

The Development of Wind band and cultural policy in Hong Kong in the 1950s to 1970s

Ka-Chun, LIN

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Dedication

“The acquisition of certain instrumental skills adds colour to your life
just like a beautiful rose in full bloom”

(當你學識了一種樂器，就好像在你漫長的人生路上增添了一朵美麗的玫瑰花)

Mr. Alfonso Wong Yat Chiu

The St Bonaventure College and High School Band

Hong Kong Symphonic Winds

Men of winds

My beloved wife, Kathleen Lau Wen Din

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This research is a historical archive for the development of wind band and cultural policy in Hong Kong. The compilation work of history is an ongoing process, most of which there is still missing information. The research might provide some overviews of the wind band history and cultural policy in Hong Kong but might not be accurately represented. I hope this research would inspire more people passionate about wind band and cultural policy to drive further on this research.

I would also like to thank the following people for their unwavering support in the completion of my thesis:

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Abstract

The development of wind band and cultural policy in Hong Kong from the 1950s to 1970s

From 1841 to 1997, Hong Kong was a British colony and dependent territory of the British Empire. The wind band development in Hong Kong had started in 1842. The wind band's primary functions were introducing orchestral music to society and performing in ceremonies and celebrations. To promote social harmony and national pride to the local community, the government has provided traditional military band music.

After World War II (WWII) around the period of 1950, there were a lot of musicians from Canton and Macau that migrated to Hong Kong. These musicians had participated in local uniform bands such as the Hong Kong Police Band and St. John Ambulance Brigade Band. They had also started establishing school bands, community bands and music institutions.

The establishment of school bands, community bands and music institution in Hong Kong had provided opportunities for western music training to the society. These training had cultivated new musicians of which, some had emerged as talented musicians. Therefore, these musicians from Canton and Macau are important in Hong Kong's wind band history as they had played critical roles in developing wind bands and western music in Hong Kong.

Most of the review said that there is no cultural policy in Hong Kong before 1970. However, there were certain implementation of policies that supported the development of wind band. Unlike the cultural policy run by the Home and Affair Bureau nowadays, the cultural policy then were part of the education and youth policies. Wind band music and western were promoted in 1950-1970s because of these policies. The research would cover this part that seldom be discussed.

This research focuses on the history of wind band development and the cultural policy in Hong Kong from 1950 to the 1970s. The research would also bring together some of the missing historical facts in the music history of Hong Kong. Some information revolving around the cultural policies between 1950 to-1970s that had not been discussed previously will also be covered in this research.

Key Words: Wind band, Military band, Police band, Military band, school band, Cultural policy

Content

Background

Chapter 1 Introduction

Chapter 2 Research Methodology

Chapter 3 Literature Review

Chapter 4 Findings and Discussion

Chapter 5 Limitations & Conclusion

Chapter 6 Recommendations and Suggestions

Background

Wind band was introduced by the British military band in Hong Kong in 1842 during the reign of the British Empire as a Crown colony. It was considered the first kind of western music that was introduced to Hong Kong. Early records had shown that the 41st Madras Native Infantry performed the first band event in Hong Kong. The band performed in an open area at the Queen's Road during the tariff negotiation between Chinese and British officers on June 23, 1943.¹ It was recorded that the first band to perform western music in Hong Kong was The Royal Irish Regiment on May 28, 1845. Military bands serves as music groups that perform in music events during the early period. Performances by military band were also a form of entertainment to reduce the homesickness for the British who were residing in Hong Kong. For the first 30 years, upon introducing Western music in Hong Kong, the Western population residing in Hong Kong appreciates the music more than the local Chinese population.

The British government also provided regular Sunday free concerts in Botanic Garden performed by the British Military band. It also allowed the local Hong Kong Chinese to experience western music.²

In the 1880s, citizens in Hong Kong had had discussions regarding the establishment of town bands or municipal bands. It was mainly because the back then, the citizens felt the need for something more community instead of military bands to fit the local cultural event needs. The government also suggested establishing a conservatory for curative music talent.³ After World War II, school bands and amateur bands were established in Hong Kong. Some of the disciplined service departments, such as the police force, fire brigades, and St John's Ambulance, also established the bands. Even commercial companies such as Kowloon Motor Bus Company also established their own band.

Music culture had begun around 1842 when Hong Kong became a British colony. Before World War II, there was no evidence of the initiation of art and culture develop by the British government for the local Chinese residents. The Westerners had their music group, such as the philharmonic society (1872); an old town hall was also built in 1869 for the western residents. In the early 1990s, most of the cultural activities in society were considered initiated by the local community. For example, Prof Lin-Sheng-Shih went to Hong Kong in 1936-1942, 1949-1991. He started teaching theory, composition, and piano to the local musicians, and he conducted Ling Ying college school band in 1939 and the South China Orchestra after World War II. The Hong Kong government did not have any cultural policy during the period.

The Sanitary Board was established in 1883; the board focused on hygiene issues in the city. It was renamed as Urban Council in 1935. The council did not participate in any cultural activities until the establishment of City Hall in 1962. The government used the idea of Leisure and Recreation to examine all cultural activities. It changed it to the cultural and art level due to establishing the Hong Kong Art Development council in 1995.

¹ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.21.

² Liu, Ching-Shih. Hong Kong music history: cultural policy, music education. Hong Kong, The Commercial Press, 2014, p182. (Chinese)

³ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.24.

Chapter 1 Introduction

Rationale

The motivation behind this research is to continue the research which I did for my master's thesis, "The evolution of the wind band in Hong Kong since 1842: the forgotten history". In my previous research, I reviewed the research done by Miss Ada Niermerier, "The History of Winds Bands in the Hong Kong Special Administrative Regional," which was considered one of the complete compilations of wind band history in Hong Kong. I had discovered some missing parts of the wind band history in Hong Kong before the 1970s, which Miss Ada Niermerier did not cover in her research. After I have completed my master's thesis, it came to my understanding that some of the research information I had done was inaccurate, and there are more to the history of which I had not covered then. Therefore, this research would cover the inaccurate facts which I had provided and add further to the missing parts of the wind band history in Hong Kong.

The wind band histories are not as much appreciated as history orchestra, music theory, or composition from an academic perspective. This research will better understand the wind band and cultural policy environment between the 1950s to 1970s in Hong Kong. During the period, cultural policies are seldom discussed, and this research should be able to summarize cultural policies that later affected the development of the wind band in Hong Kong.

Significance of the study

Wind band history in Hong Kong after 1970 was well discussed and archived. Here in this research, wind band history will cover wind band history before 1970, more precisely, from 1950 – 1970. For the researcher interested in the wind band topics in Hong Kong, this research would be a useful literature review. Most Hong Kong cultural policy research, focused on 1970 since the government started to professionalize the art groups in Hong Kong, such as the Hong Kong Philharmonic Orchestra and the Hong Kong Chinese Orchestra. However, there are information gaps and discussion on the cultural policies before 1970. The discussion in this research would also revolve around the British Hong Kong government's work towards art development and cultural policies after World War II up till the 1970s. It was believed the government should have done something on art development in the past.

Research question

This research would cover four main questions that took place between the period 1950s to 1970s:

- What is the historical background of the wind band ecology?
- Who is the leading party to develop the wind band culture?
- To what extent is the government involved in the cultural policy?
- What is the main reason to implement "cultural policies" in Hong Kong?

Structure

This research will first introduce Hong Kong's band history and cultural policy from the 1950s to 1970s. After that, the concepts of the wind band, culture, and cultural policies will be defined. Discussions on the development of wind band based on the cultural policies in Hong Kong during the period will be covered based on the analysis of literature reviews of earlier publications and new findings. Limitations of my current research will also be discussed towards the end.

