-2: Compositions Frequently Played from the Broadcasting Corporation of Taiwan’s Chinese Orchestra

<table>
<thead>
<tr>
<th>Compositions</th>
<th>Composers</th>
<th>Year</th>
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<tbody>
<tr>
<td>“Dance on a Spring Night” (Chunye Manwu 春夜漫舞)</td>
<td>Yang Bing-zhong (楊秉忠)</td>
<td>1952</td>
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<tr>
<td>“Dance of the Aboriginal People” (Shandi Gewu 山地歌舞)</td>
<td>Zhou Lan-ping and Xia Yan (周藍萍, 夏炎)</td>
<td>1952</td>
</tr>
<tr>
<td>“Spirit Bird” (Jingniao 驚鳥)</td>
<td>Xia Yan (夏炎)</td>
<td>1968</td>
</tr>
<tr>
<td>“Meeting of Wind and Cloud” (Fengyun Jihui 風雲際會)</td>
<td>Xia Yan (夏炎)</td>
<td>1970</td>
</tr>
<tr>
<td>“Common Aspidistra” (Yiyelan 一葉蘭)</td>
<td>Dong Rong-shen (董榕森)</td>
<td>1962</td>
</tr>
<tr>
<td>“Praise Song to a Giant Man” (Jurensong 巨人頌)</td>
<td>Dong Rong-shen (董榕森)</td>
<td>1965</td>
</tr>
<tr>
<td>“Spring Time at Yangming Mountain” (Yangming Chunxiao 陽明春曉)</td>
<td>Dong Rong-shen (董榕森)</td>
<td>1966</td>
</tr>
<tr>
<td>“National Celebration” (Putian Tongqing 普天同慶)</td>
<td>Dong Rong-shen (董榕森)</td>
<td>1968</td>
</tr>
<tr>
<td>“Every Cloud Has a Silver Lining” (Liuan Huaming 柳暗花明)</td>
<td>Lin Pei-yu (林沛宇)</td>
<td>1961</td>
</tr>
<tr>
<td>“Green in Jiangnan” (Lubian Jiangnan 綠遍江南)</td>
<td>Lin Pei-yu (林沛宇)</td>
<td>1968</td>
</tr>
<tr>
<td>“Trumpet Playing a Dramatic Melody” (Laba Chuixi 喇叭吹戲)</td>
<td>Chen Sheng-tian (陳勝田)</td>
<td>1966</td>
</tr>
<tr>
<td>“Though We Have Peace and Security, Don’t Forget the Humiliation” (Wuwang Zaiju 毋忘在莒)</td>
<td>Chen Sheng-tian (陳勝田)</td>
<td>1966</td>
</tr>
</tbody>
</table>

The main orchestra in Taiwan belonged to the Taiwan Broadcasting Company, which was also responsible for the programs contained in its broadcasts. Its also represented the orchestra at some government events and traveled to countries such as Thailand, the United States, and Japan as part of a government sponsored foreign cultural exchange program.

Wei Jin-quan (魏金泉), who wrote the first thesis about the Broadcasting Corporation of Taiwan’s Chinese Orchestra, pointed out that the Society of the Broadcasting
Corporation of Taiwan’s Chinese Orchestra did not only help to maintain traditional culture, but it also needed to think about marketing itself as a business. The program of the Orchestra had to be constantly updated to follow current trends in order to stay interesting to its radio audience. The Orchestra’s existence inspired people’s interest in modern Chinese orchestral music and influenced many people to learn how to play and study the history of Chinese music.

The Orchestra further contributed to the development of the modern Chinese orchestra form in Taiwan through related activities and societies. For example, according to Chen Jun-ji: “The founding of the Broadcasting Corporation of Taiwan’s Chinese Orchestra further inspired the founding of the Zhonghua Chinese Orchestra Society (中華國樂學會) in 1953.” The Zhonghua Chinese Orchestra Society primarily gathered together people interested in the modern Chinese orchestra to discuss ways to invigorate and develop it. They also focused on exchanging musical ideas with other countries, attending international conferences, publishing books and music, and advising amateur orchestras.

The Broadcasting Corporation of Taiwan’s Chinese Orchestra also encouraged the founding of more amateur orchestras. It also created the professional Chinese music school system and held music competitions. The birth of professional music education contributed significantly to the development of the modern Chinese orchestra. In 1955, the National Taiwan University of Arts was founded. In 1963, it established a Chinese music department. This was the first official school program for Chinese music education in Taiwan. The other main school for Chinese music was the University of Chinese Culture, which was founded in 1969. National music competitions started to add Chinese orchestra categories to their competitions in 1965. Contestants were typically separated into different age groups. All of

this inspired even more people to learn Chinese music, and in turn these events encouraged
more schools to form Chinese orchestras. Eventually, this culminated in the first professional

The First Professional Modern Chinese Orchestra in Taiwan—The Taipei Chinese Orchestra

The Founding of the Orchestra

The Taipei Chinese Orchestra was founded on September 1, 1979. It was the first
professional orchestra in Taiwan and was fully supported by the government through the
Taipei City Government Department of Cultural Affairs (台北市政府文化局). The founding
of the Orchestra, according to former Taipei City mayor Li Deng-hui (李登輝), was done to
follow Chiang Kai-shek’s vision of “music education” (Yuejiao 樂教) carrying forward
Chinese music, which Chiang believed was necessary to create a high-quality social
education.\(^\text{12}\) The Orchestra was to carry out directives from the president to help to maintain
pre-revolutionary Chinese culture with the goal of allowing people to live educated and
joyful lives.\(^\text{13}\)

When the Orchestra was founded, it held rehearsals in the auditorium of Fuxing
Elementary School (福星國小) due to the lack of a permanent rehearsal space. The
Orchestra eventually gained a permanent rehearsal space in 1983 at the Taipei Culture Center,
but later it moved to Zhongshan Hall, a location recognized as an historical site by the

The first director of the Orchestra was Chen Tun-chu (陳暾初) (1979-1984), followed
by Chen Cheng-xiong (陳澄雄) (1984-1991). The longest-serving director was Wang Zheng-

ping (王正平) (1991-2004), after whom came Guo Yu-ru (郭玉茹) (2004-2007) and Yiu-Kwong Chung (鍾耀光) (2007-). According to Zhung Ben-li (莊本立), who was present at the founding of the Orchestra, the government asked him to plan the budget for the orchestra’s musicians and instruments.\(^\text{14}\) The original plan was to have either 60 or 80 musicians, but because of the limited budget granted by the Executive Yuan (the executive branch of the government), there ended up being only 40 musicians.\(^\text{15}\) Not including the director, the Orchestra has, since its establishment, been separated into two parts: the administrative and music divisions. The administrative division has a vice director, secretary, performance department, research department, Chinese music promotional department, human resources department, and accounting department. In the music division, there is a conductor, vice conductor, and the principal musicians of each instrument section, and other musicians.

After four months of preparation and practice, the Orchestra’s first concert was performed at Sun Yat-sen Memorial Hall (國父紀念館) on Feburary 1, 1980. The first concert featured 29 full-time musicians and 11 part-time musicians. Kuo Yu-zu noted that it was lacking sheng (笙), or the bass and string instruments section, which were still not prepared.\(^\text{16}\) The first concert was free and all of the seats were filled, so they added one more concert to the schedule. The program for the first concert consisted of “Showing off Luogu” (Luogucao 鑼鼓操), “God of Luo” (Luoshen 洛神), and “Warrior Drum” (Zhangu 戰鼓); the small ensemble compositions were “A Moonlight on Spring River” and “Returning Home with Mixed Emotions” (Jinxiang qingqie 近鄉情怯), the plucked string instrument ensemble played “Plum Blossom Melody” (Meihua sannong 梅花三弄), the string ensemble played

\(^{14}\) TCO website: \url{http://www.tco.taipei.gov.tw/} (2013/2/15 accessed)
\(^{16}\) Ibid.
“The Rain at Night on the Xiaoxiang” (Xiaoxiang yeyu 瀟湘夜雨), and the concerto was “The Horse Jumps across the Great Wall” (Yuema hangcheng 跃馬長城). Those compositions were mostly from Taiwanese composers like Wang Zheng-ping, Bai Tai-sheng (白台生), Chen Zhong-shen (陳中申), and Xu De-ju (許德舉). The programs show that all the compositions are from Taiwanese composers, aside from the ancient compositions such as the silk and bamboo ensemble music. This was due to the Taiwanese governmental policy that banned the Orchestra from performing post-1949 compositions by Chinese composers.

The Contribution and Focus of the Orchestra

The Orchestra was not only responsible for musical innovation, but also for promoting or advancing Chinese music in society. By the end of the Martial Law Period, the Orchestra’s responsibilities could be divided into three parts:

1) The Orchestra’s magazine (Beishi Guoyue 北市國樂)

*Beishi Guoyue* is not a serious academic magazine but rather is meant to create discussion space to aid in the overall development of Chinese music. Since 1985, it has invited musicians and scholars to write on topics that are related to both the modern Chinese orchestra and world music. Writers usually provide commentary related to the current environment and issues surrounding the modern Chinese orchestra to provide a foundation for discussions of various topics to which readers can respond in later issues.

2) Participating in all of the main music festivals in Taipei

From the outset, part of the Orchestra’s mission has been to educate citizens, so the Orchestra tries to participate in a variety of events to reach many age groups and broaden the artistic tastes of Taiwan’s citizens. One event that the Orchestra joins every year to show off

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17 The magazine changed its name to *Silk Road* (新絲路) in 2008.
its new compositions and arrangements is The Taipei Traditional Arts Festival (台北市傳統藝術季), held by the Taipei City Government (台北市政府). The Taipei Traditional Arts Festival has been held from March to May every year since 1988. In this festival, many art groups from Taiwan perform their primary annual shows. Pursuant to its mission to promote traditional culture (薪傳傳統樂藝), the Taipei Orchestra also adopts traditional music material such as *nan-guan* (南管), *bei-kuan* (北管), and *kei-zi* (歌仔) and incorporates it into modern Chinese arrangements.

3) Chinese music for students

Education of the general citizenry is the focus of these concerts, and they serve to expose students to Chinese music while they are still young. An example of the Orchestra carrying out this mission is its school performances. As the Orchestra has the mission to educate elementary school students, it is mandated to visit 30 schools every year. Musicians normally introduce orchestral instruments to the students and let them hear their live sounds playing without other instruments. Additionally, the Orchestra has held its Youth Summer Chinese Music Camp (青少年國樂研習營) since 1984. At this summer camp, the Orchestra usually brings in talented and well-known musicians to teach students, and students can participate in either a solo instrumental class or an ensemble class. Moreover, the Orchestra founded the Youth Chinese Orchestra (青少年國樂團), and students who wish to join this Orchestra must pass an audition. The Orchestra uses professional methods to train the members of the Youth Orchestra. As a result, whenever the main Orchestra needs extra musicians, it looks to the Youth Chinese Orchestra.

All the Orchestra’s contributions in years past not only benefitted the citizens, but also greatly improved the skill level of musicians in general, thereby raising the quality of both their own performance and their teaching.
The Cultural Production of the Taipei Chinese Orchestra as a Representation of National Identity

With the conclusion of World War II, the nationalist government took over Taiwan, ending fifty years of Japanese colonization (1895-1945). The ethnic Chinese population that called the island of Taiwan home had experienced five decades of Japanese cultural domination, and at this time, they had high expectations for returning to Chinese rule. However, hope was soon lost and they felt utterly disappointed with the new government’s unfair treatment. The 228 Massacre and the later White Terror\(^{18}\) period from 1949 to 1987 created a significant conflict between Islanders (台灣人) and Mainlanders (外省人) in Taiwan.

The population of islanders was composed mostly of preexisting immigrants who came from adjacent regions of the Mainland between the 16\(^{th}\) and 20\(^{th}\) centuries and spoke primarily Min Nan (閩南話).\(^{19}\) A minority of this population was made up of original aboriginal inhabitants of the island that spoke Austronesian languages. The Mainlanders practiced the pre-revolutionary culture as they brought it from Mainland China and forced it upon everyone in Taiwan; for example, people were only allowed to speak Mandarin but not Min Nan. This was enforced in schools and public institutions. People could be fined for speaking Min Nan within these institutions. The Chinese Cultural Renaissance movement lasted from 1966 until Martial Law ended in 1987. Though the Islanders fought to maintain Taiwanese culture, at the same time they had to learn the Mainlanders’ culture to survive.

\(^{18}\) Tensions between the pre-existing population and the KMT erupted into violence after a dispute between an officer of the Office of Monopoly and a cigarette vendor. This was the final straw that prompted the Chinese Nationalist Party to declare island-wide Martial Law and began a period know by some as the White Terror because of the sometimes heavy-handed tactics used by the government in their anti-communist campaign.

\(^{19}\) The language known as Taiwanese belongs to the Hokkien dialect of the Min Nan Chinese language family. Min Nan languages originate in southern Mainland China.
The multiple historical shifts of control over the island created a sort of identity crisis among the people there.

Now, the modern Chinese orchestra is considered by many Taiwanese to be an aspect of traditional culture from pre-revolutionary China. The Nationalists brought the music over after 1949, but it must be asked, how did the music follow the government’s policy in the beginning, and how did the Taiwanese people identify the music?

This section will discuss how the Taipei Chinese Orchestra has displayed its identity through its programs as observed within its changing social context from the founding of the Orchestra in 1979 until 1986. The analysis will be based on the archive of the Orchestra’s programs and will relate to the concepts of continuity, differentiation and categorization.

**Differentiation/Categorization: Government In-group Culture**

From the time the Taipei Chinese Orchestra was founded in 1979, the program notes show many governmental celebration concerts based on the government’s then-current policy. These somewhat imposed standards of acceptable insider ideas not only showed what the government considered insider culture to be, but also helped to create contrast between in-groups and others. Essentially, there are four kinds of concerts that are related to different political events or ideas.

1) There were celebrations to recognize the inauguration of the president, such as the concert Celebrating the Second Anniversary of the Inauguration of the President (慶祝總統、副總統就職二週年音樂演奏會) or the Celebration of the Anniversary of the Inauguration for Presidents Jiang Jing-kuo and Vice President Lee Deng-hui (慶祝蔣經國、李登輝先生就任第七任總統副總統週年紀念). 20

2) There were celebrations for the national birthday.

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20 From the Taipei Chinese Orchestra’s program notes in 1984 and 1985.
3) There were concerts supporting diplomatic objectives for the country where the Taipei Chinese Orchestra performed during government diplomatic events, such as “Taipei’s Sister City Goodwill Mission” (台北市姊妹市文化友好訪問團), or a concert to welcome the Zonta International organization, which advocates for the status of women.21 These kinds of concerts would have a more relaxed atmosphere and more melodic music that was more accessible to a broader population, such as the composition highlighting the natural beauty of Taiwan, “Early Spring in Yang Ming Mountain” (Yangming chunxiao 陽明春曉), composed by Dong Rong-sen (董榕森). The composition describes spring in Yang Ming Mountain, which many people visit for sightseeing. Other compositions adopted sections from “campus songs” in Taiwan and adapted them for the modern Chinese orchestra. The Orchestra even picked up American songs such as “Turkey in the Straw” and adapted them to Chinese music to help garner peoples’ interest.22 Moreover, the Orchestra occasionally needed to entertain the government departments or the military. For example, in 1984-85 it held the Entertainment Concert for the first National Assembly Meeting and the Seventh Entertainment Concert (綜藝──第一屆國民大會第七次會議綜藝晚會) as well as a concert for the military to celebrate the annual spring festival (春節前線勞軍演奏會).23

4) Finally, there were memorial concerts. Before the end of Martial Law, songs of praise for the president or heroes of the country also existed; for instance, in 1986 there was a memorial concert for President Chiang Kai-shek (紀念先總統蔣公百年誕辰系列音樂會). In this concert, there were songs such as “The Song for the Memorial of Chiang Kai-shek” (Zongtong jianggong jiniange 總統蔣公紀念歌), “The Nation” (Guojia 國家), “It Is Not

21 From the Taipei Chinese Orchestra’s program notes in 1984 and 1985.
22 From the Taipei Chinese Orchestra’s program notes in 1983.
23 From the Taipei Chinese Orchestra’s program notes in 1984 and 1985.
Hard to Be Successful” (*Chenggong bing bunan* 成功並不難), and “The Brightness Road” (*Guangming de Dadao* 光明的大道).

In different kinds of politically related concerts, compositions sought to convey different political ideas.

**A Return to the Motherland**

The government’s main political ideology was a desire to govern the motherland again one day, and the compositions’ titles reflected this idea. For example, “Return My Nation” (*Huanwo Heshan* 還我河山), composed by Dong Rong-sen (董榕森) on May 20, 1980, celebrated the second anniversary of the inauguration of the president (慶祝總統，副總統就職二週年音樂演奏會); “Never Forget Our Occupied Country” (*Wuwang Zaiju* 毋忘在莒), composed by Chen Sheng-tian (陳勝田), was performed on January 17, 1981 in celebration of the seventieth birthday of the country (慶祝中華民國建國七十年), and the name of the composition was a reminder not to forget the Taiwanese national humiliation, and to recover the lost territory. Another example is “Reason for the Motherland” (*Weile Zuguo de Yuangu* 為了祖國的緣故) composed by Jiang Ding-shan (江定山). Some compositions featured scenes from the motherland such as “On the Shon Hua River” (*Songhuajiang* 松花江), composed and featuring lyrics by Zhang Han-hui (張寒暉) and Huang You-di (黃友棣), or “Song of the Great Wall” (*Changchengyao* 長城謠), with lyrics by Pan Jie-nong (潘子農) and composed by Liu Xue-an (劉雪庵). Some compositions would be named “Thinking of the Country” (*Sixiangqu* 思鄉曲), lyrics by Ren Tian-dao (任天道) and composed by Xia Zhi-qiu (夏之秋), or “White Clouds in the Country” (*Baiyun Guxiang* 白雲故鄉).

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24 From the Taipei Chinese Orchestra’s program notes in 1986.
Brave and Revolutionary Spirit

Some compositions such as “The March of the Brave Men” (Yongshi Jinxingqu 勇士進行曲), composed by Wang Zheng-ping (王正平), tried to show the spirit of the revolutionary and brave soldiers or patriots. This was performed on May 20, 1980, at a concert of celebration for the second anniversary of the inauguration of the then-current president and vice-president (慶祝總統, 副總統就職二週年音樂演奏會). “Song of Grand Flower” (Huakuiyong 花魁咏) was composed by Dong Rong-sen (董榕森) and performed in the celebration of the seventh anniversary of the inauguration of Presidents Chiang Ching-kuo and Lee Deng-hui (慶祝蔣經國,李登輝先生就任第七任總統副總統週年紀念). The composition describes the resistance of the plum flower to the cold weather, which further hints at the spirit of Taiwanese people. “United to Celebrate the Resurgence” (Tuanjie Ziqiang Qingzhongxing 團結自強慶中興), with lyrics by the United Society (團結自強協會) and music by Chen Cheng-xiong (陳澄雄), and “Song of Veterans” (Laobing zhi Ge 老兵之歌), composed by Ye Zhen-gang (葉振綱), were performed on December 12, 1981, for the Seventh Regular Concert (台北市立國樂團第七次定期音樂會). There were also the specific concerts for victory celebrations, such as “Concert for the Victory over Japan” (抗戰勝利歌曲演唱會) in 1985. The playlist for this concert included many kinds of patriotic tunes, such as “Song of Defeating Enemies” (Kangdi ge 抗敵歌), written by Wei Han-zhang (韋瀚章) and composed by Huang Zi (黃自), “Go to War” (Chuzheng ge 出征歌), with lyrics

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26 From the Taipei Chinese Orchestra’s program notes in 1981.
by Zhu Xie (朱偰) and music by Li Bao-chen (李抱忱), or even patriotic songs for children such as “We Are Brave Children for the Country” (*Women Shi Minzu Xiaoyingha,o* 我們是民族小英豪), with lyrics by He Jia-huai (何家槐) and music by Sun Shen (孫慎).27

The New Government and Lives of Happiness

Certain compositions tried to promote the idea that the government had provided all Taiwanese with happy new lives. Some compositions, such as “Happiness along the Sea” (*Bohai Huanteng* 薄海歡騰), performed on May 20, 1980 at the concert in celebration of the second anniversary of the presidential inauguration (慶祝總統,副總統就職二週年音樂演奏會) show this sentiment. “Happy Celebration” (*Xiqing* 喜慶) was composed by Su Wen-qing (蘇文慶) and Chen Xin (陳欣) and performed on October 17, 1985, during the Concert of Celebration of the Seventy-Fourth National Birthday and Forty Years of Victory (慶祝中華民國七十四年雙十國慶暨台灣光復四十週年).28

Celebration of the New Infrastructure Brought by the Government

In 1949, the new government began a series of new infrastructure construction projects, and new compositions heralded their coming. Pieces such as Liu Jun-ming’s (劉俊鳴) “Capriccio of the Ten Year Project” (*Shixiang Jianshe Changxiangqu* 十項建設暢想曲) were performed on January 17, 1981, for the Taipei Chinese Orchestra’s Fourth Regular Concert as well as the Celebration for the Seventieth National Birthday (台北市立國樂團第四次定期音樂會 慶祝中華民國建國七十年).29

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28 From the Taipei Chinese Orchestra’s program notes in 1980 and 1985.
29 From the Taipei Chinese Orchestra’s program notes in 1981.
Differentiation/Categorization: A More Natural Taiwanese Style

Although the Orchestra had to cooperate with the government regarding its mission-related concerts, it was still able to design concerts in its own style. Before 1987, there were only a few compositions from China that had been introduced after 1949, when Martial Law severed contact between the two sides. Because of this, most of the pieces were newly composed or were new arrangements based on old tunes. The Taipei Chinese Orchestra had to encourage the creation of new compositions in order to have enough music to be able to create various concert programs.

The concerts can be separated into three types. 1) There were concerts related to music competitions, such as the national music competition (音樂比賽—國樂合奏指定新曲發表會) or the final competition for ethnic instruments (中華民國第一屆民族器樂協奏曲大賽決賽), in which all Taiwanese composers participate. 2) There were concerts which the Orchestra designed for special themes, such as “Old Tunes with a New Sound” (Guyun Xinsheng 古韻新聲), the concert essentially adopting the old songs such as the Bangzi tune (Huabangzi 花梆子) from Hebei province or “The Bustle of the Dragon Boat Festival” (Naoduanyang 鬧端陽) from Mongolia and adapting them to the modern Chinese orchestra style. Other special theme concerts were held, such as Chinese percussion luogu instrument night (中國鑼鼓音樂之夜) or Chinese folk song night (中國民謠之夜). 3) In concerts meant to showcase composers, because of the paucity of the modern Chinese orchestra’s compositions, the Orchestra would encourage composers to write as much as possible and fill entire concerts with their new compositions. Su Wen-qing (蘇文慶) and Zheng Si-sen (鄭思森) each had a concert of entirely his own work. The Orchestra held entire concerts for composers to premiere their pieces. The foremost composers of this period are Wang Zheng-

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30 From the Taipei Chinese Orchestra’s program notes in 1983 and 1984.
ping (王正平), Lin Pei-yu (林沛宇), Xia Yan (夏炎), Xu Chang-hui (許常惠), Gu Feng-yu (顧豐毓), Ma Shui-long (馬水龍), Zhuang Ben-li (莊本立), Liu Jun-ming (劉俊鳴), Chen Yu-gang (陳裕剛), Xu De-ju (許德舉), and Yang Bing-zhong (楊秉忠).

This process of creating a library of Taiwanese compositions significantly affected the process of identity change and differentiation because it forced Taiwanese composers to create Taiwanese compositions. And though they were being inspired by a core collection of Mainland compositions, they were inevitably reflections of the unique identity of Taiwan and were distinct from the Chinese compositions. This could be seen as a more natural form of Taiwanese identity, and contrast somewhat with the government prescribed concerts, in this way.

In addition to the new innovation from the Taiwanese composers, material for compositions came from theater music, such as from the Beijing Opera, or even ancient compositions such as “Rainbow Skirt” (*Nishang Yuyiqu* 霓裳羽衣曲). The most popular material was folk tunes from different locations in China. The Orchestra further presented some compositions to show its Taiwanese character. “Dance of Aboriginal People” (*Shandi Gewu* 山地歌舞), composed by Zhou Lan-ping (周藍萍), and Xia Yan (夏炎) was performed on May 20, 1980 at a Concert Celebrating the Second Anniversary of the Inauguration of the President (*慶祝總統、副總統就職二週年音樂演奏會*). Other compositions such as “Scenic Taiwan” (*Baodao Fengguanghao* 寶島風光好), composed by Su Wen-qing (蘇文慶), and “The Suite of Kimen” (*Jinmen zhige Zuqu* 金門之歌組曲), with lyrics by Wang Ying (王瑩) and music composed by Huang You-di (黃友棣), were also performed.

As noted, before the end of the Martial Law Period, it was difficult to get pieces from China, but the orchestra could perform selections by composers in Hong Kong. Some events

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32 From the Taipei Chinese Orchestra’s program notes in 1980.
brought compositions from Hong Kong to Taiwan. One such event was the Second Annual Exhibition of Contemporary Compositions (第二屆中國現代樂展). This event brought “Insect World” (*Hunchung Shijie* 昆蟲世界), composed by Lin Le-pei (林樂培), which was considered to be an influential piece due to its creative and unique sound. Other performances included the Hong Kong Music Lovers Chinese Orchestra (香港愛樂中樂團音樂會) in 1984, and “Yearning of Spring” (*Chunsi* 春思), composed by Guan Nai-zhong (關迺忠).33 Conductor Wu Da-jiang was also invited to Taiwan to conduct a concert marking the second anniversary of the Orchestra’s founding. The Orchestra performed both Chinese folk songs and Wu’s compositions. Most of the pieces from Hong Kong became quite well-known compositions, and they were performed later in Taiwan. Perhaps most notable was a composition by Lu Liang-hui (盧亮輝). Lu was born in Fujian province, and he studied at the Tianjing Music Conservatory (天津音樂院). He immigrated to Hong Kong in 1970, after which he worked for the Hong Kong Chinese Orchestra until 1986 when he moved to Taiwan. After arrival, his work became much more available to Taiwanese people, and he soon became famous for his compositions during this period. His most well-known work was his four seasons, “Spring,” “Summer,” “Fall,” and “Winter,” which established high standards for the quality of compositions performed by the modern Chinese orchestra in Taiwan.

