



**In Memoriam – Butt Chak-Cheung, Yondani**

**畢澤翔**

**(January 13, 1945 - August 28, 2014)**

**Studied at Wah Yan College, Kowloon, 1956-1962**

**PART I      PHOTOS & FROM *THE SHIELD***

## Years at Wah Yan College, Kowloon, 1956-1962

P6D - 1956-1957

F2D - 1958-1959

F4A - 1960-1961

F1D - 1957-1958

F3A - 1959-1960

F5B - 1961-1962

### Class Photographs, 1956-1962 (Selections)



PRIMARY 6 D

P6D, 1956-1957 –  
Bottom row –  
4th left



FORM II D

F2D, 1958-1959 –  
Top row –  
5<sup>th</sup> left



FORM 5B

F5B, 1961-1962 –  
3rd row from top –  
1st right

## Class Lists, 1956-1962 (Selections)

FORM I D                      1957-1958				
<ol style="list-style-type: none"> <li>1. Butt Chak Cheung</li> <li>2. Chai Kun Lin, Philip</li> <li>3. Chan Chi Ho, Michael</li> <li>4. Cheng Ching Kwok, P.</li> <li>5. Chia Sze Wah</li> <li>6. Chow Cheung, Anthony,</li> <li>7. Chu Kit Sang, David</li> <li>8. Chu Ying Hong, Denis</li> <li>9. Chung Kwok Kei, Simon</li> <li>10. Ho Pak Lee, Philip</li> <li>11. Hui Yau Tak</li> <li>12. Hsu Kein Sin, Patrick</li> <li>13. Hsu Wo Ping, Michael</li> <li>14. Kong Chuen Kay, Paul</li> <li>15. Kwok Shiu Por</li> <li>16. Lam Chung Yan</li> <li>17. Lam Wai Keung, Anthony</li> <li>18. Lau Hon Kit, Raymond</li> <li>19. Lau Kam Lun, Charles</li> <li>20. Lee Kwok Yuen, Richard</li> </ol>	<ol style="list-style-type: none"> <li>畢澤翔</li> <li>翟琨麟</li> <li>陳志浩</li> <li>鄭靖國</li> <li>賈士華</li> <li>周錫</li> <li>朱傑生</li> <li>朱英航</li> <li>鍾國基</li> <li>何百里</li> <li>許有德</li> <li>許建勝</li> <li>徐和平</li> <li>江傳杞</li> <li>郭少波</li> <li>林宗仁</li> <li>林偉強</li> <li>劉漢傑</li> <li>劉鑑麟</li> <li>李國原</li> </ol>	<ol style="list-style-type: none"> <li>21. Lee Tak Cheung, Wilson</li> <li>22. Leung Tsi On, Edward</li> <li>23. Lin Tak Kwan</li> <li>24. Loo Ching Ho, James Ho</li> <li>25. Mack Kwong Ping, A.</li> <li>26. Mak Tak Wah, Edward</li> <li>27. Ng Tsung Kin, Peter</li> <li>28. Ngan Wing Yee</li> <li>29. Pang Chun Chim, Peter</li> <li>30. Pang Man Chiu, Paul</li> <li>31. Poon Lai Yeung</li> <li>32. Sien Kee Hung</li> <li>33. Sung Hei Yuen</li> <li>34. To Hei Wo</li> <li>35. Wai Ka Hing, Joseph, P.</li> <li>36. Wang Hua Mao</li> <li>37. Wong Hing Kai, Francis</li> <li>38. Wong Kwok Kin, Andrew</li> <li>39. Yu Po Wing, Tommy</li> <li>40. Yang Fung Chi, Silas.</li> </ol>	<ol style="list-style-type: none"> <li>李德彰</li> <li>梁芝安</li> <li>林德鈞</li> <li>盧正浩</li> <li>麥廣平</li> <li>麥德華</li> <li>伍仲堅</li> <li>顏詠沂</li> <li>彭鎮潛</li> <li>彭文昭</li> <li>潘禮讓</li> <li>沈其鑾</li> <li>孫希淵</li> <li>陶熙和</li> <li>韋家興</li> <li>王華茂</li> <li>黃慶佳</li> <li>黃國堅</li> <li>余寶榮</li> <li>楊奉慈</li> </ol>	F1D, 1957-1958
FORM 3A                      1959-1960				
<ol style="list-style-type: none"> <li>1. But Chak Cheung, Yondani</li> <li>2. Chai Kun Lin, Philip</li> <li>3. Chak Kwong Wah, Peter</li> <li>4. Chan Kin Shing</li> <li>5. Chan York Lun</li> <li>6. Chang Pui Lin, Richard</li> <li>7. Chen Tsung Haw, Ronnie</li> <li>8. Cheung Ka Fat, Dunson</li> <li>9. Chu Tai Wai, David</li> <li>10. Chu Yee Kuan, Vincent</li> <li>11. Chu Ying Hong, Denis</li> <li>12. Fong On Chuck, Andrew</li> <li>13. Fong Yum Kwok</li> <li>14. Fung Kam Bin</li> <li>15. Hui Wo Ping, Michael</li> <li>16. Jay Wang Ko, Ernst</li> <li>17. Kwok Wing Kee</li> <li>18. Lau Hon Kit, Raymond</li> <li>19. Lee King Sang</li> <li>20. Lee Lung Sang, Paul</li> <li>21. Lee Tat On</li> </ol>	<ol style="list-style-type: none"> <li>畢澤翔</li> <li>翟琨麟</li> <li>翟廣華</li> <li>陳建威</li> <li>陳耀龍</li> <li>張普麟</li> <li>陳宗浩</li> <li>鄭家發</li> <li>朱大佳</li> <li>朱一賢</li> <li>朱英航</li> <li>方安竹</li> <li>方欽國</li> <li>馮錦標</li> <li>徐和平</li> <li>謝宏基</li> <li>郭顯基</li> <li>劉漢傑</li> <li>李景生</li> <li>李隆生</li> <li>李達安</li> </ol>	<ol style="list-style-type: none"> <li>22. Lee Yu Tai, Desmond</li> <li>23. Leung Kai Hung, Michael</li> <li>24. Leung Pak Kin</li> <li>25. Leung Tai On, Edward</li> <li>26. Li Chi Yau, Patrick</li> <li>27. Mang Tse Ling, Justin</li> <li>28. Pang Kwai Sum</li> <li>29. Poon Pak Fun, Joseph</li> <li>30. Sheng Wing Wo, William</li> <li>31. Sien Kee Hung, Peter</li> <li>32. Song Hei Yuen</li> <li>33. Tam Tin Wai, Richard</li> <li>34. Tong Yau Kan, Kevin</li> <li>35. Wong Pang Hing, Benedict</li> <li>36. Yang Fung Chi, Silas</li> <li>37. Yau Chung Yiu, Francis</li> <li>38. Yeung Pak Hung, Matthew</li> <li>39. Yip Kwok Wai, Paul</li> <li>40. Yiu Kai Shek, Daniel</li> <li>41. Lee Wai Nung</li> </ol>	<ol style="list-style-type: none"> <li>李汝大</li> <li>梁啓堅</li> <li>梁柏安</li> <li>梁芝飲</li> <li>李子敏</li> <li>李孟節</li> <li>彭桂森</li> <li>譚栢勳</li> <li>譚盛永</li> <li>沈其盛</li> <li>孫希淵</li> <li>譚天惠</li> <li>唐有勳</li> <li>黃顯興</li> <li>楊幸慈</li> <li>丘宗堯</li> <li>楊伯堯</li> <li>葉國偉</li> <li>姚繼石</li> <li>李威成</li> </ol>	F3A, 1959-1960
FORM IV A, 1960-1961				
<ol style="list-style-type: none"> <li>1. Butt Chak Cheung</li> <li>2. Chak Kwong Wah, Peter</li> <li>3. Cheng Ka Fat, Dunson</li> <li>4. Chu Ying Hong, Denis</li> <li>5. Fong On Chuck, Andrew</li> <li>6. Fong Yum Kwok</li> <li>7. Ho Hin Yuk</li> <li>8. King Han Ting, Andrew</li> <li>9. Kwok Chun Ping, John</li> <li>10. Kwok Shiu Por</li> <li>11. Kwok Wing Kee</li> <li>12. Lau Hon Kit, Raymond</li> <li>13. Lau Kin Sang, Kenneth</li> <li>14. Lee Chi Ming, Stephen</li> <li>15. Lee King Sang</li> <li>16. Lee Kwok Yuen, Richard</li> <li>17. Lee Lung Sang, Paul</li> <li>18. Lee Tak Cheung, Wilson</li> <li>19. Lee Tat On</li> </ol>	<ol style="list-style-type: none"> <li>畢澤翔</li> <li>翟廣華</li> <li>鄭家發</li> <li>朱英航</li> <li>方安竹</li> <li>方欽國</li> <li>何顯煜</li> <li>金翰庭</li> <li>郭振平</li> <li>郭少波</li> <li>郭顯基</li> <li>劉漢傑</li> <li>劉健生</li> <li>李自明</li> <li>李景生</li> <li>李國原</li> <li>李隆生</li> <li>李德彰</li> <li>李達安</li> </ol>	<ol style="list-style-type: none"> <li>20. Lee Wai Nung</li> <li>21. Lee Yu Tai, Desmond</li> <li>22. Leung Kai Hung, Michael</li> <li>23. Leung Pak Kin</li> <li>24. Leung Chi On, Edward</li> <li>25. Li Chi Yau, Patrick</li> <li>26. Lin Hon Ming, Andrew</li> <li>27. Luk Hoi Ming, Clement</li> <li>28. Poon Pak Fun, Joseph</li> <li>29. Shen Chang Hong</li> <li>30. Sheng Wing Wo, William</li> <li>31. Shiu Fai Wing, Augustines</li> <li>32. Sien Kee Hung</li> <li>33. Sung Hei Yuen</li> <li>34. Tong Yau Kan, Kevin</li> <li>35. Wong Pang Hing, Benedict</li> <li>36. Yau Chung Yiu, Francis</li> <li>37. Yeung Ying Chow, Victor</li> </ol>	<ol style="list-style-type: none"> <li>李威能</li> <li>李汝大</li> <li>梁啓雄</li> <li>梁柏堅</li> <li>梁芝安</li> <li>李子飲</li> <li>李練漢</li> <li>陸凱明</li> <li>潘栢勳</li> <li>沈長康</li> <li>盛永和</li> <li>蕭輝榮</li> <li>沈其鑾</li> <li>孫希淵</li> <li>唐有勳</li> <li>黃鵬興</li> <li>丘宗堯</li> <li>楊應選</li> </ol>	F4A, 1960-1961