Chapter 2 Research Methodology

Secondary research approach

For this research, I have used the second research approach, where I have revisited and reviewed all documents published revolving wind band and western music history, cultural policies, and education policies in Hong Kong. These published documents comprised of publicly available documents such as research papers, literature reviews, newspaper articles, government documents, and websites. I have also reviewed some personal archives of late band directors who had serviced between the 1950s to 19790s. These personal archives were obtained via their relatives who are connected through my school band alumni.

Interviews

For this research, I have contacted Mr. Yu Winton, Mr. Joseph Yu and Lieutenant Colonel Jou Shyh Wen. These senior bandsmen used to work closely with Mr. Fung Kee Shiu, Mr. Yuen Saam Gan and Mr. Fung Chi Ping. Moreover, Mr Lam Fu Sing had helped me contact Mr. Fung Kee Shiu's descendant, his granddaughter. She had provided me with me valuable first-hand information and documents. Mr Joseph Yu is the grandson of Mr Guo Li Ben, who was a close friend and colleague to Mr. Yuen Saam Gan. He gave me some old photos from 1929, and he shared some story about Mr. Yuen Saam Gan of which he had learnt from mother who was a close friend to Mr Yuen Samma Gan. I have also managed to speak to Mr. Yu Winton, he was a student from the school band of Lingnan Secondary School under Mr. Fung Chi Ping's conductship. He worked closely with Mr Fung Chi Ping in 1990s. He gave me valuable first hand old photo and information to me. It contributes to the missing part of Mr. Fung Kee Shiu, Mr. Yuen Saam Gan and Mr. Fung Chi Ping's music background and the history of early wind bands in Hong Kong.

Lieutenant Colonel Jou Shyh Wen is a historical scholar specializing in military bands from the Republic of China (ROC). I had contacted him for a brief phone interview where he provided the information on military ranks and some historical accounts of military bands in early days of ROC.

Personal interviews and contact with prominent wind band seniors and the people related to them have been conducted. They contributed vital personal historical information, such as photos, documents, which further close the historical gaps.

Chapter 3 Literature Review

What is a wind band?

"Band" was used to describe a group of men formed for a united purpose. The band was used as a larger ensemble with musical instruments in the eighteenth century. According to the book "The Sociology of Wind Band: Amateur Music Between Cultural Domination and Autonomy" by Vincent Dubois, Jean-Matthieu Méon mentioned that the wind band is not only making music, but it also has a social function that provides a community-building purpose.⁴

There are several reasons for promoting wind bands. According to the "Highland bagpipe in Hong Kong, a study of its role, function, and development" by Ho Wai Chung, Anthony, one of the reasons is political reasons. He mentioned that the British colonized Hong Kong and India and introduced the military as a symbol of colonial power.⁵ Also, H.G Farmer mentioned that the band performs transcription of art music, helped more people understand classical music.⁶

Anthropologist Gerald Le Tendre mentioned that the school has a function to train the character development of students. Also, the school band has an influential role in the character development of students. According to "Wind bands and cultural identity in Japanese schools" by Dr. David Hebert, the school band can train up 'part of a chain of command.'⁷ Also, Dr. Lee Tian Tee mentioned in his Ph.D. Thesis " An analysis of Singapore's wind band music education system: The challenges facing Singapore wind band instructors-beyond performance" that Singapore needs martial music to build up the national identity and spirit. Thus, wind bands played important roles in schools to promote the values like group discipline and esprit de corps. The Singapore government introduced school bands as an extracurricular activity for promoting this positive morale.⁸

Similar to the practice in Singapore, wind band practice is like a program and group training that provides disciplinary co-operation. According to Ho Wai Chung, Hong Kong used a marching band as a 'character training' tool under the correctional department. This training band is a rehabilitation program for juvenile offenders. Being a member of a band meant accepting a life of discipline and obedience.⁹

Furthermore, school band in Hong Kong functions as an extracurricular activity, which is encouraged by the school to increase musical knowledge of students. Although music education should be conveyed through musical experiences from creative and performing activities, these extracurricular

⁴ Whittenburg Ozment E. The sociology of musical networks. *International Sociology*. 2015;30(5):448-456.p.

⁵ Ho W, Anthony. The highland bagpipe in hong kong: A study of its role, function, and development. Thesis (M.Phil.)--University of Hong Kong, 2001.p.79.

⁶ Richards J. *Imperialism and music: Britain, 1876-1953*. Manchester; New York: Manchester; New York: Manchester University Press; 2001.p.415.

⁷ Hebert DG. *Wind bands and cultural identity in Japanese schools*. Vol 9. Dordrecht: Dordrecht: Springer; 2012. p.177.

⁸ Lee, Tian Tee. *An analysis of Singapore's wind band music education system: The challenges facing Singapore wind band instructors - beyond performance*. 2004.p.19.

⁹ Ho W, Anthony. The highland bagpipe in hong kong: A study of its role, function, and development. Thesis (M.Phil.)--University of Hong Kong, 2001.p.79.

activities are conducted mainly for performing purposes only unlike school bands that included musical trainings.¹⁰

What is cultural policy?

According to UNESCO Mexico City, Declaration on Cultural Policies World Conference on Cultural Policies Mexico City, July 26 - August 6, 1982, "Culture is the whole complex of distinctive, spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs."¹¹

According to UNESCO 1969, "Cultural policy should be taken to mean the total of the conscious and deliberate usages, action or lack of action in a society, aimed at meeting certain cultural needs through the optimum utilization of all the physical and human resources available to that society at a given time."¹²

The Hong Kong wind band history from the 1950 to 1970s

According to Lin (2018), the Hong Kong wind band history can be separated into three sections, "The Enlightenment Era, "The Transformation Era," and "The Modern Era," respectively. Between 1950 to 1970 is in the transformation era.¹³

Hong Kong Police Band was an important entity in promoting western music to society. The Hong Kong police band's official history occurred in 1951; Mr. W.B Foster MBE was the police band's first music director. The band was the first professional band in Hong Kong. The police band was also known as the "police silver band" because the instruments used in the band were silver in colour at that time point. Instruments used by the police band were mainly produced by Boosey & Hawkes and Besson, a renowned instrument manufacturer in England. The instruments were all imported from England. Some candidates with existing music skills were recruited into the police force specifically to serve in the police band. Most of these candidates were from Canton and Macau. Few locals were musically skilled at that period of time. One of the prominent figures in Hong Kong wind band history, Mr. Alfonso Wong Yat Chiu, was one of the few local candidates who were recruited by the Hong Kong Police Band.¹⁴

Since 1951, the Hong Kong Police band has performed regularly in Hong Kong to bond with society. There were regular performances held in the Botanical garden around the 1950s to 1960s. The police band at that time was about the size forty members and was a popular entertainment. Each of these

¹⁰ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.8.

¹¹ UNESCO, Mexico City Declaration on Cultural Policies (World Conference on Cultural Policies, 1982,p.1)

¹² UNESCO, UNESCO and the coining of cultural policy (10th International Conference in Interpretive Policy Analysis),2015,p13

¹³ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.10.