**Continuity: Maintaining Traditions**

The Taipei Chinese Orchestra not only held government mission-related concerts, but also played many concerts that marked traditional festivals, such as for the New Year. It performed traditional songs for these events and also commissioned some new compositions to help uphold the traditional events. These included compositions such as “Happy New Year”

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33 From the Taipei Chinese Orchestra’s program notes in 1984.
(Xinnianle 新年樂), and “New Year’s Day” (Chunri 春日), composed by Chen Qing-wen (陳慶文); “The Coming of a Happy Event” (Xilinmen 喜臨門), composed by Liu Song-hui (劉松輝); or “The Coming of Spring” (Chunlin dadi 春臨大地), composed by Zheng Si-sen (鄭思森). These concerts relating to national and traditional identity helped to maintain the traditions and helped to create a sense of continuity.

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Chapter Five


The Cultural Production of the Shanghai Chinese Orchestra as a Representation of National Identity After the Beginning of the Period of Increased Cultural Exchange (1987-1996)

During the late 1970s and early 1980s, the cultures of Taiwan, Hong Kong, and Mainland China were about as far apart as they would get from one another. After the death of CCP Chairman Mao Zedong in 1976, most of the policies enacted during the Cultural Revolution were discarded as many high-ranking Party members believed that such policies were taking Mainland China in the wrong direction. In discussing the reforms implemented by Party Chairman Deng Xiao-ping, William A. Joseph stated that:

The Resolution also warns against adopting ‘a dogmatic attitude towards the sayings of comrade Mao Zedong, to regard whatever he said as the unalterable truth which must be mechanically applied everywhere.’ It stresses that the CCP must acknowledge that Mao made serious blunders, especially in his later years, and that some of these were guided by parts of his ideology that simply were wrong. Mao is chastised for ‘enlarging the scope of class struggle and of impetuosity and rashness in economic construction.’ These errors were, of course, the basis of the three great tragedies of Maoist China from which the post-Mao leadership wants to cut the ideological cord: the Anti-Rightist campaign, the Great Leap Forward, and the Cultural Revolution.1

The reforms implemented by new Party Chairman Deng Xiao-ping sought to open Mainland China to the wider world and allow extensive commercial development

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within Mainland China. Such policies allowed the country to reconnect with Hong Kong in a significant way. Most artists agree that the economic reforms that later led the reformation of art in 1978 were the critical juncture for re-creation of the arts.  

With the end of the Martial Law Period in 1987, Taiwan reopened significant cultural contact with Mainland China. Taiwanese were finally allowed to travel in Mainland China to visit family members. This encouraged a host of Taiwanese musicians to visit Mainland China to seek out and communicate with its famous musicians. In the very beginning, such contacts were limited for individuals, but after a few years, individual contact created an interesting link for cultural exchange between the orchestras in Taiwan and Mainland China.

The Shanghai Chinese Orchestra’s Contact with Taiwan and Hong Kong

a. The Relationship of Shanghai Chinese Orchestra with Taiwan

Before the cessation of Martial Law, musicians in Shanghai had little idea what was occurring musically in Taiwan, but in spite of this, one composition emerged about Taiwan called “The Suite of Taiwan” (*Taiwan zuqu* 台灣組曲) composed by Zhou Cheng-Long (周成龍) and Ma Sheng-Long (馬聖龍). In this piece, the composers used a folk song from the Amis people as the basis for the composition. This composition later became a popular piece in the modern Chinese-music playing region. The program that included the piece, premiered in 1982, indicates four movements: 1) “The Ancient Song” (*Gulao dege* 古老的歌); 2) “Dance of Pestle” (*Chuwu shiyin* 杆舞石音); 3) “Under the Betel Nut Tree” (*Binlang shuxia*  

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2 Ching-chih Liu, *A Critical History of New Music in China* (Hong Kong: Hong Kong Chinese University, 2009), 432.
3 The Amis people are one of the Taiwanese aboriginal tribes, and they speak an Austronesian language.
4 From the SCO’s program notes in 1982.
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檳榔樹下); and 4) “The Harvest Festival” (Qing fengnianji 慶豐年祭). The program notes show Mainland China referring to Taiwan as part of its territory by using such phrases as “Taiwanese high mountain aboriginal tribe folk song” containing the precious culture of the “motherland”…or our “fellow citizens.” These words emphasize the unity or close relation between Taiwan and Mainland China, despite the fact that regions were and continue to be run by different governments. When Martial Law ended, composers or musicians no longer had to imagine what Taiwan was about; they could now get local tunes more easily if they wanted to incorporate them into emerging compositions.

In 1993, the Ars Formosa Company (傳大藝術事業有限公司) invited the SCO to Taiwan to give eight days of performances (Figure 5-1). From October 19 to 26, the concert used the title, “The 1993 Taiwanese Tour of the Shanghai Chinese Orchestra” (上海民族樂團一九九三年台灣巡迴演出), which was conducted by Wang Yong-ji (王永吉), Ma Sheng-long (馬聖龍), and Fan Cheng-wu (樊承武). The compositions they set up visited all the classical pieces it had been playing, such as “General’s Order” (Jiangjun Ling 將軍令), “The Suite of the Classical Composition” (Zuqu Jijin 組曲集錦, which includes Tianshan Shenghui 天山盛會, Tongyao 童謠, Gulao dege 古老的歌, and Junma Benchi 駿馬奔馳), “Fisherman’s Song of the East China Sea” (Donghai Yuge 東海漁歌), and concertos such as “Capriccio of the Great Wall” (Changcheng Suixiang 長城隨想) and “Huamulan” (Huamulan 花木蘭). An interview with the former conductor in the National Chinese Orchestra Taiwan, Lin Yu-ting (林昱廷) indicated that:

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5 The Ars Formosa Company is an organization which helps different groups from different countries to hold concerts in Taiwan.
It was the SCO’s first tour to Taiwan and they wanted to have the best quality performance so they had long rehearsals. The *erhu* master Min Hu-fen was touring with them so there was no doubt that the concert would be great. This tour inspired an increase in the development of modern Chinese Orchestra in Taiwan since there was a large difference in the quality of the performance between these two places. So, on one hand the tour showed something negative about Taiwan, but on the other hand it brought a period of self-examination and reflection on what they lacked. Mainly this had an influence on compositional innovation and how Taiwan’s modern Chinese orchestral music could reflect them in a unique way.⁶

Figure 5-1: The Program Note of the First Trip in Taiwan

![Image of the program note](source: The SCO archive)

Three years later, in 1996, joint concerts between the SCO and the National Chinese Orchestra Taiwan (上海民族樂團與實驗國樂團聯合音樂會) were held in Taiwan from April 30 to May 4, and they were conducted by both Chen Yu-Gang (陳裕剛) and Cao Peng (曹鵬). The SCO had once again been invited by main Ars Formosa Company, but this time more governmental departments became involved to welcome the orchestras. Those departments consisted of the Mainland Affairs Council (行政院大陸委員會), the Ministry of Education Republic of China (教育部), and the

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⁶ Personal interview with the former conductor Lin Yu-ting in the National Chinese Orchestra Taiwan on April 22, 2013.
Ministry of Culture of the Republic of China (文建會). The invitations from different departments show that the exchange concept had been garnering more attention, and that they considered the groundbreaking cultural exchange to be quite important. The concerts were separated into two parts by an intermission, each orchestra performing for half of the concert. From their collective compositions, it is readily observed that they were trying to show specific characteristics for the origin of each orchestra; for example, both orchestras played their respective composers’ compositions. The National Chinese Orchestra Taiwan performed “The Overture of the Celebration” (Qingdian xuqu 慶典序曲), “Exhortatory Song” (Quanshi ge 勸世歌), “Bring in the Wine” (Jiang Jin Jiu 將進酒), “Concerto for Bangdi” (Bangdi Xiezouqu 桴笛協奏曲), “Clouds” (Yunhai 雲海), “Bamboo” (Jie 節), “Road” (Lu 路), and “Spring” (Chun 春). The compositions performed by the SCO included “Walking in the Street” (Xingjie 行街), “Capriccio of Chuanxi” (Chuanxi Suixiang 川西隨想), “Looking up the Moon” (Wangyue 望月), “An Exploration in the Dangerous Valley” (Juegu Tandao 絕谷探道), “The Suite of Spring” (Chuntian Zuqu 春天組曲：Dujuanhua Kai 杜鵑花開, Junma Benchi 駿馬奔馳, Miaoling Chunzao 苗嶺春早, Shuixiang Luye 水鄉綠野, Tianshan Shenghui / LiuShui 天山盛會 / 流水), “Moderately Ornamented Six Beats” (Zhonghua Liusan 中花六板), “Resting in the Wood” (Linzhong Xiaogi 林中小憩), “Tataer Dance” (Tataer Wuqu 塔塔爾舞曲), and “Concourse Waterfall” (Huiliu 匯流). From the overall performance, each orchestra reveals a certain degree of development for the modern Chinese orchestra, especially regarding the compositional techniques for the composers shown in the later compositions from each location.

Soon after the second trip in Taiwan, the SCO invited Taiwanese conductor Lin
Yu-ting over on July 7, 1996 for a concert called The Sentiment of Cross-Strait Relations (兩岸情). Lin was the first conductor invited to perform with the Chinese Orchestra in Shanghai, China; in fact, Lin stated that: “[I]t is because I am very close to the director of SCO Gu Guan-ren (顧冠仁), that he really hoped I could have some cooperation with the SCO, and so he invited me over to conduct the Orchestra and bring the Taiwanese musical concept of the modern Chinese orchestra over to increase our collective musicians’ knowledge of each other.”

The compositions Lin chose to perform with the SCO were “Music Poem of the Sea God” (Haishen Yinshi 海神音詩), “Spring Yearning” (Chunsi 春思), “Small Town” (Xiaozhen 小鎮), “Late Autumn in the Color of Gold” (Jinse De Wanqiu 金色的晚秋), “The Scene of Yili” (Yili Fengqing 伊犁風情), “Dream of the Red Chamber Suite” (Hongloumeng Zuqu 紅樓夢組曲), and “The Capriccio of the Great Wall” (Changcheng Suixiang 長城隨想). Lin recalled that: “Because of the limited rehearsal time, I arranged some compositions from composers from Taiwan and Hong Kong.” The composition, “Music Poem of the Sea God,” is about a goddess worshipped by Taiwanese fishermen. Another Taiwanese-based composition was “Small Town,” a composition describing the optimism and the down-to-earth personality of people in Taiwan. “Spring Yearning” was composed by Guan Nai-zhong (關迺忠) from Hong Kong, and is based on a folk song in Shanxi (山西), China. These compositions brought the SCO a new sound through the compositional technique. Conductor Lin remembered that: “It was also a great exchange idea to perform with the famous erhu player Min Hui-fen, for the cooperation was the biggest

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7 Personal interview with Lin Yu-ting, the former conductor of the National Chinese Orchestra Taiwan, on April 22nd 2013.
8 Ibid.
highlight of the concert, and the performance also brought about further cooperation
later in Taiwan.”

b. The Shanghai Chinese Orchestra’s Relationship with Hong Kong

On June 24, 1995, the Regional Council (區域市政府) invited the SCO to perform in Hong Kong’s Tsuen Wan Town Hall and Sha Tin Town Hall. The compositions performed included “General’s Order,” “The Old Song” (Gulao De Ge 古老的歌), “Chrysanthemum” (Shanju 山菊), “Festival of Tianshan” (Tianshan Shengui 天山盛會), “Road” (Lu—Xiangei Kaituozhe 路—獻給開拓者), and “Huamulan.” The compositions that the SCO opts to perform when it travels outside of its “Mainland” usually include prominent classical pieces. The 1995 performances in Hong Kong were strikingly similar to the compositions from the tour of Taiwan during 1993. The common compositions were “General’s Order,” a movement selected from “The Suite of the Classical Composition,” and concertos such as “Huamulan.” The program shows that the orchestra also tried to create the hitherto missing spirit of a unified country to establish that people from both Hong Kong and Mainland China are essentially the same, as they sprang from the same root in ages past. Some compositions they played, such as “Old Song” (Gulao Dege 古老的歌), show a Taiwanese topic of composition, indicating Mainland China’s thoughts of a unified country. The other composition, “Road,” also pays tribute to the Chinese people’s work for a unified country, for the program’s notes show that there is: “a firm tempo to encourage progress, which describes the Chinese people as developing a new road never walked by the old people.” This composition praises the great

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9 Ibid.
10 From the SCO’s program notes in 1995.
spirit of the Chinese people for their contribution to the country’s better future. This concert was held two years before the United Kingdom returned Hong Kong to Mainland China, perhaps to encourage the people in Hong Kong to have a unified spirit upon being returned back to back to the motherland.

**The Cultural Production of the Shanghai Chinese Orchestra as a Representation of National Identity After the Beginning of the Period of Increased Cultural Exchange (1987-1996)**

1977 witnessed the end of the Cultural Revolution, 1978 brought an “open door” from other countries, and 1987 saw the end of Martial Law in Taiwan. The step-by-step opening of these three regions’ doors to each other served as a catalyst for the development of the modern Chinese orchestra, which in turn caused there to be more variety in the program arrangements. This section will analyze the orchestra’s keeping of tradition as well as enacting change to a certain extent based on continuity of the tradition.

**Continuity of the Tradition**

Despite the SCO having more contacts with the outside, the Orchestra still maintained some of the traditions from its founding. For example, the Orchestra performed New Year’s concerts or gave performances emphasizing the importance of Chinese culture, such as the year of the dragon, the lantern festival, and so on.

Another tradition kept was holding memorial concerts to commemorate the seminal contributions of the old composers, such as their performance on November 3, 1995 held for Liu Tian Hua and Zha Fu-Xi (紀念民族音樂家劉天華, 查阜西誕辰一百周年民樂大師音樂會) and the memorial concert in November, 1993, remembering Hua Yan-Jun’s compositions (華彥鈞作品音樂會).
Differentiation from Other Orchestras

Though Mainland China had been opening its door to others, it still maintained its political ideology to the Chinese people. This reinforced the continuity of what the government considered to be appropriate Chinese culture. At the same time, it tried to emphasize what made Chinese culture different from other cultures so as to differentiate it from outsiders. The orchestra performed many government-requested concerts for events including the birthday of the nation, the welcoming of diplomatic guests, and events of the farmer’s sports league. Some examples of these were the Concert for the Agreement Recognizing the Military Boundary Shared by the Peoples’ Republic of China, the Russian Federation, and the Republics of Kazakhstan, Kyrgyzstan, and Tajikistan on April 26, 1996 (為中華人民共和國，俄羅斯聯邦，哈薩克斯坦共和國，吉爾吉斯共和國，塔吉克斯坦共和國五國關於在邊境地區加強軍事領域信任協定的簽署) and The Closing Ceremonies of the Third Season of the Famer’s Sports League (中華人民共和國第三屆農民運動會閉幕式) on October 19, 1996. These events also included memorials for military victories, such as the 60th Anniversary Memorial for the Victory of the Long March (紀念紅軍長征勝利六十週年文藝晚會) on October 22, 1996, or the 50th Anniversary Memorial for the Victory of the Second Sino-Japanese War (紀念抗日戰爭勝利50週年) on September 18, 1995. Normally, these commissioned concerts tried to present an idealized image of the happiness and harmony of rural life, in compositions such as “Blooming Flowers and a Full Moon” (Huahao Yueyuan 花好月圓), “Full of

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11 From the SCO’s program notes in 1996.
12 The Long March (October 1934-October 1935) was a yearlong military retreat (from October 1934 to October 1935) of the Red Army of the Communist Party of China, to escape the Kuomintang army.
Joy” (Xiyangyang 喜洋洋), and “The Long Lasting Friendship” (Youyi Dijiu-tian-chang 友誼地久天長).13

Political ideology not only needed to be shown in commissioned concerts, but in noncommissioned concerts as well. For instance, during the Orchestra’s own anniversary concert, the program had to include some political propaganda or even praise the greatness of the Chinese Communist Party. In one instance, the concert of the 50-year anniversary of the founding of the SCO (上海民族樂團建團五十週年音樂會) included compositions like “People’s Liberation Army Occupied Nanjing” (Renmin Jiefangjun Zhanli Nanjing 中國人民解放軍占領南京), which features lyrics from Mao Zedong and music composed by Fei Yu-ming (費玉明). Moreover, the Orchestra had to follow the city leader’s suggestion, such as The Concert of the Ethnic Sound (民族之聲音樂會) on May 25, 1996, where the preface of the program note reads: “This concert was the suggestion of the city leaders Chen Zhi-li (陳至立), Jin Bing-hua (金炳華), and Gong Xue-ping (龔學平), who proposed that our Orchestra should not only play Han music but should also include music from ethnic minorities.”14 Being tasked with supporting political ideology differentiates the SCO from others, but the SCO also presents its identity by showing the root and spirit of Shanghai. In the classical exposition of Chinese music (民樂精曲音樂會) held on September 28 and 29, 1990, the Orchestra performed a composition called “Capriccio of Shanghai” (Shanghai Suixiang 上海隨想), composed by Qu Chun-quan (瞿春泉). The composer based the music on materials originating from Shanghai. He tried to

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13 From the SCO’s program notes in 1996.
14 From the SCO’s program notes in 1990.
suggest the arrival of a happy and beautiful life in the future, and he sought to celebrate the 40-year anniversary of the founding of the People Republic of China.

The SCO was not wholly occupied by fulfilling government requests, but also by trying to develop more audiences for Chinese music appreciation. The Orchestra attempted to develop the audience in different generations such as the Youth Concert (神州樂苑中青年音樂家專場) on September 9, 1990, or certain ethnic Chinese music for foreign students at Shanghai International Studies University (上海外國語大學) on April 13, 1998. Besides students, community and family also proved to be achievable targets for the Orchestra to develop its audience, and so events such as the free concert for the Hong Ko region’s families (虹口家庭免費音樂會) on March 29 1997 or Ming-Xin Region Art Festival (閔行區首屆藝術節) from July 28 to 30, 1997 were planned. Those concerts usually enjoyed various government departments’ support, with backing coming from the Culture Affairs Department of Shanghai (上海市文化局) or the Education Department of Shanghai (上海市教育局).

To attract more listeners from different generations, the Orchestra also designed some special themes for other concerts. In 1988, a large project gathered scholars from varying locations and backgrounds so they could merge their contributions for the Tang Dynasty’s music research into a concert. The concert was named “The Ancient Music of the Tang Dynasty,” and it showcased research of scholars from outside Mainland China (唐朝古樂-多國學者的研究成果上海中國古樂團), presenting the instrumental, vocal, and dance music that had once been prominent in the Tang Dynasty. The Orchestra also arranged events focusing on

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15 From the SCO’s program notes in 1990 and 1998.
16 From the SCO’s program notes in 1997.
17 From the SCO’s program notes in 1988.
other themes, including religious music, like the November 13, 1995 Chinese Buddhist Concert (第二屆中國梵樂音樂). For this performance, the SCO adopted some Buddhist music tunes and transcribed them into the modern Chinese orchestra style. For the theatre music lovers, the Orchestra also arranged concerts such as the SCO for Theater Music (上海民族樂團系歌戲曲專場音樂會) on April 9, 1995.18 There, some of the pieces were originally the themes from well-known theater music, but some music was newly innovated, combining politically based lyrics with theater music style. Such compositions included “The Member of the Communist Party” (Gongchendanyuan 共產黨員) and the above-mentioned “People’s Liberation Army Occupied Nanjing.” There are some other notable concerts that showcased other elements meant to attract a more diverse audience to the Orchestra. Such elements included reciting ancient poems and combining them with a choral section accompanied by the modern Chinese orchestra or combining the modern Chinese orchestral music with the electronic innovation pipa. One such concert was the “Sound of Spring” on January 2 and 3, 1990 in which a musician used an electronic pipa to play Nikolai Rimsky-Korsakov’s seminal and virtuosic “Flight of the Bumble Bee” (Yefeng Feiwu 野蜂飛舞).19

As the audience size and the reputation of the SCO increased, some institutions started becoming more aware of the importance of the arts. The result was that some institutions held concerts to promote Chinese music. One example is the SCO concert for September Fourth (「九四」上海民族音樂普及演出) in 1994, which was held by a conglomeration of the Wen-Hua company in Shanghai (上海文華實業總公司), Arts Education Committees of Shanghai (上海市藝術教育委員會),

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18 From the SCO’s program notes in 1995.
19 From the SCO’s program notes in 1990.
and the Eastern TV corporation (東方電視台). The program notes read that the concert was held “to encourage the high, elegant arts and elevate Mainland China’s civilization. This concert should help elementary and high school students to become familiar with and understand the characteristics and attractiveness of ethnic music and to further elevate fondness for Chinese music appreciation…”20 The good cause of elevating the culture of the citizens of Shanghai also attracted the interest of such institutions as the Shanghai Institute of Mechanical & Electrical Engineering Co., Ltd. (上海市機電設計研究院) and the International Chamber of Commerce (國際商會). The reputation of the Orchestra also improved due to invitations to perform at events in foreign countries, such as attending the Shanghai Week for Chinese Music in the United States (美國上海週中國傳統音樂) in 1995. 21

The first ten years of the cultural exchange did not bring any significant changes to the performance of the SCO, though the SCO had contact with other regions. Instead, the SCO still retained its own way in the early years of this cultural exchange. The next chapter will get into more significant changes that began to occur later, after more years of increased cultural contact had passed.

The Cultural Production of the Hong Kong Chinese Orchestra as a Representation of National Identity After the Beginning of the Period of Increased Cultural Exchange (1987-1996)

Hong Kong always served as the window through which Mainland China could see the outside world, and it was also the channel via which Mainland China made contact and sustained communication with other places. But as Wu indicated, from 1949 to the 1970s contact between Hong Kong and Mainland China took the

20 From the SCO’s program notes in 1994. Translated from the Chinese by Ming-yen Lee.
21 From the SCO’s program notes in 1995.
form of governmental discourse, rather than private sector contact.\textsuperscript{22} The situation has changed, however, since the post-Mao reforms. “In December, 1978 the Third Plenary Session of the 11th CPC Central Committee was held in Beijing, which made the decision that the party should transfer their policy into modernized socialism…which started what it called ‘socialism with Chinese characteristics.’” Wu continued, “Especially regarding economic ideology, Deng Xiao-ping proposed points within the economic reformation that allowed private citizens to make profit. Hong Kong was the first and most obvious example of how a for-profit system was beneficial.”\textsuperscript{23}

Since then, Hong Kong’s relationship with Mainland China has been increasing, as Hong Kong’s takeover by the PRC contributed a large number of professional people, a great deal of money, and techniques to aid in the development of Mainland China. Because of Deng Xiao-ping’s 1978 reforms, cultural exchanges between Hong Kong and Mainland China increased significantly.

In this section, I will explain how the HKCO presents its cultural productions and further discuss how it shows its “regional” identity through culture exchange conducted from 1987 to 1996. The analysis will begin with how the HKCO made contact with Taiwan and Mainland China, then it will move on to how the HKCO dealt with outside contact while still keeping its tradition to some degree.

**Hong Kong Chinese Orchestra from 1987-1996**

Director Wu Ng Tai-Kong’s created a solid foundation for the HKCO and established a consistent tradition for the Orchestra that later directors were able to

\textsuperscript{22} Gan-bo Wu, *A Sketch History of Traditional Chinese Music in 20th Century Hong Kong* (Hong Kong: International Association of Theatre Critics, 2006), 120. Translated from the Chinese by Ming-yen Lee.

\textsuperscript{23} Ibid., 129.
The director Kuan Nai-chung (關迺忠) conducted the Orchestra after Wu between 1986 and 1990; during his tenure, he pointed out the characteristics of the HKCO:

What are Hong Kong music and cultural tradition? It can be presented as ‘resplendent with variegated coloration, not limited to one form,’ we, the HKCO, can absorb the old Chinese traditions but also be able to borrow music from other countries. Due to this free atmosphere, we can attain high achievements for the HKCO.²⁵

During this term, he conducted the HKCO when recording its first album in 1987 Liangshanbo Yu Zhuyingtai (梁山伯與祝英台), its follow-up album in 1988 Lasaxing (拉薩行), and a third in 1989 Chunjiang Huayueye (春江花月夜). After Kuan Nai-chung (關迺忠), the HKCO spent a long time trying to find a director with good knowledge of and training in Chinese music. That director was not found until 1997 when Yan Hui-chang (閻惠昌) joined the orchestra.²⁶

**The Relationship of the Hong Kong Chinese Orchestra with Mainland China**

Since the economic reforms in Mainland China initiated in 1978, the cultural exchange between Mainland China and Hong Kong has gradually increased. In 1982, the China Broadcasting Chinese Orchestra was the first orchestra to tour Hong Kong to perform, and it did so in Hong Kong again in 1992. In 1994 the Qianwei Chinese Orchestra came, and in 1995 the SCO and the Chinese National Orchestra both played.²⁷ All the orchestras visited Hong Kong and contributed their ideas to the city-state’s Chinese music environment. On occasion, individual composers and

²⁴ Ibid., 150.
²⁵ Ibid., 155.
²⁶ Between Kuan Nai-chung and Yan Hui-chang, Xia Fei-yun (夏飛雲) from 1992 to 1993 and Shi Xin-zhi (石信之) from 1993 to 1995 both held the short-term director position.
conductors from Mainland China also visited Hong Kong. The HKCO invited some conductors to conduct the Orchestra, and the list included Chen Xie-Yang (陳燮陽), Xia Fei-Yun (夏飛雲), and Cao Peng (曹鵬). Further, the HKCO would schedule special concerts for certain composers in Mainland China, such as He Zhan-Hao (何占豪), Peng Xiu-Wen (彭修文), and Ye Xiao-Gang (葉小剛) and invite them over to conduct their work. By the late 1980s, though Mainland China had its door open to other regions, it was difficult to invite musicians from Mainland China to perform outside of Mainland China. During the 1980s, if orchestras or institutions in Hong Kong tried to invite musicians from Mainland China to perform in Hong Kong, they had to communicate with the Liaison Office of the Central People’s Government in the Hong Kong Special Administrative Region (新華通訊社香港分社) and cut through a lot of red tape to accomplish this.