Shield 10 (1962) – Feb 25, 1961



Drill Display Presentation

我學鋼琴的經過

F. Q. D. 畢灝翔

我自幼對於西洋音樂是一無所懂的，有空閒時，便走到鋼琴前，無聊地敲着。到我們全家搬到香港來居住的時候，受了當地文物的影響，我就開始對西洋音樂發生了興趣。五歲時，請求姊姊教了我看譜的方法後，便自己練習。起初我就拿了一本大約是第二至第三級程度的琴譜來彈。在用盡苦心之下，費了四個月的光陰，纔把全本琴譜彈完了。哥哥常常板着面孔對我說：「未學行而先學走，是不會成功的。」其實，在無人指導的情形下，實在會錯誤百出的。當時所彈出來的音樂，拍子不準，手指笨拙，可是聽者卻是靈敏非常呢。這就是欠缺基本練習的結果了。

後來，爸爸把我送到黃菊英先生的門下去學音樂。第一次我彈給姊姊聽的曲子，程度是在第三級以下的，總算彈得不錯，可是過了一月左右，她卻給我彈一本淺得僅第一級左右的琴譜，這使我十分訝異，又過了數月，由於母親的反對，終於輟學了。

我請了姊姊來教導我，我學完了「First Lesson in Bach」之後，她竟然要我彈「Two and Three Part Invention」。這本琴譜真是學得我喘不過氣來。後來才知道這本琴譜，若非在學了六年左右是不能彈的。

過了數月的光陰，又回到黃菊英先生那裏去學習，這才是正式學琴的開始。她教我所彈過的琴譜，現在已經把琴櫃擠滿了。

在開始練習某一首歌曲時，少不免會遇到困難的。可是我常常到要復琴的前兩天，才去理會它，終於也是要重彈。音階的練習，在開始時，我相信任何人也會覺得是討厭的，可是，我也不例外呢！

男孩子學習音樂往往是在心急的，越快越好，要彈深的琴譜才有興趣，可是黃菊英先生給我彈的琴譜卻是個個相反。越是在心急，越發彈得慢。拿「March Grand for Piano」來說它費了我一年又半載的光陰，原因就是不用心，而中間常常因運動而扭傷了筋絡，迫得停止學習。

有很多歌曲，它們是超出我的程度很多的，只要我對它們發生興趣，無論如何，我也要學到精熟，唱片就是教授，而毅力就是成功的因素了。

當學習到了相當程度時，增進經驗的方法就是緩後。我所採用的方法是，一學就要比初學的程度超出一年左右，但是一定要注重基本練習，如學者是用心和賦有天才的話，決可以速成的。

樂理，是學音樂不可少的，在前年參加了英國皇家音樂學院考試之後，就緩學了。

很幸運，音樂教師把我帶進學校歌詠團裏伴奏。雖然我覺得辛苦，可是我卻得了很多經驗，而且薛先生常常指導我，我很感激他！最大的願望，就是將來可以讀音樂呢。

Essay by Butt

Shield 07

(1959)

Shield 09

(1961)

畧談書法

F. A. N. 畢灝翔

「字為文章之衣冠」，從這句古語中，就可知書法對讀書人的重要性。古代的學者對書法都下過許多苦功，因此我國的書法，已成為一種精妙的藝術；而且每一代都名家輩出，也發明多種字體，研究書法的更大不乏人。

近代，對書法有心得的人，當然比不上前代；原因是在近年來毛筆已不為學者所常用，鉛筆和自來水筆實在方便得多。學生在毛筆抄寫方面工作少得可憐。有些英文書院，用毛筆書寫的實在很少。故除了課餘自習外，實在沒有時間練習。在小學方面，上習字課的先生只叫學生寫幾頁字。簡直沒有教授學生書法的常識。所以不少人直到中學，執筆的方法和用筆的次序都常常錯誤。

但是，現時我們應世處事，書法的應用，範圍仍然甚廣。如寫一封求職信，主事人一看之下，如

果發覺字跡惡劣，他可能誤會你是一個學識淺薄的人，又怎肯給你所要求的職位？近年來許多畫家展出作品；但其中竟有署名和題辭，都是惡劣的字。實在是令人啼笑皆非的。

談到練習書法，俗語說「字無百日功」，除了有人教授正當方法外，就是天天不斷地練習，那麼書法就會一天一天進步起來了。在本校學生說，對書法有認識和寫得一手好字的，實在寥寥可數。而學生寫錯字這種毛病更是十分普遍的。原因是我們平時很少留心到寫字這方面去。所以我們應注意多練字。學校方面最好能恢復書法這一課程，更應提倡書法，如舉行書法比賽、書法座談會、碑帖欣賞會等。

同學們！我們已明書法的重要和價值；那麼就應力爭上進，努力習練書法吧！

Essay by Butt

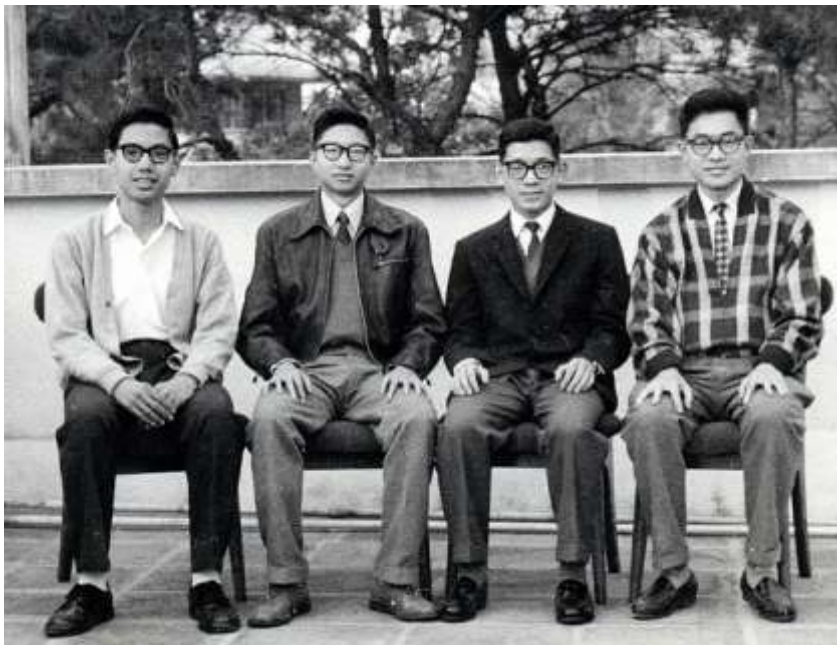




1961 Aug – Richard Li departure – Butt – 1<sup>st</sup> right



1962 Feb  
At Butt's home  
(members of CLA) –  
Butt not in photo



1962 Feb  
At Butt's home  
(members of CLA) –  
Butt – 2<sup>nd</sup> left



# Post Wah Yan Years (1962 to 2014)



1962 summer –  
On the way to  
the United  
States



Late 1970s –  
Toronto visit



1965 –  
CLA gathering at Indiana U



Hawaii 1997



Hawaii 2001



2008 Jan  黃山			
	<b>In high spirits</b>	<b>Bundled up for the cold</b>	
			
		<b>黃山山腳</b>	<b>宏村</b>

2009 Feb		
	<b>Praying for blessings?</b>	<b>Most Contented Smile</b>
<b>Guangdong 丹霞山</b>		
		
	<b>'Flirting' with female passers-by</b>	<b>Having fun with the locals</b>
<b>Guangdong North</b>		

2010 Jun	 <p>湖北小鎮 美食</p>	 <p>指天篤地</p>	 <p>諸葛亮？</p>
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湖北	 <p>赤壁</p>	 <p>武漢</p>
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 <p>黃鶴樓</p>	 <p>襄陽 Kung Fu or Skating?</p>	 <p>岳陽樓</p>
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2010 Jul 華山		
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2010 June	 <p>婺源 Befriending tour guide</p>	 <p>三清山</p>	 <p>江西小鎮 老友，無有怕，有我!!</p>
	江西	 <p>廬山 穩如泰山</p>	 <p>廬山 施展嘜功</p>

2010 Nov	湖南	 <p>向烈士敬禮</p>	 <p>衡山 Kung Fu</p>	 <p>地質公園</p>
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2010 Dec	宜昌	 <p>文武雙全</p>		
	萬縣			

2010  
Dec

長江  
漫遊



Toast to Professionals



Who can beat me  
in arm wrestling?