¹⁴ Ibid, p36.

performances had attracted a least a few hundreds of spectators. The band had also played a role in bridging the local Chinese community with the western culture through band music.¹⁵

Band directors, school, and community bands from 1950 to 1960s

The mainland Chinese musicians were one of the groups involved in wind band teaching in Hong Kong. Some of these mainland Chinese musicians had come to Hong Kong – Prof Lin Sheng-Shih from Canton. At the same time, musicians from Macau, mainly from Salesian of Don Bosco, had contributed throughout the early days of the wind band in Hong Kong. The local musicians were regularly involved in the teaching of wind bands in the early days.¹⁶

The Salesians of Don Bosco had actively promoted education in Macau, Hong Kong, and Canton. The church established the first school in Macau, the Instituto Salesiano, in 1906. In 1908, the first school band was formed in Macau. In Hong Kong, the first school band recorded was the St. Louis school band (St. Louis is a school owned by Salesians of Don Bosco) in 1927.¹⁷

The Salesian of Don Bosco has trained wind players from their school bands in Macau. The Instituto Salesiano had played a role in developing wind players for the Macau Police Band, which was formed in 1951.¹⁸ The Macau Police Band was closely related to the church. The band's early conductors were priests from the church: Father Testa, a Salesian of Italian ancestry, Guilherme Schmid, and Cesar Brianza, two re-known Salesian leaders.¹⁹ Some of the Hong Kong Police Band, Kowloon Motor Bus Silver Band, and Hong Kong Music Society members were students from the Salesian School Band and Macau police bandmen.²⁰

According to Lin (2018), some of the band directors were taking an essential role in developing the wind band culture from 1950 to 1970. Mr Yuen Saam Gan was the band director of the Kowloon Motor Bus Silver Band and Auxiliary Fire Service Unit Band. He was active in the Music Society in Hong Kong since the 1920s. He recorded with the music company, New Moon Record Company.²¹ He recorded music for a movie, the Magnificent Country, in 1937.²² He also worked in Canton's nightclub. He worked closely with Mr. Law Kwong Hung and performed with Prof Lin Sheng-Shih's South China Orchestra. He also had a close relationship with the military band in Canton. He was one of the early wind band instructors in Hong Kong and Canton at that time.²³

¹⁵ Ibid.p38.

¹⁶ Ibid,p42.

¹⁷ Ibid,p41.

¹⁸ Macau Band Directors Association, The oral history of Macau wind band. Macau, Voice of Culture Press, 2016,p.8. (Chinese)

¹⁹ Da V.J. The role of the military and municipal bands in shaping the musical life of Macau, ca.1820 to 1935. Thesis (M.Phil.)--University of Hong Kong, 2003; 2002.p188.

²⁰ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.41.

²¹ Chou, Oliver. The History of Central Philharmonic Orchestra (1956-1996) and Music in a Bygone Era: Music in Hong Kong 1930s-1950s, Hong Kong, Joint Publishing, 2017,p285. (Chinese)

²² HKMDB(n.d) Yuen Saam-Gan, Filmography Composer: The Magnificent Country (1937), Retrieved (30 November 2020-12:32) Available FTP: from http://www.hkmdb.com/db/people/view.mhtml?id=483&display_set=eng

²³ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.46.

Three other band director figures are Mr. Fung Chi Ping, Fung Kee Shui, and Law Kwong Hung; had led the operations of local school bands and community bands in Hong Kong. Mr. Fung Chi Ping was the Pui Ching school band's first conductor, and Mr. Fung Kee Shui was the second conductor of the Pui Ching middle school band. Both Mr. Fung Chi Ping and Mr. Fung Kee Shui were also conductors in other school bands. Mr. Fung Chi Ping also taught Wing Hong School and Kiangsu-Chekiang School Band. Both conductors were extremely passionate about teaching and conducting. Bands which they had conducted had significantly achieved. In the 1950s, Tai Tung, Wing Hong, Gold and Silver Exchange Society, Ebenezer and, Pui Ching and Tak Ming school bands led by both conductors had won in Hong Kong music festivals.²⁴

Mr. Law Kwong Hung was the members and band director in Canton Pui Ching Middle School Band before coming to Hong Kong. He later became the band director of Hong Kong Pui Ching Middle School in 1962. He later formed the YWCA Band in 1969. The YWCA band was one of the early community bands in Hong Kong.²⁵

Cultural policy in Hong Kong from the 1950s to 1970s

According to the author of "The best cultural policy is no cultural policy," Vicki Ooi.

The notion that the best cultural policy is no cultural policy is a direct offshoot of the general policy of laissez-faire established by the British colonial government since its colonized Hong Kong in 1842. Ooi also mentioned the rise of cultural affairs because of the growth of the economy of Hong Kong. Hong Kong citizens felt ashamed of living in the city with poor sanitary conditions and no culture.²⁶

According to Chin Wan, the author of "Hong Kong and Her Culture: Hong Kong's Cultural Policy (Vol.1)", He pointed out that the 1960s was the beginning period in cultural development in Hong Kong.

In 1950, Sino- British Club proposed the idea of a new city hall to the government. The government agreed to build a new city hall in the late 1950s. The government invited Urban Council to lead and operate the City Hall between the late 1950s to early 1960s. In the middle of the 1960s, City hall introduced Sunday concerts, which costed only one Hong Kong dollar for the ticket. It marked the first time the government took the responsibility to manage and promote culture and art activities officially.²⁷

The 1967 riot had changed the Hong Kong government's stance towards cultural activities. Before the riot, cultural events or activities were regarded as entertainment. However, after the riot the Hong Kong had changed their strategy to utilize cultural activities as a civic education tool to maintain the stability of the society. The main reason to the change of strategy was due to the findings of the 1967 riot where discovered that teenagers participated in communist activities due to a lack of entertainment activities. Therefore, the government increased many social entertainments to engage teenagers. The government used cultural activities to educate good citizens. The first Hong Kong

²⁴Ibid, p44.

²⁵ Ibid,p44.

²⁶ Hi, Vicki. "The Best Cultural Policy Is No Cultural Policy: Cultural Policy in Hong Kong." *The European Journal of Cultural Policy* 1.2 (1995): 273-87.

²⁷ Chin, Wan. *Hong Kong and Her Culture: Hong Kong's Cultural Policy (Vol.1)*, Hong Kong, Arcadia Press, p71-74. (Chinese)

Festival was one of the main events owing to increasing the sense of belonging for teenagers. A citizen mentioned one wording during 1969 "Having activities, no riot".²⁸

One of the high position officers concluded that the Urban Council had an idea of recreation; the council wanted mental and physical health. It drove the government to put art and culture as a tool to archive the purpose of recreation. It limited the government to work and think from a cultural perspective.²⁹

²⁸ Ibid, p77-78.

²⁹ Ibid, p78-79.

Chapter 4 Findings and Discussion

New historical findings and amendments to the earlier published history

In the thesis “The evolution of the wind band in Hong Kong since 1842: The forgotten history”, some information I had provided was inaccurate. It mentioned that Mr. Fung Chi Ping and Mr. Fung Kee Shui were locally trained band directors. However, based on the new findings, Mr. Fung Chi Ping should have received his training in Canton instead of Hong Kong. Mr. Fung Chi Ping was born in Canton province around the 1920s. He was connected to the brass band of the Affiliated Middle School of Lingnan University, which was one of the top school bands in Canton then. According to a Lingnan University newsletter, he graduated from the Affiliated Middle School of Lingnan University in Hainan.³⁰ Hence, his music journey should have started when he was in the brass band of the Affiliated Middle School of Lingnan University. After that, he pursued formal music training in Shanghai.³¹ The first records of his music activity in Hong Kong began in 1955.³² He was active as a band director until the 1990s. In the 1950s, he was known to conduct Wing Hing College and Pui Ching College's school bands. He also conducted in both primary and secondary school bands of Lingnan College in the 1970s.

