



恭賀新禧 Happy New Year

本刊下期(四五期)將於3月19日出版。

The CUHK Newsletter will take a break and resume publication on 19 March.



兒時志願離不開學有所成造福人群，教育漸重社會體驗，學生報效社會的機會也來得更早。過去兩三年，中大有十多位研究生便往聯合國組織實習，為亞太區發展較落後的地區提升抗災能力。他們懂得審度辦公室資源，採取主動，利用虛擬地理環境專業知識改善服務成效，並非唯命是從的見習生。有這樣的潛質，日後正式踏上事業階梯，大抵很快便會脫離操作層面，晉升管理階層了。

中層管理是機構三文治裏豐厚的餡料。很多人說夾心階層最尷尬，權力似有實無，擔子似輕還重。且看H君怎樣教其後輩游刃其中。

「融匯中國與西方」是中大向來秉承的價值，從中大歷史最悠久的音樂系畢業的陳慶恩校友深得其萃，且勝在不自畫框限，譜寫新時代的華語歌劇，交出亮麗的成績表。新作公演在即，他在百忙之中抽空接受訪問，與我們分享創作體會。



The dream of many youths is to make a difference. As education increasingly values social experience, more opportunities are opened up for students to give back to society during their course of studies. Over 10 postgraduate students of CUHK have landed internships in United Nations agencies to help developing regions in the Asia Pacific combat natural disasters. They used their knowledge of virtual geographic environments to help the UN improve services related to natural disaster relief. With such skills and potential, it is not surprising that they should go from operation to management soon after they join the workforce.

Middle management is the thick filling in the modern organizational sandwich. Some say this sizeable middle section holds no real power but is held accountable anyway. Let's see what H has to say to the rookie about this.

'Bringing together China and the West' is a founding value of the University and Chan Hing-yan, alumnus of the CUHK Department of Music, knows this best, and creates Chinese operas out of the box for the modern era. On the eve of the launch of his latest musical venture, he found time to talk to us about the creative experience.



Photo by ISO staff

陳慶恩教授·歌劇《蕭紅》、《大同》作曲人(頁8)

Prof. Chan Hing-yan, composer of the operas *Heart of Coral* and *Datong, The Chinese Utopia* (p. 8)



Photo by ISO staff

吉羊·吉祥也 The Auspicious Ram

文物館與藝術系·中國語言及文學系合作·於2月6日至4月26日舉辦「喜氣洋洋——中國藝術與文化中的羊」展覽，展出四十餘件歷代羊文物，迎接羊年來臨。

To greet the arrival of the Year of the Ram, the Art Museum, the Department of Fine Arts and the Department of Chinese Language and Literature host an exhibition from 6 February to 26 April to showcase some 40 ram-related cultural relics.

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在聯合國實習的日子 Days in the UN

實習體驗已成為大學生履歷上不可或缺的項目，人人都希望能進入有名望的國際機構實習，唸會計的以「四大」為首選，唸金融的渴望到高盛、美林，唸藝術最好可到羅浮宮或佳士得。其實，有一個往往遭忽略但卻是名副其實的國際組織，那就是聯合國。過去兩年，十多位中大生非常幸運，得到了在聯合國機構實習的寶貴機會。

喜獲垂青

在全球氣候變化的影響下，世界各地發生自然災害的頻率日高，特別是亞洲及太平洋地區，不時遭受風暴、地震、海嘯的侵襲。區內不少國家發展緩慢，缺乏資源及技術抵抗災害，常常蒙受巨大的人命及經濟損失。據聯合國統計，2013年區內受自然災害影響的人口達五千七百萬人，經濟損失更達一千二百八十億美元。

災情嚴峻，國際社會的支援變得刻不容緩。成立於1947年的聯合國亞洲及太平洋經濟社會委員會（亞太經社委員會），是聯合國在亞太地區最大的分支機構，一直致力籌集各成員國、地區政府與民間資源，支援發展中國家，提高災害預警能力。太空與地球信息科學研究所林暉教授說：「太空所自2001年開始成為亞太經社委員會屬下的衛星遙感、地理資訊系統（GIS）和衛星導航工作組在香港的非政府機構聯絡處，多年來參與大量聯合國防災活動，包括培訓各國人員掌握先進衛星遙感與GIS技術、協助建立防災減災基礎設施等，取得不少成果。經過多年觀察，聯合國亞太經社委員會官員認為，中大學生具備地球系統科學與地球信息科學的專業知識，可協助委員會在泰國曼谷的總部建立數據庫和軟件設施，改善防災救災的效率。所以中大推薦研究生以供選拔。」

聯合國的實習計劃一般不會提供薪酬和補貼，幸而參與實習的學生均得到順龍仁澤基金會慷慨贊助交通費及生活費。林暉教授說緣於他在伍宜孫書院會議中認識了劉世鏞先生。「劉先生是順龍仁澤基金會委員，得悉這項有意義的實習計劃需要經費，便告知基金會主席蔡伯勵先生。後來蔡先生親臨太空所，並答應贊助，解決了計劃的經費問題。蔡先生已表示，如果今年仍派員實習，他會繼續支持。」