瞿塘峽



北帝城



Farewell dinner on cruise



小三峽

2011 Jul

西安



玩泥沙?



揚州

2011



Nov

鎮江



南京

海寧



Feeling comfy like home





<p>2012</p>	<p>寧波</p>	 <p>喁喁細語，相逢恨晚</p>		
<p>Apr</p>		 <p>We are both musicians</p>	 <p>Musician blended with arts</p>	 <p>Beware of my next move!</p>
	<p>普陀山</p>	 <p>Sturdy knees</p>	 <p>Be thankful</p>	
<p>2012 Dec</p>	<p>Vietnam</p>		 <p>成功攝位，夠搶鏡!!</p>	



Social Gatherings



2001 New Year Gathering  
w/ Indiana Alumni



2005 Mar  
珠海



2010  
Dec



家前



歡聚

珠海



功夫練靶



A Treat on  
Broasted  
Chicken



Joining the  
Ladies, as usual



## PART II    CONDOLENCES AND MEMORIES

### 2.1    How the News Broke

#### Alex Mak, relayed by Richard Li, August 28, 2014 (Thursday)

Message from 麥國耀

Dear all,

It is with the gravest feeling I now compile this detailed report on what has transpired in the last 30-odd hours with regard to the sudden illness of our beloved classmate, the talented Maestro Yondani Butt.

- 1) It started with Dr Kenneth Lau 劉建生 (WYK62) calling me yesterday afternoon (26 Aug) around 3 pm to inform me Butt has been admitted to hospital in 珠海 with 急性胰臟炎 which is supposed to be an illness with high mortality rate. It transpired that Butt was giving a young pupil 蔣小姐 her piano lessons and complained of big abdominal pain. The pupil's father, 蔣先生 (Tel : [+86 137 0233-0088](tel:+8613702330088)) transported Butt to hospital. Butt asked 蔣先生 to call Kenneth Lau and he complained to Kenneth of severe pain and can't talk much but managed to ask Kenneth to tell me about his ordeal I then gave Butt's elder brother's mobile no. to Kenneth and he left a voice mail on that number.
- 2) This morning, both Kenneth and I conversed with Butt's elder brother and Mr 蔣 also visited Butt and talked to Butt's doctor in charge - one Dr Lau - at the hospital. The doctor was not optimistic about Butt's condition caused by both 急性胰臟炎 + 心肌梗塞 and suggested that friends and relatives should make arrangements to visit asap. Butt's sister, in S'pore also talked to the doctor this afternoon.

#### **SITUATION AS OF NOW**

- a) Butt's Singapore elder sister talked to Butt's doctor - Dr Lau and he told her Butt might not survive tonight. But the sister cannot leave S'pore until tomorrow at the earliest.
- b) Butt's elder brother have mobility problems and cannot travel up to see him at all.
- c) WYK62's + WYK61's can't go visiting today/tonight.
- d) Butt's brother told me there is a 姪女 living in 中山 who tried to contact Butt's doctor this afternoon but without success.
- e) Butt's elder brother also tried to contact one of Butt's daughter in Toronto but can only leave voice mail on her phone.

**SHOULD BUTT NOT SURVIVE TONIGHT, HE MIGHT GO QUIETLY WITHOUT ANYONE BY HIS BEDSIDE.**

#### **SUMMARY OF DETAILS**

ILLNESS : 急性胰臟炎 + 心肌梗塞 - not responding to medication - MIGHT NOT SURVIVE TONIGHT !!!

HOSPITAL : 珠海中大五院 in CCU 病房 主診劉醫生 Tel : [+86 756-252-8912](tel:+867562528912) (not sure it's Dr's direct line).

Butt's Elder Brother in Hong Kong : Home No. [+852 2290-5718](tel:+85222905718) - Mobile : [+852 6104-7452](tel:+85261047452).

Butt's Sister In Singapore : [+65 6353-3812](tel:+6563533812)

Butt's Daughter in Toronto : Ms Yolanda Butt - [+1 416 933-8752](tel:+14169338752).



Butt's pupil's father in 珠海 蔣先生 - Mobile No. [+86 137 0233-0088](tel:+8613702330088)

End of Report.

*Let's all pray very hard for Butt and hope he can survive this ordeal !!!  
May God be with him.  
Best wishes to him and his family,  
Alex*

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## 2.2 Shorter Emails

### **Wong Po Ching, Clement (San Diego), August 27, 2014**

Dear friends,

Extremely sorry to hear the sad news about Butt.

Just hope that he would pass away at peace if his time is up. I am still praying for a miracle.

Wong Po Ching from San Diego.

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### **Bob Chen (Boston), August 27, 2014**

Richard, thank you very much for your detailed account.

Just this morning I was telling my wife that last night I again listened to some of Yondani's conducting (Beethoven's 2nd) and found again that I do really like his work.

I am hoping very hard that he will recover from this difficult time and hopefully also come to a time of better health and smoother living. I wish I could do more for him -- if not for his health, then at least for his emotional well-being -- unfortunately, this insignificant email is all that I can do.

Thanks again, Richard.

Bob Chen 陈加华

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### **Richard Li, August 28, 2014**

Dear all,

I sent the below message to 蔣先生 who called me back just now, and informed me that Butt became unconscious at 5 am this morning and certified dead 10 am.

Butt's daughter Yolanda will arrive HK for Zhuhai tomorrow. We will try to be in touch with her to give any help that she might need.

Minor correction to Alex's message: 蔣先生 said Butt contacted him when Butt was already in the hospital on 26 Aug (Tue) and asked him to contact Dr Kenneth Lau Kin Sang, his classmate. Butt managed to talk to Yolanda while still conscious. He also talked to his elder brother Roger.

May Butt rest in peace.

Bien

-----Original Message-----

From: Li, Richard KH

Sent: Thursday, August 28, 2014 11:02 AM

To: Li, Richard KH

Subject: Re: Re : Butt Hospitalized with 急性胰臟炎

蔣先生:

您好！我是李景行，畢澤翔老師的老同學和好朋友，多謝您這幾天為畢老師奔跑和關心。辛苦了。

我們本想來珠海看畢老師，但無疑太遲了。我想請您把畢老師最後的情況告訴我，因我們一大群同學都極關心他和為他祈禱，都很希望了解畢老師最後狀況，看我們可為他最後可做些什麼。

你可發 wechat [18666227291](https://www.wechat.com/qrcode/index?qr=18666227291), 或短信 [15018947976](https://www.15018947976.com/)，或电(852)90390105 給我。不好意思，再要你操心。

李景行

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**Chan Chi Kong, Joseph, August 28, 2014**

Thank Bien (and 蔣先生) for updating us with Butt's sad news. It is shocking that it happened so sudden. Bien, please let us, especially those in Hong Kong, know what we can do after you talk to Yolanda.

Kong

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**Wong Hin Shing (Toronto), August 27, 2014**

Shocking to learn that one of our dear friends, a member of the CLA (Classical Music Lovers' Association), passed away so suddenly and quickly.

Butt was the second CLA member we lost. The first one was Jerome.

I talked to him over the phone a few months ago. At the time, he wasn't feeling too well, but not from acute Pancreatitis. He was quite spirited then, and we talked about his performances of Tchaikovsky's 6th Symphony.

My thoughts are with his family members, and may he rest in peace.

Shing

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### **C.C. Lin (San Diego), August 27, 2014**

My sincere condolence to the passing of Maestro Butt whom I met several times since I know him about 30 years ago during his visit to San Diego. Maestro Butt taught me a lot about classical music as I never had any formal education on music as a whole although I started being a serious classical music fan since 1960 when I was still at Primary School in Hong Kong. I bought a lot of Maestro Butt's orchestral music CDs and I enjoy every one of his CDs very much. Maestro Butt is one of my favorite orchestral conductors of all time. I am very proud to have known Maestro Butt for 30 years.

I had several email discussions with Maestro Butt recently on his orchestral recordings. I was planning to visit him in Zhuhai during my next trip to mainland China later this year with his Wah Yan classmate CHEN York Lung. I am going to miss Maestro Butt very much. I will continue to appreciate Maestro Butt's recorded orchestral CDs for years to come.

Sincerely,  
Chi-Chung LIN  
San Diego, California, USA

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### **Albert Lam, August 28, 2014**

Dear Bien,

Your detailed account of Butt's situation is much appreciated. May he now rest in eternal peace. Would like to know funeral arrangement when known, but only if attendance is welcome by his family members.

With warm regards,

Albert Lam

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**Yu Fong ying (Vancouver), August 27, 2014**

Dear all,

Richard's sad tidings, tho forewarned, still shocked me.

As I earlier this evening emailed to York, I have some WORD files concerning Butt:

1) his musical biography written largely by a record company and which we shortened for various purposes under Butt's advice (attached);

2) Butt's account of the Symphonie Canadiana which he founded and its controversies.

I'm not sure of its circulation. I proofread it for him and made suggestions in red. Whether he revised it or not I do not know. I have just made out a "clean" version according to my knowledge and sent it to York.

I suggest that the first file (attached) be sent out to all WYK friends (maybe in the name of CLA?).

May Butt rest in peace, this musically talented WYK-er whom I was hoping to meet again this December when I come back to HK!

Fong ying

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**Wong Hin Shing (Toronto), August 27, 2014**

Dear All:

We've just lost another one of ours - Yondani Butt ('62 grad).