In my previous thesis, I had stated that Mr. Fung Kee Shui was born in Canton. However, my new findings proved that Mr. Fung Kee Shui was born in Hong Kong in 1923.³³ He studied in Canton Pui Ching Middle School, where he received his basic music training during his school band participation. He graduated in 1943. He furthered his studies at the National University of Kwangsi. However, he did not graduate. There was evidence that he graduated from Canton Provincial College of Sports, majoring in music. In between the years where he dropped out from the National University of Kwangsi to the time point where he graduated from Canton Provincial College of Sports, there was no information of what had happened.³⁴ Mr. Fung Kee Shui was the captain of the 8th Army Division military band.³⁵ It was believed that he went with the 8th Army Division to the battle of China-Myanmar border after the Chinese civil war.³⁶ Consistent with considerable evidence, Mr. Fung Kee Shui had started his musical activities in Hong Kong around 1955 and was a critical music figure at the time. He was a bandsman in the Hong Kong Self-Defence Force military band that was established in 1953.^{37,38,39} He was known to be closely related to Prof Lin Sheng-Shih. He was an assistant to Prof Lin Sheng-Shih.⁴⁰ Hence, he came to be one of the conductors of the South China Orchestra.⁴¹ The South China Orchestra was an orchestra formed by Prof Lin Sheng Shih that comprises Chinese musicians only. Like Mr. Fung Chi Ping, Mr. Fung Kee Shui is one of the pioneer band directors in Hong Kong.

³⁰ Lingnan University Alumni Association. Lingnan Newsletter, Hong Kong, January 20, 1970,p11. (Chinese)

³¹ Yu Winton. Phone chat by Lin Ka Chun, September 19, 2020.

³² Picture: Fung Chi Ping was conducting the school band of Wing Hing College, Hong Kong, Wah Kiu Yat January 4, 1955. (Chinese)

³³ Lam Fu Sang. Whatsapp chat by Lin Ka Chun, February 27, 2020.

³⁴ Fung Kee Shui. Resume card 1, Hong Kong, n.d. (Chinese) By courtesy of Fung Kee Shui's descendant

³⁵ Fung Kee Shui. Resume card 2, Hong Kong, n.d. (Chinese) By courtesy of Fung Kee Shui's descendant

³⁶ Jou Shih Wen. Line chat by Lin Ka Chun, February 27, 2020

³⁷ Watershed Hong Kong, Facebook Chat by Lin Ka Chun, September 10, 2020

³⁸ General Administration of the Colonial / Government Secretariat, Government Records Service, HONG KONG REGIMENT (V) BAND, Hong Kong, Public Records Office, HKRS41-2-905, July 15, 1970 – July 23, 1971,p2.

³⁹ Fung Kee Shui, Resume card 2, Hong Kong, n.d. (Chinese) By courtesy of Fung Kee Shui's descendant.

⁴⁰ Jon, Yuen. Interview by Ka Chun, Lin, recording, March 2, 2018.

⁴¹ Fung Kee Shui, Picture: South China Orchestra summer concert, Hong Kong, 1957. (Chinese) By courtesy of Fung Kee Shui's descendant

The impact of Canton and Macau bands towards Hong Kong bands

The early band directors in Hong Kong during the 1950s to 1970s had a relationship with the school, university, and military band in Canton before the war. The 1st Army Division of Canton Military Band was one of the top military bands in the Republic of China. The band was established in 1905. The band was named the 25th Provisional Army Division military band. Colonel Liu Ting Kwok conducted it. He was one of the leading military conductors during the day. In Guangxu year 32, the Qing dynasty government invited a Japanese military conductor Master Sergeant Ōuchi Gen'eki to coach the military band. Master Sergeant Ōuchi was the Army cadet of Japan military. He introduced the Japanese training method to Canton's bands. He served in Canton for three years, and he built up the system to achieve the high standard of military music within two years. He contributed a good foundation to the 1st Army Division of Canton Military Band. According to the report in 1916, the band has ninety-four members. It was a large band with a good standard compared with other military bands in China.⁴²

The affiliated high school of Sacred Heart Cathedral School Band was one of the early school bands established in 1907. It was founded by a French church and the band had used French instruments and was training was provided by a French priest. The school band had complete sets of music scores that even Master Sergeant Ōuchi Gen'eki would borrow these scores for the 1st Army Division of Canton Military Band.⁴³

The reason for discussing the military band in Canton is because some of the military bandsmen had later contributed to the school band's development in Canton. Students trained by these bandsmen emerged as band directors in Hong Kong in 1950s.

The Affiliated Middle School of Lingnan University Brass Band was formed by an American physical training instructor Ray E. Baber and later conducted by Mr. Law Wak Kin, a music student at the university.⁴⁴ Many early Canton wind musicians were trained by this band, including Mr. Sinn Sing Hoi, the most influential musician in modern China, and Mr. Ho An Tung, one of the most critical musicians and music directors in China and Hong Kong.

Canton Pui Ching Middle School Band was formed in 1920. The bandsman trained the band from the 1st Army Division of Canton Military Band Mr. Si Chung Wong and Mr. Tsang Chiu Lam. Mr. Law Wak Kin, who taught music and conducted Lingnan University. Dr. Ng Pak Shing and Mr. Law Kwong Hung were the trumpet players in the Lingnan University Brass Band.⁴⁵ In 1928, Mr. Sinn Sing Hoi conducted this band, and later Mr. Ho An Tung conducted the band until he was called to conduct a military band in Harbin by the government in 1951.⁴⁶

These school bands in Canton contributed a lot to the band development in Canton and Hong Kong. Since most of the band directors were trained from these school bands. For example, Mr. Ho An Tung was the band director in the Affiliated Middle School of Lingnan University Brass Band in 1939⁴⁷, when

⁴² Jou Shih Wen, Republic of China Army Band history, Taiwan, Jou Shih Wen, April 2017,p36.

⁴³Chen Shu Feng. The affiliated high school of Sacred Heart Cathedral in Canton Retrieved (November 15, 2020-12:32) Available FTP: from http://www.gzzxws.gov.cn/gzws/cg/cgml/cg7/200808/t20080826_4314_1.htm (Chinese)

⁴⁴ Yang, H., Lee, S. M. (ed. & trans.), & Hill, E. M. (trans.). Chung Wing Kwong: Legendary educator in China's new learning. Hong Kong: The Commercial Press (H.K.) Ltd,2011.p95.

⁴⁵ Lingnan University Alumni Association. Lingnan Newsletter, Hong Kong, August 15, 1971,p11. (Chinese)

⁴⁶ Hong Kong Pui Ching Alumni Association. Pui Ching Newsletter, Hong Kong, June 2017,p135. (Chinese)

⁴⁷ Lingnan University Students' Union Autonomous Association. Lingnan Newsletter, Hong Kong, October 23, 1939,p156. (Chinese)

Canton fell to the Japanese invasion. He moved to Hong Kong and conducted the school band. Although there is no information to show that these bandsmen in 1939 had contributed to the 1950s band society in Hong Kong. Mr. Ho An Tung cultivated many Canton bands, including Mr. Fung Kee Shui, Mr. Law Kwong Hung, and Mr. Chang Wing Sou. These bandsmen became professional musicians and band directors at the time.

Mr. Law Kwong Hung, Mr. Fung Kee Shui, and Mr. Fung Chi Ping played significant roles in promoting school bands in Hong Kong. Almost all the school bands were conducted by these three band directors apart from the school from Salesian of Don Bosco system.