學有所用

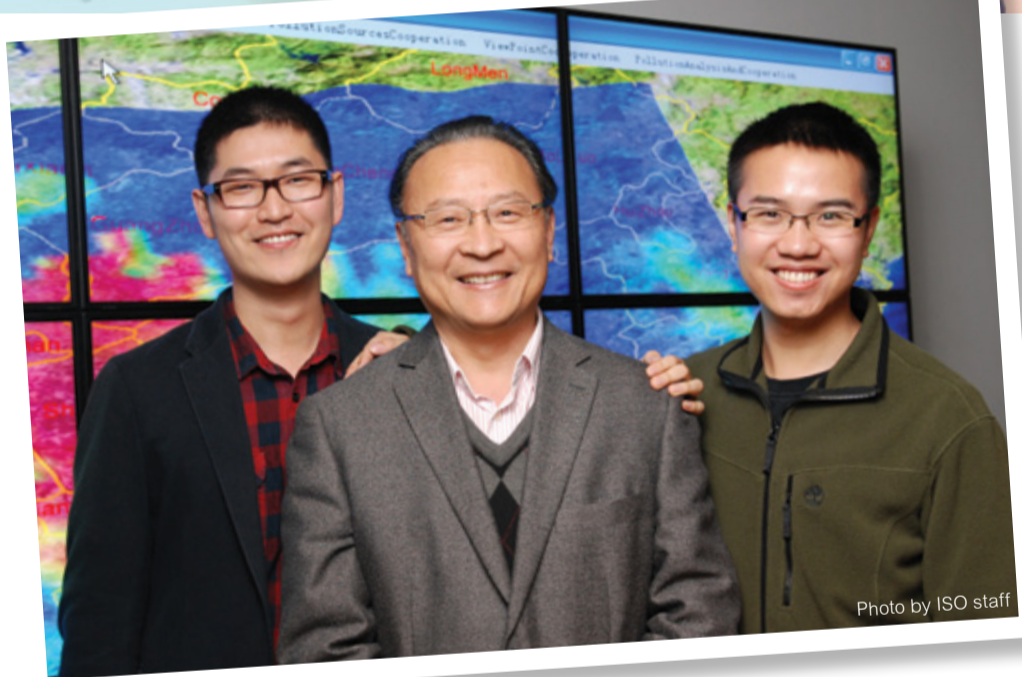
2013年，太空所八位研究生分批完成第一期實習計劃。他們兩三人一組，負責建設減災及救災信息系統、整理及分析各地災害數據，以及協助組織國際會議等工作。2014年則

有七位研究生完成實習。第一期學員林天鵬回憶：「我分配到的單位是信息通信技術與減災司，主要負責監察風暴和地震。」儘管那是亞太地區重要的防災機構，使用的技術還是相對落後，「單位內職員有不同學科背景，對GIS技術應用理解不深；而日常使用的軟件是辦公室常用的Excel、PowerPoint等，停留在電子表格與文本數據庫一類，沒有結合地理分析，對於防災工作而言是遠遠不夠的。」在中大研究虛擬地理環境的林天鵬於是協助安裝免費的GIS軟件，並利用現有工具優化，使單位內的資料和GIS結合起來，將數據化為影像，使工作人員更快及更具體掌握災害程度與範圍。

另一位同期實習學員，同樣研究虛擬地理環境的張帆，於碩士畢業後赴曼谷接手林天鵬的工作。他發現其他單位亦出現人手不足、技術欠缺等問題：「亞太經社委員會另一屬下單位統計司，希望將區內人口分布的資料應用到聯合國會議報告上，可是工作人員不熟習軟件應用，於是我和兩位同學幫忙完成；另外我亦協助交通司處理兩個不發達地區路網分布的分析，找出路網跟自然災害的關係。」中大學生實踐大學所學解決問題，常常得到單位內眾人的讚賞，亦加強聯合國對中大學生的信心。

廣闊前景

太空所研究生畢業後，大多到政府機構、私人公司工作，或者繼續深造；而參與是次實習計劃的學生了解聯合國的運作後，為將來的事業開闢一條新的道路。林天鵬和張帆均認為，這次寶貴經歷除了檢驗學習成果，也學會怎樣和不同背景和年齡的人合作，將來可以考慮到國際組織一展所長，貢獻世界。



左起：張帆、林暉教授、林天鵬
From left: Zhang Fan, Prof. Lin Hui, Lin Tianpeng

林暉教授表示，中大生在國際組織工作具有優勢。據他所知，聯合國曾到中國內地多所院校招聘實習生，還是覺得中大學生不僅具英語背景及國際視野，更容易適應聯合國工作；而且由於太空所能夠讓學生參與前沿研究，更增強中大生的專業實力。