Attached is a file on Butt by Fong-ying. (Thanks, Fong-ying.) [SEE PARTIII, 3.1]

Please also access this wiki website on Butt (which is not entirely updated):

[http://en.wikipedia.org/wiki/Yondani\\_Butt](http://en.wikipedia.org/wiki/Yondani_Butt)

May he rest in peace!

**Yu Fong Ying (Vancouver), August 27, 2014**

Dear All,

Thanks, Hin Shing.

Just to make it clear that I did not write Butt's musical biography.

He supplied some members of CLA (Classical Music Lovers' Association)

with a few versions written by the PRs of recording companies he worked with,

and asked us to compile them into ones for him for various purposes, under his guidance.

I believe this one represents how he wants people to know him, e.g. as part of the

Austro-Germanic music tradition.

Butt is outstanding among WYKers for being a professional musician: conductor, practitioner, composer and teacher. Though Wah Yanites as a whole are versatile and make contributions in many areas of societal life, I think there are few who have achieved so much in the musical world as Yondani Butt.

May he rest in peace amid heavenly music!

Take care, everyone.

Fong ying

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**Man Chung Keung, Andrew, August 28, 2014**

Dear All,

It is really a shock to learn the tragic news of sudden loss of a very close friend of ours. May he rest in peace.

I have traveled quite extensively with Butt and have been taking photos of him as he never carried a camera. I have already sent him these photos before and was lucky that I have not yet erased them.

Attached please find some photos of his during some of our trips, mostly to China, in fond memory of him. [See PART I] These photos have been resized for easier transmission.

I can find some more if needed, just tell me.

Man Chung Keung Andrew

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**Richard Li, August 28, 2014 (To the principal and head music teacher of WYK)**

Dear Warren and Lesley,

I am extremely saddened to inform you that our most talented and beloved schoolmate Yondani passed away this morning in Zhuhai. The loss to the Wah Yan community and the musical world is beyond measure. We all sorely missed him and his many talents. Attached please find emails from our classmate Alex Mak of year of 1962.

I noticed in my last visit to the Li's Music Practice Centre a month ago that Yondani's portrait and the write-up was still NOT posted on the wall as agreed. I wonder if you would kindly, as our final respect to him, put up asap his portrait and the write-up with Butt's life dates: 13 January 1945 to 28 August 2014. On behalf of myself and the CLA friends, I thank you for doing that promptly for us.

The summer is soon to be over and I trust you are very busy getting ready for the new school year. I believe you and the students had made new achievements in the European contests this summer. Please do let us know how they did.

I also noticed the progress of the new football ground. I am very pleased.

With very best regards and our sincere thanks to you,

Richard

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**Patrick Tai (Boston), August 28, 2014**

Dear Wah Yan friends:

I do not have the pleasure of knowing Butt personally. Unfortunate for me.

From the many emails about him from you folks, I know Butt was a wonderful man and superb artist. We have, and the world has, lost a precious friend and a wonderful human being.

My small contribution to this conversation is a lovely piece from Faure's Requiem, the aria/chorus "Libera me": This file is on my google-drive:

<https://drive.google.com/file/d/0B7vvgEDChMfAc0ImWjlseVR1dzA/edit?usp=sharing>

Best.

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**Patrick Tai** 戴振樑

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**Harry Aitken (U.K.), August 28, 2014**

Dear Richard,

I am greatly saddened with the news that Yondani Butt had passed away.

Please convey my condolences to his family, and may he rest in peace.

I shall remember him in my prayers.

All the best,

Harry

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**Daniel Lee (Melbourne), August 28, 2014**

A relative of Yondani in Melbourne called Butt's brother in Hong Kong and found that Yondani passed away early in the morning to-day.

Daniel

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**Yiu Man Chan (Oakland), August 28, 2014**

Only 2 days since I learned that he was hospitalized and in critical condition, Butt, our musical buddy is gone. I am shocked. This is the second time since Jerome's sudden departure.

Memories goes back a long time since we met musically and all the encounters that followed in the years. The image I had of him whether playing the piano pieces of Chopin or Schumann's piano concerto as a teen in the early days at WYK or discussing his Brahms symphonies recordings with London Phil in his car or his apartment in recent years there is no change in our spirit, no more, no less, the same sparkling wonder. I know, as an extremely talented person he had grown a lot in his experience in the profession. Yet the freshness we found in music is the same.

No one ever mentioned this. I always wonder in the back of my mind, who was his mentor, who first discovered his talent , who first open him up musically?

Well, now that his chapter on this earth is closed. May he rest in peace. He may be gone. His legacy is well alive and treasured.

Narnmen

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### **Joseph Chow (San Jose), August 29, 2014**

Dear All,

I was lying on my sick bed when I got this bad news. Butt is a talent individual with an interesting background. I first met him 50 years ago at Teter Quadrangle at Indiana University. He came to my room quite often. He liked to swing his stick like a musical director and sang Cantonese drama songs lying on my bed. Both of us majoring in Chemistry. However, his love is really in music. We went out picnics a couple of time with his sisters and brothers in law at Lemon Lake, Indiana. He came to visit me about 30 years ago at San Jose, CA.. We wrote to each other a couple of time and we were talking about reunion at Hong Kong. Unfortunately it never materializes.

Now he finds peace in heaven. May be someday we'll meet soon.

Joseph

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### **Tony Chow (Vancouver), August 29, 2014**

Fong Ying,

It was sad news indeed. Butt and I were together for the 1st few years in Wah Yan until Form 2. After the CLA years, he went to the US. I met him a couple of times afterwards but corresponded with him from time to time. Even last year, he told me he wanted to see me when I went back to HK but it didn't happen. Now he is gone.

Tony

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### **Yiu-Kwok Chan (Ottawa), August 29, 2014**



Very sorry on hearing the bad news. It is already posted on the WYKAAO site.

Condolences to his family and loved ones.

Yiu-Kwok Chan 陳耀國

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### **Bob Chen (Boston), August 30, 2014**

Even though I have not been privileged to have a great deal of interaction with Butt, he's got to be one of the most fascinating people I've known. He has been very generous to me, so I feel obliged to write something to contribute to the file that Fong Ying is compiling.

Accordingly, I've hastily written a short account, and am attaching it to this email. [See 2.3.2 below.]

I hope it serves to show a facet of Butt that perhaps is a little different.

I will always remember Butt fondly.

I wish I could something more for him that merely this, but I'm afraid this is all that I have to contribute

Thanks, Bien and Fong Ying, for all your contributions to our class and classmates!

Bob

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### **Yiu-Kwok Chan (Ottawa), August 31, 2014**

I am not really associated or familiar with Yondani's life or career. Reading about his musical life, I understand that he had tried very hard to strive for his unquestionable passion and to live in western classical music. After quitting SC, this part of the article does not tell how and why he moved to Zhuhai, which is close to Macau where he was born. It must have been for some personal reasons.

Recently, I started to sample just some of his works in conducting the LSO. The crispness and clarity of his interpretation struck me first. There was no over-dramatization or exaggeration, yet delightful. Surely, I need to listen more to understand his interpretation of the various composers.

He probably is one of the few successful professional musicians with high standards among WYK alumni. It is unfortunate that his personal circumstances did not allow him to benefit and inspire directly the more recent WYK students with musical talents. However, he impacted significantly the international musical circles in his various activities, including pedagogy.

Yiu-Kwok Chan 陳耀國

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### **York Lung Chen (San Diego), September 1, 2014**

Dear Yolanda, I am Yorklung Chen, one of your Dad's best friends in HS and in IU.

I just rc'd this horrendous sad news late coming back from a Caribbean cruise.

When your dad was 14-16 years old, he came to my apt at Victory road daily, played his favorite pieces before we walked to school together. My wife and I were invited to board with him at his Victoria music festival as he was the principal conductors for several years. I still got some video.

He came to Saigon in HK and stayed with me earlier this year. We had a wonderful dinner party, karaoke, etc. He told us his latest romances and we were very much amused. Early next day, we left Hk and he went back to Zhuhai.

There are way too much to write as we had lots of fun together for the last 50+ years.. I even bought a condo in Zhuhai in front of his penthouse.

Ri, Yiuman and I accepted his invitation to take a tour to MuDong mountain-the holy land of TaiChi founder master this late Oct. I will bring and bury your dad's picture there.

May he rest in peace.

May I offer my deepest condolence to you and his family.

Bests from

Terry, Alice, Diana and Yorklung

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### **Clement Wong (San Diego), September 1, 2014**

Dear friends of 畢澤翔

We all know, without ifs and buts, 畢澤翔 was the greatest Chinese conductor of the 21st century, a devoted music teacher, father and friend. To appreciate his talent, let me repeat the following course that he was teaching at:

[中国近现代文化史 - 北京师范大学珠海分校](#)

#### 课程介绍

鸦片战争至中华人民共和国之成立的中国近现代文化史（1840年——1949年）。两次鸦片战争 1842年南京条约、1860年北京条约（1）太平天国之崛起与失败（湘军与淮军）（2）洋务运动（马尾船政学堂与北洋舰队）（3）东洋文化，西洋文化与帝国殖民主义（4）甲午战争 马关条约 1895（5）戊戌政变：a、康梁政变 b、政变后光绪呗软禁（6）辛亥革命与黄埔军校之建立 北伐（军阀）的分裂（7）日本侵华 1931—1945（8）国共内战中之重要战役。

I would love to have listened to his lecture.