Regarding Mr. Law Kwong Hung's background, some new information found that he was one of the Canton Pui Ching Middle School band directors.⁴⁸ He was also one of the members of the affiliated middle school of Lingnan University brass band.⁴⁹ Furthermore, he also conducted the band in Lingnan University at The Swasey Hall in Canton.⁵⁰ There was no evidence to prove that he had professional music training in Canton. However, he was one of the top trumpet players during the day in Canton. He also formed the China music society with Mr. Cheng Ho and Mr. Cheng Chih-sheng in 1924.⁵¹ He was also the conductor in the Pui Ching alumni band in 1959, the first alumni band recorded at this moment.⁵² He was the band director in Rennie's Mill Middle School in 1985.⁵³

The early band director in Hong Kong during the 1950 to 1970s had a relationship with Macau music development. St. Joseph College was the seminary established in 1728. The seminary provided music lessons for the school. They also had a brass band in the seminary. The seminary was a cradle to train Macau musicians. One of the essential persons was Father Jacob Lao, who acquired his music training from St. Joseph. He also taught music in the seminary. He was the founder of the Instituto Salesiano Brass Band in 1905.⁵⁴ He rearranged Chinese music to a brass band composition. It was believed that Instituto Salesiano Brass Band was the first school band that played Chinese music and presented it in a brass band format. The Instituto Salesiano Brass Band has trained many good musicians in Macau. Many of them became part of the Macau Police Band. Some of them went to Hong Kong to and ventured into music businesses. They joined the Hong Kong Police Band and KMB Silver Band as bandsmen. Some had also taken roles as band directors in Hong Kong. Salesians of Don Bosco were particularly critical towards the development of wind band culture in Hong Kong and Macau.⁵⁵

In earlier researches, the establishment date of KMB SilverBand was not recorded. Newfound evidence for the purpose of this research showed that the KMB Silver Band was established in 1956. Musicians from the band were recruited from the Aberdeen Technical School. This was because the musicians from the Aberdeen Technical school were well-trained and a high standard band can be

⁴⁸ Hong Kong Pui Ching Alumni Association. Pui Ching Newsletter, Hong Kong, 1959. (Chinese)

⁴⁹ Lingnan University Alumni Association. Lingnan Newsletter, Hong Kong, August 15, 1971, p11. (Chinese)

⁵⁰ Lingnan University Alumni Association. Lingnan Newsletter, Hong Kong, November 1, 1968, p18. (Chinese)

⁵¹ Lian Mian, On Cheng Ho, with a Concisely but Fully Revised Chronicle of His Life, Zhuangshi magazine, January 2017, p37. (Chinese)

⁵² Fung Kee Shui, Original document: Inviting letter for rehearsal, Hong Kong, 1959. (Chinese) By courtesy of Fung Kee Shui's descendant

⁵³ Tiu Keng Leng Middle School. Old Teacher. Retrieved (November 17, 2020-15:32) Available FTP: from <https://sites.google.com/site/tiukenglengmiddleschool/diao-jing-ling-zhong-xue-jian-shi/xi-ri-lao-shi> (Chinese)

⁵⁴ Macao Foundation. Macau Education, Macau, March 31, 2020, p 45-46. (Chinese)

⁵⁵ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong, 2018. p.35.

formed with the well-trained musicians.⁵⁶ Aberdeen Technical School is under the Salesians of Don Bosco system; the school had a good quality school band. The band was formed before 1948.⁵⁷

Brother Ottavio Fantini was also the central figure of the early wind band history in Hong Kong, Macau, and Shanghai. He was educated in Italy where he also received his music training in the Salesians School Band of Italy. In 1912, he started his missionary work in China. During his years of service in Salesian schools in China, he was not a music teacher. In fact, he was teaching shoemaking. As he taught in these Salesians schools, it was believed that he formed the school bands in these Salesian schools, including Instituto Salesiano (Macau), Aberdeen Technical School (Hong Kong), St. Louis School (Hong Kong). It is believed that he was one of the founders of these school bands.⁵⁸ Under his conductorship, these bands had managed to train up good quality musicians.

Another figure of the early wind band history in Hong Kong was Mr. Yuen Saam Gan. There is no information to confirm the starting point of his music journey. However, some information had shown that he is a key person in promoting western and band music. A new finding has been discovered that Mr Yuen Saam Gan was an active musician between Hong Kong and Canton in 1920s. He was one of a musician, a trumpeter, in the Orchestra of Star Theatre. The orchestra musicians signed a one-year contract for performing in Sydney in 1929. He was the timpanist in the South China Orchestra under the conductorship of Professor Lin Sheng Shih. He was the band director of KBM company and Auxiliary Fire Service Unit.⁵⁹

Mr. Foster, the first band director of the Hong Kong Police Band, was a significant figure in the early western music and wind band development in Hong Kong. He had known about the Hong Kong Music Society since 1947 when he was the conductor in the band of 2nd Battalion of Buffs.⁶⁰ The first Hong Kong music festival was introduced in 1949. He was one of the juries in the competition.⁶¹ He became the first music director of the Hong Kong Police Band. He trained up most of the bandsmen, who had no music background and did not know how to play music. He had also arranged the music scores to promote western and band music to society by performing on Sunday free concert.⁶² Apart from being a conductor in the Hong Kong Police Band, he also conducted in the St John's Ambulance Band. He trained up many local musicians who had no prior music knowledge. Since he had a good reputation in the Hong Kong Music Society, he became one of the examiners in the Hong Kong Certificated of Education Examination (HKCEE) music exam when Prof Lo King Man took the music exam with French horn performance in 1957. No examiner could have examined him. Foster took up the job.⁶³

As you can see from the aforementioned historical figures who were involved in the later development of wind bands in Hong Kong and each of their trainings, it can be safely claimed that origins of musical knowledge that Hong Kong inherited was mainly from Macau and Canton.

⁵⁶ Leung, Yat Fan. The Golden age of Kowloon Motor Bus Silver Band, Hong Kong, KMB Today, Issue No.259, November/December 2016,p31. (Chinese)

⁵⁷ "Scouts Hold A Bazaar, School Band." Hong Kong Sunday Herald, January 25, 1948.

⁵⁸ Salesians of Don Bosco (China Province). The story of Brother Ottavio Fantini, The Salesian Bulletin, Issue No.101, 1991. (Chinese)

⁵⁹ Lin, Ka Chun. The evolution of the wind band in Hong Kong since 1842: The forgotten history. Thesis (Master of Arts)-The Chinese University of Hong Kong,2018. p.39-40.

⁶⁰ "Second Concert by Buffs Band." The Hong Kong Telegraph, August 14, 1948.

⁶¹ "Spring Music Festival Ends. " Hong Kong Sunday Herald, April 10, 1949.

⁶² Royal Hong KP. The Police Band Hong kong police magazine. Hong Kong police magazine.Vol. No2 December 195.p4-5.

⁶³ Chou, Oliver.The History of Central Philharmonic Orchestra (1956-1996) and Music in a Bygone Era: Music in Hong Kong 1930s-1950s, Hong Kong, Joint Publishing, 2017,p180. (Chinese)

The influence of Cantonese music in wind band culture

Canton traditional music was dominant in the early period of Hong Kong. Most of the local Chinese musicians can play western and Chinese instruments. These local Chinese musicians created a new form of music in the 1950s to 1960s. They used Western and Chinese instruments to play traditional Cantonese songs and opera. This was one reason residents came to know western instruments, especially wind instruments like the trumpet, saxophone, and trombone. These Cantonese song musicians worked closely with the western music society during the 1950s since they know how to play western musical instruments. They also played music in the night club as a freelance jazz musician. The Auxiliary Fire Service Unit band was formed in 1952. These musicians were invited by the bandmaster Mr. Yuen Samm Gun in the nightclub.⁶⁴ The band became one of the pioneer silver bands in the 1950s. These musicians also had private teaching for students.

From the Phonograph record "Music in Hong Kong " in 1958, a collection of Western and Chinese music, the musicians use Chinese and western instruments to perform together. The musicians in the album were the same as the bandsmen in the Auxiliary Fire Service Unit band, such as Joseph Tam and Manuel Koo.⁶⁵ They were also band directors in school bands back then.

Based on original photo from Joseph Yu, grandson of Mr. Guo Li Ben had worked together with Mr. Yuen Samm Gun. According to Yu, he said that Mr. Guo Li Ben was born in 1907, started his music journey from the affiliated high school of Sacred Heart Cathedral School Band as a clarinettist. Both Mr. Guo and Mr. Yuen worked closely with the traditional musicians of Canton music namely, the "The Big four of Canton Music" comprising of Mr. Lui Man Sing, Mr. Yin Zi Zhon, Mr. Ho Ta Sha and Mr. Ho Lang Ping. Traditional Canton music is an important form of music back in 1950s because they are the earliest form of winds ensemble group where western musical instruments were used to play Chinese music. Both Mr. Guo and Mr. Yuen also worked with Canton music societies like the China Music Society, New Moon Gramophone, Chung Sing Benevolent Society and Chin Woo Athletic Federation.