2015年是太空所成立十周年，林教授跟我們分享太空所的培訓大計：「亞太經社委員會剛剛致函給沈校長，肯定實習學生的貢獻，並且希望中大能夠繼續派學生支持聯合國的防災工作。我們已經回覆聯合國——今年會籌辦第三期實習計劃。今年的參與人數應該會應聯合國的要求減少，以便在現有經費支持下延長實習時間；另外，聯合國亦向我們表示，我們經常派員到其他地方協助，現在也可考慮請其他國家的人員來中大受訓吧。現在各國明白到抵抗災害不應只爭取物質援助，而是培養本國掌握先進科技的人才，建立人才網絡。香港的地理位置、國際化程度，以及太空所的研究能力和學習環境，是建立聯合國國際培訓中心的理想地方。為此，太空所目前計劃向社會各界籌募更多資源，希望不久將來能夠成事。」

'Internship experience' has become an integral part of a university graduate's curriculum vitae. Everyone wants to be able to enter a prestigious international organization. 'Big Four' auditing firms are a magnet for accounting students; Goldman Sachs and Merrill Lynch are the first choices of finance students; Fine Art majors want to work for the Louvre and Christie's. But there is a truly international organization which is too often overlooked—the United Nations (UN). Over the past two years, a dozen or so of our students have been lucky enough to land internships at UN agencies.

An Invitation

Due to climate change, natural disasters are happening at an increasingly high rate around the world. The Asia-Pacific region, from time to time subject to storms, earthquakes, and tsunamis, is the most disaster-prone region. Many countries in Asia lack the resources and technology to protect themselves against disasters or to minimize damage caused. Therefore disasters often entail huge human and economic losses. According to UN statistics, natural disasters in the Asia Pacific affected more than 57 million people and caused US\$128 billion in damages in 2013 alone. The region is in dire need of support from the international community.

The UN Economic and Social Commission for Asia and the Pacific (ESCAP), established in 1947, is the largest regional development arm of the UN for the Asia-Pacific region, and is now actively managing related resources from member countries and regions to enhance the capacity of early disaster warning of developing countries. Prof. **Lin Hui**, director of the Institute of Space and Earth Information Science (ISEIS), pointed out that in 2001, ISEIS became Hong Kong's non-governmental contact point of ESCAP's Satellite Remote Sensing, GIS and Satellite Navigation Working Group. The institute helps UN members by training personnel in the use of advanced satellite remote sensing and GIS technologies and building disaster reduction infrastructure. After years of observation, ESCAP officials thought the institute's students had acquired comprehensive knowledge of Earth System Science and Earth Information Science and were able to assist the ESCAP headquarters in Bangkok to set up a database and software facilities to improve the efficiency of disaster prevention and relief. The institute recommended their students for its consideration.

UN internship programmes generally do not provide salaries and subsidies. Fortunately, Hong Kong Shun Lung Yan Chak Foundation was generous enough to sponsor the students' air fares and living expenses. Professor Lin said it was because he met Mr. **Lau Sai-yung** at a meeting at Wu Yee Sun College. 'Mr. Lau is a member of the foundation. He told the chairman Mr. **Choi Park-lai** that a meaningful internship programme needed funding. Mr. Choi paid a visit to ISEIS and promised to sponsor the

programme. I was relieved. Mr. Choi has also promised to sponsor our 2015 programme.'

Putting Knowledge into Practice

In 2013, eight postgraduate students from ISEIS completed their internship. They were responsible for disaster reduction infrastructure establishment, collection and analysis of regional disaster information, as well as administrative work for various meetings held in ESCAP. In 2014 seven more postgraduate students completed the internship. **Lin Tianpeng**, a student on the 2013 programme, said, 'I was assigned to the Information and Communications Technology and Disaster Risk Reduction Division (IDD) to help monitor the development of cyclones and earthquakes.' Although IDD is an important agency for disaster prevention in the Asia-Pacific region, the technology it employed was still relatively backward. 'Staff working there had different academic backgrounds and were not familiar with advanced technology in earth information. They used office softwares like Excel, PowerPoint, etc., some sort of digital table and text-based database, which are definitely inadequate for assessing the geographic impact of disasters.' Tianpeng specialized in Virtual Geographic Environments. He helped to download and install free GIS software and used it to turn IDD's data into vivid images, greatly improving the efficiency of observation and the response time for disaster control.

Another student **Zhang Fan** who specialized in Virtual Geographic Environments, found that the problems of manpower and technology were present in other ESCAP divisions. 'The Statistics Division would like to demonstrate the population distribution of the Asia-Pacific

region by GIS but its staff were not familiar with software application, so three ISEIS students including me helped them. I also helped the Transport Division to analyse the road networks of two underdeveloped regions and find out the relationship between road networks and natural disasters.' The work of the ISEIS students and their positive and responsible attitudes were highly appreciated by the UN officers.

A Promising Future

Most ISEIS graduates work in the government and private sectors, or pursue graduate studies. The internship programme allows the students to have a better understanding of the work of the UN. This opens up possibilities for working for international organizations. Lin Tianpeng and Zhang Fan both agreed that the programme tested their learning outcomes and broadened their minds. It also provided valuable exposure to different cultures.