黄布正

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## **2.3 Longer Memorial Emails**

### 2.3.1 Raymond Eng (LWY) (Boston), August 29, 2014

Dear All,

I was returning home to Boston on 8/27 after attending my older sister's funeral earlier in HK. For 30 hours I was in transit, from airport to airport I did not bother to check on my e-mail. And when I did I got this terrible news that one of our care-free, unassuming, quiet sense of humour, multi-faceted talent personality was gone. Although at our age no one is invincible, I did not expect to happen to Lo Butt so soon. The only positive outcome of this tragic event was that he did not have to sustain a prolonged physical suffering.

In retrospect, we first crossed path in the early/mid 60's at Indiana University in Bloomington. At one of the Chinese Student functions when people were chit-chatting, suddenly came this beautiful, light-hearted melody so familiar to everyone ---- On The Beautiful Blue Danube by Johann Strauss Jr. Someone was playing the piano and it was Lo Butt. Then all the chit-chat stopped and everyone was listening. The melody was flowing so rhythmically I was itching to dance. When it was over, there was a spontaneous wild applause for the impromptu performance. I realized then that Lo Butt really got talent in music.

In the summer of 1965 we shared a cottage on North Dunn St. in Bloomington. Because it was a standalone house we could play music very loud without disturbing the neighbours. I enjoyed light classical music especially Beethoven's symphonies, Verdi's operas and Bizet's Carmen. and liked to turn up the volume when listening. Whenever Butt was there he would use a chopstick or a pencil as baton, closed his eyes and mock conducting in front of two loudspeakers. Afterwards he would critique the timing of the piece, too slow, no coherence, or too fast, did not bring out the depth of emotions, etc. etc. Although his major was in Chemistry, his love was in Music, because he always mentioned the names of I.U. music professors he admired and emulated. It was during this time that my nick name was coined by Butt. Because I graduated in WYK several years earlier than his peers, he nick named me as Lo Wah Yan, which I proudly accepted.

We did not hear each other for years until York Chen in a visit to Boston in 2005/6 mentioned to me of Lo Butt's accomplishments in the musical world stage. Through the internet we were re-connected.

Because of Butt's achievements to be selected to make recordings conducting a world class orchestra (The London Symphony Orchestra), WE, with WYK sentiments in our hearts and Chinese characters in our bloods, should all be very proud. As Yiu Man mentioned Butt may be gone. but his musical legacy will live on. His lifelong achievements will serve as a beacon for future generations of musicians to emulate.

Lo Butt, may you rest in peace in HEAVEN.

Raymond Eng (LWY)

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### 2.3.2 Bob Chen: In Memoriam: Yondani Butt (August 30, 2014)

I have not been a close friend to Butt, and I hate writing eulogies, but he has been very generous to me and I feel I owe it to him to contribute, especially since I have some memories of him that are probably unusual.

I first met Butt when we were both at Wah Yan. I remember visiting him at his home on Kadoorie Avenue (if my unreliable memory isn't tricking me), and being wowed by his musical abilities on the piano. If I remember, that visit was motivated by my need to pick up hair clippers, which I'd bought in anticipation of exchanging haircuts with classmates to avoid the high price of professional haircuts in the U.S.

Butt and I sailed to the United States, to attend college, on the same ship in August 1962 (was it the S. S. President Cleveland or the S. S. President Wilson? I forget). Butt and I and another recent high school graduate banded together to play tourist when the ship stopped in Japan (at Kobe and at Yokohama), and kept each other company during the rest of the 18-day voyage, until we landed in San Francisco. I don't remember very much from that time, but I do have several photographs, and it's fun to look at how different (and how not different) we looked then!

We didn't keep in touch after we landed in San Francisco, so it was with delight and surprise that in recent years I discovered he had become a well-known conductor and musician. When I traveled back to Hong Kong to attend our Wah Yan class reunion in November 2011, I exchanged email with Butt to see if he might be willing to meet with me again. Maybe we could share a meal together, if he was willing. I wondered if he could find time to do that.

I was delighted when he told me that he'd be happy to entertain my wife and I if we would go to Zhuhai to see him. As it turned out, getting the necessary travel documents for the trip took quite some doing, but my wife and I just managed to make it. Butt very generously spent the whole day with us, treating us to lunch at a restaurant and dinner at his home, entertaining us to recordings of his student protégé, and regaling us with news and commentary about his life since 1962 and his wide-ranging interests. He talked about history lectures he gave to university students in recent years, about books on politics that he'd read, and about young people who studied martial arts with him. It did seem to me that his health was not good, but he steadfastly steered the conversation away from his health, and I did not insist.

We dallied so much after that dinner that my wife and I almost missed the last boat back to Hong Kong that night. On the way to the wharf he treated us to a display of his mercurial temper. He drove us in his car. As it became increasingly clear that we might not make the last boat his equanimity obviously got increasingly tested. From placid comments about Zhuhai he became more and more agitated, and his annoyance at other drivers in Zhuhai increased. Only after we were able to get tickets for the last boat did he calm down, relieved, and go home. I was moved by how much he cared about our fate – despite his outward display of indifference.

After that visit we exchanged a few emails but again I'm afraid I let the friendship lapse. Meanwhile, though, I had become interested in his recordings. I find that I am increasingly drawn to them, appreciating the clean, clear sound he got from the orchestra. Just the morning before I got word from Bien of his being dangerously ill, I listened again to some of his work, and remarked to my wife about this. At about the same time I read more carefully some of the reviews of his conducting, and found that indeed his readings perhaps lacked some of the sturm und drang that other conductors favored – something I hadn't noticed much, perhaps because these were generally works that I knew relatively well, so that when I listened to his recordings I found the drama from within myself and didn't need to draw it from the performance.

I wonder if his recordings reflect his personality. Of course, if that should be true, it should hardly be surprising. In person, he projected a clarity and an equanimity that perhaps are not a fully faithful representation of his true nature. Perhaps he did not like to show the inner turmoil that only occasionally would surface – for instance during our drive to the wharf that evening after dinner – but perhaps that turmoil is never altogether hidden either. Perhaps, in the end, the outward clarity and that barely suppressed turmoil together make for a truly interesting personality as well as for some truly remarkable music.

In my life I've had many opportunities that I regret not taking full advantage of, and the opportunity to know Butt better will always be one of them. At the same time, I will always remember him with fondness, and I hope he will be more appreciated as time goes on. Perhaps one day some of those who have studied with him will come forward and contribute their appreciation of him.

Bob Chen  
August 2014

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### 2.3.3 Alex Mak, August 30, 2014

This is my Tribute to Butt.

Although I am not a classical music lover and did not have the opportunity to make friends with our classmate Yondani until I started to attend WYK62 get togethers in Hong Kong around 2008, I managed somehow to strike up a good friendship with him even though at the beginning, I really do not understand what he was trying to say - he still had such a defective vocal cord then. Many incidences came rushing back now that he has left us...too numerous to mention. Suffice to say that I am one of the chosen few that he used to "let out steam" on the phone towards the end and one of the only two that he asked to notify when he was admitted into Zhuhai hospital. The occasion I spent most time with him alone was when I took him in hand the whole afternoon when he specially came down from Zhuhai for an on-site dress rehearsal for his Kung Fu performance at our 50th Anniversary Gala Dinner and I am proud to say that I also managed to fulfill his on-the-spot request to meet Ho Pak Lee after rehearsal. It was a Saturday afternoon and luckily Maestro Ho was free. The four of us (Mrs Brenda Ho too) had a good chat for 2 hours at Pacific Place with Ho Pak Lee thoughtfully presenting Butt and I both with limited edition hardback collection of his paintings as souvenirs of the meeting ! The meeting of the two ex-WYK Maestro's was indeed a very memorable occasion which I was proud to be part of!

Butt, I am but one among thousands that will miss you so much! I, for one, shall have no one again to give wrong directions to from now on ! We will ALL miss you terribly whenever we get together and I sincerely hope I can meet you again in due course wherever you are! Do rest in peace in God's arms forever my dear dear friend, trouble-free now!

Farewell!

Alex

30/08/2014 9:44 PM

(Taken from the website WYKAAO, "Your Class" 1962 memorial blogs)

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### 2.3.4 A Brief Life of Yondani Butt, by York Lung Chen, September 2, 2014

Why is Butt so talented, I will give you my 2 cents.

He has excellent family genes. His 4th brother is Bai Yuk Tong 白玉堂 -- a very famous Cantonese opera singer in Canton -- the very best in China (and HK). Butt's niece is Yau Mun 尤敏 (a HK movie actress in the 60-70s). Butt's family owned the Victory Theatre on Nielson St. He could see free movies any time. He could memorize lines/songs easily (a photographic memory).

As a boy, he started receiving piano training mostly from Ms Wong Kuk-Ying who was a graduate of the Royal Academy of Music in London. Her performance was broadcasted on HK Radio very often in the 1960-80s+. When Butt was in WYK, he was the main accompanist in choirs and the Gilbert and Sullivan operas. These types of playing helped him tremendously later in music schools' conducting classes (Indiana U and Michigan-Ann Arbor) as he had to play the symphonies in piano form (to understand them thoroughly). Note: many top conductors are also pianists. He also had excellent piano teachers -- Sydney Forester (USA-cultural ambassador) at IU and at U of Michigan -- all were Curtis Music conservatory piano top graduates -- and the blood-line teaching trend of Beethoven.

While I was at his Zhuhai home, I noticed he had videos of the greatest conductors of all times. He was a very fast learner coupled with photographic memory, perfect pitch and rhythm.