The debatable history of Hong Kong police band

The Hong Kong Police Band's official history was formed in 1951, which refers to the band with all Chinese musicians. It can be considered as the third-generation police band in Hong Kong. The origins of the Hong Kong Police Band can be traced back to 1862. The China Mail 1888 had reported by Captain Deane, the Captains-superintendent that there was a merger between the Police Reserve Band with the "Volunteers" in 1862.⁶⁶ This statement contradicted the Hong Kong Police Force's records, which formed a Police Reserve Band in 1919. The Hong Kong Police Reserve Band should have been established before 1862 and later dismissed after their merge with the "Volunteers" in 1862.

The second generation of police bands was formed in 1915-1919. It started off as the Police Reserve Band and was disassembled in August 1919.⁶⁷ According to the DA Veiga, a musician from Macau, Isidoro Maria da Costa served as conductor of the Police Reserve Band from 1915 to 1919. Newfound information proved that the establishment year was 1914. The band comprised of two companies which were divided based on ethnicity, where one company was for the Portuguese and the other

⁶⁴ "Auxiliary Fire Service Forms Its Own Band." The China Mail, September 12, 1952.

⁶⁵ Lau Tung. Music in Hong Kong [Phonograph record]. Hong Kong: Tsing Ping Co, 1958.

⁶⁶ "A Town Band." The China Mail, October 27, 1888.

⁶⁷ Ho W, Anthony. The highland bagpipe in Hong Kong: A study of its role, function, and development. Thesis (M.Phil.)--University of Hong Kong, 2001.p52.

company was for the Chinese. Therefore, based on the historical chronology, the Hong Kong Police Reserve Band for the Chinese company is the first police band in Hong Kong that constituted of all Chinese musicians. The Police Reserve Band started off with twenty-seven bandsmen in 1914 and later expanded to thirty-four members in 1919. The band conducted concerts in Botanic Garden and City Hall.⁶⁸ The Police Reserve had both orchestra and band with regular on-going rehearsals.⁶⁹

Nowadays, the history of the police band states that it was established in 1951. However, according to some newfound evidence, the idea of the establishment of the police band occurred before March 1949. The establishment of the police band in the police budget was passed in March 1949. At the end of 1949, Mr. Foster resigned from the position of bandmaster of the Buffs. Later, he relocated to Hong Kong in 1949 and brought all the new instruments from the United Kingdom.⁷⁰ Based on an article written by the police band's first music director, Mr. Foster, in police magazine in September 1951. He mentioned that from 1949 to the middle of August 1950 could consider a preparation time for setting up the new band.⁷¹ All auditions were conducted in the middle of August 1950. Early rehearsals took place in Shao Kei Wan police station on Saturdays and Wednesdays before November 1950. They even had their first performance in the Government House for the Christmas event.⁷² Therefore, the year of establishment of the police band should not be 1951. Instead, it should be in August 1950 based on the newfound evidence.

Is Hong Kong a cultural desert during the 1950s to 1970s?

Cultural policy

The British Hong Kong government has not managed the development of cultural policy in Hong Kong. Before World War II, most of the cultural policy was beneficial to western residents. Apart from the public garden concert, residents were separated from western culture. Chinese residents had their own cultural events, like the Cantonese opera. No cultural activities were organized centrally in effort to promote culture and no defined cultural policy were in place then.

It was debated that that Hong Kong did have cultural direction between the 1950s to 1970. However, there were no solid and independent cultural policy. This organizing of cultural events were very much society initiated for social needs instead of a deliberate initiative by the government to promote cultural events outlined by the cultural policy like what the society does today.

Music institution

Some citizens initiated the establishment of music institutions from the 1890s until World War I. After the war, it was reinitiated, i.e., in the 1950s. The citizens mentioned that music institutions could train up local musicians. However, it was not established until The Chinese University of Hong Kong awarded the first music university degree in 1965. The Bachelor of Arts degree and the Bachelor of

⁶⁸ "Hong Kong police reserve, "band committee." The China mail, June 28, 1917.

⁶⁹ Editorial Section, Publicity Division, Information Services Department, Government Records Service, HONG KONG POLICE BANDS GET IN THE GROVE, Hong Kong, Public Records Office, HKRS365-1-298, July 25 1968.

⁷⁰ "HK Police Band To Be Organised". Hong Kong Sunday Herald, November 13, 1949.

⁷¹ Royal Hong KP. The Police Band Hong kong police magazine. Hong Kong police magazine.Vol. No2 December 195.p4-5.

⁷² "Candidates selected for HK Police Band". Hong Kong Sunday Herald, August 13, 1950.

Music degree was awarded starting from 1985 because of the establishment of the Hong Kong Academy for Performing Arts.

After World War II, a private music institution was established. The first private music institution was Hong Kong Chinese Music Academy from 1947-1950. In 1950, the China Christian Sacred Music School was formed, which later had its name changed to The Hong Kong Music Institute in 1960. This was the first music school to offer a diploma majoring in wind instruments.⁷³

Nevertheless, these are private music institutions that are organized by musicians who graduated from Mainland China. These musicians from Mainland China had become critical figures in music education, including music theory, instrument performance, composition conducting in private music institutions, private teaching, and school band training.

Although, establishment of university music degrees was the government initiative, the government failed to demonstrate a clear cultural direction. Even there is a Bachelor of Arts majoring in music offered in CUHK. This degree focused on music theory, history, composition, etc. The music degree offers performance majoring in wind and strings instruments only after the establishment of the Hong Kong Conservatory of Music in 1980. Hong Kong Philharmonic Orchestra hired overseas musicians for the purposes of professionalization of the orchestra in 1974. Apart from professionalization, the government had imported overseas musicians so that there will be a transfer of knowledge and skills to train up local musicians.⁷⁴ Hence, this could potentially mean that the government only started to have cultural direction after the 1970s. Before the 1970s, private professional musicians took the primary responsibility and initiatives to develop cultural events and education in society instead of the government.

Hong Kong Music Association and its competition

Hong Kong Music Association was formed by the Music Section (Inspectorate) of the Hong Kong Education Department in 1940.⁷⁵ This association is considered the most critical music group to promote western music since 1949. The association was managed under the 'umbrella' of the education department. The association organized the first Hong Kong Joint School Orchestra in 1940.⁷⁶ It is believed that the orchestra was dissolved during WWII. However, after the war, a new Hong Kong Joint School Orchestra was established in 1950 by the association.⁷⁷ The new Hong Kong Youth Orchestra in 1963 had invited all students who can play instruments to join the orchestra.⁷⁸ It can be considered one of the first art groups in Hong Kong. The association were responsible for the school instrument scheme and the arrangement of several music seminars.⁷⁹ After the establishment of a Music Office in 1978, the orchestra and programs were passed to the Music Office in 1978. The Music Office would be considered the first cultural activity led by the government or its affiliated department.

⁷³ "The establishment of the China Christian Sacred Music School". The Chinese Student Weekly, January 15, 1954. (Chinese)

⁷⁴ Urban Council. City Hall and Entertainments Select Committee. "Terms of Reference for Council's appointees to the Committee of the Hong Kong Philharmonic Society Ltd.", Memorandum for Members of The City Hall and Entertainments Select Committee of The Urban Council, Ref. : CH 31/13 III, April 9, 1975, p.1.

⁷⁵ "H.K. Schools Musical Association", Hong Kong Daily Press, January 10, 1941.