Professor Lin emphasized that students of the Chinese University have good English communication skills and they are open-minded. They also participate in frontier research projects of ISEIS, which gives them a competitive edge in the global workplace.

ISEIS is going to celebrate its 10th anniversary this year. Professor Lin said that ESCAP has just sent a letter to Vice-Chancellor Prof. Joseph J.Y. Sung, to thank ISEIS students' contributions and to request the institute to send more students to its headquarters. The institute replied that they are going to have their third internship programme. As ESCAP requested, the duration of the internship will be extended, but due to limited budget, the number of students sent will be reduced. The UN also suggested that ISEIS offer training at CUHK and invite people from other countries to come. Many countries realize that it is better to nurture their own expertise in advanced technology and build up an expertise network than to only seek material assistance. 'CUHK is a good place to set up a UN international training centre due to Hong Kong's geographical location, advanced level of internationalization, and the research ability and learning environment of ISEIS. We are planning to solicit donations from the community to realize our vision. We hope this goal will be achieved in the near future,' Professor Lin remarked. 📷



香港順龍仁澤基金會
蔡伯勵主席(前排中)、
劉世鏞先生(前排右)、
太空所林理所長(前排
左)與部分赴聯合國實習
的太空所研究生合照
Mr. Choi Park-lai
(centre, front row),
chairman of Hong Kong
Shun Lung Yan Chak
Foundation, and Mr.
Lau Sai-yung (right,
front row) met with
ISEIS director Prof. Lin
Hui (left, front row)
and interns



中大聯合國實習學生與來自世界各地的同事
Interns from CUHK and the UN staff of different nationalities

宇宙最強低碳烹飪 Low-Carbon Kungfu Cookery



沈祖堯校長(二排中)、建築學院院長陳丙驊教授(二排右三)與眾賓客共享豐收的喜悅
Prof. Joseph J.Y. Sung (centre, 2nd row) and Prof. Nelson Chen (3rd right, 2nd row), director of the School of Architecture, with guests and participants

武 打巨星甄子丹2月6日走上建築學院綜合教學大樓天台所為何事?當然不是為了做惡懲奸。他和太太汪詩詩當日以Go.Asia愛心起動發起人身分,出席與中大建築學院合辦的「惜食·豐收·齊種植」活動,宣揚低碳生活,支持本地耕作。

What could action star **Donnie Yen** be doing on the rooftop farm of the AITB on 6 February? Not beating up villains for sure. Yen and his spouse **Cissy Wang** were there as the founders of a charity Go.Asia that partnered with the CUHK School of Architecture to launch a luminous harvest-cooking-seed sowing event that aimed at drawing attention to the importance of a low-carbon lifestyle and expressing support for local farming practices. 🌱

甄子丹(左二)及太太汪詩詩(左一),與沈祖堯校長(右二)及「天台種植計劃」號召人鍾宏亮教授(右一)種下新一季惜食幼苗
Donnie Yen (2nd left) sowing seeds alongside his spouse Cissy Wang (1st left), Vice-Chancellor Prof. Joseph J.Y. Sung (2nd right), and convenor of the Rooftop Cultivation Project Prof. Thomas Chung (1st right)



▲ 左起:煮食達人陳彥琳、汪詩詩、DotAsia行政總裁鍾宏安以及米芝蓮一星總廚陳國強,以天台農場新鮮收割的蔬菜,即席示範製作賀年春餅
From left: Spring pancake making demo by chef and author Alvina Chan, Cissy Wang, CEO of DotAsia Edmon Chung, and Michelin-star chef Kenny Chan using vegetables harvested from the rooftop farm. Spring pancakes are eaten to celebrate the arrival of spring



Letter 7: In Praise of the Middle Manager

9 February 2015

Dear K.,

One of the pleasures of reading your letters is seeing your wonderment at the new tasks and challenges you encounter in your office, which never fails to flag up a distant first experience in my memory. In your last letter you told of suddenly finding yourself managing people, endorsing leave applications and writing appraisals. Yes, you are a manager, even if your immediately prior role is that of a graduand.

Management is a travail, an art, and its entry point fits the classical billing: *in media res* (in the middle of things). Many young men and women are hired as *management trainees* each year, and many of them go on to become veteran administrators who would in turn mentor their own trainees. But the word *management* in the job title is adjectival at best. Once you start off, you are manager. No apology.

But a middle manager can be a misnomer. She doesn't manage the middle. She's in the middle, sandwiched between people under her and above. In the words of the freelance journalist Michael Kinsley who found himself employed as a manager in a software company in the late '90s: 'There are superiors to impress and subordinates to maneuver (or the other way around). Being a middle manager is performance art. And the show must go on.'

Like other forms of performance art, middle management is rewarding in itself, though not always thankful. You might have to do a nasty

job once in a very long while, but never invited to ribbon-cutting. You would be asked to draft a speech, as you were last month, but never to give one.