He was also blessed with a fortune of inherited wealth without which he could not abandon his college teaching of chemistry to opt for music instead. He became a student of Foster, *Sworowsky and Roudolf*, etc who told him the best way to learn is to conduct an orchestra. He formed his meager Symphonie Canadiana orchestra and had seven seasons and toured around Canada. He was hated by the music establishment in Vancouver mainly because he was quite successful. Part of his failure was caused by the lack of local support and relations in the mainstream community.

He was hired as the principal conductor for the Victoria Summer Music Festival for 3 seasons conducting many concerts in each. He had artists like Abbey Simon (his piano teacher in IU) come to perform, all part of the Curtis Conservatory of Music. Butt's is the 5th generation of the Beethoven school. Lang Lang and Yuja Wang are one generation after.

Butt got tired of taking part in music festivals and of struggling with his 2nd marriage. He began international guest conducting as well as recording with the ASV label 40+ CDs and won many top awards. He conducted concerts with the American Symphony in New York in 1989 and with the Philharmonic Orchestra on May 3 and 5, 1990, conducting Tchaikovsky's Symphonies 1,2,5,6 at the Barbican Center and Beethoven Symphonies 1-8 in St. John's Smith Square in Sept and Oct 1990; as well as on June 12, 27 and July 8 on Wagner, Brahms, Gounod, Ravel, Frank and Chabrier.

In the mid to late 1990s, he married his 3rd wife. They lived in Hawaii for several years. They performed together in Japan, HK, Macao, Korea, Singapore, Brazil, etc.

Butt and 3rd wife divorced about 4 years ago. The ASV-recording company was sold. Now he was engaged on a new label/contract with Nimbus Alliance. He made 20+ CDs, namely the Beethoven, Brahms, Schumann, Wagner, French classics, etc. which have reached a high plateau of achievement and received some of the highest acclaims saying he is equal to or better than some of the very best living and past conductors!

In all these years of music making, although he received some royalties, it's still quite difficult to sustain a worry-free livelihood. At times he complained of the high costs of travels/tours. He had to support 2nd and 3rd wife in their desire to live in more quiet places such as Hawaii and Zhuhai.

[To sum up,] Butt was extremely talented in conducting. Otherwise, we won't hear so much high acclaim from >10 world-class critics!!! Plus 2 gramophone awards, a few critics' awards, silver-baton award and conducting >100 orchestras including several world top orchestras.

I never had the talent nor caliber to criticize his works although he kept asking me to. I am very happy to have known him well; he treated me like his brother and close friend and shared lots with me.

He also had talents in piano teaching (he gave master-classes; sent protégées like 10-years old Nina Hu to attend Curtis music conservatory with a 7-year full scholarship). He was appointed a history lecturer in Zhuhai's Beijing Teachers' College and a life-time professor in JiaSai University. Plus other talents like martial arts, Cantonese opera performance, etc. He was a genius with multiple talents.

Thank God he has thousands more admirers than detractors who tried to step on him!!

I will appreciate his CDs even more now. There are many Youtube videos we could watch and learn from.

Allow me to stop here.

Best from

Yorklung

[York did not receive the sad news until September 1, being on a cruise. He kindly supplied the brief life story of Butt at short notice. It has been slightly edited by me, and the summing up was taken from an email sent to us on September 5, 2014. I take responsibility for its form here. -- FY]

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### 2.3.5        Richard Li, September 5, 2014

#### 淺談老畢、悼念老畢

自上世纪 50 年代認識畢澤翔後，便一直稱他老畢，幾十年來，不易改口，所以現在和將來還是叫他老畢，我深信這樣不會使他不快。

我也忘了正確是那一年認識老畢的，隱約是我 Form 3、他 Form 2、即是 1958-59 年，應是透過薛偉祥(音樂)老師在學校禮堂舉辦的午間古典音樂唱片欣賞會吧。除了聽音樂外，老畢經常在那裏彈鋼琴，彈得非常動人，有時是 Grieg 的鋼琴協奏曲，雖是短短開始幾句，已是氣勢磅礴，震人心弦；有時是貝多芬的月光曲，也是短短幾句，就使人蕩氣迴腸。他的鋼琴藝技，使同學們驚嘆不已。就這樣，老畢便和我們一群愛好古典音樂的同學成為了好朋友，維持了超過半世紀的深遠交情。我們這一群，除了老畢和我外，還包括陳若龍、陳耀民、文仲強、王顯誠、余晃英、陳至剛、周柱、周鋸、陳加華和已離世的史仁仲。我們除了欣賞音樂外，還成為了當時成立的(因向警署登記失敗) " 非法團體 " Classical Music Lovers' Association 的核心成員。我們每周末晚上輪流在(部分)成員家裏研聽音樂，高談闊論，各抒己見。我們還創了刊，但篇幅不多，我們的蠻勁促使我們成立了一個 " 雜牌樂隊 CLA Philharmonic Orchestra, 由史仁仲當指揮，老畢彈鋼琴，我們各玩自己精通的樂器，有小提琴，口琴，有簫，有笛，有擊樂.....。真是各選所長，抒發一番，少年人自得其樂，不知愁滋味。

除着我們 1961 屆同學的畢業和離校升學，CLA 的活動減小了，但我們一群並沒解體，和老畢的交往也繼續下去。1962 年老畢去了印大 Indiana University 唸大學，文仲強和周柱 1964 年春，我和陳若龍 1964 年秋也都一同去了，後來陳至剛也去了。在印大，也認識了胡昭源和吳堯熙(1958 年九龍華仁畢業)，保持為摯友至今。我們在印大當然也有不少歡樂的時光，留下美妙的回憶。老畢當年主修化

學，兼修音樂，我們笑他唸 Chemical Music 和 Musical Chem。老畢却編了一隻鹹水歌諷我 " 索油索着火水 "，這隻歌在今年 1 月 28 晚在陳若龍的白沙灣家中老畢還唱着。當日為 CLA 致送老畢所演錄的 30 套 CD 給九龍華仁的日子，我們一大群人都去了，而老畢也意外地及時出現。儀式後我們在陳若龍家中慶祝和唱 Karaoke。當晚老畢還在龍家住宿一宵，翌日龍便離港回美了。這次叙會，該是老畢和我們的最後叙會和見面了。悲哉！

老畢印大畢業後，便去了 University of Michigan 唸他的音樂化學去了。年後我們也相繼離開印大，各奔前程。據我所知，他曾定居於溫哥華並娶妻育女，後居夏威夷和最後珠海。雖然我 90 年代在夏威夷見過他和他的第三任太太，但我住在香港，和他來往確是少了。待他定居珠海後，我們見面機會又大大增加了。由於陳若龍和陳耀民經常回港，加上文仲強，我們更多次聯羣旅遊，間中去亞州地區，但主要還是暢遊神州大江南北，遠近皆宜。大地名勝，都留下不少我們的足跡，使我們這一輩子享受更多勝景，擁抱大量美麗回憶，真有不枉此生之感。

老畢生來聰敏，過目不忘，多才多藝(化學博士、世界級樂團指揮家、武術 ...)，優良學業(3 年全 A 成績大學畢業) ....，大家都熟知。比較鮮為人知的是他的政治取向、愛國情懷和對中國近代歷史的認識。他對國家近代史的豐富知識，我是從他近年在珠海講學的情況才了解到。至於他的政見和國家情操，我和他早在印大年代都有談論。

我們生長在香港英治的年代，都不懂也不談政治的。大家模糊的意識中，都是厭惡共產黨的。我小學時唸國民黨學校，更整天都是叫反攻大陸的口號，對國家實際情況更是一無所知。去了印大後，我們遇上不少臺灣來的同學，他們比我們年長，閱歷廣，有些更是從大陸跟蔣介石遷徙去台灣的，對中國的認識更多，對我們起了啓蒙作用。記得有一位叫江孝思的同學，是位年長(四、五十歲)的四川人，和老畢是同系，唸量子化學，他常告訴我們他早年在大陸的苦況和受國民黨的禍害等事情。這些同學們的灌輸和熏陶，加上見到當年美國社會的一些不公義事件，使我們思想上起了變化，覺得共產黨並非那麼恐怖不仁，而新中國就是共產黨在弱勢下因獲得人民支持而戰勝國民黨建立的。國家成立和 " 統一 " 了，我們總要支持建設和改進新中國，中國才有希望。

我們分手了這些年頭，思想上各自發展。近年重聚了，覺得老畢的愛國情操更明顯和成熟了，對國情的認識也更深厚，對國家更有信心。和其他關心國事的朋友一樣，他熱愛國家，但對於她的缺失也強烈批評，對她的失誤，更是痛心疾首。正是愛之深、痛之切。但對於外界一些對中國的醜化或不實的指責，他也絕對不會盲從附和，譬如對六四事件便有他的理解。他總認為應給予中國時間去學習、改正和發展，中國一定能挺直站起來的。對於今天國家的崛起和國勢，老畢在他的 " 近代中國史 " 講座上說：五年前他已經看到現在出現的局面。他對於外國不停的找藉口打擊中國的國際聲譽和形象，和借香港的 " 假民主 " 份子破壞香港從而搗亂抹黑中國，更是深痛欲絕。

十年前他選擇定居珠海，除了(尤其早年)珠海環境優美外，也實踐了他的歸國的情懷。當年他居住夏威夷却常在國內各地表演、講學和授徒，他深感無國無家的遺憾和相信他在內地可以發揮的正面作用，便毅然携妻回來了。雖然他對珠海和國內的許多陋習(禮貌、吸煙、駕駛、貪腐、秩序、公民意識等等)都很不以為然，但他還是選擇繼續留下，作育英材，竭盡己力。