⁷⁶ Ibid.

⁷⁷ "Concerts by schools orchestra", Hong Kong Sunday Herald, October 8, 1950.

⁷⁸ "Youth Orchestra has concert in the City Hall today", Wah Kiu Yat Po February 15, 1967. (Chinese)

⁷⁹ "These workshops were organized successfully by Hong Kong Music Association" Wah Kiu Yat Po, February 9, 1982. (Chinese)

However, it did not show that the government had a long-term goal for training local musicians. The situation has changed after its hand of the orchestra to the Music Office in 1978.

The association started the school music competition in 1949. The competition has been running for 71 years till date. It is also being regarded as an important competition of which all schools in Hong Kong has benchmarked the requirements of this competition as a standard. The winds instrument competition was first introduced to the Hong Kong Schools Music Festival in 1953. The silver band and orchestra competition were introduced in 1956 and 1957, respectively. However, the participating numbers in the wind instrument competition and silver band competition were meagre in the 1950s. For example, there was only horn student Lo King Man, the former Hong Kong Academy, and Performing Arts president, from Diocesan Boys' School to participate in the open class brass instrument competition. In 1956, only two school bands joined the silver band competition: Mr. Fung Kee Shui also conducted Munsang College and Tai Tung College School Band; these two bands. It can also be known that the level of music and attention were very low in 1950s.

The Hong Schools Music Festival organized by the Hong Kong Music Association was one the most popular and important annual cultural events in Hong Kong. It was a top agenda to be reported in both local Chinese and English newspapers between the period of 1949 to 1990s. Notably, Chinese newspapers like Wah Kiu Yat Po and Ta Kung Pao reported the music festival from the starting day till the last day of the festival. The news not only reported the result but also had an interview with the participant jury. It would cover some topics on cultural policy.

The data showed that fewer school bands and students participated in the silver band and solo competition in the 1950s.⁸⁰ Apart from the promotion of wind instruments, the Music Festival contributes many ideas in creating cultural suggestions and promoting art appreciation in Hong Kong. However, some of the musicians or educators did not agree with the contribution and the mission of the Music Festival.

In 1953, Sir Kenneth Fung Ping-fan, who was appointed as a committee member of the investigation committee of higher education in 1952, was invited to give a speech at the winner's concert after the 5th Hong Kong Schools Music Festival. He mentioned that music could promote the development of civilization. He recommended the society to encourage the young generation to learn music. Therefore, he suggested that Hong Kong should have its music institution. The institution could become the cultural centre in the far east.⁸¹

Some of the musicians disagreed with the contribution of the Hong Kong music festival. For example, Professor Lin Sheng Shih mentioned in the Kung Sheung Evening in 1967 and 1969. He agreed that more students participate in the music festival, and talented young musicians have been discovered every year. However, he criticized that the government should build a standard music room in different schools, create a systemic music teaching material. To educate people that music is not a useless subject. Also, making more concerts to cultivate more potential audiences. He pointed out two phenomena in the 1950 -1970s music environment. Firstly, there were only a small number of audiences attending the concert. Secondly, Hong Kong students learn music because of competition and music examination.

He also criticized the philosophy behind the festival. Hong Kong music festivals are not the same as other music festivals in different parts of the world. The festival was a competition more than a music festival. He even mentioned that the marking system had loopholes and unfairness. He said that

⁸⁰ "Only one student participates in Brass solo competition", The Kung Sheung Daily News, March 25, 1955.

⁸¹ "A successful music festival", Wah Kiu Yat Po, March 28, 1953. (Chinese)

learning music is a path of discipline learning. The music festival left behind the real idea of music learning.⁸²

The Associated Board of the Royal Schools of Music examination

Mr. Donald Fraser supported the Associated Board of the Royal Schools of Music (ABRSM) examination. He was the Hong Kong Education Department's music organizer, who formed the music department of the Hong Kong Education Department in 1952 and organized the Hong Kong music festival. Under Fraser's efforts, he introduced the English music education system to Hong Kong and worked closely with ABRSM. He invited the ABRSM examiner to Hong Kong Music Festival in 1953. According to Wah Kiu Yat Po in 1956, this examination had increased candidates number every year.⁸³

City Hall and 1967 Riot

The establishment of Hong Kong City Hall in 1962 can be considered a significant cultural movement in 1962. The Hong Kong City Hall has taken the responsibility of liaising the cultural decision in Hong Kong. In the 1960s, the Hong Kong City Hall had high-level architecture, and the venue is a world-class standard. It became the leading cultural activities venue. The Urban Council organized and sponsored cultural events, which are mainly western taste. The council also invited overseas arts groups. These cultural events could successfully promote arts to citizens and teenagers. The government put arts as "recreation" and "entertainment" and did not consider it as "culture" level. It has also contributed to the cultural decision of Hong Kong in the future.⁸⁴

In the 1967 Riot, most Hong Kong citizens supported the British Hong Kong government's action, and the Hong Kong identity was created. The government has started a policy reformation in order to look after labour and social welfare. Cultural events have been promoted purposely by the government. It was a reactive policy addressing the needs of the citizens.⁸⁵

The article from "Mammoth Festival is Hong Kong's Biggest Community Project in 1971" mentions the reasons for organizing the Festival of Hong Kong and the program of the 1969 festival. It also states that the festival was a social event mainly targeted at young people. The Hong Kong Festival provided for 35,000 young people to play an active role throughout the festival. Six school galas are being arranged, at which there will be mass gymnastic displays, band performances, and other attractions. A special feature will be the largest mass oriental dance ever performed in Hong Kong.⁸⁶

According to the Report of the Commission of Inquiry into the Kowloon Disturbances, 1966 by the Hong Kong government, the over-energetic youth venting their energy, dismissing or ignoring any wider socio-political malaise. The report also mentioned that protestors felt "impermanence" living in Hong Kong and lacked a sense of "belonging."⁸⁷

⁸² "Professor Lin Sheng Shih discusses about Hong Kong Schools Music Festival" Kung Sheung Evening, March 1 1967. (Chinese)

⁸³ "The examination date of ABRSM", Wah Kiu Yat Po, January 15, 1956. (Chinese)

⁸⁴ Chin, Wan. Hong Kong and Her Culture: Hong Kong's Cultural Policy (Vol.1), Hong Kong, Arcadia Press, p79. (Chinese)

⁸⁵ Ibid, p 77-78.

⁸⁶ Brian Hickman in Hong Kong. Mammoth Festival is Hong Kong's Biggest Community Project in 1971, Hong Kong, Public Records Office of Hong Kong File No.: HKRS545-1-340. 1971, p2.