You wondered if, since your disposition is not of the control-freak type, you might perhaps do better as a manager by erring on the hands-on or micromanaging side. Well, there are as many management styles as the glasses people wear. Don't take your tutorials from books like *The Zen of Management* or *The Tao of Leadership*. (There is a *Zen* or a *Tao* in everything, isn't there?) Use your common sense, lest it become uncommon, and develop it into good sense. Look at the people around you. Hear what they say and, more importantly, see how they say it. The last things a middle manager needs are a low-decibel ear and a muddled head.

All things in the midst or middle of a system ensure the system run, and run well too. The cogs and wheels cohere and direct, without seeming to be doing it. They are the commas, periods and semi-colons in a cogently argued essay. Readers normally don't pay attention to them, but should any segment be mis-punctuated or unconventionally punctuated, the road to comprehension, to Knowledge and Truth, becomes bumpy. Pico Iyer likens punctuation to 'a civic prop, a pillar that holds society upright. (A run-on sentence, its phrases piling up without division, is as unsightly as a sink piled high with dirty dishes.)' Our job is of course not to wash dishes, but to run an office smoothly is actually not much different from keeping a kitchen going and in order.

The career span of a middle manager is enormous. Theoretically, from the new suit on the block to the second-in-command in an organization, all fall within the class of middle managers. One never gets out of it unless one gets to the top—president, CEO, vice-chancellor. Loyalty and egalitarianism define membership in this class.

I have had the pleasure of managing and being managed by some very interesting and genial persons in my university days. The pleasure is yours now.

Yours sincerely,

H.



中大校園廣闊，建築物林立，對校外訪客甚至不少中大師生來說，中大就是個迷宮。1982年6月，香港域多利獅子會捐贈大學校園模型一座，安放於大學正門出入閘口旁，位置醒目；另捐訪客指南四幅，曾為不少人「指點迷津」。

這個長135厘米、闊110厘米、高80厘米的立體模型，利用不同顏色標示中大各區域，例如紅色為大學本部；綠色代表崇基學院；黃色是新亞書院；藍色是聯合書院等，而每座建築物亦有代號。

新建築物相繼落成，模型上的「小建築物」亦有所增加，例如1990年落成啟用的逸夫書院、1991年的梁球琚樓、1994年落成的信和樓、王福元樓等。可是到了1990年代後期，模型上的資料似乎停止更新；與此同時，校園到處新設不少地圖板及路標。時至今日，人們都使用電子地圖查閱位置，校園模型失去了它的功用，成為一座見證校園發展的歷史文物。

To visitors and even some CUHK members, the campus with its hundreds of buildings is definitely a maze. In June 1982, the Lions Club of Victoria, Hong Kong donated a campus model, placed at an eye-catching location right beside the gate of the University's main entrance. The club also donated four location maps. The model and the maps both had helped many visitors to locate the buildings.

The campus model is 135cm in length, 110cm in width, and 80cm in height, using different colours to indicate different regions of the campus. For example, red is the Central Campus, green is Chung Chi



College, yellow is New Asia College, and blue is United College. Besides, each building is given its own alphabet code.

Smaller objects were added in the model with the completion of new buildings, like Shaw College in 1990, Leung Kau Kui Building in 1991, Sino Building, and Wong Foo Yuan Building in 1994. Since the late 1990s, it seems there has been no more update. Instead, maps and road signs were set up all over the campus. Today, people prefer searching locations on electronic map. Therefore, the campus model has lost its function and became a witness of the infrastructural development of CUHK.



Photo by ISO staff

周毓浩創新醫學技術中心成立 Chow Yuk Ho Technology Centre for Innovative Medicine Established

中大成立周毓浩創新醫學技術中心，以創新研究和技術加強臨床醫學治療、造福病人為宗旨，讓醫學院的臨床醫生及工程學院的工程師交流合作，推進生物醫學工程的創新研究。中心於1月30日舉行開幕典禮，邀請了國際公證人及中國委託公證人周佩芳律師、創新科技署署長王榮珍女士、中大沈祖堯校長、醫學院院長陳家亮教授、工程學院副院長金國慶教授、周毓浩創新醫學技術中心主任趙偉仁教授等擔任主禮嘉賓。

To further sustain innovative research in biomedical engineering focusing on clinical application, CUHK has established the Chow Yuk Ho Technology Centre for Innovative Medicine. It serves as a platform for engineers and clinicians from the Faculty of Engineering and the Faculty of Medicine to encourage academic exchange and collaboration. The opening ceremony was held on 30 January. Officiating guests included Ms. Therese Chow, solicitor, notary public and China appointed attesting officer; Miss Janet Wong, Commissioner for Innovation and Technology; Prof. Joseph J.Y. Sung, CUHK Vice-Chancellor; Prof. Francis Chan, Dean of the Faculty of Medicine; Prof. Irwin King, Associate Dean of the Faculty of Engineering; and Prof. Philip Chiu, director of the Chow Yuk Ho Technology Centre for Innovative Medicine.