兩個月前香港有心人發起 " 反佔中 " 簽名運動，以抗衡騎劫民意、破壞香港治安、企圖強迫國家就範的佔領中環的非法行動，老畢非常關心和氣惱。期間不停問我怎樣登記支持 " 反佔中 "，怎樣網上登記等等。在為期一個月的登記期間，因我也有協助 " 反佔中 " 的登記街站，他每隔幾天便電郵問我多少人登記了、達到一百萬人沒有？(按：最終有一百五十五萬人登記了。)我本以為他會在網上登記支持的，卻原來，在昨晚的老畢追思會上，我才知悉，極不熱衷來香港的他，專程從珠海跑來香港親身登記了。可惜這次沒跟他碰上，否則也可把我們的最後會面移近些。

昨晚的追思會上，有二點是令我無限感慨的。其一是聽到 1962 屆的林德鈞同學告訴我們：老畢曾對他說，一定要活到 90 多歲，以便可以親眼看到一個強大正義的中國！壯哉此志！哀哉此恨！現今老畢遽然仙去，真是壯志未酬，能不使人唏噓。



其二是當我在追思會分享老畢和 CLA 結緣而至交深之始末，說到我們的 CLA Philharmonic 由史仁仲指揮等等，不免對 " 史眼 " 對 CLA 的影響和貢獻述說一番。散會後，一位女仕上前跟我打招呼，說她就是史仁仲的妹妹，當年我們便常在她家聽音樂，所以她熟悉我們 CLA 大部分成員的名字和他們的 " 花名 " ！她丈夫原來是老畢同班同學。她在昨晚這情況出現，真是天意撮合，好像促成了老畢和史眼在另一世界裏重叙，把他們拉得更近了。使我們更懷念我們逝去的老友，更提醒了我們要好好珍惜今天的友情。

我對老畢也有一宗遺憾事，就是未能成功撮合他指揮香港管絃樂團。以他的國際聲譽和地位，是絕對有資格和能力指揮香港管絃樂團的。過去十年，我曾三次拿着老畢的錄音和資料向我直接或間接認識的香港管絃樂團董事局成員推介老畢，要求樂團考慮邀請老畢回來客席指揮，以嚮香港樂迷的耳福。但三次都不得要領，未能成事，使我懊惱不已。這是樂團的官僚黑暗、不識寶，香港未能一睹老畢的豐采，未能認識香港擁有這樣一件寶玉，是香港樂迷的損失，香港的損失。

還有一宗憾事，就是老畢過去兩年一直神往去武當山和神農架旅遊。我們終於約好了今年 10 月 23 日成行，陳若龍、陳耀民、我、(可能還有文仲強) 和他一起去。但現在他這個願望成空了，能不令人惆悵！

言有盡而意未絕，我在此收筆吧。

願老畢在天安息，那裏令人遺憾的事可能較少，在那邊遙望國家強大吧。我們會如期 10 月 23 日去武當神龍，你若有靈，也冥冥中來湊湊熱鬧吧。

巨星隕落 昊天罔極

李景行(扁頭)

2014 年 9 月 5 日

## PART III A MUSICAL LIFE

### 3.1 Musical Biography of Yondani Butt

Yondani Butt was born in Macau. He holds a Ph.D. in chemistry on which subject he has published numerous research papers. As founder of Symphonie Canadiana, he had led the orchestra on major tours throughout North America. In addition, from 1983, he held the position of Resident Conductor of the Victoria International Festival, creating the highly successful Concerti Extravaganza series, for which he conducted more than 23 concertos in six weeks. Frequently in demand as a guest conductor, Butt has recorded and performed in the US, Canada, Latin America, Asia and Europe.

Hailed by Rober Marsh of the *Chicago Sun Times* as "an outstanding talent," he received acclamation from critics and audiences for his many CD recordings and concert performances. Yondani Butt received an MRA Gramophone Award in the symphony category in 1995 for his recording of Glazunov's Sixth Symphony. He had previously won the same Award in 1986 for Rimsky-Korsakov's Third Symphony. His recording of Glazunov's Third Symphony is recognized by the Glazunov Society as definitive and earned him the title of Honorary Patron of the Society. His extensive discography features the more exotic pages of the orchestral catalogue with works by Saint-Saens, Elgar, Sibelius, Lalo, Grieg, Kodaly, Mahler, Strauss, Raff, Gliere and Liszt. His recording of Goldmark's Rustic Wedding Symphony featured in the Classical Charts and was Gramophone Magazine's Critics' Choice for 1992.

In the early 2000s, he was afflicted with a severe ailment of the vocal chord. He retired from conducting. But in 2009 he emerged to record, with the London Symphony Orchestra, most of the Austro- German classics that include Beethoven, Brahms, Wagner, and Schumann, as well as some works by Tchaikovsky and a disc of French Classics.

x      x      x

Yondani Butt is a legatee of Austro-German music. He studied conducting with Wolfgang Vacano (1906 -- 1985) and Josef Blatt (1906 -- 1999) at Indiana University. He continued studying music in graduate school at the University of Michigan while pursuing his chemistry degrees to the doctorate level.

Vacano and Blatt were both born in the year of 1906. Vacano was born in Cologne, moved to Berlin as a child, and studied at the Staatliche Hochschule für Musik. Blatt was born in Vienna and studied piano with the great Leschetizky at the age of four. He later attended the Staatliche Akademie der Musik and studied conducting with the legendary Clemens Krauss who was the music director of the Vienna Philharmonic as well as the Vienna Opera. Krauss was greatly influenced by Arthur Nikish and was a close friend of Richard Strauss. Butt has inherited a vast repertoire from Krauss which include Wagner, Strauss and Mahler besides the Classics.

Both Vacano and Blatt emigrated to America to escape Nazism and both started to teach and nurture orchestras and school opera houses, with Blatt in Michigan in 1950 and Vacano in Indiana in 1951. Both men knew the operatic and symphonic literatures in depth and by heart.

Vacano had taught some students conducting at Indiana and Aspen, but Blatt rarely took on students. Butt was recommended to Blatt by Walter Robert, himself Blatt's fellow-student and a famous piano pedagogue at the Staatliche Akademie der Musik. Butt inherited Blatt's style and the vision of the Austro-German school.

Butt is also a composer. He studied free counterpoint and composition with Bernard Heiden (1910-2000). Heiden was born in Frankfurt-am-Main and was a student of Paul Hindemith's. In Indiana, Butt studied piano with Sidney Foster, a protegee of Isabelle Vergarova and David Saperton at Curtis. In Michigan, he studied ensemble with Eugene Mossart and piano with Karen Keys who was a student of Alfred Cortot.

[compiled by members of CLA based on versions supplied by Butt, written by PRs of record companies that Butt worked with. Done under his direction.]

### **3.2 Entry "Yondani Butt" in Wikipedia [not up to date]:**

[http://en.wikipedia.org/wiki/Yondani\\_Butt](http://en.wikipedia.org/wiki/Yondani_Butt)

### **3.3 A Brief Account of the Symphonie Canadienne, 1977-1983 (based on a draft by Yondani Butt, 2012)**

After I received my Ph. D. in chemistry in Indiana, I was still thinking how I could make a career in conducting. I made an appointment with the eminent teacher, Max Rudolf at Curtis, and went to see him. He asked me to come and study with him. But I had spent a long time studying in universities already, so I

backed out. I went to Canada to take up a job in a liberal arts university which involved less chemistry research so I could devote more time to working on my music.

One semester after I was in Canada, I also went to see Hans Swarosky in Vienna. He too asked me to study with him. However, everything seemed so uncertain that I lacked the courage to change, and I fell back on teaching chemistry.

I went to see a professor at U.B.C. who conducted the amateur Vancouver Philharmonic. He told me that in order to conduct, you have to form your own orchestra.

How? I got hold of the musicians' union members' name list, and called up almost every instrumentalist to see if they were interested in playing in an orchestra. One day I got a call from someone who was the President of the Columbia Concert Orchestra, an orchestra that consisted entirely of freelance musicians. They only played wine-and-cheese concerts once in a while. Their conductor, Tim Vernon, had to go to Saskatoon for good.

The orchestra was a poorly organized group. It only rehearsed three hours before those wine-and-cheese functions; they made some money. They had some seed money from the government, but were so poorly managed that they would run aground soon.

I like serious music, so I took up the management job and called the orchestra Symphonie Canadiana. Note that the name is 9 + 9, i.e. each word is nine letters long, and SC is the reverse of the treble clef. I had them play symphonic music only. The size of the orchestral group was about 48.

### ***1977 summer, the first season***

The first two concerts took place in the **summer of 1977** at the North Vancouver Centennial Theatre.

I went to Tom Lee Music and the North Vancouver Arts Council to ask each to sponsor one concert. As sponsor, they agreed to cover the loss incurred by each concert. We played Beethoven's Symphony No. 5 and No.8, Mendelssohn's Symphony No.3, Liszt's Les Prelude and so on. We got good reviews.

The audience was small, just slightly larger than the orchestra.