Not only did orchestras from Mainland China visit Hong Kong, but the HKCO also toured to Beijing in 1987. Conductor Kuan Nai-chung took the HKCO to perform at the first China Arts Festival in Beijing. The performance received mixed reviews in Chinese newspapers. One review pointed out that the musicians’ techniques were not as high-caliber as those of musicians in Mainland China, although the musicians in the Orchestra expressed great connections with each other during the performance. Another review expressed the view the HKCO was not there for a performance, but rather for activities and administrative management in Hong Kong.²⁸ In 1993, the director Shi Xin-zhi (石信之) took the HKCO to perform in

²⁸ Ibid., 156.
Guangzhou (廣州) for the fifth installment of the Yangchen concert series (第五屆羊城音樂花會). 29

The Relationship between the Hong Kong Chinese Orchestra and Taiwan

Before Martial Law ended in Taiwan, the HKCO already enjoyed a certain degree of contact with Taiwan. The last chapter revealed how the HKCO’s conductor and composers both travelled to Taiwan to conduct the TCO or present their compositions. There was also a description of how other modern Chinese orchestras visited Taiwan to perform. As a result of the end of Martial Law, the HKCO was invited to Taiwan to perform in the first year of the Taiwan Fringe Festival (台灣第一屆環境藝穗節音樂會) from May 1 to 6, 1988, 30 where it was conducted by Kuan Nai-chung. The Orchestra brought the composition “Butterfly Lover” (Liangzhu 梁祝) from the Chinese composer He Zhan-hao (何占豪), which produced favorable feedback. It was the first time that a Chinese composition was performed in Taiwan after 38 years of division. 31 The same year, the conductor Chen Cheng-xiong (陳澄雄) was immediately invited over to conduct the HKCO from November 25 to 27. Also on April 1-3, 1990, Kuan took the HKCO to Taiwan for the ninth year of the Taiwan International Arts Festival (第九屆台灣國際藝術節). 32

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29 From the HKCO’s program notes in 1993.
30 From the HKCO’s program notes in 1988.
31 Gan-bo Wu, A Sketch History of Traditional Chinese Music in 20th Century Hong Kong (Hong Kong: International Association of Theatre Critics, 2006), 157. Translated from the Chinese by Ming-yen Lee.
32 From the HKCO’s program notes in 1990.
Continuity: Keeping Tradition

The HKCO still maintained important Western holiday traditions such as when celebrating Christmas or Chinese holiday traditions like Chinese (or Lunar) New Year. Other than that, it remembered important former composers and held memorial concerts for them as another way to keep tradition. Those memorial concerts included events such as the memorial concert for Huang-zi (黃自紀念音樂會), held on January 31 and February 6-8, 1988, and a special concert for the 100-year anniversary of “Lu Tian-hua,” or “The Road of Erhu” (胡琴之路—紀念劉天華誕辰一百周年).

Differentiation/Categorization in Hong Kong

Regarding commissioned work, the HKCO attempted to secure more compositional possibilities to increase its variety for the programs from other countries’ composers. But in the end, the HKCO never forgot that it also had to keep its tradition of showcasing more compositions work from its own composers, discussing music based in Hong Kong, and even trying to present Hong Kong’s distinctive cultural characteristics by using exclusively Cantonese materials.33 Some concerts displayed Hong Kong as trying to keep its tradition and characteristics, as when they featured compositions by composers in Hong Kong on February 8, 1987. The compositions on that date included selections such as “Under the Mountain of Taiping” (Taipingshan Xia 太平山下), composed by Doming Lam (林樂培), and

33 Hong Kong borders Guangdong (formerly known as Canton) province. From the 1930s to the 1960s many Cantonese speakers from this province fled to Hong Kong to escape war and political upheaval. Because of this, Cantonese is now the majority language in Hong Kong.
“My Country—Hong Kong” (Wo De Guxiang—Hong Kong 我的故鄉—香港), composed by Chen Pei- Xun (陳培勳).\(^{34}\)

After 1970, Mainland China started to become more interested in bringing Hong Kong back under Chinese rule, and with the 1987 increase in cultural exchange in the Greater China, the power of Chinese culture became increasingly apparent in Hong Kong. Before 1987, it was rare to hear Chinese compositions in the programs of the HKCO. However, after 1987, it became rare for concerts not to contain at least one composition from Mainland China during its concerts.

In fact, composers such as Liu Wen-jin (劉文金) and Tan Dun (譚盾) enjoyed much attention from Hong Kong. Moreover, there would be compositions to praise Mainland China that had been commissioned by non-Chinese composers, such as on August 21, 1989, for The New Sound of Chinese Music Festival (中樂新聲),\(^{35}\) where the HKCO performed a composition called “Salute to China” (Zhonghua Song 中華頌), by Swiss composer Heinrich Schweizer (漢列治.史韋沙). When Hong Kong approached the close of the year and the time came for a return performance to be scheduled, more politically commissioned concerts could no longer be avoided, and concerts were held such as People in Hong Kong Celebrate the 46th Anniversary of the Founding of the People’s Republic of China (香港同胞慶祝中華人民共和國成立四十六周年文藝晚會演出) on October 1, 1995.\(^{36}\)

The management of Western orchestras greatly influenced the HKCO regarding the day-to-day operations and even the arrangement of the program. For example, in 1987, it stated the ten principles in the Orchestra to replace the principals and sub-principals in each instrument section. In addition, the HKCO knew how to

\(^{34}\) From the HKCO’s program notes in 1987.
\(^{35}\) From the HKCO’s program notes in 1989.
\(^{36}\) From the HKCO’s program notes in 1995.
promote and market itself by recording its own albums and selling tickets as a package deal in 1987. The Orchestra further arranged programs to place itself as the headliner, and where the audience encountered and enjoyed various forms of art. In most instances, crossover agreements were made where the Orchestra tried its best to have cooperation with other groups or mixes of musical ideas. Examples of this include cooperation with the Hong Kong Philharmonic Orchestra at the Concert of Happy Gatherings in the Century on June 10-11, 1994, which was conducted by Shi Xin-zhi (石信之), or when the composer moved Western compositional ideas into Chinese music orchestral compositions, such as the “cantata” composition “The Trial of Dou’e in a Dream” (Meng Shen Doue 夢審竇娥) by Doming Lam (林樂培), which was performed at the Concert Dialect of Kaleidoscope from October 20-22, 1989.\textsuperscript{37}

The Western influence also appeared in the HKCO’s music programs. They reveal that the Orchestra responds to the different demographic groups that make up its audience. For example, family unity would be the focus of concerts such as the International Arts Carnival (國際綜藝合家歡節目: 漫遊中樂世界 II) on Aug. 2-3, 1996, or the Orchestra would hold shows for the youth such as Student Concert for the Youth Music Week (學生音樂會為青年音樂週而舉辦) on November 19, 1987, and the Concert from Hong Kong Cultural Center: HKCO for Students (香港文化中心教育節目: 香港中樂團學生音樂會) on November 6, 1992, or even regional community concerts like the Concert for Wong Tai Sin District (黃大仙區節音樂會) on November 17, 1989.\textsuperscript{38} The strong marketing skills of the HKCO further attracted invitations to perform from more institutions. Such performance included the July 30, 1996 International Council on Social Welfare’s Twelfth Annual Meeting Concert:

\textsuperscript{37} From the HKCO’s program notes in 1994 and 1989.
\textsuperscript{38} From the HKCO’s program notes in 1987, 1989, 1992 and 1996.
Culture Night (國際社會福利聯會第十二屆國際會議節目：文化之夜), performed on July 30, 1996. More invitations to perform arrived, and some even came from other countries. The Orchestra played the 1997 Singapore Asian Arts Festival (新加坡演出: 一九九七新加坡亞洲演藝節) on June 13-14, 1997, and the Asian Arts Festival in Japan (1990 年亞洲音樂節-日本) on March 21 and 24, 1990.39 The Orchestra even performed in Canada on occasions, such as The Connection between Canada and Hong Kong (加拿大演出:越洋聯繫港加情) on October 7-8 and 11-12, 1990.

Hong Kong is in an environment where Western and Eastern cultures mix, and this enabled the Orchestra to give prominent presentations within the wider Greater China. As Wu stated:

> The destiny of Chinese indigenous music and those with strong affiliations to Chinese traditional styles in Hong Kong, a British colony for the past one and a half centuries, is not much different on both sides of the Straits. The main difference lies in how pragmatism in politics did not play a leading role in the music culture of Hong Kong. Music, as such, has been left alone and allowed to develop freely in an open, free and commercial society with a diversified cultural ecology that is basically Western.40

The changing political environment of the HKCO influenced the Orchestra significantly. The first change was the increased contact with Mainland China after 1978, and the second was the new context for their relationship that came about with the return of Hong Kong to Mainland China in 1997. How this latter political shift influenced the HKCO will be presented in the next chapter.

39 From the HKCO’s program notes in 1990, 1996 and 1997.
40 Gan-bo Wu. A Sketch History of Traditional Chinese Music in 20th Century Hong Kong (Hong Kong: International Association of Theatre Critics, 2006), 408. Translated from the Chinese by Ming-yen Lee.
The Cultural Production of the Taipei Chinese Orchestra as a Representation of National Identity After the Beginning of the Period of Increased Cultural Exchange (1987-1996)

After the government of the Republic of China fled to Taiwan in 1949, it tried to maintain traditional Chinese culture in the new environment. Nevertheless, it immediately began to diverge from the culture left behind in Mainland China. This was due, in part, to the fact that Taiwan’s concept of “motherland” culture was linked to Chinese traditional culture as it had been practiced before the Chinese Civil War, while the culture of Mainland China itself began to change under the new social and political conditions in the communist People’s Republic of China. The deep cultural chasm resulting from the Martial Law Period in Taiwan further amplified this divergence of cultures.

The end of Martial Law reconnected the three regions. The interaction among them enabled an exchange of ideas, as shown with the TCO. In 1987, the TCO continued working to establish the development of Chinese music as it had since its founding eight years prior. The Orchestra established other offshoot Chinese orchestras and music groups to promote more musical cooperation and interaction. In addition to establishing the subgroups for the Orchestra, it held different events, such as the Instrument Competition in Taipei (台北市民族器樂大賽) and the Composition Competition (民族音樂創作奬), both of which advanced cultural exchange within the Greater China. The musicians who participated in the competition might later become musicians invited to play with the various orchestras, while the work of the winner of the composition competitions also became significant compositions in the Great China.
This section will discuss how the TCO evolved from showing Cultural Production to see how it presents national identity after cultural exchange transpiring between 1987 and 1996.

The Taipei Chinese Orchestra’s Interaction with Mainland China and Hong Kong

As in the first section of Chapter Four, this section will show how the SCO and HKCO interacted with the several Taiwanese orchestras and brought their respective musical ideas to the Chinese music environment in Taiwan. Both sets of musical ideas, either with the new sound from the compositions or the arrangement for the Orchestra’s stage seating or administration, provided Taiwan with new impressions. The next section will show how the TCO’s concert program changed from 1987 to 1996 and how it had to adjust and present itself after interacting with other orchestras.

Differentiation/Categorization in Taiwan

In the beginning of the cultural exchange, some concerts linked to government events still highlighted political ideas. For example, in the June 16, 1987 concert celebrating the reformation of Taipei (慶祝台北市改制二十週年), there were compositions such as “In Every Moment” (Zai Meiyi Fenzhong Shiguang Zhong 在每一分鐘時光中), with lyrics of the compositions written by president Chiang Chin-kuo (蔣經國) and music composed by Chen Cheng-Xiong (陳澄雄), or other compositions such as “United to Celebrate the Resurgence” (Tuanjie Ziqiang Qingzhongxing 團結自強慶中興), featuring lyrics by Li Lian (李廉) and music composed by Chen Cheng-xiong (陳澄雄), and “Beautiful Motherland” (Jinxiu
Zuguo 錦繡祖國), composed by Huang Zhen-Mao(黃禎茂). Despite these inclusions, the Chinese Nationalist Party’s political ideology appeared less and less in subsequent years. The politically related performances of the TCO, still had some concerts commissioned by the government, but these directives displayed less of the ideological base, and instead were more employed to showcase “traditional culture” such as holding music competitions for the modern Chinese musical instruments, playing Chinese music for communities or different generations, or using Chinese music as a medium through which diplomatic purposes could be attained. Though Taiwan broke off some diplomatic relations with the United States in 1978, the two countries maintained certain aspects of their relationship, particularly military and economic aspects. People to People International & Friends of Free China Present an Evening of Chinese Music by Taipei Municipal Chinese Classical Orchestra for the Bicentennial of the American Constitution (台北市立國樂團音樂會—慶祝美國立憲二百週年紀念) (Figure 5-2) and The Bridge Ceremonies & Festival Fund Presents: A Galaxy of Chinese Music by the Taipei Municipal Chinese Classical Orchestra for the Golden Gate Bridge 50th Anniversary (台北市立國樂團音樂會—美國舊金山金門大橋五十週年慶典) in 1987 featured the same content, which featured a mix of different compositional styles, such as silk and bamboo music “Harmony on Contentment” (Sihe Ruyi 四合如意), the Cantonese piece “Borderlands Lament” (Zhaojunyuan 昭君怨), the theatre song “Romantic Interlude” (Pingju Xiaoyun 評劇小韻), the folk tube “Darting Swallow” (Yanzi 燕子), and the Taiwanese traditional bei-kuan composition “Spring Smile on Every Home” (Baijiachun 百家春).

Moreover, the program featured composers from Taiwan and Hong Kong, with some compositions based on the topic of Taiwan’s scenery such as “Spring Time at Eluanbi”
(Eluanbi zhi Chun 鵝鑾鼻之春) composed by Lu Liang-hui (盧亮輝) and “Capriccio of Formosa” (Baodao Suixiangqu 寶島隨想曲) composed by Shui Wen-Bin (水文彬).

The program further includes a composition dedicated for the United States, “The Overture for the 50-Year Anniversary of the Golden Gate Bridge－Rainbow Across the Sea” (Kuahai Changhong 跨海長虹－金門大橋 50 週年慶典序曲), composed by Chen Cheng-xiong (陳澄雄).

Figure 5-2: The Program Cover of the Concert People to People International & Friends of Free China Present an Evening of Chinese Music

In addition to the Chinese Nationalist Party-commissioned concerts, the TCO tried to develop some new programs to attract audience members of different ages. For example, for seniors, there were both religious and folk music expositions. For the educational purposes of the youth, the Orchestra held concerts featuring specific instruments, and for the children’s level, there were some children’s song concerts. The TCO has been working on Chinese music education for elementary level children since 1991, and in this program the musicians are divided into small groups that go to perform in the schools. In 2005, the Education Department and the Cultural Department had a project called the Combination between Arts and Education in
Taipei (北市藝術與教育結合方案), which combined art, Chinese music, and Western music, and where elementary students and teachers were asked to attend the Taipei Chinese Orchestra’s concerts. In addition to trying to attract people from different generations, the Orchestra frequently holds concerts with other arts groups; people might refer to this as “crossover music.” For instance, the Orchestra accompanied a dance group, theater group or acrobatic group. These types of concerts might have also attracted more variety of audiences from different fields of music, such as Jazz.

The Gradual Acceptance of Compositions by Chinese Composers

Before the end of Martial Law, only Taiwanese compositions were performed, and the leading composers were Shui Wen-bin (水文彬), Chen Yu-Gang (陳裕剛), Chen Zhoug-suen (陳中申), and Zheng Si-shen (鄭思森). Though the overseers allowed the Taiwanese Orchestra to perform selected compositions from Hong Kong, the selections did introduce new sounds for the Chinese music environment. Popular, well-written compositions from Hong Kong were also selected to be performed when the TCO was touring other countries. For example, pieces from Hong Kong were performed at The People to People International & Friends of Free China Present an Evening of Chinese Music by the Taipei Municipal Chinese Classical Orchestra for the Bicentennial of the American Constitution (台北市立國樂團音樂會─慶祝美國立憲二百週年紀念) and The Bridge Ceremonies & Festival Fund Presents: A Galaxy of Chinese Music by Taipei Municipal Chinese Classical Orchestra for the Golden Gate Bridge 50th Anniversary (台北市立國樂團音樂會-美國舊金山金門大橋五十週年慶典).
Since 1987, there have been Chinese compositions performed in Taiwan. During the concert of Chinese music (國樂演奏會) November 27, which first showcased Chinese compositions in Taiwan, the composition “The Moon over a Fountain” (泉月映輝), composed by Hua Yan-jun (華彥隂), was included. Gradually, more Chinese compositions were performed in the concerts in 1989 during the Taipei Traditional Festival (台北市傳統藝術季). By 1990, there were already concerts performed containing mostly compositions from Mainland China and Hong Kong, such as the concert of the TCO in the Taipei Traditional music festival. The conductors Chen Zu-chi (陳如郝) and Chen Cheng-xiong arranged compositions like “Lantern Festival” (Naohuadeng 鬧花燈), “General’s Order,” “Leader of Gada Meiren,” “Spring Return to Penglai” (Penglaichunhui 蓬萊春回), “Eight Sound” (bayinji 八音集), and “Fantasia of Miluo River” (Miluojiang Huanxiangqu 汨羅江幻想曲).41

Even after Martial Law had ended there were still no Chinese composers featured in the concerto night of the TCO’s 30 regular concerts (台北市立國樂團第 三十次定期音樂會—協奏曲之夜). These shows highlighted pieces such as “Spring Time at Eluanbi,” composed by Lu Liang-hui (盧亮輝), “Lion Dance” (Shiwu 獅舞) composed by Tan Zhi-bin (譚志斌), and “Jumping Horse across to the Great Wall,” composed by Chen Chong-shen. But just a few years later, concerto night concerts comprised playlists for the classical compositions and great musicians (台北市傳統藝術節－協奏曲之夜－名家名曲與台灣國樂新生代), starting on February 26, 1993. Among the ten compositions that night, nine pieces came from composers in

41 From the TCO’s program notes in 1987 and 1989.
Mainland China. More and more Chinese compositions were performed over the years, and conductors from Hong Kong and Mainland China were invited to Taiwan to conduct the orchestras as well. Conductors such as Chen Neng-ji (陳能濟), Wu Da-jiang (吳大江), Chen Xie-yang (陳燮陽), Peng Xiu-wen (彭修文), Shi Xin-zhi (石信之) and Kuan Nai-zhong were all invited to conduct concerts at the Taipei Traditional Arts Festival. These conductors frequently brought new compositions from Hong Kong and Mainland China. In particular, the large number of compositions from Mainland China influenced the composition selection in Taiwan. Important composers such as Peng Xio-wen had their ideas inspire and influence a host of later composers. They studied Peng’s compositions intently, and were in turn influenced by his famous compositions “The Moon is High,” “General’s Order,” “The Suite of Twelve Months,” and “Terra-cotta Warriors” (秦兵馬俑).

The first ten years of cultural exchange produced many important compositions for the performances of the TCO. The orchestra evolved from using compositions exclusively from its own composers for almost 40 years, and now after the start of the cultural exchange, the orchestra saw a large number of compositions. These compositions show that the new sound and technique did inspire compositions in Taiwan. The next chapter will show the great amount of change that happened after the long-term exchange.

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42 From the TCO’s program notes in 1993.
Changes to Each Orchestra in Response to Cross-cultural Contact (1987-1996)


With abolition of Martial Law in 1987, Taiwanese musicians started showing their eagerness to find the roots of Chinese music. In the beginning of the music exchange, many music learners spent their summer or winter vacations in the big cities of Mainland China such as Beijing and Shanghai to learn Chinese music. Their desire to study Chinese music trends suddenly produced significant income in the Chinese music environment in Mainland China. As the important Taiwanese composer Hsu 許常惠 stated, “Besides going to Mainland China, some students were also going to Hong Kong and studied with those musicians who originated from Mainland China.”

In the first couple of years of the music exchange, many individuals took advantage of the ability to do so, particularly Taiwanese musicians or learners who went to Hong Kong or Mainland China to study with prominent musicians or to attend music conferences.

The Influence of the Orchestras on Each Other from 1987-1996

After the end of Martial Law, increased cultural exchange in the Greater China brought many changes to the modern Chinese music environments. The stage seating of the Orchestra and certain compositional elements were most significantly influenced during the early years of renewed cultural exchange.

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43 Chang Hui Hsu, Cultural Exchange in Greater China (Taipei: Strait Exchange Foundation, 1993), 10.
The Stage Seating of the Orchestra

Within the Western orchestra, string and woodwind instruments use similar materials and follow a uniform and precise tuning system which enables them together to create a clean and more harmonized sound. Quite to the contrary, the material of the wind instruments in the modern Chinese orchestra includes bamboo, gourd, clay and metal material, and the material of the plucked and bowed string instruments is just as varied as that of the wind instruments. This makes the sound of the instruments very different and poses greater difficulty in getting them all to sound in tune, but even when they are in tune the different timbres are too various to create a clean and harmonized sound. The sound of the orchestra can be changed appreciably by altering the stage seating.

The slightly different seatings of the current modern Chinese orchestras is a product of trying to overcome this problem and shows the different aesthetic ideals of different conductors who have tried to solve this problem. Guan Nai-zhong proposed that the different stage seatings are all based on the group of instruments that is considered to be the main sound in the modern Chinese orchestra. The three schools of thought are those who think the bowed strings produce the main sound and so set the bowed string section in the front part of the stage (Figure 5-8); those who think that the plucked string instruments produce the main sound, and so set the plucked string section on one side of the front stage (Figure 5-9); and those who feel that the bowed string section produces the main sound but should be balanced against the sound of the plucked string section, and so mix the string and plucked string sections together in the front stage (Figure 5-10).\(^{44}\)

\(^{44}\) Guan Nai-zhong, “The Discussion of Stage Seating of the Modern Chinese Orchestra,” in Proceedings of the Compositions of Modern Chinese Orchestra Conference, ed. Chen Ming-zhi (Hong Kong: Leisure and Cultural Services Department, 2000), 51-55.
The stage seating of the Broadcasting Corporation of China’s Chinese Orchestra was the earliest example of what became the standard modern Chinese orchestra stage seating (Figure 5-3). The form was retained after its move to Chongqing (Figure 5-4). The stage seating of the Broadcasting Corporation of China’s Chinese Orchestra inspired the later TCO, and the stage seating of TCO in Figure 5-5 shows the lineage of the Broadcast Chinese Orchestra. The TCO in essence set the same model as the Broadcast Chinese Orchestra. To the contrary, in the stage seating of the SCO (Figure 5-6), the conductor moved the bowed string sections to be around the front part of the stage, and he also moved the plucked string section to the middle part in front of the flute section. This same seating idea can be also seen in Figure 5-7 in the HCO.

Figure 5-3: The Broadcasting Corporation of China’s Chinese Orchestra stage seating during the Chongqing period
Figure 5-4: The Early Stage Seating of Broadcasting Corporation of China’s Chinese Orchestra

Percussion Instruments Section
1. biangqiang
2. biangzhong
3. Chinese pitched drum
4. timpani
5. small percussion
6. yunluo

Wind Instruments Section
7. soprano suona
8. tenor suona
9. mezzo suona
10. diguan
11. soprano sheng
12. alto sheng
13. bangdi
14. alto dizi
15. xindi

Bowed String Instruments Section
16. erhu
17. zhonghu
18. gaohu
19. morin khuur
20. diyin

Plucked String Instruments Section
21. yangqin
22. zheng
23. liuqin
24. sanxian
25. pipa
26. zhongruan
27. daruan

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45 Yu Shao-hua, *The Potential Direction and Form of the Development of the Modern Chinese Orchestra* (Hong Kong: Hong Kong Chinese Orchestra, 1997), 403.
Figure 5-5: The Early Stage Seating of Taipei Chinese Orchestra

Percussion Instruments Section
1-4

Wind Instruments Section
5. sheng
6. dizi
7. suona

Bowed String Instruments Section
8. erhu
9. gaohu
10. zhonghu
11. gehu
12. diyingehu

Plucked String Instruments Section
13. zheng
14. yangqin
15. liuqin
16. sanxian
17. pipa
18. ruan
Figure 5-6: The Early Stage Seating of Shanghai Chinese Orchestra

**Percussion Instruments Section**
1

**Wind Instruments Section**
2. dizi
3. sheng
4. guan

**Plucked String Instruments Section**
5. daruan
6. zhongruan
7. pipa
8. liuqin
9. kongho
10. zheng
11. yangqin

**Bowed String Instruments Section**
12. zhonghu
13. gaohu
14. gehu
15. diyingehu
16. erhu
Figure 5-7: The Stage Seating of Hong Kong Chinese Orchestra

Wind Instruments Section
1. bangdi
2. soprano suona
3. alto suona
4. tenor suona
5. bass suona
6. tenor guan
7. bass guan
8. soprano dizi
9. alto dizi
10. soprano sheng
11. alto sheng
12. bass sheng

Plucked String Instruments Section
13. liuqin
14. pipa
15. zhongruan
16. danruan
17. sanxian
18. yangqin and zheng

Bowed String Instruments Section
19. zhonghu,
20. gehu
21. bass gehu
22. erhu
23. gaohu

Percussion Instruments Section
24. 25 percussion
Figure 5-8: The Stage Seating for Bowed String Instruments Changing the Main Sound in the Orchestra

**Wind Instruments Section**
1. dizi
2. sheng
3. guan
4. suona
5. sheng

**Bowed String Instrument Section**
11. zhonghu
12. gaoohu
13. gehu
14. erhu
15. diyuin

**Plucked String Instrument Section**
6. pipa
7. zhongruan
8. sanxian
9. yangqin
10. daruan
Figure 5-9: The Stage Seating for Plucked String Instruments as the Main Sound in the Orchestra

Plucked String Instruments Section
1. daruan
2. zhongruan
3. liuqin
4. yangqin
5. pipa
6. zheng

Bowed String Instruments Section
7. zhonghu
8. gehu
9. diyingehu
10. gaohu
11. erhu
Figure 5-10: Stage Seating Featuring Bowed String Instruments Mixed with Plucked String Instruments

Wind Instruments Section
1. qudi
2. bangdi
3. soprano sheng
4. soprano suona
5. bass guan
6. alto guan
7. bass guan
8. tenor suona
9. alto suona
10. bass sheng
11. alto sheng
12. xindi

Plucked String Instruments Section
13. pipa
14. zhongruan
15. sanxian
16. yangqin
17. zheng
18. harp
19. liuqin

Bowed String Instruments Section
20. gaohu
21. erhu
22. gehu
23. divingehu
24. zhonghu
Regarding the location of the plucked string instruments, each orchestra has its own way to stress the importance of this section. The Broadcasting Corporation of China’s Chinese Orchestra and the TCO both set the plucked string section on the side, whereas the SCO and the HKCO set the plucked string section in the middle. As Taiwanese conductor Lin Hsin-chih (林心智) noted, the modern Chinese orchestra is an imperfect combination, but musicians must try to combine all of the sounds into the harmonized combination but also be able to show their own characteristic.