社會學傑出學人講座 Sociology Distinguished Lecture



社會學系邀得哈佛大學John Zwaanstra國際研究與社會學教授Martin K. Whyte，以及耶魯大學社會學系教授Deborah Davis（圖），為1月8日舉行的「社會學傑出學人講座：建國後中國家庭的轉型」作主講嘉賓。Whyte教授以「理解中國家庭變遷的模式」為題演講，而Davis教授的講題則為「社會學家向東望：中國家庭的實證數據如何挑戰婚姻與家庭研究的主流假設與範式」。講座吸引逾一百名師生及公眾參與。

The Department of Sociology invited Martin K. Whyte, John Zwaanstra Professor of International Studies and Sociology at Harvard University, and Deborah Davis (photo), professor of Sociology at Yale University, as guest speakers for the Sociology Distinguished Lecture entitled 'Family Transitions in China since 1949' on 8 January. Professor Whyte presented on 'Understanding Family Change Patterns in the PRC', and Professor Davis on 'Sociologists Look East: How Empirical Evidence on Chinese Families Can Challenge Dominant Assumptions and Paradigms in the Study of Marriage and the Family'. The lecture drew an audience of over 100.

中央銀行家研討班 Advanced Programme for Central Bankers



由全球經濟及金融研究所主辦的「第三屆中央銀行家研討班」於2月5至7日舉行。講者包括前香港特別行政區行政長官董建華先生、前中國銀監會主席暨全球經濟及金融研究所BCT銀聯集團傑出研究員劉明康教授、前校長暨全球經濟及金融研究所藍鏡富暨藍凱麗經濟學講座教授劉遵義教授、前香港證券及期貨事務監察委員會主席方正博士、安永亞太區金融服務高級合夥人包凱先生等。參加者包括孟加拉、柬埔寨、印度、老撾、密克羅尼西亞聯邦、緬甸、尼泊爾、台灣、泰國及越南等國家及地區的中央銀行家及金融機構代表，討論氣氛熱烈。

是屆研討班旨在與G20以外國家及地區的中央銀行家交流有關金融機構監管的最新知識，藉此提高香港在國際金融事務的參與度及影響力。

To promote the leading role of Hong Kong as an international financial and banking centre, the Institute of Global Economics and Finance (IGEF) hosted an advanced programme for central bankers from 5 to 7 February. Participants of the programme included central bankers from Bangladesh, Cambodia, India, Laos, Micronesia, Myanmar, Nepal, Taiwan, Thailand, Vietnam, and others. Featured speakers included Mr. Tung Chee-hwa, former Chief Executive, HKSAR; Prof. Liu Mingkang, former chairman of the China Banking Regulatory Commission and BCT Distinguished Research Fellow of IGEF; Prof. Lawrence J. Lau, former CUHK Vice-Chancellor and Claire Landau Professor of Economics of IGEF; Dr. Eddy Fong, former chairman of the Hong Kong Securities and Futures Commission; and Mr. Keith Pogson, senior partner of Ernst & Young.

The programme serves as an important platform for central bankers from non-G20 countries and regions to exchange and update their knowledge on banking policy and regulation.

宣布事項 Announcements

中央撥款資助會議

Conference Grant Supported by Central Budget

大學提供會議資助，以鼓勵教研人員參加海外會議，建立研究網絡及促進國際交流。為進一步鼓勵參與國際研究合作，中央撥款會議資助經修訂如下：

- 每學年的會議資助總金額上限由12,750港元增加至20,000港元；及
- 取消以往機票及會議註冊費資助額的個別上限，讓教研人員更彈性使用會議資助。

詳情請閱覽人事處網頁 www.per.cuhk.edu.hk/PersonnelAnnouncements/tabid/72/Default.aspx 刊載之通函2/2015及員工手冊 www.per.cuhk.edu.hk/LinkClick.aspx?fileticket=RITPBS8Xvz4%3d&tabid=76。

The University provides the Conference Grant to encourage faculty members to participate in overseas conferences, thereby building up their international exposure and research network. To further promote international research collaboration, enhancement has been made to this provision as follows:

- The cap of the Conference Grant is raised from HK\$12,750 to HK\$20,000 per academic year; and
- More flexible use of the funding, i.e., there will not be itemized sub-limits for airfare and registration fee.

For details, please refer to General Circular No. 02/2015 available at the Personnel Office homepage www.per.cuhk.edu.hk/PersonnelAnnouncements/tabid/72/Default.aspx and Staff Handbook at www.per.cuhk.edu.hk/LinkClick.aspx?fileticket=RITPBS8Xvz4%3d&tabid=76.

