

# **Cultural Intersection and Integration in Two Concertos for Saxophone and Chinese Orchestra by Yiu-Kwong Chung: A Fusion of Horizons**

Chaofu TIAN and Kyle FYR

## **Abstract**

In today's era of globalization, the collision of different cultures is inevitable. Hans-Georg Gadamer's concept of "Fusion of Horizons" provides a philosophical possibility for different cultures to merge and grow mutually after collision. Yiu-Kwong Chung's two concertos for saxophone and Chinese orchestra are concrete examples of this fusion. The two concertos employ Western compositional techniques, while also demonstrating a crossover between Eastern and Western cultures in terms of instrumentation, compositional materials and inspiration, use of musical elements, and saxophone performance, demonstrating an expansion of this musical genre and a fruitful way of possibility. This article will proceed in four parts: "composer and his compositions," "specific materials in the concertos," "elements of traditional Chinese music," and "saxophone imitations as fusion of horizons," to exploit the concrete ways of cultural fusion in the two compositions.

**Keywords:** Chinese music, Chinese orchestra, fusion of horizons, saxophone, Yiu-Kwong Chung

# 鍾耀光為薩氏管與國樂團創作的 兩首協奏曲中的文化交匯： 一種視域融合

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## 摘 要

在今日這個全球化的時代，不同文化的碰撞在所難免。高達美（Hans-Georg Gadamer）的「視域融合」概念提供了相異文化在碰撞之後融合並且相互獲得成長的哲學可能性。鍾耀光這兩首為薩氏管和國樂團創作的協奏曲便是這種融合的具體例子。這兩首協奏曲採用了西方的作曲技術，同時也通過在樂器、作曲材料和靈感、音樂元素的使用和薩氏管演奏方面，體現了東西方文化之間的交叉，展示了一種擴展此音樂類型可能性的卓有成效的方式。本文將從「作曲家與其作品」、「兩首協奏曲中的特殊材料」、「傳統中國音樂中的元素」和「作為視域融合的薩氏管模仿」四個部分，對這兩首作品中具體的文化融合方式進行論述。

關鍵詞：中國音樂、國樂團、視域融合、薩氏管、鍾耀光

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