**Compositions**

In 1949, when Chinese political power split into two factions, the compositions coming from the three regions started developing in their own distinctive ways. In the PRC, composition developed along with the instrument innovation. In Taiwan, the musicians in the diaspora from Mainland China brought some music over, and the modern Chinese orchestra in Taiwan based new music on those compositions and further developed its new style, which was initiated at the composition studio of the Broadcasting Corporation of Taiwan’s Chinese Orchestra. At this time, musicians in Taiwan listened to the radio to try to hear Chinese music broadcasts or sought out albums of Chinese music that were produced in Hong Kong under a different name, and then would transcribe the music and change the name. But there was not enough music around to be played from the orchestra, and musicians started to compose music for the modern Chinese orchestra based on the Chinese music they had heard.46 Yip Wai-lim described the disconnect between Mainland China and Taiwan:

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46 Personal interview with professor Chen Yu-kang in the National Taiwan University of Arts on June 13, 2012.
… until very recently, for almost thirty-five years, there was no flow of books between Mainland China and Taiwan. But for the intelligence agencies in these two areas, almost all the books published on one side were not available to the other…Ironically, only in the British Colony of Hong Kong was the situation slightly better, at least for those scholars deeply committed to reconstructing an effective historical sense of modern Chinese literature, for books published in both places after 1949 could sometimes be found there. But works produced between 1919 and 1949 were still scarce. This distress was partially relieved by the reprinting enterprise undertaken sporadically in the 1960s and 1970s by a few small bookstores. Again due to the self-imposed walls created by both Nationalists and Communists, these reprints rarely traveled between Mainland China and Taiwan.47

Although stores in Hong Kong sold music from Mainland China at that time, Wu admitted that:

After the founding of the People’s Republic of China in October of 1949, the government relied on Hong Kong as a window through which to disseminate its ideas and ideology. This caused an increase in Chinese patriotic ideals in Hong Kong, particularly among students. This, in turn, caused an increased demand for related literature and artwork. It was difficult to stage foreign performances so between the 1950s and 1970s records became the best way to fulfill this demand for Chinese patriotic music in Hong Kong. The main record companies were Yisheng (藝聲), Baili (百利), Dongfun (東方) and Ledu (樂都), which was partially funded by Chinese investors. This company mainly re-recorded albums from the China Record Corporation (中國唱片公司) in Beijing and other record companies around Mainland China and subsequently released them in Hong Kong.48

However, the Chinese Cultural Revolution began soon after and further musical exchanges were prevented for several years. The modern Chinese Orchestra in Hong Kong continued to develop, but with less outside influence. Musicians in Hong Kong soon formed their own music style with amateur orchestras, and shortly thereafter established societies for the development of compositions, like the Composers and


48 Gan-bo Wu, A Sketch History of Traditional Chinese Music in 20th Century Hong Kong (Hong Kong: International Association of Theatre Critics, 2006), 394. Translated from the Chinese by Ming-yen Lee.
Authors Society of Hong Kong Limited in 1977, after which the publishing and promotion of music compositions flourished.

Prior to 1987, if Taiwanese compositions were performed in Hong Kong, the composers might not have attended the concerts. As Hsu Chang-hui (許常惠) recalled about the Third Hong Kong Asian Arts Festival (第三屆亞洲藝術節):

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[M]y composition “Legend of Chang-Er” (嫦娥奔月) was the second piece performed; however, it was pressure from Mainland China that prevented my attendance…Until 1981 when the seventh meeting of Asian Composers League (亞洲作曲家聯盟第七屆大會) was held in Hong Kong, I was the sub chairman for the society, and also the leader of the society in Taiwan. In that trip, Hong Kong made it difficult for me to attend. I was still waiting at the airport for permission to attend the gala. When I got the permission and arrived at the gala, it was already ending.49
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These types of difficulties finally ended after 1987, when composers and scholars started having communication with each other through different organizations. Those were held mostly in Hong Kong. One example was the Chinese New Music Research Exhibition (中國新音樂史研究會) held by the Asian Research Center of the University of Hong Kong (香港大學亞洲研究中心) in 1988, and an annual meeting held by Asian Composers League (亞洲作曲家聯盟) and International Society of Contemporary Music (國際現代音樂協會). Hsu recalled that:

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The Taiwan Contemporary Music Concert (台灣現代音樂演奏會) in Fuzhou (福州), China was the breaking point for not only exchanging music theory but also for the actual performances, because people in Mainland China could finally hear Taiwanese compositions directly after almost 40 years of disconnect through a location other than Hong Kong.50
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50 Ibid.
The conclusion of Martial Law finally opened the connection between music performance, education, and academia in recent years.

I will next assess how the compositions changed from the perspective of content and ideology, and how often the different regions used each other’s composition and compositional style in the periods both prior to and following 1987.

1. The Difference Between Musical Content and Ideology in Compositions

Before Mao’s death, most of the compositions from the Peoples’ Republic of China were based on Mao’s ideology. Such pieces praised Mao, suggested that music served the people (音樂為人民服務), that music was based on labor (音樂起源於勞動), that it should be revolutionary in nature, and it praised the great work of the government to improve peoples’ lives. The compositions’ material was usually based entirely on folk songs. The government held the position that music needed to serve the people, which meant that any creative compositions should be based on what the people need and know. The folk tunes were the most closely related to the common life of common people, and thus composers borrowed from the folk tunes when writing new compositions. As Zhou Jin-ming (周晉民) argued about the request for realistic content and the need to avoid formalism when presenting the art in this period, he believed the Russian Composers League’s (蘇聯作曲家協會) mission to be realistic:

The music creation rule for Russian music is the realism of socialism. This realism requested that the artist present the revolution in its realistic, historical description, requested that the artist see and show the development of the peoples’ lives and the relationship between people under the communist party...

51 Absolute music is music for its own sake. For example, it should not try to invoke outside imagery; Zhou Jin-ming, “From Political Ideology to the Direction of the Composition: A Historical Retrospective of Seventeen Years of Critics in Music;” in History of New Music in China, 1946-1976:
He further stressed that: “The title of the composition should relate to real life and music should not be formal ‘absolute’ music.” However, the Chinese Communist Party eliminated this limit after the Cultural Revolution, when more free compositional thought emerged.

In Taiwan from 1949 to 1987, the compositions had to follow political ideas from the government to a lesser degree. It appears that composers in Hong Kong enjoyed the most compositional freedom; however, according to Mittler:

Is the artist who creates in this atmosphere of political freedom and laissez-faire, not privileged when compared with other Chinese artists in the PRC and Taiwan, artists who constantly arrange themselves around government politics? Composers from Hong Kong and Macau stress, indeed, their enjoyment of political freedom. But are they really totally free?

Mittler’s inquiries bring further questions: How free did artists become in Mainland China after 1978, in Taiwan in 1987 after the end of Martial Law, and how much free will did composers in Hong Kong really exercise in creating their compositions?

The end of the Martial Law Period brought an acceleration of development of the types of compositions being performed in these three regions. Some politically based compositions from Mainland China were finally performed in Taiwan, such as “Fisherman's Song of the East China Sea” (Donghai Yug 東海漁歌), a composition about conveying the approved happy and fighting spirit of the revolution, or “Yellow River Cantata” (Huanghesong 黃河頌), which describes the spectacular and magnificent Yellow River as a metaphor that people in Mainland China are as hardy as the Yellow River, and thus they are able to protect the nation. But when those

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Collected Essays, ed Liu Ching-chih (Hong Kong: Hong Kong Chinese University, 1990), 235-236.
52 Ibid.
political ideas in the compositions came to the other regions, how did those regions interpret this? As Lin Yu-ting indicated, “In the beginning, musicians in Taiwan would try to avoid and remove political meaning, and only focus on the music itself, or avoid explanations for political meaning in the music.”\textsuperscript{54} Although the different treatment of political content might be the biggest difference in the composition, it is hard to avoid the same root and historical memory after the three regions finally made contact again. Such is the case with compositions such as “Capriccio of the Great Wall” or “Terra-cotta Warriors” (\textit{秦兵馬俑}). Those compositions’ melodies borrow from the same historical background to let people feel a connection to historical events, architecture or other subjects. Despite the long political split, the power of the music still makes people feel close to each other and their shared history. On the other hand, it also allows listeners to become more aware of their own regional roots.

\textbf{2. Utilizing Compositions from Other Regions}

Both Hong Kong and Taiwan started creating compositions based on those from Mainland China, but due to political tension, it became increasingly difficult to get the compositions from Mainland China after 1949. As such, they both started having their own regional composers create compositions that caused a formidable compositional style split. The Hong Kong Orchestra started performing compositions from Mainland China after 1978, but since the 1997 return to Mainland China, they have performed more and more compositions from Mainland China. Also, in Taiwan, 1989 saw the first use of the Chinese composition from Mainland China, and by 1990, all concerts contained Chinese compositions. However, in Mainland China, the use of

\textsuperscript{54} Personal interview with the former conductor Lin Yu-ting in the National Chinese Orchestra Taiwan on April 22, 2013.
other regions’ compositions was still rare in the initial ten years of the cultural exchange.

3. Compositional Style

Due to the split, Taiwan soon started its own composition studio with the Broadcasting Corporation of Taiwan’s Chinese Orchestra, and Hong Kong later established the Composers and Authors Society of Hong Kong. Therefore, each had its own regional composers to create compositions, which resulted in a split in compositional style at that time.

The compositions started going in different directions not only due to the split, but also due to the educational system for the composers. At this time, composers started adopting Western forms into Chinese music, but did so in different ways.

Can Hong Kong and Macau be seen in the role of the musical entrepot? Again education appears to be the crux of the matter: the emphasis put exclusively on the teaching of Western style music in secondary and tertiary institutions impedes contact with and knowledge of China’s musical tradition among Hong Kong composers. Composers in Hong Kong were mostly schooled in the music theory system from Great Britain and North America...55

However, composers in Mainland China were mostly using Russian music theory: as Qu Chun-quan revealed, when he was studying in the Shanghai Conservatory of Music in 1984, Russian composers came as guest scholars. Students registered for their class to get to know more of the four basic composition skills (作曲四大件), which are harmony, counterpoint, music form, and orchestration.56 Still different, composers in Taiwan were mostly educated in more various places, such as Germany, Austria, Japan, the United States, and France. Comparing the compositions of modern

56 Personal interview on June 24 with conductor and composer Qu Chun-quan.
Chinese music in these three regions show them to be different in many ways. Nonetheless, they are also similar in some ways; for example, though they were using Western compositional styles, most of the composers tried to make sure their compositions retained their “Chinese character.” Also, the heaviest Western classical influence came from the nationalist musical style of the nineteenth-century Russian school. After the Russian nationalist musical style, the next most popular musical form to be absorbed into Chinese compositions was the sonata, which changed the way the traditional music was played by adding many sections to compositions.

Pieces like “Hua Mu-Lan Concerto for Pipa” featured three movements laid out in sonata form. The first part was the exposition telling how much Mu-Lan loves the regions from which he came: “Mulan Loves His Country” (*Mulan Ai Jiaxiang* 木蘭愛家鄉); the second part as development describing how Mu-Lan defeated his “enemy,” “Courage for Defeating the Enemy” (*Fenyong Sha Diwan* 奮勇殺敵頑), and the third part as the recapitulation in which Mu-Lan receives the honor to return “home,” “Honoring to Return Home” (*Kaixuan Gui Jiayuan* 凱旋歸家園). The other important piece that helped initiate the movement concept was “The Great Wall Capriccio,” in which the four movements are: 1) “Walking on the Mountain Fortress” (*Guanshan Xing* 關山行); 2) “The War” (*Fenghuo Cao* 烽火操); 3) “Sacrifice to Loyal Souls” (*Zhaogun Ji* 忠魂祭); and 4) “Expectation for the Future” (*Yaowang Pian* 遥望篇). Those two pieces became popular classical standards and in the process elevated the reputations of both their musicians and composers, such as the *erhu* player Min Hui-fen (閩惠芬) or *pipa* player Tang Liang-xing (湯良興), both of whom became world-famous from playing these two compositions. Concerto work

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57 Most of the early compositions used multiple sections and ABA form was favored.
productions still occurred after 1987, and their performances were always a
significant highlight whenever performed by the SCO. Before the period of cultural
exchange, Taiwan mostly performed concertos composed by composers from Hong
Kong or Taiwan, but by 1993, the number of compositions from Mainland China
being performed in concerts exceeded the number of compositions from Taiwan. A
similar progression occurred in Hong Kong shortly after the beginning of the period
of cultural exchange.

Conclusion

During the first ten years of increased cultural exchange, the most significant
developments were the changes to the stage seating, changes in the ideology
expressed by the compositions, and changes in compositional styles influenced by
varying degrees of contact between the separated regions of Greater China. Because
of changes in the political landscape, the modern Chinese orchestra split into three
very distinct groups in 1949 and then came back into increased contact with one
another 38 years later. Through this time, these three groups with common roots and
musical traditions would develop different sounds, appearances, and functions
because of their own cultural contexts. After meeting each other, an eagerness to learn
from each other resulted in a new focus on the identity and root of each. The next
chapter will examine the cultural exchange that came to pass from 1997 to the present,
and it will show how each region tried to present its own identity while experiencing
ever increasing cultural exchange.
Chapter Six

THE THREE ORCHESTRAS IN THE RECENT STAGE OF INCREASED CULTURAL EXCHANGE (1997-present)

The Cultural Production of the Shanghai Chinese Orchestra as a Representation of National Identity during the Period of Increased Cultural Exchange (1997-present)

There have been significant changes to the values of Chinese citizens over recent generations. This has been due, among other social and historical factors, to the shift from a planned economy to one that is market-based, as well as to the exposure of Chinese society to foreign norms and values. The rapid development of the Chinese economy upon its move to its brand of socialism has propelled Mainland China into the category of wealthy nations, which has in turn allowed more people to start pursuing the arts as a form of entertainment. People in Mainland China are eager to participate in the international art community. Notwithstanding the frequent cultural exchanges, the modern Chinese orchestra retains essential traditions but seeks more interesting ways to express its own characteristics to show itself to its audience and the world.

The Relationship of the Shanghai Chinese Orchestra with Hong Kong

When Hong Kong returned to Mainland China in 1997, the Chinese government produced concerts celebrating the return. On May 18, 1997 during one such concert, musicians from Hong Kong and Shanghai performed together (慶祝香港回歸滬、港兩地音樂家合作演出專場) and were conducted by HKCO conductor Shi Xin-zhi (石信之). The compositions they selected included “Capriccio of Shanghai” (上海隨想),
which was composed by Qu Chun-quan (瞿春泉); “Soundscape” (Shanshuixiang 山水響), composed by Luo Yong-hui (羅永暉); “The Scene of Yunan” (Yunnan Fengqing 雲南風情), composed by Quan Nai-zhong (關迺忠); “Butterfly Love,” composed by He Zhan-hao (何占豪) and Chen Gang(陳鋼); and “The Memory of Tongxiang” (Tongxiang Huixiang 侗鄉回憶), composed by Zhao Yong-shan (趙詠山). The compositions combined the composers from Shanghai and Hong Kong, and the presentation was performed at the Shanghai Spring International Music Festival (Shanghai zhi Chun 上海之春), during which it was announced to the world that Hong Kong would be returned to Mainland China. That same year on June 20 and 21, the Celebration of the Return of Hong Kong (慶祝香港回歸大型民族交響音樂會) concert was performed in Zhengzhou City (鄭州市), China, Figure 6-1 shows the poster of the concert hosted by the city of Zhengzhou along with other instituions such as telecom and pharmaceutical companies. The compositions they chose were classic compositions in the Shanghai Chinese Orchestra repertoire and were written by Chinese composers.¹

¹ From the SCO’s program notes in 1997.
The two concerts were both performed in Mainland China, and the celebratory tone of the announcement to the Chinese people was clear. Even so, Wu stated that: “For people in Hong Kong or even in Mainland China, there should not be a celebratory mood for Hong Kong’s return, because people should always remember the shameful history of how weak the Chinese government was.”

The celebration concert of Hong Kong’s return continues to occur annually, and in 1999 there were three concerts by the SCO in various locations to celebrate the second anniversary for the return of Hong Kong. The three concerts had strikingly similar compositional arrangements, and those compositions each followed themes of joy, peace, prosperity and good cheer. These themes are revealed in compositions such as “Full of Joy” (Xi yang yang 喜洋洋), “Step by Step Higher” (Bubu gao 步步高) and “Blooming Flowers and a Full Moon” (Huahao Yueyuan 花好月圆).

In addition to the celebration for the anniversary of the return, the SCO also had performances especially to show its characteristics and professionalism in Hong Kong. From

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3 From the SCO’s program notes in 1999.
October 4-7, 2001, the SCO, invited by the Leisure and Cultural Service Department (康樂及文化事務署), gave three days of performances with shows at Hong Kong City Hall (香港大會堂), Tsuen Wan Town Hall (荃灣大會堂), and the Yeun Long Theatre (元朗劇院). The compositions they brought included Western compositions that had been adapted previously for the modern Chinese orchestra, such as “Overture from Carmen” (Kamen Xuqu 卡門序曲) and “Hungarian Dance No. 5” (Xiongyali Wuqu Diwuhao 匈牙利舞曲第五號), some vocal compositions including “Grand Yellow River” (Dahuanghe 大黃河), and concerto work like “The Memory of Yunan” (Yunnan Huiyi 雲南回憶). Generally though, the orchestra maintained its classical compositions when it toured, a trend that continues to the present day. The orchestra performed two concerts while on tour in Hong Kong in 2008. One of the concerts, Resound of Shanghai (Shanghai Huixiang 上海回響), was held on Aug 22, 2008 at Hong Kong City Hall (香港大會堂). It showed the characteristics of the SCO. The concert’s theme concerned Shanghai, and all of the compositions related to Shanghai as they told the city’s story. For example, compositions included pieces such as “Prelude-Morning on the Shanghai Bund Waterfront” (Xu—Waitan Chense 序—外灘晨色), composed by Zhu Xiaogu (朱曉谷), which describes a rosy dawn shining on the Huangpu River while a bell rings to softly awaken the sleeping city. The classical composition “A Moonlight on Spring River” shows the elegance of Shanghai. “Sound in Shanghai” (Xiantan Shanghai 弦彈上海) was composed by Wang Dan-hong (王丹紅) and Wang Fu-Jian (王甫建). The composition is about Jiangnan culture and contains traditional tan-ci (Tanci 彈詞) music. It is storytelling set to the accompaniment of bowed string instruments and usually played in teahouses to show the local culture of Shanghai. “Green in the City” (Qingputian Shange 青浦田山歌),

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4 From the SCO’s program notes in 2001.
5 From the SCO’s program notes in 2008.
composed by Zhu Xiao-gu (朱曉谷), shows the fun of farming and also the treasure of the traditional mountain songs in the Jiannan region. “Concourse of River” (Huiliu 匯流), composed by Yu Xun-fa (俞遜發), simply describes the path of water from the falls, river, and lake to the sea, and is presented through the Chinese flute. It is filled with Chinese aphorisms, such as that “the highest good is like water” and “all rivers run out to sea” (上善若水、海納百川). The other concert in Hong Kong was called Meeting in Hong Kong (Xiangyue Xiangjiang 相約香江), performed at Tsuen Wan Town Hall (荃灣大會堂) on August 23. This concert included all of the classical compositions that the SCO normally performed.

The Relationship of the Shanghai Chinese Orchestra with Taiwan

From 1996 to 2013, the SCO only visited Taiwan twice. On September 11, 2002 the conductor Wang Shao-wei (王紹渭) led the SCO’s foremost musicians, Ming Hui-fen, Ma Xiao-hui (馬曉輝), Yu Xun-fa (俞遜發), and Liu Bo(劉波), who came to Taiwan with the orchestra for a concert to celebrate the Moon Festival (上海民族樂團中秋薈萃中秋夜樂). The compositions they performed this time were in various styles, but paid homage to the heritage of the orchestra’s Chinese traditions, which were rooted in a whole spectrum of origins. The leading musicians each brought their representative compositions, such as Ming Hui-fen’s “Capriccio of Hong-hu” (Honghu Zhuti Suixiang 洪湖主題隨想) and Yu Sun-fa’s “The Charm of Mount Langya” (Langya Shenyun 瑯琊神韻). The compositions also included Taiwanese folk themes, such as “The Grasshopper Mocks the Rooster” (Caomeng nong Jigong 草蜢弄雞公), to entertain the Taiwanese audience. This same program was played in two different cities and was sponsored by two different organizations. The first one was held at the National Chiang Kai-Shek Cultural Center (國立中正文化中心). The second
concert, held on September 14, 2002, was called The Best Chinese Music—The Shanghai Chinese Orchestra (中國最頂尖民族音樂瑰寶上海民族樂團), and it was hosted by the Kaohsiung Chinese Orchestra (高雄市國樂團) and New Aspect (新象文教基金會).⁶

The SCO’s second visit to Taiwan occurred five years later when the SCO played in Taichung, Taiwan in 2007. The orchestra performed two concerts: one, named the Orchestra Gathers Talent (上海民族樂團精華薈萃), was performed on June 5; the other, called Great Musicians and Great Music (名家樂賞), was performed the next day. The orchestra came with prominent musicians Min Hui-fen, Luo Xiao-ci (羅小慈), Liu Ying (劉英), and Qian Jun (錢軍) to perform their respective compositions as well. The playlist consisted of standard classic compositions from the SCO repertoire.⁷

The Cultural Production of the Shanghai Chinese Orchestra as a Representation of National Identity during the Period of Increased Cultural Exchange (1997-present)

Continuity of Tradition:

The SCO presented New Year’s music every year. A perusal of New Year’s programs shows that political propaganda was appearing less and less, even though there might still be a few examples from time to time. For example, the only composition relating directly to politics in the New Year’s concert (上海新年音樂會) on December 30 and 31, 1998 was “Same Heart” (Tongxinqu 同心曲). The composition borrows from the Yi people’s (彝族) folk song, “Together” (Zaiyiqi 在一起), and combines it with the tune, “Sing for the Motherland” (Gechang Zuguo 歌唱祖國), to convey a strong spirit of cooperation within the country.⁸

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⁶ From the SCO’s program notes in 2002; New Aspect, like Ars Formosa Company, is an organization that helps groups from different countries to hold concerts in Taiwan.
⁷ From the SCO’s program notes in 2007.
⁸ From the SCO’s program notes in 1998.
Also, the celebration in the Jin-an district (靜安迎春民俗文化節-新春民族音樂會) on February 8 and 9, 1995, included compositions such as “My Sun” (Wo de Taiyang 我的太陽) and “Ode for the Hero” (Yingxiong Zange 英雄贊歌). It contained compositions more related to political thought than was the norm at this time. In the most recent years, the SCO has been choosing songs that are meant to be more popular and interesting. It has also been inviting popular musicians to perform with it. Take for example the New Year’s concert in 2010 called the Shanghai Chinese Orchestra’s Red Chinese New Year Celebration for the Chinese New Year (火紅中國年上海民族樂團新春賀歲音樂會), to which the orchestra invited the group Bao (Bao 豹). The musicians in BAO are Qian Jun (錢軍), Yao Xin-feng (姚新峰), Yu Bin (俞彬), Tang Xiao-feng (湯曉風), Zhao Lei (趙磊) and Jin Kai (金鍇).

This small Chinese music ensemble consists of two erhus, two pipas, and two dizis, a style of group that is now is quite popular within the Chinese music environment. The members of the ensemble and Orchestra even signed autographs after the concert was over.

Differentiation from Others

a) From political ideology to scenes of peace and tranquility

The SCO took its place of prominence seriously in setting the direction for modern Chinese orchestra music in Mainland China. This process produced the most distinct differences between the SCO and the modern Chinese orchestras in other regions. After 1997, political content in the program’s presentation underwent some changes. In concerts from 1997 to the present, political themes began appearing less often in the music. One exception to this was the concert Hymns of the Republic. In the concert Classic Series I—Hymn of the Republic (經典演繹I—共和國贊歌) on October 10, 2009, compositions included “Ode to My Motherland” (Gechang Zugo 歌唱祖國), composed with lyrics by
Wang Xin (王莘), “Sing a Song For My Chinese Communist Party” (Chang zhi Shange gei dang ting 唱支山歌給黨聽), composed by Zhu Jian-er (朱踐耳), “My Home Country and I” (Wo huo Wode Zuguo 我和我的祖國), with lyrics by Zhang Li (張藜) and music by Qin Yong-cheng (秦詠誠), “Capriccio of My Motherland” (Wode Zuguo Suixiangqu 我的祖國隨想曲), arranged by Wang Dan-hong (王丹紅), and “Affection for China” (Aiwo Zhonghua 愛我中華), composed by Xu Pei-dong (徐沛東). In the concert, each selection contained political ideology, though this was now not the norm for compositions in general. In particular the revolutionary spirit and praise of the government began to wane. For example, on May 19, 1998, in a concert meant to lead government workers to appreciate the high class arts (領導幹部欣賞高雅藝術), out of the 17 compositions only one vocal composition contained politically related themes: “The People’s Liberation Army Occupied Nanjing” (Zhongguo Renmin Jiefangjun Zhanling Nanjing 中國人民解放軍占領南京). The remainder of the compositions featured themes of hope, happiness, and optimism for a new era. Similarly, in the Celebration for the Fifth Anniversary of the Return of Macau (慶祝澳門回歸五週年文藝晚會) on December 20, 2004, the compositions had titles such as “Pure Smile” (Chunzhen de Weixiao 純真的微笑), “New Asia” (Xin Yazhou 新亞洲) and “New World” (Xin Shijie 新世界). In addition to these themes, the government also used the music to memorialize historical tragedies and further praise the then-current peaceful mood. At the performance on August 28, 2005, there was a documentary on the Nanking Massacre (侵華日軍南京大屠殺), after which the orchestra played compositions such as “Praise of the Peace” (Heping Song 和平頌) and “Yellow River Piano Concerto” (Huanghe Gangqin Xiezouqu 黃河鋼琴協奏曲). Also, the September 3, 2005 concert for Justice and Peace (正

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9 From the SCO’s program notes in 1997.
10 From the SCO’s program notes in 1998.
11 From the SCO’s program notes in 2004.
義·和平大型交響音樂會) held jointly by the Provincial Party Committee of Jiansu (中共江蘇省委), the People’s Government of Jiansu Municipality (江蘇省人民政府), City Party Committee of Nanking (中共南京市委), and the People’s Government of Nanking Municipality (南京市人民政府), featured the same pieces as the previous concerts with the addition of the choral section from “Sing for the Motherland” (Gechang Zuguo 歌唱祖國) added at the end of the concert.¹²

These themes of peace were also featured at the 2008 Concert for the Celebration of the Nation’s 59th Birthday (上海市慶祝中華人民共和國成立59週年文藝晚会) held by the Shanghai Municipal Government. This concert contained a composition for bronze bells, Chinese orchestra and chorus called “Glory of the Harmonious Time” (編鐘、樂隊與合唱：Shengshi Heyin 盛世和音), which was supposed to showcase Chinese culture and the peace of the current era. The program notes read: “The music of bronze bells and stone chimes bring us back to the ancient ritual ceremony. The modern orchestral music sets off the ancient sound of the bronze and bells, noble, solemn and splendid, showing the grandeur of Chinese ritual music which contains the humanity that lies in the Chinese culture.”¹³ A similar theme is conveyed in the lyrics by director Wang Fu-jian (王甫建):

Above is heaven. Beneath is earth. Sun turns to moon. Heaven and Earth are clear. The Oriental country, China stands in the East.
For thousands of years, the song of Chinese civilization has been sung.
A land of glories is the Divine Land, China.
For thousands of years, the song of Chinese civilization has been sung.
A land of glories is the Divine Land, China.
Sun rises from the east, shining over our splendor.
On the boundless land of rapid change,
Dragon is soaring in the east.
For thousands of years, the song of Chinese civilization has been sung.
A land of glories is the Divine Land, China.
Sun rises from the east, shining over our splendor.
On the boundless land of rapid change, Dragon is soaring in the east.