2015暑期課程招生

Application for Summer Programmes 2015

「國際暑期課程」及「預科生暑期課程」現正接受網上申請。「國際暑期課程」將由6月8日至8月3日舉行，供中大本科生、海外及本地其他大學本科生修讀，讓他們在中大多元文化的環境中學習，藉此推動學術及文化交流，擴闊學生的國際視野。「預科生暑期課程」將於7月11日至24日舉行，旨在讓於2016年升讀大學的預科生加深對大學課程的認識，為將來大學選科作好準備。

課程詳情及報名，可瀏覽網頁 www.osp.cuhk.edu.hk。查詢請聯絡暑期課程辦公室（電話：3943 1826/1827或電郵：osp@cuhk.edu.hk）。

The International Summer School (ISS) and the Summer Institute (SI) are now open for online application. ISS will be held from 8 June to 3 August. It is open to CUHK undergraduate students, international students and Hong Kong residents studying at a local/overseas university. While attending, students can learn and live alongside other academic achievers from diverse cultures. SI, taking place from 11 to 24 July, provides an opportunity for local and international students applying to universities in the year 2016 to explore their interest in different disciplines before application.

For more information and online application, please visit www.osp.cuhk.edu.hk. For enquiries, please call 3943 1826/1827 or e-mail osp@cuhk.edu.hk.



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陳慶恩教授

- 1992年崇基音樂系
- 2013香港藝術發展獎「年度最佳藝術家獎」(音樂)
- 香港大學音樂系系主任

可以略談一下你自畢業之後的創作路嗎？

畢業後，我取得中大兩個獎學金，到美國伊利諾大學唸碩士和博士，1997年4月回港，其後曾在中大教授兼讀課程，1998年加入香港大學。起初當然沒甚麼人找我作曲，不過我認真做好每一份工作，漸漸找我的人多了，有樂團、舞團，也有個別演奏家，最近期是香港藝術節委約創作《蕭紅》和《大同》兩套歌劇，分別在2013年和2015年演出。

只兩三年內，你寫了兩套以近代中國人物為題材的歌劇，為何會有這樣的發展？

在器樂、聲樂作品和舞劇音樂之後，更大挑戰自然便是寫歌劇，因為在眾多音樂類型裏，歌劇牽涉的藝術範疇可說最為複雜。2011年是蕭紅百歲誕辰，藝術節在翌年找我寫歌劇。我覺得意珩的劇本很有詩意，況且導演是我渴望合作已久的黎海寧，這樣的黃金機會，我當然充分把握。至於《大同》，多少是因藝術節認為《蕭紅》的合作頗為成功，再找我與編劇陳耀成先生和導演鄧樹榮先生合作。跟不同類型不同取向的藝術家合作得愈多，學到的東西也愈多。

你希望在這兩套華語「室內歌劇」裏試驗些甚麼？

室內歌劇對比三四小時的大型歌劇，無論在配器、人數、布景和舞臺設計方面，規模都較簡單，製作費也較低，適合作嘗試起點。最大問題是詞與樂的結合，中文是聲調語言，增加了入樂的難度。把人聲與歌詞和樂器好好結合，營造張力，過渡起承轉合，推進個多小時的劇情，並非易事。

中國元素是否貫串你作品的特質？

所謂「中國元素」很難界定，我不想、甚至有點想擺脫別人界定我是一個常用中國元素的作曲家。創作人因應成長過程、音樂經驗而儲備自己獨特的音樂語言，有人會覺得我把中國樂器或中國元素運用得特別好，也有人認定我長於融合中西，會定下一些配器框限，反倒很少聽聽我希望怎樣寫。我則自認二胡也好，小提琴也好，擅長捕捉每種樂器不可替代的特性，才是貫串我作品的特質，多於所謂的「中國元素」。

除了取材中國之外，音樂的「中國色彩」可體現在甚麼地方？

「中國色彩」是評論人也是創作人的迷思。你不會覺得一個德國或美國作曲家需要寫一首德國或美國音樂，唯是你會希望中國作曲家有些中國元素。作曲家在非自己的土壤推出作品時，有時會過分強調「我是個中國作曲家」。有些所謂中國元素是非常表面的，若說五聲音階就是中國音樂的話，那麼整首都用五聲音階的Auld Lang Syne豈不便是中國音樂了？我不想刻意經營，也不希望流於表面，好像用一段中國旋律配上西洋和聲便算。我希望是比較深層次的，例如西方音樂很多時用和聲作終止式，但中國音樂多會利用速度和音色變化。如何用其他方法構建中國音樂，反而是我思考得更多的問題。

回顧中大歲月，甚麼最可貴？

當時音樂系還是自成一角，有自己的建築物，資源是全港最好的，影音圖書館是我們考試期間通宵留守的地方。練琴時偶爾會見到蛇出沒，晚上蚊子又叮得厲害，但那種像一家人的氛圍非常難得。最可貴是小班教學的互動交流，有些課是一位老師對着兩三個學生，不斷發問，在你苦思不得其解的時候，紀大衛教授突如其來的一句笑話就把你任督二脈都打通了。現在我教學理論，也會衝口而出用上紀教授當年的一些箴言。

對於有意以作曲為業的後學，有甚麼提點？

我到美國唸書的時候，也思考過這個問題。一位中大師兄對我說：「不用想了，死路一條！把書讀完再算吧！」想想付出的努力與金錢回報，真的不成正比。不過，讀藝術和從事創作都源於熱情，近乎宗教和愛情，有那種需要才會去追求。有興趣，自知有才能，那就不要多想前途甚麼的。香港近年音樂創作和發表空間比我讀書的時候大多了，路是會慢慢走出來的；我就是這樣走過來的。

Prof. Chan Hing-yan

- Music, Chung Chi College, 1992
- Award for Best Artist (Music), Hong Kong Arts Development Awards 2013
- Chairperson, Department of Music, University of Hong Kong

Can you tell us how you fared on composition after graduating from the CUHK?

