

## 陈蕾士先生简介

陈蕾士先生，字伯桐，生於 1917 年，乐史研究者，精奏古乐，一生致力于提倡民族音乐，曾任新加坡国家剧场华乐团及许多马来西亚华乐团顾问。年轻时曾灌制古筝独奏唱片，風行国内及南洋各地。先生箏艺融汇南北各派，加入古琴及琵琶指法，自成一派。

上世纪五十年代，二次赴英国大英博研究中国古代文物历史，对古乐多有發現。曾应倫敦、巴黎、罗马、伯尔尼等地大学、学院、广播电台等之邀，举行古筝演奏及演讲，享誉国际。1957 年 為英国牛津大学 Egon Wellesz 博士所编的世界音乐史教材唱片作中国音樂示範演奏及撰稿。

1969 年受日本东洋音樂学会函约，赴东京为该会会员及东京艺术大学音乐系师生作专题演讲及演奏。回程应台湾国乐协会之约，在台多地作古筝专题演讲及演奏，並录制唱片。1971 年出席日本亚洲音乐艺术会议，被委为常务理事，並作古筝演奏，为促进国际文化交流庆效力。

1974 年辞去麻坡中化中学教职，应聘为台湾国立艺专及中国文化学院教授。两年後出任香港中文大学音乐系教授兼任该校中国音乐资料研究馆馆长，也曾榮任香港博物院顾问，教育司署音乐教材审查委员。

1981 年榮休後，应邀到欧洲多国，次年到美国，回港经日本及台湾均作专题演讲并弹奏古筝古琴。先生返馬後，仍然备受推崇，雨果特派专员来马录制光碟，中国箏会敦请为该会顾问。

先生除音乐专长外，也是诗人，书法家，古玉鑑赏家。早年举行过书法展览，出版多本诗集及音乐著作。





Mr. Chairman, ladies and gentlemen,

I am a representative of the Artistes Association of Malaysia and my name is \_\_\_\_\_.

I have already read your Draft Constitution and greatly appreciate the enthusiasm shown by the founders, especially the Chairman, Mr. \_\_\_\_\_, in his endeavour to promote and develop cultural exchanges among Asian nations so that the preparation of the formation of this Association could be carried out smoothly without any hitch.

On the whole, I do agree with what had been proposed in the Draft Constitution but I have a little suggestion to make. From an artiste's point of view, I believe, we are all lovers of art. We all share the same view and we will always be friends. Although we come from different countries, it makes no difference. But will the foreign policies of our countries always share the same view? This is hard to predict, as the internal administrations of our countries are quite different. Frankly speaking, if, in future, a member country's foreign policy does not agree with that of another member country, even though our Association is non-political as stated in the Constitution, problems may arise. According to Article 2 (a) of the Constitution 'Artists representing Asian countries and other areas in the said countries and areas or representatives of artists' organisations are qualified for enrolment.' Now, let us take an exam example. If some of the artistes are representatives from a member country and the organisers are the representatives of another country, and if, at the time of the festival, both the countries are not on friendly terms, then the problem will arise. As we all know, the performing artistes have to make their passports before they leave their country. Perhaps the performance of our festival might be affected then. On the other hand, if the artistes are representatives of artistes' organisations, and not government representatives, then the problem will not arise. To leave a country, in a free country, has never seen a problem for its citizens or artistes unless both the countries have no diplomatic relationship or have great differences in their foreign policies. I sincerely hope that the activities of this Association could be for ever carried out smoothly. Therefore, we must consider any obstacles that could prevent the smooth running of our Association. As the saying goes, 'Prevention is better than cure'.

May I suggest that we amend Article 2 (a) to be read as 'Representatives of artistes' organisations are qualified for enrolment' instead of 'Artists representing Asian countries and other areas in said countries and areas of representatives of artistes organisations are qualified for enrolment.'

I have also read the Agreement on Asian Artists' Festival (AAF) and agree whole-heartedly with what have been proposed. Before I came to Tokyo, I selected some well-known artistes from the various parts of Malaysia. Now they are divided into various sub-committees and are preparing for the October festival to be held in Seoul. Malaysia is a multi-racial country and it is not easy to manage human problems. However, I am glad to say that I have tried my best to select the artistes representing the three main races in Malaysia - that is Chinese, Malay and Indian. They will be performing at the Festival in Seoul. But, Malaysia being a young nation, has a lot to learn from the others.

I must apologise for my English as I am not used to speaking English. I hope all of you can understand what I said. In future, I shall ask my friend, Mr. \_\_\_\_\_ to speak on my behalf.

Thank you.





Mr Louis Chen better known as ..... a well-known personality keen in the study of the History of Music, is also an accomplished musician in the art of playing ancient Chinese music. During his early days he did research on Oriental music at the Library of the Great Britain Museum in London and his literary work was held high in esteem by many people in the educational circle. He spent his whole time working vigorously for the promotion of the Chinese music. Thus twenty years ago the cheng (the 16-stringed zither) music was recorded and produced by him. This record was well-distributed throughout China, Hongkong and many countries and it was acclaimed a great success. Soon his fame spread far and wide. From the Universities, Colleges, Television station in Paris, London, Rome and Berne came invitations for him to give lectures and recitals on this ancient classical music. In 1957 at Oxford University he compiled cheng music in "The History of Music in Sound" which he composed. In 1969 at the invitation of the Vice-Chairman of the Society for Research in Asiatic music, Japan he gave special lectures and recitals on the cheng music in Tokyo to its members. Lecturers and students specialising in the study of music at the ..... also attended his lectures and recitals. Then Educational Organisations in Taiwan invited him to give performance in Taipei and record was produced too. On his return from the tours the following year, he again composed a new kind of cheng music which was recorded in Singapore.

At present Mr Louis Chen is the Honorary Adviser to many Malaysian and Singapore Chinese Music organisations. He is also a committee member of the Asiatic Artistes Association. This time his cheng music is included in the First Asia Art Festival to be held in Seoul, Korea and he has again been invited to give recital there.