¹² From the SCO’s program notes in 2005.
¹³ From the SCO’s program notes in 2008.
China stands in the East. Five stars are shining over the East, illuminating China. Above is the heaven. There is a song over the land of China. A big wind rises, clouds are driven away. Heaven blesses China. A dragon is soaring in the east. Five stars are shining over the East, illuminating China. Above is the heaven. There is a song over the land of China. A big wind rises, clouds are driven away. Heaven blesses China. A dragon is soaring in the east.14

b. National Pride

In addition to themes of peace and tranquility, the orchestra also frequently presented compositions carrying the message that the strength of the country was it drawn from its heritage and long history. It played the concert Music Rite, the 60th Birthday of the Nation (大音華章慶祝中國人民共和國建國 60 週年獻禮音樂會) on October 16, 2009. The program notes present the idea of the suite composition “Bell, Drum, Song and Dance,” reading:

If the country is strong, people are happy. If the country is strong, the music is plentiful…In their prosperity, the people gathered the music from the north and south, from different regions and harmoniously joined different ethnicities creating plentiful music. The composition includes the five movements of Bell, Drum, Song, Dance and Music presenting the ethnic music’s profound, elegant, beauty, and hopes to reflect the heritage, and development of the music.15

The titles of the different movements of the composition are laid out below:

I. BELL
1. Praise–Ancient Ritual Ceremony
2. Ode–Glory of the Harmonious Time

II. DRUM
4. Artistry–Dazzling Drums
5. Mettle–The Rise of the Orient City

III. SONG
6. Songs–Over the Land

14 The Chinese Lyrics are: 天在上, 地中央, 日月升, 乾坤朗, 華夏東方, 看我華夏在東方, 悠悠數千年中華歌久長, 山河多壯麗, 神州在中央, 悠悠數千年, 中華歌久長, 山河多壯麗, 神州在中央, 東方太陽升, 照耀我輝煌, 大地風雲多蒼茫, 巨龍躍東方, 悠悠數千年, 中華歌久長, 山河多壯麗, 神州在中央, 東方太陽升, 照耀我輝煌, 大地風雲多蒼茫, 巨龍躍東方, 看我華夏在東方, 五星耀東方, 利中國, 天在上, 山河唱, 大風起兮雲飛揚, 天佑我華夏, 跃東方, 五星耀東方, 利中國, 天在上, 山河唱, 大風起兮雲飛揚, 天佑我華夏, 跃東方

15 From the SCO’s program notes in 2009. Translated from the Chinese by Ming-yen Lee.
7. Chant—Flowers In The Water
8. Croon—Like A Dream

IV. DANCE
10. Sacrifice—Totem
11. Custom—Dancing Under The Moon
12. Elegance—Court Dance
13. Celebration—Yangko

V. MUSIC
14. Tradition of the Classic—Capriccio of Moon’s Reflection On Er Quan
15. Passing On—Flowing Water & Hou Tu

Epilogue—Glory of The Harmonious Time

This composition attempts to convey the feelings of joy, peace, and unity to its audience. The various ethnicities found within the PRC experience a good deal of conflict. Therefore, the government is concerned with promoting internal harmony. A 2007 piece composed by Director Wang Fu-jian, a work called “Union” (Lianzej ai Zaiyiqi 連接在一起), contains the following lyrics:

Let us reconnect the broken river, so it can forget about its dry past. Let us replant the mighty fallen tree, so it can stay green. Let us set the white clouds in the blue sky, so they will never separate. Let us bathe our hopes in sunshine, so that happiness and joy are always together.

If we join all of the love in the world, the world will become more beautiful. If we join all of the love in the world, we will walk into the beautiful new century together.

Let the sadness pass; let the seagull drop the tools of war into the sea. Let the crying cease; let the doves pass among the green leaves. Let chaos pass; let everyone learn to love and cherish one another. Let the wounds heal; let us not lose our way; let us proceed from this beginning without returning.

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16 From the SCO’s program notes in 2009.
17 Translated from the Chinese by Ming-yen Lee. The Chinese lyrics are

想把斷裂的河流連接在一起, 讓它忘記乾涸的過去。
想把倒下的大樹連接在一起, 讓它能夠繼續翠綠。
想把藍天和白雲連接在一起, 讓它們永遠不分離。
想把陽光和希望聯結在一起, 讓幸福和歡樂常相依。
把世界的愛連接在一起, 世界就會更加美麗。
把世界的愛連接在一起, 一起走向美好的世紀。
讓不幸過去, 讓海鷗把戰火埋在海底。
讓哭聲過去, 讓鴿子把綠葉到處傳遞。
讓災難過去, 讓每個人都學會愛的珍惜。
讓傷痕過去, 讓我們不再迷失, 不再總是重新開始。
The orchestra also helps to maintain what the government accepts as the old traditions by creating variously themed concerts for families and communities to enjoy. For example, to promote education, the project High Art on Campus (高雅藝術進校園) encouraged the inclusion of art in schools to enhance the ethnic cultures of China. The statement for this project is that, “Fine arts for youths should refine artistic tastes on campus, teach youths to understand the arts, and elevate the spirit and the whole of society.”\(^{18}\) To this end, the SCO arranges concerts every year promoting this project. The orchestra also holds concerts in service to the community, such as a program held especially to help people from the area stricken by the Sichuan earthquake (汶川地震) of 2008. The concert was intended to help improve the spirit of the people and featured popular compositions such as “Capriccio of the Great Wall,” “My Motherland,” and “Union.” The orchestra donated all profit to relief aid for the devastated areas.\(^{19}\)

To attract more professional music lovers and also develop their taste in music, the SCO also conjured up different themes to increase audience size. For example, in the past, it usually held concerts as memorials for old composers, but the orchestra also became important in developing compositions by new composers. In one instance, the SCO held a whole concert for the noted composer Jin Xian (塔克拉瑪干掠影-著名作曲家金湘作品-金湘) on October 17, 1998.\(^{20}\) In 2001, a special cooperative research project helped to attract a more professional audiences. In this project the orchestra cooperated with an instrument company in Shanghai (上海民族樂器一廠), the Museum of Chinese Ethnic Music Instruments (中國民族樂器博物館), and Rong-yin Music Production Company (龍音製作有限公司) culminating with the 2001 Wind Instruments Concert (敦煌

\(^{18}\) From the SCO’s program notes in 2009.
\(^{19}\) From the SCO’s program notes in 2009.
\(^{20}\) From the SCO’s program notes in 1998.
The joint project with the instrument company and the museum exhibited 50 different wind instruments from ethnic minorities, after which it conducted a concert. In addition to this, the orchestra undertook research of historical compositions, the result of which was showcased in concerts such as the Retrospective of a Century of Music—The 100th Anniversary of the Erhu (世紀回顧二胡百年紀念音樂會) held on September 15 and 16, 2001. During these two days, the orchestra presented five different erhu compositions written in the previous century.\(^\text{21}\)

In addition to such professional and serious music programs, the orchestra occasionally arranged lighter and more popular programs to attract a broader audience. For example, on November 24, 2010, it held the concert New Sound of City, Music Has No Boundary, Fusion of Chinese Music (都市新韻，樂無國界—民樂也混搭).\(^\text{22}\) This concert used guqin, erhu, and various other instruments from the Chinese orchestra combined with Western instruments such as the piano and cello, and the orchestra played composition in both the classical and jazz styles. The selections included “Zigeunerweisen” (Linlangzhe zhi Ge 流浪者之歌), “Sabre Dance” (Madaowu 馬刀舞), “Flute and Drum at Sunset” (Xiyang Xiaogu 夕陽簫鼓), and “The Moon Reflected in Two Springs” (Erquan Yingyue 二泉映月). One concert in 2009 focused on movie soundtracks such as “Red Sorghum for Chinese Orchestra” (民族管弦樂紅高粱) from the movie Red Sorghum, composed by Zhao Ji-ping and arranged by Wang Dan-hong, and “Symphonic Suite—Raise the Red Lantern” (Dahong Denglong Gaogaogua Zuqu 大紅燈籠高高掛組曲), composed by Zhao Ji-ping.\(^\text{23}\)

The orchestra enjoyed a persistent reputation of playing Chinese music from different sources with new innovations. One such composition from 1990 “Capriccio of Shanghai”

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\(^{21}\) From the SCO’s program notes in 2001.
\(^{22}\) From the SCO’s program notes in 2010.
\(^{23}\) From the SCO’s program notes in 2009.
(Shanghai Suixiang 上海随想) composed by Qu Chun-quan (瞿春泉) used the city Shanghai as the theme. Nearly two decades later in 2008, the orchestra held the Concert for the Celebration of the Nation’s 59th Birthday (上海市庆祝中華人民共和國成立 59 週年文藝晚会). Here, the orchestra used the Jiangnan region as its theme for the entire show, and there were some compositions that were especially made for the region. It featured such compositions as Group and Orchestra: “Splendor of Jiangnan” (民樂組合與樂隊：炫彩江南), the source of which was borrowed material from Jiangsu folksongs arranged by Wang Dan-hong. The program notes read: “Jiangnan is famous for its beautiful landscape. The composer has captured its contemporary charm through wonderful composition and orchestration. The music therefore brings out the best of both parts—the traditional and the modern, showing off Jiangnan’s fresh, lyrical and pulsating poetry.”

The orchestra once again invited the ensemble BAO (Bao 豹) to play with them. Other compositions describe the loveliness of Shanghai, as exemplified in “Better City, Better Life” (城市，讓生活更美好), which was composed and features lyrics by Fu Ke (浮克). His lyrics show his love of the city:

Love is shining above the sky. Love makes everything better. Along the way to my dream, I am running in the city of love. Spring has wakened up the birds. I am busy catching up everything. Say hello to the sky. Sunshine can see your smile. Come on! Let’s have a happy hug. Count down each second, you will get everything that you want. Embrace the morning light of tomorrow. Love is shining above the sky. I will look forward in my dream. Love is like a ballad that makes everything better. Love is shining above the sky. Love makes everything better.

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24 From the SCO’s program notes in 2008.
25 The Chinese lyrics are: 愛在天邊閃耀，愛讓一切美好，沿著夢想的軌道，我在愛的城市奔跑，春天在播撒小鳥，我的瞳孔忙於拍照，天空你好，陽光在看見你微笑，來吧來個幸福擁抱，倒數世界一分一秒，你想要的總會得到，明天你早，愛在天際閃耀，我將在夢裡遠眺，愛唱著那歌謠，讓一切更美好，愛在天邊閃耀，愛讓一切美好
The orchestras also held The Two City Joint Concerts (*Shuangcheng Xiezou* 双城协奏) to show its unique characteristics by contrasting itself against other, rather different orchestras. The SCO played with the Broadcasting Corporation of China’s Chinese Orchestra led by Zhang Lie (張列) for the Shanghai World Expo 2010 (2010 上海世界博覽會). The two orchestras played together and showcased their own leading musicians such as Min Hui-fen, Zhang Gao-xiang (張高翔), Jiang Ke-mei (姜克美). The two orchestras selected classic compositions from each other. The Shanghai Chinese Orchestra chose compositions such as “Capriccio of the Great Wall” (*Changcheng Zhuti Suixiang* 長城主題隨想), “Flying Dragons and Leaping Tigers” (*Longteng Huyue* 龍騰虎躍), and “Step by Step Higher” (*Bubu gao* 步步高), while The Broadcasting Corporation of China’s Chinese Orchestra chose “Dance of the Yao People” (*Yaozu Wuqu* 瑤族舞曲), and “Moonlight on Spring River.”

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**The Cultural Production of the Hong Kong Chinese Orchestra as a Representation of National Identity during the Period of Increased Cultural Exchange (1997-present)**

High-level discussion between the British government and the Chinese government did not commence until Deng Xiao-ping’s oversight of the Chinese government in 1978. Although Deng was now at the helm, insistence from the Chinese government stated that the British government should either give up or modify its desire to retain control of the territory, otherwise the Chinese government would break off discussion over the future of Hong Kong and proceed according to its own wishes. The British sovereignty of Hong Kong ended with a meeting in Beijing, where Prime Minister of United Kingdom Margaret Thatcher served as lead negotiator for Great Britain negotiating with Premier of the State Council of the People’s Republic of China Zhao Zi-yang as the sole representative of the Chinese. The

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26 From the SCO’s program notes in 2010.
parties agreed and signed the Sino-British Joint Declaration at the end of the meeting, which planned to give sovereignty over Hong Kong to the People’s Republic of China in 1997. In the declaration, both parties agreed that Hong Kong should retain its capitalist economy for 50 years and not practice socialism. Hong Kong is still allowed to enjoy a high degree of self-management, and Hong Kong’s political leader remains the Chief Executive and is nominated by the National People’s Congress (人民大会) Preparatory Committee for the Hong Kong Special Administrative Region of the People’s Republic of China (中華人民共和國香港特別行政區籌備委員會). This partial autonomy within Mainland China also had an effect on the management of its orchestra.

The Hong Kong Chinese Orchestra and Taiwan

After 1990, the full HKCO did not tour Taiwan again until 2012. The HKCO website has this to say about the HKCO’s return to Taiwan: “On this Taiwan visit after a 20-year hiatus, the orchestra, under the baton of Yan Hui-chang, will perform in the closing programme of the Hong Kong Week 2012 some of its best commissioned works and finest classics.”[^27^] The Hong Kong Week 2012 concert was called Jewel from Hong Kong (Yue Zi Xiangjiang lai 樂自香江來), and was performed on December 2, 2012. The concert was significant as it had been so long since the HKCO visited Taiwan, and so it played to a full house. The compositions it presented included a combination of commissioned pieces by composers from both Mainland China and Hong Kong taken from the HKCO’s standard tour repertoire. Those compositions are “The Grand Victory” (Da de sheng 大得勝), composed by Zhang Shi-ye (張式業); “Jing Qi Shen” (Jing Qi Shen 精氣神), composed by Chan Ming-chi (陳明志); “Three Melodies from West Yunnan” (Dianxi Tufeng sanshou 滇西土風

三首) composed by Guo Wen-jing (郭文景); the violin, *guqin*, soprano and orchestra piece “Melody of the Secluded Orchid” (*You lan cao* 幽蘭操) composed by Zhao Ji-ping (趙季平); and “The Yellow River Capriccio” (*Huanghe Changxiang* 黃河暢想) composed by Cheng Da-zhao (程大兆). For some sense of the “The Yellow River Capriccio,” this is part of the review that appeared in *The New York Times* after the HKCO performed the same piece at Carnegie Hall in New York on October 30, 2009:

Finally it was time for Mr. Cheng’s hard-driving “Yellow River Capriccio.” Before it started Mr. Yan rehearsed the audience of hand drum players, explaining his cues and instructing us to add prolonged shouts to crucial moments of the score. During the performance people in the hall took their assignments seriously, twirling their hand drums, shouting like martial arts warriors and creating a glorious din during the ferocious climax.\(^{28}\)

This composition is a popular closing piece for the HKCO. The audience’s anticipation is piqued because they receive whirling drums at the beginning of the concert with which they later participate during the show’s finale (Figure 6-2).

**Figure 6-2: The Audience Participated during “The Yellow River Capriccio” with Whirling Drums during the Orchestra’s 2009 Concert in New York City**


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The Hong Kong Chinese Orchestra and Mainland China

Since Hong Kong was officially returned to Mainland China, there have been increased performances in Mainland China. Table 6-1 shows all of the HKCO’s tours in Mainland China between 1997 and 2012.

Table 6-1: Concerts of the Hong Kong Chinese Orchestra in Mainland China from 1997-present

<table>
<thead>
<tr>
<th>Year</th>
<th>Orchestra</th>
<th>Name of the concert/event</th>
<th>Conductor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>HKCO in Kuangzhuo, China</td>
<td>New Year Concerts: Reopening of the Dr. Sun Yat-sen’s Memorial Hall (中山紀念堂修復紀念－新年音樂會)</td>
<td>Yan Hui-chang (閻惠昌)</td>
</tr>
<tr>
<td>2003</td>
<td>HKCO in the Pearl River Delta Cities China</td>
<td>New Year Concert (中國移動通訊新年音樂會)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2003</td>
<td>HKCO in Xinghai, China</td>
<td>New Year Concert (樂壇神筆－新年音樂會)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2004</td>
<td>HKCO in Nanjing, China</td>
<td>Ode to Peace, World Historical and Cultural Cities Expo (和平頌音樂會/世界歷史文化名城博覽會)</td>
<td>Yan Hui-chang Shi Zhongguang (石中光)</td>
</tr>
<tr>
<td>2004</td>
<td>HKCO in Shanghai, China</td>
<td>The HKCO in Shanghai (香港文化週)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2004</td>
<td>HKCO in Nanjing, China</td>
<td>The HKCO Plays Memorable Tunes (香港中樂團名曲精選之夜)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2005</td>
<td>HKCO in Xian, China</td>
<td>Classic Chinese Compositions (中華經典民樂作品音樂會)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2005</td>
<td>HKCO in Beijing, China</td>
<td>Ode to Peace—In memory of 60th Anniversary of the victory of the Chinese People in World War Two and the Second Sino-Japanese War. (和平頌音樂會)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2006</td>
<td>HKCO in Guangzhou, China</td>
<td>Kinggold Group New Year Concert (僑鑫新年音樂會)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2006</td>
<td>HKCO in Kuangzho,</td>
<td>Favorview Palace International Salon Kinggold Group New Year Concert (僑鑫・</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>Year</td>
<td>Location</td>
<td>Event Description</td>
<td>Conductor</td>
</tr>
<tr>
<td>------</td>
<td>---------------</td>
<td>------------------------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>2006</td>
<td>Huizhou, China</td>
<td>New Year Concert (East Jiang Yang - Global New Year)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2007</td>
<td>Guangzhou, China</td>
<td>AIA Concert in Guangzhou (You Yang Ji Chao Jingxian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2007</td>
<td>Guangzhou, China</td>
<td>HKCO Lunar New Year Concert in Guangzhou (HongKong Zhong Le Tu · Ji Chao Jingxian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2007</td>
<td>Hangzhou, China</td>
<td>Concert to Celebrate the 10th Anniversary of Hong Kong's Return to the Motherland By the HKCO (Jingwang Hong Kong Hui · Zhenzhuan Ji Chao Jingxian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2008</td>
<td>Beijing, China</td>
<td>HKCO at The First International Performance Season of the National Centre for the Performing Arts, Beijing, China (Zhong Guo Beijing Guo Jia Da Jie Yuan Kuan Mian Qi Pian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2008</td>
<td>Shenzhen, China</td>
<td>2008 China Shenzhen Arts Festival of ICIF - Concert by the HKCO (2008 Zhong Guo Shenzhen Wen Bo Hui Yi Fei Ji Chao Jingxian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2008</td>
<td>Linghai, China</td>
<td>Linghai’s International Musical Journey on Water and Life—a Special Concert for World Desertification and Draught Prevention Day, 2008 (Qing Hai Guo Ji Shui Yu Sheng Mi Yi Lu—Ji Chao Ji Sheng Fu Fa Fang Ji Zhi Ren Shi)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2009</td>
<td>Xi'an, China</td>
<td>HKCO in Xi'an (Dayan Bu Ye Chao Kang Ji - Zhong Le Tu Feng Wu Ji Chao Jingxian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2009</td>
<td>Beijing, China</td>
<td>One Hundred Concerts to Celebrate 60 years of Chinese National Music (Zhong Guo Min Zhi Yi Mu Xun Li Bai Ji Su Lilie Jiang Hui Zhong Le Tu Ji Min Zhong Xun Xuan Jing Xian)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2010</td>
<td>Shanghai, China</td>
<td>Shanghai Spring International Music Festival (Shanghai Zhi Chun Guo Ji Yi Xuan Jing Xian Ji Le Tu Ji Qing Si Ji Su)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2010</td>
<td>Xinjiang, China</td>
<td>A Concert of Silk Road Arts Festival (Xuan Shi Shi Kong. Si Lou Li Lu)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2010</td>
<td>Guangdong, China</td>
<td>New Year Concert (Tian Lian Ja Yuo · Shen Shi Chuang) - Hong Kong Ji Chao Jing Xian Jing Xian</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>Year</td>
<td>Location</td>
<td>Event</td>
<td>Conductor</td>
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<tr>
<td>------</td>
<td>----------</td>
<td>-------</td>
<td>-----------</td>
</tr>
<tr>
<td>2011</td>
<td>Guangdong, China</td>
<td>New Year Concert (「天籟雅韵、盛世華章」－香港中樂團音樂會 (廣東省中國移動新年音樂會))</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2012</td>
<td>Zhongshang City, China</td>
<td>Lantern Festival Concert 2012 (2012年中山市元宵音樂會)</td>
<td>Yan Hui-chang</td>
</tr>
<tr>
<td>2012</td>
<td>Sichuan, China</td>
<td>Autumn Sound—Chengdu Contemporary Music Festival 2012 (秋之韻－成都當代音樂節 「林樂培作品音樂會」)</td>
<td>Yan Hui-chang</td>
</tr>
</tbody>
</table>

Compared with only two instances during which the HKCO went to tour in Mainland China before 1997, from 1997 to 2012 it performed in Mainland China 28 times. The number of performances and concert arrangements reveal the close relationship that has been established between these two regions. Though this increased contact may serve to intertwine the identities of Mainland China and Hong Kong, it also serves to highlight their continuing uniqueness.

Each year, there must be a celebration concert for Hong Kong’s return to Mainland China. One such concert was the joint concert in Mainland China of the SCO and the HKCO on May 18, 1997 (慶祝香港回歸 滬、港兩地音樂家合作演出專場) conducted by Shi Xin-zhi (石信之). 29 Another example was the 1st Anniversary Celebration Show (中華人民共和國香港特別行政區一週年紀念慶祝匯演) on July 1, 1998 by the HKSAR (Hong Kong Special Administrative Region) of the People’s Republic of China. 30 In addition to the concerts celebrating the return to Mainland China, Hong Kong also maintains a concert series for its own celebration of return, such as the Count Down Gala of the Urban Council (市政局千禧年嘉年華會倒數) on December 31, 1999, 31 the City Hall 40th Anniversary Ceremony (香港大會堂落成四十週年), on March 7, 2002, 32 or the Community Concert Celebrating the

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29 From the HKCO’s program notes in 1997.  
30 From the HKCO’s program notes in 1998.  
31 From the HKCO’s program notes in 1999.  
32 From the HKCO’s program notes in 2002.
3rd Anniversary of the Establishment of the HKSAR (香港特別行政區成立三週年紀念音樂會) on July 1, 2000.\textsuperscript{33}

The political events that are chosen to be celebrated have changed. When important events occur in Mainland China, Hong Kong needs to celebrate them as well. The most important one is the annual celebration for the PRC’s National Day, the national birthday, such as the 49\textsuperscript{th} National Day Ceremony Concert (慶祝國慶 49 週年晚會) on October 1, 1998, or events like the Reopening of Sun Yat-sen Memorial Hall (廣州中山紀念堂修復紀念—新年音樂會) on January 1 and 2, 1998.\textsuperscript{34}

There are other concerts displaying the close relationship between Hong Kong and Mainland China. These include the Opening Ceremony Concert in Celebration of the 50\textsuperscript{th} Anniversary of the Founding of the PRC: Hearts & Hopes for Our Motherland & Hong Kong (慶祝國慶 50 週年慶週開幕典禮暨音樂會情繫祖國心連香港), held on September 25, 1999, and Heart of China, Affection for Hong Kong (中國心香港情) held on July 16 and 17, 2004.\textsuperscript{35} The names of both concerts suggest that the HKCO has a close relationship with Mainland China. Actual sentiments might be complex and vary, but these two regions cannot avoid or deny that they have a common origin. In the concert by Chan Wing-wah and the HKCO on July 16 and 17, there was a composition called “The Great Wall,” a piece written specifically for the concert. This composition presents people in Hong Kong as feeling a close affinity to ethnic Chinese. The composer Chan Wing-wah proposed that the composition mixes the cultural concepts of both Hong Kong and Mainland China through the great and shared history of the Great Wall. The composer hopes through the use of music in the large realm of Mainland China, to create a new “Great Wall” not for defense, but instead for peace and love.

\textsuperscript{33} From the HKCO’s program notes in 2000.
\textsuperscript{34} From the HKCO’s program notes in 1998.
\textsuperscript{35} From the HKCO’s program notes in 1999 and 2004.
Though Hong Kong has been reunited with Mainland China for almost two decades, the two-sided conversation that helps to maintain good relations has continued, highlighting the fact that they still see themselves as separate in some ways. Part of this conversation has included concerts supporting dialogue between Mainland China and Great Britain. Composers from Hong Kong and Great Britain combined their personal ideas of Hong Kong with six compositions in the Conversation Between Britain and China through Six Compositions Concert (中英對話兩國六曲融入世情一個令人感動的音樂會) on April 22, 2006.36 This concert expressed some of the different emotions involved in the relationship between them, such as happiness, sorrow, joy, and agony.