I obtained two scholarships from CUHK to pursue my master's and doctoral studies at the University of Illinois in the US. After returning to Hong Kong in April 1997, I taught some part-time programmes at the Chinese University and joined the University of Hong Kong in 1998. Predictably, I didn't get many commissioned composition jobs at the beginning. However, I did give my best whenever there was one. Gradually more people came to know about me and I started to work with orchestras, dance troupes and virtuosos. The more recent ones include two operas commissioned by the Hong Kong Arts Festival (HKAF)—*Heart of Coral* in 2013 and *Datong, the Chinese Utopia* in 2015.

You have written two chamber operas within a couple of years, both based on historical figures in modern China. Why so?

After working on instrumental and vocal music, and also music for dance drama for so many years, I'm prepared for a bigger challenge. Opera seems to be a justified choice since it involves practically the most complicated combination of art forms in all musical genres. The year 2011 marked the 100th year of Xiao Hong's birth. The HKAF asked me in 2012 to write an opera on this female writer. I found the script written by Yi Heng very poetic, and the crew, with Helen Lai as director, irresistible. So I grabbed the golden opportunity to write my first opera—*Heart of Coral*. Building on the successful collaboration, the HKAF got me to work with librettist Mr. Evans Chan and director Tang Shu-wing. I've learnt a lot through cooperating with artists in various fields.

What do you want to experiment in the two Chinese chamber operas?

Chamber opera, in comparison with full-blown opera of three to four hours in duration, is produced on a much smaller scale in terms of instrumentation, cast, stage set-up and design, and budget. So it is a good starting point for a first-time opera composer. The biggest issue is how to fit the words to music. Chinese, being a tonal language, makes it even more difficult. It's really not easy to blend in the human voice, libretto and instruments to create dramatic intensity and tell the story in an hour or so.

Is it apt to say that Chinese elements are typical of your works?

It's difficult to define 'Chinese elements'. I don't want to be labelled as a composer who habitually employs Chinese elements. A composer gathers various musical experiences in his process of growth and development, which help shape his own musical language. Some people may think I'm well versed in using Chinese instruments or Chinese elements, while others may consider that I'm good at integrating the East and the West. Some will lay down for me some parameters for instrumentation, without bothering to know how I would like the music to be written. I would say I'm good at capturing the irreplaceable characteristics of different instruments, be it *erhu* or violin, and this profound knowledge in instruments, rather than the so-called Chinese elements, is consistently found in my works.

How do Chinese elements find their place in music, other than a Chinese background?

'Chinese elements' is a myth to both reviewers and composers. You won't ask a German or American composer to write music in a German or American manner, but you will definitely expect a Chinese composer to feature something Chinese. When a composer introduces his work on alien



Photo by ISO staff

soil, the identity of a 'Chinese composer' is somewhat overemphasized. Some so-called Chinese elements are very superficial. People tend to equate the pentatonic scale with Chinese music. If it is that simple, is *Auld Lang Syne*, which is entirely pentatonic, Chinese music? I don't want to be too artificial or superficial, like conveniently assigning chords in Western music to a Chinese melody. I want to do it with some depth. Let's say, the cadence in Western music is usually presented in form of chord progression, but in Chinese music, it is usually expressed by changes in tempo and tone colour. I'm actually more concerned with exploring ways to build up the architecture for Chinese music.

What do you most treasure in your CUHK years?

I remember the Department of Music then was housed in a small hub in its own building. We had the best musical resources in Hong Kong and we used to stay overnight in the audio-visual library during the exam season. We were occasionally visited by snakes in the studio, and swamps of mosquitoes in the evening. But staying together like a family is something unforgettable. I treasured the days of small classes when student-teacher ratio was low and interaction was close. Sometimes one teacher attended to only two to three students. The teacher would keep asking questions. As we racked our brains for an answer, Prof. David Gwilt would use his casual humorous remark to enlighten us. His words of wisdom are so useful that I would quote them as if they are mine when I teach music theories now.

What advice would you give to young students who aspire to take up composition as their profession?

I did give some thought to making a living on composition when I went abroad for my postgraduate studies in the US. An upperclassman from CUHK told me, 'Forget it, it's a dead end! Don't worry about it until you complete your studies.' To be honest, the effort is disproportionate to the monetary reward. But the studies in arts and creative work are both driven by passion, which is close to religious fervour and love. So if you have interest and know that you've got the talent, don't think too much about the prospects. Just do it. Here in Hong Kong, the room for musical creation and publication has grown tremendously in recent years than when I was a student. You will find your path ultimately. I've also come along slowly step by step. 📖



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