⁸⁷ J. R. Lee. Kowloon disturbances 1966; report of Commission of Inquiry, Hongkong. Commission of Inquiry, Kowloon Disturbances, Acting Government Printer, 1967. (Chinese)

Therefore, the government implemented youth policy in society. The NGO would provide youth activities and informal education in order to have a disciplinary welfare response to juvenile crime. The idea of "have activities, no riots" reflected the government used a young policy to control these teenagers and maintain social stability. It can be proved that by Dr Yeung Sum, former Legislative Councillor in Legislative Council of Hong Kong, speech in Council meeting Minutes on May 19, 1993, he mentioned that the government starts to promote cultural activities among teenagers actively in a bid to distract them from taking part in anti-social activities.⁸⁸ In 1973, the government-funded the Chinese University of Hong Kong to conduct a study on the topic of how to manage the problem of juvenile crimes. Later, it published research on "social causes of violent crimes among young offenders in Hong Kong." According to the research, coincidentally, after the government purposely implemented the young policy to society.⁸⁹

Government and NGO's concert bands were also established in the late 1960s and 1970s. For example, there were two main community youth bands: Hong Kong YWCA Band (1969) and Hong Kong Lutheran Youth Band (1977) led by two NGOs, YWCA, and Hong Kong Lutheran. Encouraging teenagers to participate in activity was the main purpose of establishing these community bands. The government also took the initiative on the establishment of community bands, such as Chai Wan community centre silver band (1979), Yuen Long District Arts Committee silver band (1978), Princess Alexandra Community Centre silver band (1975). These silver bands were held by the community centre or Quasi-Non-Governmental Organisations, which is funded by the government.⁹⁰⁹¹⁹²⁹³

The youth policy had further affected the expansion of cultural policy. The government used culture as a tool to educate young men on moral and social education. Even after the establishment of the Music administrative office in 1978, it was a department under the control of the Education department. The government would consider it as an education and youth policy rather than a cultural policy. Referring to the community centre silver bands that we discussed above; the Music Office provided knowledge support for them. Mr. Gilbert Leung, former Legislative Councillor, 's speech in Council meeting Minutes on May 19, 1993, mentioned that the Music Office assisted the lower- and middle-class children in their opportunities to learn musical instruments at a low cost. Regardless of the policies, be it the youth or cultural policy, these policies had created a good environment to promote arts to society.⁹⁴ From 1950 to the 1970s, the arts events such as orchestra, band, literature, choir, drama were active in the society. Organizations or groups such as schools, churches, private companies and associations organized their own art group. These groups had the opportunity to perform in world-class performing arts venues. Also, citizens had appreciated high standard performances from the overseas arts group. It created a good art foundation and education for the citizens in order to prepare for the professionalization of the arts group in the late 1970s.

⁸⁸ Hong Kong Legislative Council. The Council met at half-past Two o'clock, Official Record of Proceedings, May 19, 1993.p3612.

⁸⁹ Ng, Agnes Mung-Chan. Social causes of violent crimes among young offenders in Hong Kong, Social Research Center, the Chinese University of Hong Kong, October 1974.

⁹⁰ "YWCA Band".Wah Kiu Yat Po, July 13, 1978. (Chinese)

⁹¹ "The establishment of Princess Alexandra Community Centre silver band". Wah Kiu Yat Po, February 26, 1975. (Chinese)

⁹² "The establishment of Chai Wan community centre silver band". Wah Kiu Yat Po, December 18, 1979. (Chinese)

⁹³ "The establishment of Yuen Long District Arts Committee silver band". Wah Kiu Yat Po, January 3, 1978.

⁹⁴ Hong Kong Legislative Council. The Council met at half-past Two o'clock, Official Record of Proceedings, May 19, 1993.p3609.

Wind band as a model of discipline learning

Using wind band as a case study, the Stanley Training Centre Band was intentionally established by the government in 1953. The Stanley Training Centre was the first youth correctional training centre in Hong Kong. The reason for the establishment of the band used music practice as a tool to provide "character training" to juvenile offenders. It would be considered a part of the rehabilitation program. The band practice provided disciplinary co-operation and training.⁹⁵ It is not only learning music but also learning how to be a better person.

Stanley's Training Centre Band was a good example to demonstrate that the intention of establishing the band was not because of the art itself. The Hong Kong government used music as a youth policy or education policy more than a cultural policy.

Tung Wah Group of Hospitals Silver Band was established in 1958. The education department had promoted music education and entertainment. The establishment of silver band contributed the was critical in instilling music interest and knowledge among teenagers. It created a platform for these students, who were interested in music but never had the opportunity to study music or to pursue higher levels of musical techniques. In 1950s, it was often reported in the newspapers that teenagers were having disciplinary problems due to the influenced by bad social environments. Therefore, some schools had taken the initiative to establish silver bands for educational and disciplinary purposes. The idea was also supported by the Education Department.⁹⁶

Churches and school bands in Hong Kong had played significant roles in the promotion of western music in Hong Kong through music education. Band activities were integrated as extracurricular in schools. Despite being solely an extracurricular activity, these bands had taught students discipline, responsibility, and music knowledge. Therefore, schools were enthusiastic about establishing school bands.

Based these findings, the government did not have full planning on cultural policy. These policies operated as education, leisure, and recreation policy by different government departments. There were reasons behind promoting cultural events but not for cultural purposes. The Hong Kong government believed in operating the doctrines of laissez-faire or what came to be known as "positive non-interventionism," it provided the minimum decision and service on cultural events and was not willing to address the needs of society. The Hong Kong Music Festival and ABRSM examination were purposely promoted by the Music Section (Inspectorate) of the Hong Kong Education Department. The example of the Stanley Training Centre Band demonstrated that the band's establishment is mainly for education and rehabilitation reasons. Bands in the period of 1950s – 1970s were established mainly for education and disciplinary reasons instead of cultural development.

⁹⁵ Stanley's Training Centre Band performance". Kung Sheung Evening, June 15 1955. (Chinese)

⁹⁶ "To cultivate students and alumni's music interest and skills :Tung Wah Group of Hospitals silver band:. March 6 1958. (Chinese)

Chapter 5 Limitations & Conclusion

Limitation

Due to the lack of information, some of the information can only be interviewed by some important figures in the wind band world. For example, Mr. John Cheng Kai Chou, The former educational supervisor in the music section of the education department, and the former senior officer in the wind section of the music office refused to have an interview about the topic of early Macau musicians in Hong Kong and early music decision from the Hong Kong government perspective. Apart from interviews, some of the information can only be found outside of Hong Kong. For example, Lingnan University and Pui Ching Middle School Band's information can only be found in Canton. Therefore, access to some parts of history is currently limited.

Conclusion

In conclusion, this research aims to reconstruct the missing part of the wind band history in Hong Kong in the 1950s to 1970s. It can be asserted that wind band activities had begun before WWII and early band activities were abundant. Band activities were not stagnant, as claimed in earlier literatures. In Hong Kong, military bands played a significant role in providing western music exposure to Hong Kong residents. The music was also a tool for manifestations of civic pride and accomplishments by the British. The local community had come to appreciate the wind band's establishing local town bands and music schools in Hong Kong.

After the war, it was an era of transformation for wind bands in Hong Kong. Bands were established rapidly, i.e., police band, AFS band, St John Band, and KMB Band. The musicians from these bands had also contributed to the growth of wind bands in Hong Kong by their involvement in the formation and teaching of school and community bands.

The establishment of the Music Office (MO) was the cornerstone of the wind band history of Hong Kong. The locals were provided with an opportunity to pursue music at an affordable price. Rental instruments were available for those who could not afford one. Wind instruments and wind band became known to the public by the band activities organized by the MO. The MFM, Music Camp, and Hong Kong Youth Band Festival had successfully promoted the wind band culture to society.

There was no independent cultural policy between the 1950s to 1970s. However, some policies from the education and youth policies were instilled with cultural values. These policies with cultural values had indirectly promoted cultural expansion in the society of Hong Kong, although most cultural events organized were aimed for educational or disciplinary purposes. The education and youth policies with cultural values had also contributed to the rapid expansion of wind band establishment in the 1950s. Apart from wind bands, establishment of music institutions and music competition had further provided exposure to the society to pursue further in western music.

Chapter 6 Recommendations and suggestions

1. Based on my findings of this research, I basically reorganize the timeline of the wind band history in Hong Kong. There is an unanswered who was the conductor of Chung Sing Benevolent Society and YMCA brass band before WWII. I would suggest that future research address this problem since these conductors could be the first local band directors. We can track back the roof of the band system in Hong Kong.
2. Due to the time and mobile registration, there are limitations of this research. For further research, personally visiting Canton, Macau is a must. These are much first-hand information of their wind band history in the historical archives.
3. Based on this research, future research can discuss how Canton music from Canton and Shanghai influences the development of wind instruments and wind bands in Hong Kong.