Continuity – Maintaining Traditions

a. Popular Annual Concerts

After returning to Mainland China’s governance the orchestra maintained its repertoire of traditional songs during important holiday or events. These types of performances included New Year’s concerts, such as the lantern festival concert Romance under the Chinese Lanterns—Cantonese Music (情繫元宵夜) held on February 27 and 28, 1999. They also continued offering Cantonese opera pieces for groups of Cantonese music lovers, such as the Cantonese Music & Cantonese Opera (粵劇舞樂《九天玄女》與粵樂) on March 31 and April 1, 2000.37 Further, the orchestra continued to perform at the sorts of events that had consistent returning audience counts. Such as A World of Literature and Chinese Music—From the Dream Chamber and the Cauldron (華夏名篇—從紅樓夢到鹿鼎記) on July 3 and 4, 1998, and the Valentine’s Day concerts Y2K Lover’s Concerto (Y2K 情人節音樂會) on November 11 and 12, 2000 and A Word of Love—Valentine’s Day

36 From the HKCO’s program notes in 2006.
37 From the HKCO’s program notes in 1999 and 2000.
Concert (寰宇情真－情人節音樂會) on February 2-4, 2001. Director Yan Hui-chang recalled that at the Valentine’s concert, there were flowers for the audience, and an audience member even proposed there.

b. Government Support for Continuing Traditions

The relative importance placed on the HKCO by the government of Hong Kong as demonstrated by its significant financial backing has shown the government’s interest in the orchestra and its activities. This can be seen as an endorsement of its activities and the functions these activities serve to the people. Most financial support for the HKCO comes directly from the city-state’s government. From 1977 to 2001, it was sponsored by the Urban Council (市政局). After 2001, funding was taken over by the Leisure and Cultural Services department (康樂 LCSD) of Hong Kong, and the orchestra became a full corporation. Even after incorporation, it still received its main financial support from government. According to the 2001 annual report, 91.8% percent of its funding arrived from the LCSD. Figure 6-3 shows that the orchestra’s other sources of income in 2001 were concerts and other performances and donations. 0.8% is listed as other revenue.

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Figure 6-3: Hong Kong Chinese Orchestra’s Income Sources of the HKCO in 2001

Ten years later, the 2010-2011 annual report showed that the HKCO still enjoyed its main financial support from the government. Although the percentage of government support has waned in recent years, it is still almost 80 percent. Nevertheless, figure 6-4 from the annual report reveals that the orchestra’s audience and number of performances are increasing yearly despite relying on relatively fixed financial support from the government. More important perhaps is that the orchestra has learned how to secure requisite funds during tough financial times.
Other factors that show the government’s interest in the HKCO are in the orchestra’s system of patronage and its board members. A politician, usually the Chief Executive of Hong Kong, serves as an honorary patron. This arrangement provides the orchestra with government attention and favor. Many board members are current or past employees of the government or are otherwise affiliated with the government. These board members help the
HKCO maintain a close relationship with the government and that relationship encourages the government to pay closer attention to the orchestra. It also elevates the HKCO’s social status in Hong Kong.

Beside this close relationship with the government, the orchestra keeps close ties with some important non-governmental organizations or institutions. These groups often sponsor the HKCO, provide resources to them, and bring more audience members to enjoy the orchestra. These groups include the Hong Kong Institute of Directors (香港董事學會), Trustees of the Hong Kong Jockey Club, and the Music and Dance Fund (香港賽馬會音樂及舞蹈信託基金). As Mittler stated: “A common proverb since the seventies claims that Hong Kong is run by the Jockey Club, Jardine and Matheson, the Hong Kong and Shanghai Bank, and the governor-in that order.” All these “financial” bases show just how tied into Hong Kong the HKCO really is. Mittler added, “It shows in Hong Kong almost everything is seen in terms of marketing. Even the world of art is turned into a ‘cultural market.’”

**Differentiation of the Hong Kong Chinese Orchestra from Others**

**a. Innovation as a Form of Differentiation**

The orchestra regards itself as one of the top Chinese orchestras in Asia and believes that part of its job is to explore a path of innovation for Modern Chinese orchestras. This attitude of innovation is one of the ways the orchestra differentiates itself from other modern Chinese orchestras. It not only perpetuates tradition but uses its perceived authority to shape the field. The orchestra has selected different themes for each concert season since 1997; Table 6-2 shows the themes from 1997-2002.

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41 Ibid.
42 Hong Kong Chinese Orchestra, *Hong Kong Chinese Orchestra 25th Anniversary 25 years anniversary* (Hong Kong: Hong Kong Chinese Orchestra, 2002), 160.
Table 6-2: The Themes for the Orchestral Seasons from 1997-2002

<table>
<thead>
<tr>
<th>Season</th>
<th>Name of the Season</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestral Season 21</td>
<td>Your Invitation to the HKCO World of Music (承先啟後 熱情邀約)</td>
</tr>
<tr>
<td>Orchestral Season 22</td>
<td>Chinese Music in Song, Dance, Film and Painting. A Panoramic Experience with the HKCO (中樂與歌、舞、影、畫呈現新姿采 開拓新視野)</td>
</tr>
<tr>
<td>Orchestral Season 23</td>
<td>Dynamic Sounds in 2000 (動韻 2000)</td>
</tr>
<tr>
<td>(9/1999-8/2000)</td>
<td></td>
</tr>
<tr>
<td>Orchestral Season 24</td>
<td>The Road is Long and Winding, along Which I Shall Seek High and Low (路漫漫其修遠兮 吾將上下而求索)</td>
</tr>
<tr>
<td>(9/2000-8/2001)</td>
<td></td>
</tr>
<tr>
<td>Orchestral Season 25</td>
<td>In Tune with the Times and in Pursuit of Excellence in Chinese Music (緊貼時代脈搏 追求中樂至高境界)</td>
</tr>
</tbody>
</table>

Of course, in each season the HKCO is asked to play a variety of concerts. The different types can be described as:

1) The conversation between tradition and modernization: the orchestra said this about this style of concert: “This is designed for the modern people to explore their roots, to find his/her place through traditional and modern culture. The orchestra would be a connected bridge between the traditional and modern to present the beauty of Chinese music.” The August 3 and 4, 2001 concert, Posing with Every Note (詩意樂韻-音樂與朗
was this kind of concert. The composers involved in this concert incorporated poems from Tang and Song Dynasties into their new compositions.\(^{43}\)

2) Composers series: the HKCO cultivates innovation not only within Hong Kong, but also encourages composers from outside of Hong Kong to bring new and innovative music to Hong Kong. It does so by holding competitions, conferences, or facilitating co-operation between schools. Seasonal series such as Music from the Heart (心樂集) and Music about China (樂旅中國) solicited commissioned work from composers and furthered the innovation of Chinese musical composition. This category of concert includes performances showcasing composers from Hong Kong such as the Concert for Doming Lam’s 80th Birthday (林樂培八十大壽誌慶音樂會) on February 26, 2006, and the Great Musician and Great Music Concert for Founding Orchestral Director Wu Da-Jiang (名家名曲創團總監吳大江紀念音樂會) on October 14, 2006.\(^{44}\) It also includes composition competition concerts such as the HKCO International Competition for Chinese Orchestral Composition Finals Concert 2000 (香港中樂團21世紀國際作曲大賽2000決賽音樂會) on March 10 and 11, 2000.\(^{45}\) It includes experimental music with different music genres such as the November 11 and 12, 2004 concert Yan Hui-chang and Wang Yong’s Dream of Days for the New Vision Arts Festival (閻惠昌與王勇 夢天遊地–新視野藝術節).\(^{46}\) In that instance, Director Yan led the orchestra while it played music with the guest Zheng and Rock musician Wang Yong, integrating Chinese and Rock and Roll music in a convergence that featured some improvisation. In other cases, the orchestra explored different possibilities for Chinese music compositions, such as at the 2013 Hong Kong Arts Festival Musical Tour of China Series VII (2013樂旅中國VII) on February

\(^{43}\) From the HKCO’s program notes in 2001. Translated from the Chinese by Ming-yen Lee.
\(^{44}\) From the HKCO’s program notes in 2006.
\(^{45}\) From the HKCO’s program notes in 2000.
\(^{46}\) From the HKCO’s program notes in 2004.
China Series is a concert series through which composers from the world are invited to use China as a compositional theme. The series has been running since 2006 and its purpose is to showcase “the musical adventure that explores the latest and the most avant-garde Chinese music.” The orchestra showed its regional identity during concerts like Fly Over Hong Kong for 200 years (香港飛越 200 年) on June 21, and 22, 1997, and My Homeland-Hong Kong (Wode Guxiang—Xianggang 我的故鄉—香港) on August 29, and 30, 1997, as well as the series of cadenzas Hong Kong- All 18 Districts of Hong Kong in a Soundscape (Xiangjiang Huacai 香江華采).

3) Music to Feed the Heart (音樂養心): The idea behind these concerts is that music can be used to purify the mind and enrich the soul. By hearing beautiful harmonized music, the mind can be satisfied and in turn care for the heart and body. Examples of this were the Chinese Tea and Music in Dialogue concerts (茶與樂的對話) held on August 11 and 12, 2007.

4) Instrument Showcase Series: Some concerts showcase a certain instrument of the Chinese Orchestra. One example of this was the Hong Kong Synergy 24 Drum Competition (香港鼓樂節). In 2003, the HKCO hosted a drum competition festival to elevate the spirit of local society depressed by the Severe Acute Respiratory Syndrome (SARS) outbreak in Hong Kong. As the orchestra reported: “More than 8,700 members of the general public (age: 2.5 to 88) have participated in the drum competition since the first Drum Festival in 2003.” The event in sum has two parts; the first is the competition event at the Hong Kong Cultural Centre Piazza in which any drummer of any age can join. From these drummers the orchestra will pick a champion drummer to perform in the second part at the Cultural Centre Concert Hall. Another example of this type of concert

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47 From the HKCO’s program notes in 2013.
48 From the HKCO’s program notes in 2013.
49 From the HKCO’s program notes in 1997.
50 From the HKCO’s program notes in 2007.
was the “Huqin Festival of Hong Kong III—The Magic Bow” (香港胡琴節 III—天地弦情), which was held on April 14 and 15, 2001.\(^52\) This festival showcased the *erhu*.

5) **Chinese Music for the Family (親親子女):** The focus of this series of concerts is to create music programs for entire families to enjoy. For example, in the Wacky Chinese Music Party (齊齊來玩轉中樂大派對) on July 23 and 24, 2004 the orchestra played theme music from cartoon TV shows. It also arranged instrumental “competitions” in which different instruments played the rolls of various cartoon characters and then competed against each other and the audience is asked to choose the winner.\(^53\) These concerts usually include high levels of interaction with the audience. Other concerts of this sort included Cook Up Some Music (庖廚樂) on July 13 and 14, 2001, which used instruments to imitate different sounds associated with the cooking process.\(^54\) Pieces played there included “Tableware Going Clinkety Clank” (*Canju Pengpengle*餐具碰碰樂), composed by Qian Zhao-xi (錢兆熹), “Cook up Some Music” (*Paochule*庖廚樂), composed by Chen Ming-zhi (陳明志), and “Mini Musical: Come and Eat” (迷你音樂劇：開飯啦), composed and arranged by Chen Neng-ji (陳能濟). This category also includes youth orchestra concerts, such as the concert of Hong Kong Children Chinese Orchestra (香港兒童中樂團), which is for children aged 7-12 and was founded in 2003, and the Hong Kong Youth Chinese Orchestra (香港少年中樂團), which is for teenagers aged 13-18 and was founded in 2004.\(^55\)

The HKCO’s reputation provides it with not only more opportunities to perform, but also attracts sponsorship from different organizations, institutions, and companies. For instance, the HKCO regularly receives financial donations from CASH and the Hong

\(^52\) From the HKCO’s program notes in 2001.

\(^53\) From the HKCO’s program notes in 2004.

\(^54\) From the HKCO’s program notes in 2001.

\(^55\) From the HKCO’s program notes in 2003 and 2004.
Kong Jockey Club. Also, over the years the orchestra received invitations from different organization, such as the invitation from Maestros and Masterpieces (名家名曲知多少) to perform on October 20 and 21, 2001. Some other examples were the concert held by Standard Chartered Bank, The 14th General Meeting of Pacific Economic Cooperation Council (太平洋經濟合作議會第十四屆大會) on November 29, 2001, the Hong Kong Jockey Club Charities Trust Riding Into a New Year (Pre-Europe Concert Tour) concert (香港賽馬會慈善信託基金馬到成功新年音樂會—歐洲巡迴預演) held on January 20, 2002, and the concert of the 10th International Conference of Drug Regulatory Authorities (第十屆國際藥品管理機構會議) on June 24, 2002.

The orchestra also held ensemble-style concerts (雅音小集), which featured wind, plucked string, and bowed string ensembles. These were opportunities for the audience to become more acquainted with the sections of the orchestra and for the orchestra to play less formal musical selections. In a sense, they were meant to be more enjoyable for all as they were more the product of popular tastes. The orchestra also invited other musicians and groups, such The Hong Kong Academy for Performing Arts and HKCO (香港演藝學院 & HKCO —小合奏及獨奏專場) to play along. They performed together on December 6, 2005. Another HKCO concert series highlighted important musicians such as the Good Music by Great Musicians concert series. The HKCO also hired a reviewer named Zhou Fan-fu (周凡夫) whose job was to introduce each concert, give speeches, and write reviews. This individual, along with being a sort of spokesperson, also presents

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56 CASH, or Composers and Authors Society of Hong Kong Ltd, is a copyright society in Hong Kong concerned with the creation and protection of the rights of composers and writers of musical works within the copyright law of Hong Kong.
57 From the HKCO’s program notes in 2001.
58 From the HKCO’s program notes in 2002.
59 From the HKCO’s program notes in 2005.
educational context and background to the music of the HKCO and in this way helps to educate the public in music history and theory.

b. Updating the Orchestra and Instruments

Another way the HKCO took it upon itself to reorganize and redirect the field of modern Chinese orchestra, further distinguishing itself from other Chinese orchestras, was by restructuring and updating the instruments themselves. This was not a general evolution spread over many years; rather it was an initiative undertaken in 2002. One product of this initiative was the Eco-huqins. These were a product of contemporary ecological consciousness guiding the restructuring of huqins—bowed string instruments.

The HKCO’s website has this to say about the eco-huquins: 60

The eco-huqins have been created out of the marriage of the preservation of traditions and innovative ideas. They are the product of a creative cultural industry in Hong Kong, and the research leading to their manufacture is closely guided by the ecological trends of our time. They are representative of our unyielding spirit to innovate in order to reach the twin goals of environmental protection and artistic excellence.

This initiative rectifies certain problems that Chinese orchestras have always faced whenever they travel. The first problem is that the relatively delicate materials out of which certain parts of certain instruments were constructed were affected by severe weather. This could affect the sound and damage the material. Another problem was that certain instruments included snakeskin, which because of ecological concerns was increasingly restricted for import across foreign borders. So, the HKCO undertook to restructure certain instruments out of more stable and durable materials that maintained the original sound and did not include animal material from threatened animal species, while preserving as much as the traditional manufacture process as possible. The result of

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this was the HKCO Eco-Huqin Series which consists of the eco-gaohu, the eco-erhu, the eco-zhonghu, the eco-gehu, and the eco-bass gehu. Beyond the bowed string section, the orchestra also updated the liuqin (柳琴), mezzo-ruan (次中音阮咸), and bass ruan (低音阮咸).

After incorporation, the orchestra also sought to improve itself with stricter rules, closer management, and more professional design for its programs. The orchestra wanted to emphasize its serious belief in its own responsibility for the preservation and future of the culture of Hong Kong. As such, the Rules Regarding the Promotion of Chinese Culture and Sustained Development of Chinese Music were produced. They are as follows:

1) We encourage creativity, provide an environment conducive to original works and widely commission various types of new works, in order to enrich our collection of Chinese orchestral music with new techniques and styles.

2) We promote appreciation of Chinese music and, with effective marketing strategies, aiming to penetrate various strata of our society.

3) We cultivate an interest in Chinese music among the younger generation through a continually enhanced outreach promotion programme and educational activities that target young people and children.

4) We nurture Chinese orchestral musicians by assisting talented novices with good potential to organize Chinese music groups and by offering them opportunities for co-operation and involvement in performances.

5) We work towards accomplishing multi-faceted artistic excellence through co-operating with other performing arts groups and through participating in cross-media and cross-sector exchanges.61

In addition to this, the HKCO lists five social responsibilities for itself:62

1) We aim to enhance the quality of life of our audiences by presenting music programmes that are well-balanced, diversified and contemporary.

2) We advocate a harmonious society and a peaceful world using music as a

62 Ibid.
universal language and a communication facilitator between east and west.

3) We uphold people’s right to enjoyment of music and aim to satisfy emotional and spiritual needs.

4) We embrace societal development and interpret metropolitan life with symphonic Chinese music and modern music works.

5) We reciprocate the support and encouragement of the community by offering audiences rich and superbly performed programmes and delivering pleasant and varied surprises.

Hong Kong is now politically a part of Mainland China, an arrangement that has many perceived benefits and drawbacks. One benefit to Hong Kong’s economy is the significant amount of money that is brought in through the tourism sector by Chinese tourists. One drawback seems to be the continued unhappiness of many people in Hong Kong over the arrangement. For better or for worse, though, the cultural exchange between Honk Kong and Mainland China continues to influence the identity of the HKCO and the people of Hong Kong.

The Cultural Production of the Taipei Chinese Orchestra as a Representation of National Identity during the Period of Increased Cultural Exchange (1997-present)

The transfer of Hong Kong from Great Britain to the PRC in 1997 settled an old tension between Hong Kong and the PRC. For Taiwan, on the other hand, tensions with its old adversary the PRC continue. In 1964, Peng Ming-min, professor of politics at National Taiwan University, stated that Taiwan would never be reunited with Mainland China (反攻大陸) because Mainland China’s One China Policy was at odds with Taiwan’s national policy. In 1992, though, the two nations finally came together and began communicating through the 1992 Consensus.

The 1992 Consensus is a cross-strait agreement that there is only one China and both China and Taiwan belong to it, but that each side agrees to interpret the meaning of ”One
China” in its own way. Despite the mutual nature of this agreement, there is political disagreement over the 1992 Consensus within Taiwan. The Chinese Nationalist Party of the Republic of China (ROC) professes its belief in the consensus whereas the opposition Democratic Progressive Party (DPP) Party of the ROC denies that such an agreement with China even exists.

In 2000, the first president from the DPP, Chen Shui-bian, proposed a new stance on cross-strait relations in the landmark “Four Noes and One Without (四不一沒有)” speech. This proposal stated that Mainland China would refrain from using military force against Taiwan and in return Chen’s government would not:

1) declare Taiwanese independence
2) change the national title from “the Republic of China” to “the Republic of Taiwan”
3) include the doctrine of special state-to-state relations in the Constitution of the Republic of China
4) promote a referendum on unification or independence

The “One Without” was that Chen would abolish neither the National Unification Council nor the National Unification Guidelines.

Relations between the two countries came to a head in 2002 at the annual World Federation of Taiwanese Associations meeting in Tokyo. There, Chen officially proposed a new policy known as “One Country on Each Side.” This announcement was a dramatic reversal from his earlier policy. This policy states that Taiwan and Mainland China are not parts of the same whole but rather that they are two entirely different countries. He maintained this stance through the rest of his presidency. Indeed, in 2006 The National Unification Council that had promised to assert positions outlined in the “Four Noes and One Without” policy was abolished. Chen said this did not change the cross-strait status quo, but
rather that it put such decisions in the hands of the citizens where it belonged. Cross-strait relations are now managed through the Mainland Affairs Council (行政院大陸委員會) of the ROC and the Taiwan Affairs Office of the People’s Republic of China (PRC).

Political conflict does not stop these two regions from cooperating, particularly in matters of economic exchange. The discontinuation of Martial Law in 1987 initiated an ever escalating period of investment in Mainland China by Taiwanese businessmen. In 2001, Taiwan officially entered the World Trade Organization. After the abolition of the National Unification Council, the ROC set up the semi-private Straits Exchange Foundation, under the control of the Mainland Affairs Council and, in turn, the PRC set up the Association for Relations across the Taiwan Straits under the control of the Taiwan Affairs Office. These two semi-private foundations handle technical and business matters in a manner that does not constantly engage national politics and rhetoric. This has dramatically improved business cooperation between Mainland China and Taiwan. Two other notable events in cross-strait relations were the establishment of the Three Links (小三通) in 2008 and the Economic Cooperation Framework Agreement in 2010. The Three Links—postal service, shipping, and airline flights—started up progressively in the period following the end of Martial Law, though initially they each had been conducted via intermediary locations such as Hong Kong, South Korea, and Japan. In 2008, though, all of the Three Links were officially freed to move directly between Taiwan and Mainland China. The improvements in communication facilitated by this change further increased the intensity of the cultural exchange between Mainland China and Taiwan, and as a result also had an effect on the modern Chinese orchestra in Greater China.
The Relationship of the Taipei Chinese Orchestra with Mainland China

Not long after the end of the Martial Law Period, the SCO first came to Taiwan in 1993. The TCO waited until 1997 to make its first visit Mainland China. The first concert it performed in Mainland China was 97 Golden Autumn (97 金秋·海峽情大型民經典晚會) on October 8, 1997. This trip showed the strengthening relationship between the TCO and Mainland China. While on the Mainland, it performed in the cities of Nanjing (南京), Wuxi (無錫), Jianyin (江陰), Hanzhou (杭州), Beijing (北京), Sian (西安), and Chengdu (成都). The TCO performed works mostly from Taiwanese composers, such as “Flying Dragon” (Tian long yin 天龍引), “The Grasshopper Mocks the Rooster” (Caomeng nong Jigong 草蜢弄雞公), “Ox Offering Ceremony” (Piaoniuj ji 削牛祭), “Sublime Lady” (Luoshui Huanpei 洛水環珮), “The Pipa Tune” (Pipa xing 琵琶行), and “Capriccio of I-Ching” (Yi zhi Suixiang 易之隨想). These were chosen to showcase distinctly Taiwanese material such as work inspired by Taiwanese folk stories as well as new musical innovations related to ancient literature and classical works.

In 1998, the China Central Chinese Orchestra (CCCO) (北京中央民族樂團) came to Taiwan to attend the Taipei Art Festival on February 23 and 24. The concert was named the China Central Chinese Orchestra and Taipei Chinese Orchestra (北京中央民族樂團與台北市國樂團), and both the CCCO and the TCO selected compositions from Taiwan and Mainland China for their playlists.64

The musical interaction between Taiwan and Mainland China was not only between the orchestras en masse, but also between conductors, composers and musicians. On September 6, 1997, the SCO invited dizi player and composer Chen Zhong-shen (陳中申) to

\[\text{63 From the TCO’s program notes in 1997.}\]
\[\text{64 From the TCO’s program notes in 1998.}\]
the Mainland to play his own compositions in a concert called Scenes of Taiwan: Chen
Zhong-shen with the Shanghai Chinese Orchestra (Taiwan Fengqing台灣風情 陳中申與上海民族樂團) conducted by Xia Fei-yun (夏飛雲). Many of Chen’s compositions are in some
way distinctly Taiwanese, such as the children’s song “Nerds riding horses and getting teased”
(Xiucai Qima Nongnonglai 秀才騎馬弄弄來), the folk song “The Grasshopper Mocks the
Rooster,” and the traditional bei-kuan music “Opening Scene” (Banxian 扮仙). Chen adopted
these themes from various places within Taiwanese culture and adapted them into modern
Chinese orchestra music.

Chinese conductors were also invited to Taipei to conduct the TCO. Such instances
included visits by conductors Lu Ri-rong (魯日融) in 1999, Zhang Lie (張列) in 1999 and
Similarly, most of these Chinese conductors played primarily Chinese compositions. The
exchange of conductors is a very fast way to pass musical influence from one orchestra to
another, as the conductors simply teach the methods and ideas they employ with their home
orchestras to the orchestras they visit.

The Relationship of the Taipei Chinese Orchestra with Hong Kong

Exchanges between the TCO and Hong Kong have been limited to conductor
exchanges. Important instances of this include the visits of conductors Wu Da-jiang (吳大江),
Guan Nai-zhong (關迺忠), Yan Hui-chang (閻惠昌) and Ye Yong-shi (葉詠詩) from Hong
Kong to Taiwan. Conductor Lee Ying (李英) from Taiwan also visited Hong Kong to
conduct the HKCO.
Continuity of Tradition

Out of the three elements of identity, that of continuity is the most apparent in the case of the TCO. The orchestra maintains its musical traditions of the past surrounding many important holidays, such as lantern festival, Lunar New Year. It also marks and helps to perpetuate newer traditions such as Valentine’s Day.

Differentiation/Categorization of the Taiwanese Style in the Modern Chinese Orchestra

In the wake of more frequent interaction, these three regions started thinking much more about their own individuality. In Taiwan, one of the most important hurdles that the TCO had to surmount was the policy changes brought in by the Democratic Progressive Party in 2000. In that year, when the Democratic Progressive Party (DPP) first won the presidency away from the Chinese Nationalist Party, it began passing reforms to encourage a focus on aboriginal and Taiwanese (pre-1949) culture. The orchestra tried to meet these new cultural expectations. As a result, it began seeking traditional and aboriginal Taiwanese tunes to add to its repertoire. This ignited a period of creativity wherein composers employed “Taiwanese” folk and aboriginal themes or “Taiwanese” stories into their composition. These were performed at such concerts as Taiwanese Folk Songs I Remember (Sixiangqi~Taiwan Geyao Yiluxing 思想起~台灣歌謠一路行) on May 11 and 12, 2001. Although the Democratic Progressive Party controlled the presidency for two terms, totaling eight years, the Taiwanese government eventually returned to the Chinese Nationalist Party in 2008. Since then, the Chinese Nationalist Party has pursued an increasingly close relationship with the PRC resulting in another shift in expectations on the TCO. As a result, the TCO is having more and more contact with Mainland China, and this is further influencing its style.

65 From the TCO’s program notes in 2001.
Whether this will have a homogenizing effect on the TCO and the Chinese orchestras of the Mainland or will simply throw their differences into sharper contrast is as yet unclear.

Differentiation/Categorization and the New “Crossover” Modern Chinese Orchestral Music

Through certain concerts, the TCO sought not only to maintain a continuity of identity but also to try to define what made it distinct from other modern Chinese Orchestras. These concerts were targeted at families, communities, educational institutions, and were also meant to attract a bigger audience from the population at large. The TCO arranged some professionally oriented concerts in an attempt to attract a more professional audience. For example, during each of the annual Taipei Traditional Arts Festival, there have always been festivals held showcasing specific instruments. For example, in 1997, there was a *pipa* festival showcasing *pipa* research, performance, and instrument exhibition (中國琵琶大系學術音樂會). In 2004, it performed *Zenghouyi Bells-Bianzhong of Marquis Yi of Zen* (台北傳統藝術節從碗筷杯盤敲到曾侯乙編鐘), which showcased traditional bronze bells. In 2005, there was the Taipei Traditional Arts Festival – The Dizi Through the Years (台北市傳統藝術節 臺北笛管藝術節 走過笛子的歲月 II) showcasing the traditional flute known as the *dizi*. In 2006, there were a few festivals, including one that focused on plucked string instruments. The TCO also arranged concerts that were meant to attract a more diverse audience’s attention, such as the April 26, 2009 concert *The Seven Women’s Story* (台北市傳統藝術季七個女人的故事). During that concert, it performed different compositions related to women, such as “The Story of the Cowherd and the Weaver Girl” (*Niulang Zhinu* 牛郎織女), “Tale of the White Snake Madam” (*Baishe chuan* 白蛇傳), “Huamulan”

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66 From the TCO’s program notes in 1997.
"Huamulan 花木蘭" (The Butterfly Love) (Liangzhu 梁祝) and "The Suite of the Dream of the Red Chamber" (Hongloumeng Zuqu Xuanduan 紅樓夢組曲選段).57

The current director of the TCO, Chung Yiu-kwong, has helped foster an environment of innovation within the orchestra. He has arranged performances that break with the older styles and showcase innovation, staging collaborations with other orchestras that seek out more creative musical possibilities than in times past. He is also a composer and has written many compositions with the purpose of collaborating with many famous musicians and, in the process, helped to push the limits of crossover music. This is music that incorporates elements from outside of the typical scope of the modern Chinese orchestra and mixes them with the existing styles. Performances of crossover music existed before director Chung, though. Prior to Chung, the orchestra had combined its music with dance, drama, and instruments from other countries. Chung attempted to establish a clear definition of crossover, though, stating: “when crossover applies to art, this would mean the cooperative relationship between different subjects, their interactions, exchange, unity, cross or trans behavior, and [such] cooperation[s] will influence the result of… [a] performance.”68

The musicians he collaborated with include percussionist Evelyn Glennie, trombonist Christian Lindberg, saxophonist Claude Delangle, cellists Mischa Maisky and Anssi Karttunen, and flutists Pierre-Yves Art and Sharon Bezaly. One such performance was held on May 7, 1997 called The Conversation between West and East Traditional and Modernized Gamelan (東方與西方的對話~甘美朗的傳統與現代) and featured the TCO along with gamelan music.

Chung maintains a close relationship with the government of Taiwan and is given significant latitude and budget with which to implement and explore his ideas with the TCO. The result has been a unique image and style. This can be seen perhaps most clearly in the

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57 From the TCO’s program notes in 2005, 2006 and 2009.
series of recordings of the orchestra produced by the Swedish label BIS Records between 2009 to 2012.\(^69\) In addition to performing along with music from other countries, there have generally been two other kinds of crossover concerts that Chung has staged. In the first type, the orchestra attempts to unify two different regions’ elements to create a special topic concert, such as the May 30, 2009 concert When Romeo Met Zhu Yingtaí (當羅密歐遇見祝英台).\(^70\) In such concerts, he arranged a pair of compositions so that they would appear to be a conversation between two famous persons from a Western and a Chinese love story, such as “The Moon Reflected in Two Springs” (*Erquan Yingyue* 二泉映月) versus “Gazing at the Moon” (*Wangyue* 望月).\(^71\) His other arrangements for the modern Chinese orchestra are those that incorporate arts such as dance and theatre. Though crossover music existed before Chung, his innovations have moved modern Chinese music performance into new territory.

Though the political climate has shifted and the expectations on the Taipei Chinese Orchestra have responded accordingly, the orchestra has continued to differentiate itself from other Chinese orchestras in Greater China. The incorporation of aboriginal and folk themes helped to show some of the pieces of Taiwan that distinguish it from others, and the increasing contact with Mainland China has helped to clarify these differences. The crossover performances of the TCO show some of the spirit of innovation that helps to define them vis-à-vis the other orchestras.

**Changes to Each Orchestra in Response to Cross-cultural Contact (1997-present)**

One-party rule in Mainland China allows the PRC to more easily implement new policies. In Hong Kong, the move into the PRC put many new policies over the region. This region has long enjoyed rapid development, though, due to its global reputation, location, and

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\(^70\) Zhu Ying-tai is the female character in the story *The Butterfly Lovers*

\(^71\) From the TCO’s program notes in 2009.
particular history. In Taiwan, the first opposition party—the Democratic Progressive Party (DPP)—was founded in 1986. Its establishment appeared to put Taiwan on a solidly democratic road and gave the Taiwanese an alternative to the long-standing Chinese Nationalist Party. The political and cultural climates in the different regions have led the different Chinese orchestras to develop in distinct ways.

**Continuity and Differentiation/Categorization in the Greater China**

After two decades of increased cultural exchange, each region developed its own expression of the continuity, differentiation, and categorization of its identity. Stated in a very simple way, continuity encompasses all of the time-honored Chinese observances, such as New Year and lantern festival concerts. Differentiation and categorization, on the other hand, encompasses all of the activities of the different regions that grew out of a sense of how that region was different from other regions. Through the first ten years of the period of increased cultural exchange, both Mainland China and Taiwan had much of political ideology embedded in their concerts. This was a sort of “forced” differentiation through which each region attempted to express its own political ideals and characteristics. However due to the increase in cultural exchange, a significant number of Chinese compositions came to Hong Kong and Taiwan. These significantly outnumbered the compositions from Hong Kong and Taiwan, weighting the pool of available compositions in favor of Chinese composers. Because of this, by the end of the first ten years of cultural exchange, the percentage of Chinese compositions in the programs of concerts in Hong Kong and Taiwan had risen into the majority.

After 1997, the overt political ideology in concert programs began to decrease both in Mainland China and Taiwan. Chinese concerts began stressing peace and happiness. In Taiwan on the other hand, ethnically diverse material became more important. Hong
Kong’s return to Mainland China caused the program content of the HKCO to become more similar to that of the Chinese. The orchestra began playing concerts for important Chinese events and also performed many concerts in Mainland China. Because of this, many of its concerts also began stressing themes of peace and happiness. At the same time, though, the HKCO tried to remain innovative in its content. More than the other orchestras, it performed a large number of commissioned compositions with the intention of keeping the genre moving forward in a more unfettered artistic way. After ten years of increased cultural exchange, each region was creating its own unique program that presented its own characteristics to not only attract a larger audience but also to try to show how they differed from others.

The next section is separated into two parts; one is an analysis of changes to each orchestra’s administrative management, and the other is an analysis of changes to each orchestra’s management of its sound.

**Orchestra Administrative Management**

The SCO, HKCO and TCO are each considered government orchestras, as each at some time enjoyed full funding from its government. The SCO is part of the public affairs department (公务體質業務部門) which is under the Publicity Ministry of Shanghai Municipal Committee’s (上海市委宣傳部) Shanghai Grand Theatre Arts Center (上海大劇院藝術中心). The HKCO, on the other hand, became an independent administrative corporation orchestra (行政法人附設樂團) after 2001, when its funding was taken over by the Leisure and Cultural Services Department (LCSD) of Hong Kong, and the orchestra became fully incorporated. Even after incorporation, it still received its main financial support from the government, as the LCSD contributed $54,000,000 HK ($6,964,190 US) annually. The TCO exists within the public affairs system but the orchestra is at liberty to set
its own musical plan without outside interference (公務體質獨立樂團). It belongs to the Department of Cultural Affairs of the Taipei City Government (台北市政府文化局) and received $16,240,000 NT ($553,110 US) in 2011 from the government.  

Even though the three orchestras each have at one time or another been fully funded by their governments, some orchestras have more flexibility than others in arranging the money according to the director’s wishes. This affects the relative level of freedom the director has over each program or plan. In the case of the SCO, when programs need to correlate to government events the director must follow the general plan from the government. However, the director can also help to decide the program’s arrangement. In the case of the HKCO, because of the incorporation system, the director usually proposes his wishes to the administrative director and then the complete council will consider it. The incorporation system actually helps the orchestra to get what it really needs in a more flexible way and acts as a buffer between the orchestra and the politicians who do not really understand music. The HKCO was able to hire someone well-suited for this position, successfully turning a design into a reality. However, such an undertaking might be more difficult with the other orchestras. With the TCO, the orchestra consultants, aside from the director, are all government members. Therefore, it is sometimes hard for them to follow the director’s musical ideas, and the government has difficulty fully understanding the needs of the orchestra.

Before the period of increased cultural exchange, it was difficult for any one orchestra to know how the others were managed, but even after the increased contact, it was difficult for the orchestras to implement any practices they may have learned of from other orchestras.

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72 Chen Cheng-kang, The Development and Administration of Government-sponsored Modern Chinese Orchestras in Taiwan, using the Taiwan Chinese Orchestra as an Example (Tainan: Lecture notes from the conference of the Regional Committee of Taiwan of the International Council for Traditional Music, 2012), 8.

73 Personal interview with the musician Hu Chen-yun in the SCO on April 28, 2013.
For example, during the colonial period, the HKCO introduced many Western-inspired practices and ideas to manage the orchestra. This has been credited at least in part for the HKCO’s successful development. However, other conductors are often unable to adopt practices from the HKCO as the administrative hurdles can be prohibitive.\textsuperscript{74}

\textbf{Management of Sound}

Management of the orchestra’s sound has been a troublesome issue since the founding of the modern Chinese orchestra. After the end of Martial Law in Taiwan, this pressing issue finally started to be discussed throughout the Greater China. The most important of these exchanges occurred at several prominent conferences, which include The Development for the Modern Chinese Orchestra’s Direction and Prospects (中國民族管弦樂發展的方向與展望中國音樂發展國際研討會) held by Urban Council of Hong Kong in 1997, Composition for the Modern Chinese Orchestra (大型中樂作品研討會) held by HKCO in 2000, Musical Culture and the Modern Chinese Orchestra in the Greater China (兩岸國樂交響音樂國際研討會-觀照現代國樂的文化面向) held by the Kaohsiung Chinese Orchestra in Taiwan in 2000, Investigation of the Current Chinese Music Environment and Its Development (探討中國音樂在現代的生存環境及其發展) held by HKCO in 2003, and Appreciation of the Compositions of the Modern Chinese Orchestra (大型民族管弦樂作品賞析) held by HKCO in 2004.

Three issues are at the heart of the discussion regarding sound management: one is stage seating, next is improving and updating instruments, and the last is achieving good harmonies while retaining the individual characteristics of the instruments.

\textsuperscript{74} Personal interview with the assistant researcher Chen Cheng-kang in the National Chinese Orchestra Taiwan on June 20th, 2013.
1) Stage Seating

Since the beginning of the period of increased cultural exchange, the three orchestras have tried to learn from each other to improve the sound of the orchestra. The stage seating of the modern Chinese orchestra had changed in all three regions by the year 2000. The previous chapter mentioned Guan Nai-zhong’s (關迺忠) three ideas of orchestra seating. The SCO believed that the bowed string section was the most important sound of the orchestra but that the plucked string section should be prominently mixed with it, and they rearranged their stage seating accordingly (Figure 6-5). Only the HKCO has historically had and kept the stage seating in which the bowed string section alone was featured as the main sound of the orchestra. One change it made was to move the double bass, cello, and zhonghu (中胡) to the left side of the stage (Figure 6-6). The TCO historically featured its plucked string section as the main sound of the orchestra but has recently changed to feature the bowed string instrument as the main sound of the orchestra, in the same fashion as the HKCO (Figure 6-7).

Another consideration in the stage seating of the orchestra is the arrangement of the wind instruments. They can always be found in the middle behind the yangqin and in front of the percussion section, but the arrangement of types of instruments varies from orchestra to orchestra. The SCO mixes the Chinese flutes with highest registered sheng (笙) and places the lower registered sheng and suona within the same row. The HKCO, on the other hand, seats all of the Chinese flutes of all registers within the same row, and places the sheng and suona together in a different row. The TCO sets all three of these wind instruments together in the same row.
Figure 6-5: The Recent Stage Seating of Shanghai Chinese Orchestra

Wind Instruments Section
1. bangdi
2. qudi
3. xindi
4. soprano suona
5. alto suona
6. tenor suona
7. bass suona
8. soprano sheng
9. bass sheng
10. alto sheng

Bowed String Instruments Section
18. gaohu
19. erhu
20. zhonghu
21. cello
22. bass

Percussion Instruments Section
23
Figure 6-6: The Recent Stage Seating of Hong Kong Chinese Orchestra

Figure 6-7: The Recent Stage Seating of Taipei Chinese Orchestra
Instruments’ Innovation in Hong Kong, Taiwan, and Mainland China

What makes the modern Chinese orchestra distinct is the sound of Chinese instruments. Most instruments are constructed of different types of materials, and musicians use many special playing techniques to make the sound-producing part of the instrument vibrate. Because of this, the instruments have many distinct sounds within the orchestra, and it leads to a problem. So many special and distinct sounds are difficult to harmonize in a satisfactory way. Different orchestra directors try a variety of methods to pursue and attain a harmonized sound. The SCO and the TCO have tried to improve sound quality by rearranging the stage seating. The HKCO tends to focus more on updating the instrument itself to achieve what is deemed to be more pleasing harmonies. They have tried to explore instruments that can both maintain their sound characteristics when played as solo instruments and also be able to integrate well when played with the entire orchestra. As addressed in a previous chapter, plucked string instruments make the sound unclear and are difficult to harmonize; therefore, the HKCO opted to try to unify the construction of the plucked instruments. The group within the HKCO tasked with this update first compared the high sound of the liuqin, the alto sound of the pipa, the mezzo-alto sound of the zhong ruan, and the bass sound of da ruan. Each instrument has the same sound-producing member, material and manufacturing technique, but they all have extremely different constructions. Thus, the HKCO tried to make the construction of these instruments more uniform. It decided to use the construction of the pipa and zhong ruan and da ruan as a standard but reform the construction of liuqin. After this change, the instruments had a more homogenous timbre.\(^{75}\)

\(^{75}\) http://www.hkco.org/old/big5/learning_inst_2b_1_tc.asp
Another problem the modern Chinese orchestra faced is the playing limitation of certain instruments. For example, the traditional *suona* can only play a very limited range of notes, but not half tone. Considering this, a research group within the HKCO invented an attachable core (活芯) that can attach to the *suona* to enable it to play half tone. The *suona* is in a fixed key, so this innovation also allowed musicians to change the key of their instrument. At the same time, changes were made to give the instrument a more stable pitch and better sound timbre. This also benefitted musicians because they no longer had to carry many *suona* in different keys. The HKCO frequently showcases these instrument innovations during concerts, such as the performances of June 25 and 26, 2004 in the Concert of Chinese Musical Instruments—The Result of Instrument Changes from China, Japan and Taiwan (中國樂器話您知—中日台港演奏家展現改革樂器成果).

**Compositions**

Ten years of increased cultural exchange brought a significant number of outside compositions to all of the orchestras within the Greater China. The exchange of compositions transpired most often through composition competitions in all three regions, or through conductors who were invited to perform with other orchestras.

The first rather obvious influence of the orchestras upon each other can be seen in the program arrangement: one finds the same kinds of program in all of the regions. For example, the Two Cities Joint Concerts (*Shuangcheng Xiezou* 雙城協奏) was hosted by the SCO and it played with the Broadcasting Corporation of China’s Chinese Orchestra at the event of Expo 2010 Shanghai China (2010 上海世界博覽會). The same idea and name can be seen in the June 2, 2013 program the Two Cities Joint Concerts (雙城樂會) organized by the

77 From the SCO’s program notes in 2010
TCOin which they performed with the Kaohsiung Chinese Orchestra in the south of Taiwan. Another example is A Series of Cadenzas on Hong Kong—All 18 Districts of Hong Kong in a Soundscape (Xiangjiang Huacai 香江華采), which has been held annually since 2006 and where commissioned composers create pieces representing the 18 subdivisions of Hong Kong to show each region’s unique characteristics. The TCO presented the same sort of show on March 26, 2013, and named the concert Taipei Map (台北地圖). In that instance, the orchestra commissioned 12 composers to create works that showcased the characteristics of the 12 regions of Taipei. In addition to these examples, many other program trends can be seen across Greater China, such as the ever-popular Valentine’s Day concert and instrument showcase concerts.

Through almost thirty years of increased cultural exchange (1987-2013), it has been the exchange of compositions as much as any other factor that has driven composition style forward. In a broader sense this has been true throughout the history of the modern Chinese orchestra. Figure 6-8 shows each period in the history of the development of the modern Chinese orchestra anchored around one main “turning-point” or “state-of-the-art” composition and then the other important pieces that were influenced by these pieces. They are “A Moonlight on Spring River” from the classic period (1920-1949), “Northwest Suite” from the convergence period (1987-1996); and “Heaven and People” from the period of globalization (1997-present). These pieces represent three important junctures in the development of musical culture in the Chinese diaspora.

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78 From the TCO’s program notes in 2013
80 From the TCO’s program notes in 2013 (2013/4/25 accessed)
Figure 6-8: The Three Turning-point Compositions

China
- General's Order - 1950
- Bonfire Dance of Yao People - 1962
- Drums and Gongs of Harvest - 1972
- Gold with Honour - 1982

Taiwan
- An Epic of a Great Man - 1963
- Pine, Bamboo and Plum - 1970
- Hua Kui Yong - 1992

Hong Kong
- The Insect World - 1978
- The Scene of Old City - 1984

Northwest Suite - 1990

China
- A-woo Mountain - 1993

Taiwan
- Caprice of Taiwan - 1997

Hong Kong
- The Legend of the Condor Heroes - 1994

Heaven and People - 2000

China
- Follow the Pagan Tree to Get the Root for our Ancestors - 2000
- Variation of Emotion - 2003

Taiwan
- A Peach Blossom - 2004
- Song of the Tsou - 2005

Hong Kong
- Little Mountain Shell River - 2006
- A Portrait of Eight Breed - 2008
“A Moonlight on Spring River” is an ancient solo *pipa* composition first played during the Qing Dynasty. Composers Liu Yao-chang and Cheng Jin-wen adopted the composition and adapted it to the modern Chinese orchestra’s orchestration. It became quite popular. This composition is an early classic that first led the modern Chinese orchestra away from the solo and unison-based compositional style toward a symphonized orchestral style. The melody is of an ancient tune and has multiple movements within the composition. These characteristics continued to be passed down even after 1949 and formed the foundation for later compositional innovations across Greater China.

“Northwest Suite” was the first commissioned piece composed by Tan Tun after the beginning of the period of increased cultural exchange between Taiwan and Mainland China. For the Taiwanese composer this composition was a new sound innovation. He used folk material but applied it using twentieth century compositional styles, which showed clear differences from other compositions at the time since most of them used early romantic and classical compositional style, which focused only on harmony. The new harmonies and rhythms laid another foundation upon which later compositions would build, across Greater China.

“Heaven and People” is likewise a commissioned piece, but this song is the product of cooperation between the People’s Republic of China’s Ministry of Culture and Ministry of Foreign Affairs of Japan. In “Heaven and People,” the composers used foreign instruments such as those of Japanese and Korean origins. This allowed the modern Chinese music to cross over with foreign music. Further, the music material was taken from the ancient court music of Korea and from Japanese tune. This shows that adoption of tunes is not limited to old Chinese tunes, but also began to include foreign tunes. This further increased the popularity of crossover music in the modern Chinese orchestra. “Heaven and People” also
mixes tonal and atonal music and changed the modern Chinese orchestra in that it not only focused on the melody but also endeavored to make use of sound effects in the composition.

The modern Chinese orchestra has evolved from the small scale, silk and bamboo ensemble to the grander scale of the orchestral and symphonic styles. The development was somewhat regionally isolated between 1949 and 1986, but the different regions of development reconnected with each other after 1987, and now they move ahead in a much more unified way. There is an ongoing debate among composers over whether Chinese music has become very westernized and only retains the root material as being Chinese. This argument is espoused in Mittler’s interview with Thrasher, where he stated that: “Western music is the chief focus of this study because the music curriculum in Hong Kong has been influenced by the British and the Western world.” In fact, Chinese composers from Hong Kong complain that they do not learn much about Asian and Chinese music, whether in school or at the university. This problem is not limited to the Hong Kong area, but can be found all around the Greater China. This issue aside, composers of modern Chinese orchestral music are seeking stylistic innovations that explore possibilities of sound from both the individual instruments and the combination of the instruments. In short, orchestral musicians are trying to make Chinese music sound new and attractive.

Through this increased cultural exchange, the orchestras were able to see what compositions were most played in the repertoire of other orchestras. The HKCO performances on December 19 and 20, 2008, January 16 and 17, 2009, and the most frequently played—or classic as they call them—compositions from the 1997-2007 performances lists from the HKCO show that these pieces were selected by the audience. In 2011 in Beijing, the China Nationalities Orchestra Society (中國民族管弦樂學會) also held polls to select the ten most popular classics. The poll showed that Peng Xio-wen’s “Terra-

cotta Warriors” (*Qing Bìnghuà* 秦兵馬俑) made the list in both places, as shown in Table 6-3.

**Table 6-3: Selected Classic Compositions from Hong Kong and Mainland China**

<table>
<thead>
<tr>
<th>Location</th>
<th>Selected Classic Compositions</th>
</tr>
</thead>
</table>
| Hong Kong | “The Moon is High” (*Yueer gao* 月兒高)  
“Flowing Water” (*Liushui cao* 流水操)  
“Rushing through the Street” (*Ganjie* 趕街)  
“Journey to Lhasa” (*Lasa xing* 拉薩行)  
“Terra-cotta Warriors” (*Qing bìnghuà* 秦兵馬俑) |
| Beijing  | “The Capriccio of the Great Wall” (*Changchéng suixiangqu* 長城隨想曲)  
“Dabo River Capriccio” (*Dábo suixiangqu* 達渤河隨想曲)  
“Terra-cotta Warriors” (*Qing bìnghuà* 秦兵馬俑)  
“A Glimpse of Taklamakan Desert” (*Takélamákànluèyǐng* 塔克拉瑪干掠影)  
“Mohe Tribe Suite” (*Mohe zuqu* 靺鞨組曲)  
“The Legend of Shadi’er” (*Shàdi’ér chuándīqí* 沙迪爾傳奇)  
“Northwest Suite” (*Xībèi zuqu* 西北組曲)  
“West Yunan” (*Dìxi tūfēng sānshǒu* 滇西土風三首)  
“Goddess of Earth” (*Hòutǔ* 后土)  
“Variation of Emotions” (*Shūqíng biànzuòqu* 抒情變奏曲)  
“Follow the Pagoda Tree to Trace the Roots of Our Ancestors” (*Gǔhuái xūnghén* 古槐尋根)  
“Three Friends in the Winter Cold” (*Suíhán sānyǒu sòng zhú měi* 歲寒三友松竹梅) |

These classic compositions concerts still occur. For example, the SCO has a concert series for classic compositions (*經典演繹*). The director selects the classic composition for these concerts, which have been held for ten years. The TCO has also played classic
composition concerts, such as the concert Yangming Mountain to Butterfly Love—the Classic Composition for You on September 28, 2003 (從陽明春曉唱到粱祝 經典國樂名曲唱給您聽). After almost three decades of increased cultural exchange, the identity in each region of Greater China has significantly changed and has influenced the other orchestras, as well. What Fredrik Barth believed about the characteristics of ethnic boundaries can be seen functioning in these three orchestras. He said that the development of ethnic distinctions, “…entail social processes of exclusion and incorporation whereby discrete categories are maintained despite changing participation and membership in the course of individual life histories. Secondly, one finds that stable, persisting, and often vitally important social relations are maintained across such boundaries, and are frequently based precisely on the dichotomized ethnic statuses.”

Instead of personal histories, though, we have the histories of orchestras. The SCO still tries to maintain its Jiangnan style while interacting with other orchestras and assimilating trends towards innovation. The HKCO’s innovative drive is expressed in its long history of commissioned compositions while its location and particular history have brought it into contact with many outside cultures which have defined its identity through both borrowing and contrasting. The TCO has attempted to preserve pre-revolutionary Chinese culture while at the same time expressing many unique identity traits through its exploration of Taiwanese folk and aboriginal content. All of the orchestras engage in actively preserving and continuing what they deem to be worthy traditional culture while engaging in innovations that both reflect the changing culture of the region they represent and help to define them as different from other areas of Greater China.

The discussion concerning the development of the modern Chinese orchestra is ongoing, and considering the changes of the past 10 years it is difficult to imagine what the modern Chinese orchestra will be like in another ten years. Its path down the road of

experimentation and innovation continues, as does its work to express the regional identity and showcase the best characteristics of the region.
Chapter Seven

CONCLUSION

The political history of China has made significant impacts on both its culture and music. By looking at the SCO, HKCO and TCO in the Greater China we gain a greater understanding of how that history unfolded. We have seen that the different incarnations of the modern Chinese orchestra came from same root, and after 1949’s political turmoil, each orchestra developed its own identity, shaped by the cultural and political environment of its own geographic region.

The relationship between Hong Kong and Mainland China has been shaped heavily by their different political climates; Taiwan and Mainland China had no contact due to 38 years of Martial Law in Taiwan. Through Hong Kong, though, Taiwan was able to come into contact with musical culture from Mainland China. In the same way, Hong Kong helped China to come in contact with other countries, including Taiwan. Consequently, Hong Kong and Taiwan were able to emulate China’s well-established orchestration, instrumentation, and repertoire until, over time, each developed its own.

Mainland China, after significant economic reforms in 1978, reestablished its long-inactive relationship with Hong Kong, and the end of Taiwan’s Martial Law era in 1987 ended 38 years of official silence between Mainland China and Taiwan. The Greater China began to exchange culture again, and this contact permitted musicians to
exchange ideas that spawned new facets of the modern Chinese orchestra to develop within their respective regions.

**Contributions of This Research**

This research uses detailed program notes from the orchestral archives and proposes further analysis of similarities and differences before and after the cultural exchange. The contribution of this work will add invaluable insight into the function and evolution of the modern Chinese orchestras in the Greater China during three distinct periods: 1949 to 1986, or the Martial Law Period; 1987 to 1996, or the period defined by the beginning of new cultural exchange; and 1997 to the present, or the contemporary period defined by long-term sustained cultural exchange.

**The 1949 to 1986: The Martial Law Period**

During the Martial Law Period, the first professional Chinese orchestra, the Shanghai Chinese Orchestra (SCO), was founded in Shanghai in 1952 and developed steadily over the next several years until the rise of Mao Zedong’s Culture Revolution. One significant result of this event was that the Chinese government dismissed the orchestra’s musicians and sent them to work in the countryside. The revolutionary atmosphere in Mainland China inspired the work of amateur orchestras in Hong Kong. It also inspired the beginning of Taiwan’s Chinese Cultural Renaissance, launched by the Chinese Nationalist Party in 1967, as a direct reaction to the Chinese Cultural Revolution. Hong Kong and Taiwan continued the development of Chinese music while cultural chaos reigned in Mainland China. This further encouraged the founding of the
professional Chinese orchestra in both Hong Kong with the HKCO in 1977 and in Taiwan with the TCO in 1979.

The program notes from these three regions before 1987 display each region’s identity. First, continuity of traditional concepts can be seen in the fact that all the three orchestras held concerts for traditional holidays such as lunar New Year, the lantern festival, and the moon festival. A sense of continuity can also be seen in the fact that the SCO and HKCO held memorial concerts for important historical musicians. One factor that made the SCO unique was political policy in Mainland China. Here, Mao’s principles dictated that all musical performances needed to be examined by the art censorship center. The music served politics, and so any ideology conveyed via music included praise for Mao, mirroring his like or dislike for other countries, as well as the official attitude of a happiness, revolution and victory surrounding the new government.

The SCO also began picking up traditional music from foreign countries, which provided further perspective to help the group find its proper place. In Hong Kong, before 1978, the HKCO enjoyed the British government’s full support of the development of Chinese music, both culturally and financially. However, after 1980, the Chinese government became more focused on Hong Kong and the idea of bring it back into Mainland China, which brought about a closer relationship with Mainland China and ultimately resulted in more Chinese musicians being able to visit and consequently influence Hong Kong. The HKCO was the first to practice seasonal concerts and play commissioned compositions solicited from an increasing number of composers in the world. The growing reputation of the orchestra garnered invitations for live performances from other countries. In Taiwan, the Martial Law government strictly prohibited the performance of musical
pieces by Chinese composers, and program content constantly related to the return to motherland, a brave and revolutionary spirit, and the new government providing lives of happiness. The TCO worked to maintain traditional Chinese music culture, and at the same time it took up and displayed Taiwanese characteristics of new music innovation. By exchanging conductors with the HKCO, the TCO’s performance enjoyed more variety as well.


After the end of Martial Law in 1987, the period of cultural exchange began. Most interaction at this time occurred through individual contact or attending international conferences or performances. The three orchestras only conducted a few isolated attempts at exchange with each other, and they did so with some difficulty because of their unfamiliarity with one another. In both the SCO and the TCO the political ideology contained in the music noticeably lessened after 1987, and the SCO and the HKCO started thinking about how to showcase their own regional identities. The three orchestras each started promoting concert programs honoring family life, encouraging education, and generally trying to create more various and interesting themes to attract greater audiences.

There were some changes to the orchestras during this period inspired by the cultural exchange. The first is the stage seating of three orchestras; because of cultural interaction, the stage seating of the Broadcasting Corporation of China’s Chinese Orchestra inspired the TCO to emulate them, but the SCO has the same seating as the HKCO. No matter which style of stage seating any orchestra employed, the seating
reveals that they inspired each other and further that they all attempted to present the
Chinese music in their own distinctive ways.

The second change involves compositions. Since the end of Martial Law, the
three orchestras have borrowed compositions from each other; the TCO, especially, used
more and more compositions from Mainland China. Even though many compositions
contained political ideology from the past, musicians attempted to interpret it without
putting too much political ideology in the music. The compositional style has changed as
well, and the cultural exchange introduced new sounds to the three regions, as their
composers adopted different Western compositional techniques.

1997 to the Present: Identity and the Contemporary Period of Sustained Cultural
Exchange

In 1997, Hong Kong was reunited with Mainland China. Since Hong Kong and
Taiwan already had a well-establish relationship, this helped to encourage economic
exchange and travel between Taiwan and Mainland China. This increased the cultural
exchange between all three regions. The three orchestras began to tour more within the
Greater China, but Hong Kong began performing in Mainland China much more. Each
orchestra tried to preserve and promote its own vision of Chinese musical traditions. In
Mainland China, the overt political ideology once contained in performances occurs
much less frequently than in the past. Instead Chinese government now tends to present a
happy, hopeful face representing a new era and peaceful atmosphere; in Hong Kong, the
assigned official government concerts related to Mainland China have increased due to
the political situation and the end of British colonial oversight; and in Taiwan, the change
of governing party from the Chinese Nationalist Party to Democratic Progressive Party
and back again also imposed different political ideologies upon the modern Chinese orchestral music. Each of the orchestras has tried to improve its performances and incorporate new themes by seeing the other’s practices. At the same time, the orchestras attempt to exhibit regional identity. The three orchestras continue to experiment to improve their sound by learning from each other. Both the TCO and the SCO have further changed their stage seating, but the HKCO still keeps the old arrangements. However, the HKCO’s instrument innovation shows other ways to improve sound quality. The SCO and the TCO both started seasonal concerts with influence from the HKCO, and always showed the same types of program arrangements from each other’s programs.

Interaction between the modern Chinese orchestras in the Greater China still occurs. In recent years, the Singapore Chinese Orchestra, prominent orchestra in its own right since its founding in 1997, has become influential. Looking at the relationships between all four of these regions would be yet another research possibility for the future. The modern Chinese orchestra differs in these three regions due to differences in political context. In Mainland China and Taiwan, the modern Chinese orchestras stick closer to their traditional roots; in Hong Kong, the orchestra is more contemporary and flexible in form and sound. As the Hong Kong and Taiwan orchestras grow more similar in economic and cultural terms, they will undoubtedly have more contact and cooperation. Mainland China has been slower to embrace international cooperation, but has made great progress in a relatively short time. A look at the interaction in Greater China could provide a clearer view of how the modern Chinese orchestra will progress. How the three regional Chinese orchestras will choose to change, and how they will choose to stay the
same moving into the future remains to be seen, but such choices will most certainly continue to be a product of their political environment and perceptions of their place within the history of Chinese music.
APPENDIXES

APPENDICE A

List of Compositions

Baimaonu 白毛女“The White Haired Girl”
Baiyun Guxiang 白雲故鄉“White Clouds in the Country”
Bang Zhuangtai 傍妝台“Alongside the Dressing Table”
Baodao Fengguanghao 寶島風光好“Scenic Taiwan”
Bofulin riluo 薄扶林日落“Sunset at Pokfulam”
Bohai Huanteng 薄海歡騰“Happiness along the Sea”
Bubu gao 步步高“Step by Step Higher”

Caiyun Zhuiyue 彩雲追月“Colorful Clouds Chasing the Moon”
Changchengyao 長城謠“Song of the Great Wall”
Chaoxian minge 朝鮮民歌“Korea Folk Song”
Chenggong bing bunan 成功並不難“It Is Not Hard to Be Successful”
Chun 春“Spring”
Chungeng luogu naoshengchanli 春耕鑼鼓鬧生產“The Spring Gong Elevates Manufacturing”
Chunguangwu 春光舞“Dance of Spring”
Chunjia hua Yueye 春江花月夜“A Moonlight on Spring River”
Chunjie xiqu 春節序曲“Overture of Spring Festival”
Chunlin Dadi 春臨大地“The Coming of Spring”
Chunri 春日“Spring”
Chunsi 春思“Yearning of Spring”
Chunshu Muyun 春樹暮雲“Spring Tree and Dusk Cloud”
Chunye manwu 春夜漫舞“Spring Night Dance”
Chunyê Manwu 春夜漫舞“Dance on a Spring Night”
Chuzheng ge 出征歌“Go to War”
Cuihu Chunxiao 翠湖春曉“A Morning in Spring on the Emerald Lake”

Daizhonghua 大中華“Great China”
Dayuejin zhong chu xiqi 大躍進中出稀奇“Special Feature from the Great Leap Forward”
Donghai yuge 東海漁歌“Fisherman's Song of the East China Sea”
Dubai 獨白“Monologo”
\textit{Dujuan huakai} 杜鵑花開“Blooming of the Cuckoo”
\textit{Elunduo wuchongzou} 鄂倫春五重奏“Elunchun – Wind Quintette”

\textit{Feitian} 飛天“Flying Apsaras”
\textit{Feiqu} 匪曲“bandit Communist music”
\textit{Feng ya sung} 風雅頌
\textit{Fenghu Yibie} 豐湖憶別“Recall the Lake”
\textit{Fengqiao yebo} 楓橋夜泊“The Mapie Bridge at Night”
\textit{Fengshou zhi ge} 豐收之歌“The Song of Harvest”
\textit{Fengshouluogu} 豐收鑼鼓“Gongs and Drums of Harvests”
\textit{Fengyun Jihu} 風雲際會“Meeting of Wind and Cloud”
\textit{Fuguang lueying} 浮光掠影“A Glimmer of Life”

\textit{Gada Molin} 嘎達默林 Gada Meiren “Leader of Gada Meiren”
\textit{Gangqin xiezouqu} 鋼琴協奏曲 Piano Concerto”
\textit{Gaoju geming daqi} 高舉革命大旗”Raise the Revolutionary Flags”
\textit{Geming gequ lianzou} 革命歌曲聯奏“Suite of the Revolutionary Song”
\textit{Gesong maozhuxi} 歌頌毛主席“Praise for Chairman Mao”
\textit{Gongchandang enqng shihai} 共產黨恩情似海“Loving Kindness of Communist Party”
\textit{Gongtie wuzimei} 鋼鐵五姊妹”Iron of Five Sisters”
\textit{Guangming de Dadao} 光明的大道 “The Brightness Road”
\textit{Guojia} 國家“The Nation”
\textit{Guomin dayue} 國民大樂“The Music of the Nation”
\textit{Guyun Xinseng} 古韻新聲“Old Tunes with a New Sound”

\textit{Haigang zhi chen} 海港之晨“Morning in the Harbour”
\textit{Hantianlei} 旱天雷 “Summer’s Thunderstorm”
\textit{Hongguang guoyuetuan} 宏光國樂團 The Grand Light Chinese Orchestra
\textit{Huabangzi} 花梆子 songs such as the Bangzi tune
\textit{Huahao Yueyuan} 花好月圓”Blooming Flowers and Full Moon”
\textit{Huakuiyong} 花魁咏“Song of Grand Flower”
\textit{Huan Le Ge} 歡樂歌“Song of Joy”
\textit{Huanghe dahechang} 黃河大合唱 “Chorus of the Yellow River”
\textit{Huanghe zhuti suixiangqu} 黃河主題隨想曲“Capriccio of the Yellow River”
\textit{Huandu xinchun} 歡渡新春“Celebration for New Year”
\textit{Huanwo Heshan} 還我河山“Return My Nation”
\textit{Huataozi wuqu} 花桃子舞曲“Flower Peach Dance Music”
\textit{Huaxia Yingxiong} 華夏英雄“Hero of Civilization”
\textit{Huanxianqu ji wuqu} 幻想曲及舞曲
\textit{huayuetuan} 華樂團
\textit{Hunchung Shijie} 昆蟲世界 “Insect World”
huqin  胡琴
Hushang Chenguang  湖上春光“Spring Lake Scene”
Hushan ruhua  湖山如畫“The Beauty of Lake and Mountain as a Painting”

Jiangjunling 將軍令  general's Order
Jiangjunling 將軍令“General’s Order”
Jiangnan  江南
Jiangsu minge bianzouqu 江蘇民歌變奏曲“Jiangsu Folk Song Variation”
Jianhu Minge 建湖民歌  Jianhu folk song
Jie ri 節日“Festival”
Jingniao  驚鳥“Spirit Bird”
Jinmen zhige Zuqu 金門之歌組曲“The Suite of Kimen”
Jinxiang qingqie 近鄉情怯“Returning Home with Mixed Emotions”
Jinxiuqiankun 綿繡乾坤 The Beauty of the Nation
Jishen 祭神“The Worship”
Junma benchi 駿馬奔馳 Running Horse
Jurensong 巨人頌“Praise Song to a Giant Man”

Kangdi ge 抗敵歌“Song of Defeating Enemies”
Kuaile de Nongcun 快樂的農村“Happy Countryside”

Laba Chuixi 喇叭吹戲“Trumpet Playing a Dramatic Melody”
Laobing zhi Ge 老兵之歌“Song of Veteran”
Langyashan wuzhushengshi 狼牙山五壯士 “Five Great Men in Langya Moutain”
Liangzhu 梁祝 During Yuan’s tenure as conductor, the orchestra had played many advanced compositions, such as “Butterfly Lover”
Lingshan Fanyin 靈山梵音“Buddhist Music on Spiritual Mountain”
Liuang Huaming 柳暗花明 “Every Cloud has a Silver Lining”
Luan Yun-fei 亂雲飛“Swirling Cloud”
Lubian Jiangnan 綠遍江南“Green in Jiangnan”
Luogucuo 鐘鼓操“Showing off Luogu”
Luoshen 洛神“God of Luo”
Longyenghuyue 龍騰虎躍“Flying Dragons and Leaping Tigers”

Maanshan xuqu 馬鞍山序曲“The Overture of Ma-an Mountain”
Meidi qinluezhe gunhuigu 美帝侵略者駆出去“The Empire of United States Should Get out of My Country”
Meihua sannong 梅花三弄“Plum Blossom Melody”
Meiyou gongchandang jiu meiyou xinzhonggu 沒有共產黨就沒有新中國“With No Communist Party, There Would be No China”
Miaoling chunzao 苗嶺春早“Early Spring in Miaoling”
Mudan xiannu de chuanhsuo 牡丹仙女的傳說“The Nymph of Peony”
Nan yuanxiao 闹元宵  "Happy Lantern"
Naoduanyang 闹端阳  "The Bustle of the Dragon Boat Festival"
Ni Chang Qu 霓裳曲  "Rainbow Skirt"
Nishangqu 霓裳曲  "Rainbow Skirt"
Nishang Yuyiqu 霓裳羽衣曲  "Rainbow Skirt"

Putian Tongqing 普天同慶  "National Celebration"

Qianli caoyuan 千里草原  "Grand Grassland"
Qing bingmayong 秦兵馬俑  "Terra-cotta Warriors"
Qinxin boguang 琴心波光  "The Soul of the Ch’in"
Qiu 秋  Autumn
Qui jue 秋決  "Autumn Execution"
Quanshijie wuchanzhe lianhe qilai 全世界無產者聯合起來  "Uniting the Proletariat from the Whole World"

San Liu 三六  "Three Six"
Sanbaofo 三寶佛  "Buddha of Medicine, Gautama Buddha and Amitābha"
Shandi gewu 山地歌舞  "Aboriginal Dance"
Shandi Gewu 山地歌舞  "Dance of the Aboriginal People"
Shanghai Jiaoxiang yuetuan 上海交響樂團  Shanghai Municipal Symphony Orchestra
Shanghai gongbuju yuedui 上海工部局管弦樂隊
Shaosuo de ge 哨所的歌  "Song of the Sentry Post"
Shengli yiding shuyu Ribenrenming 勝利一定屬於日本人民  "The Victory Belonged to the Japanese"
Shenzhouqixiang 神洲氣象  "The Spirit of the Nation"
Sheyuan doushi xiangyanghua 社員都是向陽花  "All the Members are Sunflowers" to the Japanese"
Shixiang Jianshe Changxiangqu 十項建設暢想曲  "Capriccio of the Ten Year Project"
Shouzuyuan 收租院  "Rent Collection Courtyard"
Shuanghu xiezouqu-Lu 雙胡協奏曲-路  "The Road: Erhu & Zhonghu Concerto"
Shuixianhua 水仙花  "Daffodil"
Sirenbang 四人幫  "the Gang of Four"
Sixiangqu 思鄉曲  "Thinking of the Country"
Siyue Chunguang 四月春光  "Spring in April"
Songhuajiang 松花江  "On the Shon Hua River"
Suixiangqu 隨想曲  "Capriccio"

Tianshan shenghui 天山盛會  "Festival of Tianshan"
Tuanjie Ziqiang Qingzhongxing 團結自強慶中興  "United to Celebrate the Resurgence"

Wanshou wujian 十萬壽無疆  "Ten Thousand Years of Boundless Longevity"
Weile Zuguo de Yuangu 為了祖國的緣故“Reason for the Motherland”
Wengong Tuan 文工團 the military broadcasters decided to organize an orchestra
Women Shi Minzu Xiaoyingha 我們是民族小英豪“We Are Brave Kids for the
wuchanzhe 無產者”Proletariat”
Wuwang Zaiju 毋忘在莒“Though We Have Peace and Security, Don’t Forget the
Humiliation”
Wuwang Zaiju 毋忘在莒“Never Forget Our Occupied Country”
Country”

Xi yang yang 喜洋洋“Full of Joy”
Xia 夏 “Summer”
Xiang jiang qu 湘江曲“Song of Xianjiang”
Xiang zhuo qu 香箸曲“Burning Incense Song”
Xiaoxiang Yeyu 瀟湘夜雨“Night Rain of Xioaxian”
Xiaoxiang ye yu 瀟湘夜雨“The Rain at Night on the Xioaxiang”
Xilinnen 喜臨門“The Coming of a Happy Event”
Xing Jie 行街“Walking in the Street”
Xinnianle 新年樂“Happy New Year”
Xin Zhongguo Xuqu 新中國序曲“The New Overture of New China”
Xinzhu 新竹
Xiqing 喜慶“Happy Celebration”
Xixiangfeng 喜相逢“Happy Reunion”
Xixinchun 喜新春“Happy for New Year”
Xiyangyang 喜洋洋“Beaming of Joy” Xuexi leiFeng haobangyang 學習雷鋒好榜樣
“Learning as a Good Example from Lei- Feng”

Yangming Chunxiao 陽明春曉“Spring Time at Yangming Mountain”
Yaozu wuqu 瑤族舞曲“Dance of the Yao People”
Yeshenshen 夜深沈“Night Runs Deep”
Yidingyao jiefang Taiwan 一定要解放臺灣“Taiwan  Must be  Liberated”
Yitongshanhe 一統山河“The United of the Nation”
Yiyelan 一葉蘭“Common Aspidistra”
Yongshi Jinxingqu 勇士進行曲“The March of the Brave Men”
Youxi/ Youxi zhongjie 遊戲/遊戱終結“Games/Endgame”
Yudiaoqu 羽調曲“Short Composition in YuMode”
Yueergao 月兒高 The Moon is High
Yuema hangcheng 躍馬長城“The Horse Jumps across the Great Wall”

Zai Yan’an wen yi zuotanhuai shang de jianghua 在延安文藝座談會上的講話“Youan’an
Zhoudou zai huqian 戰鬥在滬前“Battle in Shanghai”
Zhangu 戰鼓“Warrior Drum”
Zhong-guang guoyuetuan 中廣國樂團 The Broadcasting Corporation of Taiwan’s Chinese Orchestra
Zhongguo Zuqu 中國組曲“The Suite of China”
Zhongyang guangbo diantai 中央廣播電台 Central Broadcast Station
zhongyuuetuan 中樂團
Zhuangtai qiusi 妝台秋思“Autumn Recollections”
Zhuangtai qiusi 妝台秋思“Missing My Hometown in Autumn”
Zongtong jianggong jiniange 總統蔣公紀念歌“The Song for the Memorial of Chiang Kai-shek”
Zongyang diantai yinyuez guoyuedui 中央電台音樂組國樂隊 The Broadcasting Talks on Literature and Art”
Zuguo song 祖國頌”Praise for the Nation”
APPENDIX B

List of Composers

Bai De 白德
Bai Tai-sheng 白台生
Bao Fang-ren 鮑方任
Cai Hui-quan 蔡惠泉
Chen Cheng-xiong 陳澄雄
Chen Da-wei 陳大偉
Chen Jun-ji 陳俊吉
Chen Qing-wen 陳慶文
Chen Sheng-tian 陳勝田
Chen Tun-chu 陳暾初
Chen Xiao-yi 陳孝毅
Chen Xin 陳欣
Chen Yi 陳怡
Chen Yu-gang 陳裕剛
Chen Zhong-shen 陳中申
Chiang Chin-kuo 蔣經國
Deng Xiao Ping’s 鄧小平
Ding Shan-de 丁善德
Dong Rong-shen 董榕森
Gao Zi-ming 高子銘
Gu Feng-yu 顧豐毓
Gu Guan-ren 顧冠仁 Ku Guan-ren
Guan Nai-zhong 關迺忠
Guan Sheng-you 關聖佑 Kwan Sing- Yau
Guo Di-yang 郭迪揚
Guo Yu-ru 郭玉茹
He Bin 河濱
He Jia-huai 何家槐
He Wu-qi 何無奇
He Zhan-hao 何占豪
Hu Deng-tiao 胡登跳
Huang Jing-pei 黃錦培
Huang Lan-ying 黃蘭英
Huang Sha 黃莎
Huang Wen-ling 黃文玲
Huang Xiao-fei 黃曉飛
Huang You-di 黃友棣
Huang You-di 黃友棣
Huang Zi 黃白
Ji Dai-wei 纪戴維
Jiang Ding-shan 江定山
Jiang Qing 江青
Jin Yue 金玥
Kuo Wen-jing 郭文景
Li Bao-chen 李抱忱
Li Chao-yuan 李超源 Li Chau- Yuan
Li Chuan-hui 李傳輝
Li Deng-hui 李登輝
Li Huan-zhi 李煥之
Li Min-xiong 李民雄
Lin Feng 林風
Lin Le-pei 林樂培 Doming Lam
Lin Min-yi 林敏怡 Violet Lam
Lin Pei-yu 林沛宇
Lin Sheng-xi 林聲翕
Liu Bing 劉冰
Liu Chi 劉熾
Liu Fu-an 劉福安
Liu Jun-ming 劉俊鳴
Liu Ke-er 劉克爾
Liu Shi-kun 劉詩昆
Liu Song-hui 劉松輝
Liu Tian-hua 劉天華
Liu Tian-lang 劉天浪
Liu Wen-jin 劉文金
Liu Xue-an 劉雪庵
Lu Chun-ling 陸春齡
Lu Liang-hui 盧亮輝 Lo Leung-fai
Lu Pei-yuan 呂培原
Lu Xiu-tang 陸修棠
Ma Shui-long 馬水龍
Nie Er 聶耳
Pan Jie-nong 潘子農
Pan Yi-ming 潘一鳴
Peng Xiu-wen 彭修文
Piao Dong-sheng 朴東生
Qiu Tian-long 丘天龍
Qu Chun-quan 瞿春泉
Ren Ce 任策
Ren Guang 任光
Ren Tian-dao 任天道
Songla Cai-lang 松拉才郎
Su Wen-qing 蘇文慶
Sun Pei-zhang 孫培章
Sun Shen 孫慎
Sun Yi-lin 孫亦林
Sun Yu-de 孫裕德
Tan Dun 譚盾
Tan Xiao-ling 譚小麟
Tang Liang-xing 湯良興
Wang Hui-ran 王惠然
Wang Pei-lun 王沛倫
Wang Ying 王瑩
Wang Zheng-ping 王正平
Wei Han-zhang 韋瀚章
Wei Jin-quan 魏金泉
Wei Zhong-yue 衛仲樑
Wen Lian-hua 溫聯華
Xia Yan 夏炎
Xia Zhi-qiu 夏之秋
Xin Hu-guang 辛滬光
Xu Chang-hui 許常惠
Xu De-ju 許德舉
Xu Guang-yi 許光毅
Xu Jing-xin 徐景新
Xu Man-hua 徐曼華
Xu Qing-yan 許青彥
Yan Guan-fa 嚴觀發
Yang Bing-zhong 楊秉忠
Yang Da-jun 楊大鈞
Yao Mu 姚牧
Ye Hui-kang 葉惠康
Ye Zhen-gang 葉振綱
Yiu-Kwong Chung 鍾耀光
You Da-min 油達民
Yu Lin 于祿
Yuan Dong-chu 源東初
Yuan Han- hua 源漢華
Zeng Jia-qing 曾加慶
Zeng Ye-fa 曾葉發 Richard Tsang
Zeng Xiang 曾湘
Zhang Ding-he 張定和
Zhang Han-hui 張寒暉
Zhang Jun-mo 張君默
Zhang Shi-ming 張世明
Zhang Yong-shou 張永壽 Chang Wing- Sou
Zheng Chen-gong 鄭成功
Zheng Jin-wen 鄭觀文
Zheng Si-sen 鄭思森 Cheng Si- Sum
Zheng Te-yuan 鄭德淵
Zheng Tisi 鄭體思
Zhou En-lai 周恩來
Zhou Lan-ping 周藍萍
Zhou Qi-feng 周歧峰
Zhu Xie 朱偰
Zhu Zai-yu’s 朱載堉
Zhung Ben-li 莊本立
Zhuo Ming-li 卓明理
APPENDIX C
List of Music Institutions, Instruments and Music Forms

bei-kuan 北管
Beishi Guoyue 北市國樂 The Orchestra’s magazine
caxian 擦弦 fiddles
chuida 吹打 percussion
chuiguan 吹管 expanding the orchestration to include wind
dahu 大胡
daji 打擊 percussion
Datong yuehui 大同樂會
dihu 低胡
Diyin suona 低音嗩吶 suona
Gaoyin suona 高音嗩吶 Soprano suona
ge-zi 歌仔
gongche 工尺譜
Guoli yinyue zhuankan xuexiao 國立音樂專科學校 the National Conservatory of Music
guoyue 國樂
Guoyuedui 國樂隊
Guoyuetuan 國樂團
guqin 古琴
Huanan dianying gongzuozhe lianhehui minzu guanxian yuetuan 華南電影工作者聯合會民族管弦樂團 The Southern Film Institution Chinese Orchestra
Jiangnan sizhu 江南絲竹 silk and bamboo ensemble
kei-zi 歌仔
Mingxing yingpian gongsi 明星影片公司 Mingxing Film Company
minzu yuetuan 民族樂團
nan-guan 南管
pipa 琵琶
Qingyinyue 輕音樂 “light ensemble”
ruan 阮
sheng 笙
tanbo 彈撥 plucked string
gizou 齊奏 Unison
Xianfengming yuejutuan yuedui 仙鳳鳴粵劇團樂隊 the Phoenix Cantonese Orchestra
Xianggang chengshi zhongyuetuan 香港城市中樂團 the Hong Kong City Chinese
Xinsheng guoyuetuan 新聲國樂團 the New Sound Chinese Orchestra
Orchestra
*Yangbang xi* 樣板戲 a new style of drama – Revolutionary Drama
*yunluo* 雲鑼
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