### ***1978 summer, the second season***

The next season we offered four concerts in the summer. The attendance was up, to about 150. Then in the next two seasons, from October to April, we put on six concerts in the same theatre. The attendance was rising, to maybe about 250 per concert. The orchestra was getting more attention. Some local ladies wanted to help and they also got their friends going; they formed a women's committee to support the orchestra. How much did the sponsors we had from the previous seasons help? Again they could only help at most by sponsoring one concert, so two in all. The other four were without sponsors. Now things hinged upon publicity. My orchestra was a one-man band; everything was done by me. I contracted the orchestra, so I was called the contractor. I did the publicity by printing on both sides of a one-page flyer, then blew it up to become a poster (six times for six concerts). I went to the shops to ask permission to nail the poster on the bulletin boards, and distributed the flyers to shops and restaurants. The North Vancouver Arts Council was kind enough to ask the local paper to put in a picture. I was the stage manager that set up the stage, and the mover who moved the chairs. My office was at the basement with a phone and an answering machine. My friend sold tickets at the window of the concert hall on the night of the concert. There were no programs or notes. The players and the playing were all professional. So was the standard.

You can see that this way is not effective publicity to draw audiences, or to break even in expense. You see, if that hall with about 800 seats were filled to capacity, and my rehearsal for one concert was only seven and a half hours, with a 46-member or smaller orchestra, we could easily break even. Although people in the music community saw my determination to go on, I was already getting a lot of talk around town.

### ***1978 October to 1979 April, the third season***

I came to think that I must have someone pay for publicity. But how? Who? I went to the foot of the hill where I lived, and there was an advertising company. I met the boss of that firm called Godfrey Mead. He knew practically nothing about music, but was very interested in my ideas. He knew many clients who had companies, corporations and newspapers.

So he talked to *The Citizen*, the biggest newspaper on the North Shore (not a tabloid) and persuaded it to become the sponsor. He designed the brochures with the sponsor's name on them, of course much more professionally than my design. So the next season opened with the paper putting out a full-page write-up about the orchestra. I also planned programs with the title "The Best of ---," and played symphonic overtures, symphonic dances, Tchaikovsky, music for strings. And we dubbed the orchestra, "The North Shore's own professional symphony orchestra." And we sold tickets good for a series of concerts. A week after the first write-up, the paper followed it up with another big article, "BRISK DEMAND FOR TICKETS." As well, we had the zealous ladies setting up chairs in the lobby to ask the audience to comment on the performance and leave their addresses so we could develop our future mailing lists. The program was entertaining, artistic and each piece was only about 10 minutes long. The audience really enjoyed it and the hall was almost filled to capacity. All in all, that season of six concerts was really a success.

### ***The fourth season***

I had quit chemistry altogether to work for the development of this symphony the previous year. Since the attendance was up and I thought I was on the right track of promotion, I got more ambitious and played two series: six concerts on the North Shore, where we already had a very good audience base, and four concerts at the Orpheum theatre in Vancouver that seated 2700. This season also saw the addition of local soloists in every concert at the Orpheum, and some soloists on the North Shore. Many local artists were anxious to play with very, very low fees. They drew audience too because they brought their friends, relatives and students along. Godfrey Mead continued to help with publicity. For example, he would mass mail to 200 or so corporations asking them to sponsor our concerts while calling himself the president of the orchestra.

### ***1981, the fifth season***

This year, I had a good friend in the orchestra who became the contractor. Another became the librarian. They all received very low additional pay for their work, only 10% more of their playing fee. Before, the orchestra's personnel were not quite stable; now they were offered more jobs, and they knew one fact – the orchestra was growing. They were more than willing to play for it, and turned down other casual freelance jobs. This was the fifth season. The year was 1980-1981, so let us call it 1981.

In this seasons we offered three series, two at the Orpheum Theatre, one called "The Great Orchestral Showpieces," and the other "Masterworks of Giants."

At the big theatre, the Orpheum, we used international soloists, like Abbey Simon and Aaron Rosand and whom I managed to hire with very low fees because they were my friends. For these series, the orchestra was enlarged with extra players; now it was up to 70 members. We played big pieces like Saint-Saens' Symphony No.3, Debussy's La Mer, Mussorgsky's Pictures at an Exhibition and Respighi's Roman Festivals, etc. Sometimes, we staged concerts that used only strings, so the cost of musicians was low. With my concept of managing the orchestra, there were very few overhead expenses. No staff, no office. I was the manager. The way to lure the audience is to have free publicity. We got it. One series in the Orpheum was sponsored by the "TV Week" magazine, the other by Zenith TV Co. The North Shore News sponsored "The World of Great Classics," altogether 16 concerts with different programs. "TV Week" provided many free articles and pictures. Zenith was particularly powerful. In every one-minute radio ad, they used 10 seconds to mention us. All the posters on the public buses were sponsored by Zenith, with the brand name of Zenith there of course. There was a TV screen showing pictures of our orchestra. The same with the big rotating posters guarding the most important intersections of the city. They had the same design and arrangement. As our clarinet player said, "Anyone coming into the city will know only this orchestra, Symphonie Canadienne." The in-flight magazine of Air Canada printed our pictures and wrote up about when our performance would be in Vancouver. No one had asked this magazine to publicize for us. It showed that our presence was really picking up momentum. All our musicians would mention the orchestra in their biography (Most of them also taught at the Vancouver Academy of Music). They were members of Symphonie Canadienne. The orchestra provided at least half of the livelihood of the freelance musicians involved.



For 1981-83, I solicited a small U.S. record company, Orion Records, to record for us. The first record was called "Symphonic Spectacular," offering works by Saint Saens, Barber, Lizst etc. Next we recorded Scriabin's Symphony No 2. Both records garnished rave reviews from international record magazines. Even the magazine "International Guide to Music" (now no more) wrote about our development in a two-page article. Thanks to all the publicity, my innovative and entertaining programming, the audience averaged over 2,000 each concert at the Orpheum.

In that last season we reached the height of our success.

Thereafter, so many negative things started to happen to me. I had a feeling that something was looming in the horizon. Some ill wind was blowing against me ....

### ***The 1982-83 season, the sixth season***

....

[To sum up my work so far,] I had auditioned the players, and refined and contracted them. I worked over 16 hours a day. I was the founder of that orchestra. I did all the accounting after the concerts. I had concerts once a week with different programs for the last two seasons. I contributed 95 percent of the idea to expand it. I even set the stage for the rehearsals in the first three years. I put out posters. I wrote the script for the radio broadcast. I spent three days in the week in rehearsals, say Wednesday, Thursday and Friday, and conducted on Friday night. The next day I had to do all the bills and start studying my music until Wednesday and went through the whole process for six months. My conducting was at the professional standard.

### ***1983, the last season***

In 1983, we toured B.C., Yukon, Alberta, and western U.S. as well, by packing 29 musicians in a bus. The third series remained on the North Shore.

In the same year I quit the Symphonie Canadiana. I started to work for the Victoria International Summer Music Festival.

....

The way I operated the SC was entirely feasible.

Budget/year Half a million

Office In the basement of a home

Staff None except me

Musicians On per service basis, according to minimum union's rate

How supported Ticket sales, publicity supported, and some sponsors

Music director Butt, no pay

Guest soloists Friends like Abby Simon, Roandand, \$1500 all inclusive; Simon stayed in a hotel, Stefanie Chase stayed at my home

Rehearsals 8 hours for the Orpheum series, and 7 and a half for the North Shore series; Segmentation (means in any concert, pay only the musicians used, not all musician

Programs Upbeat, more appealing to young people with not-often-played pieces like Scriabin No. 2, Lizst Mazeppa, Bach Passacaglia and fugue, transcribed by Stokowski

Ticket prices \$20 average

Tours Only took 28 musicians, played Italian Symphony on tour. No matter how small number, they had Vivaldi's Gloria with local choir. We loaded 30 persons onto a bus and went. (The other persons were the tour director and me.) We were portable and flexible. We played 2 school concerts back to back in the morning and a formal night concert for the communities. The school concerts were paid by the school boards. We even made money on the tours.

....

[As for the future,] I consider myself very resourceful and know how to solve problems, but without any help or backing or good luck, it is just very difficult to proceed.

The music business is very intriguing.

E N D

[This shortened and edited version was done by me. The words in square brackets are mine and kept to a minimum. Omissions of text are indicated by four periods. I take responsibility for the editing. --- FY]

### **3.4 A Sample of Responses to Butt's Recordings and Conducting**

#### **3.4.1 Andrew Man**

9<sup>th</sup> November, 2010

Butt,

Thanks for your souvenir of your Brahms set of symphonies, but the condition that I have to write a report to every album is quite demanding. I'll try my best.

I have finished listening to your Sym #1 and here is my report (remember I am no more than an amateur reviewer and please don't take it too seriously as I don't represent the truth at all) The opening of the first movement is really impressive, with heart-pounding timpani (the heaviest of all the conductors I have listened to). Then I can feel a sense of uncertainty with definite phrasing. I sense the feeling of frustration, rather than a feeling of 'melancholy, 無奈'

The second movement is really superb and I like it. It is nothing like other conductors, very touching and intimate. It is soft, gentle and soothing, a feeling of isolation (very much like your character).

The third movement is quite reserved, a very good continuation of the 2nd and holding back as if for the finale.

The last movement starts off fine with good build-up, but the climax is not what I have expected. It lacks the 'cloud opening' feeling (like that in Walter and Klemperer), being too reserved. In my humble opinion, the tempo of this movement should swap with that of the first movement.

Overall, you have excellent control of the orchestra, with very definite tempo (phrasing). Unlike most other recent conductors, your phrasing is varying with pulse and emphasis (other recent conductors are plane and uniform). The dynamic range is immense, meaning the soft, delicate mood to very punchy notes cover a large range.

The whole piece is quite your character, frustrating and isolated. Very unique and I like it. There is nothing like this in the market, a result of your seldomly listening to other conductors and thus have your own characteristics. Good to have one around, from the ordinary.

The recording sound quality can be better, but this is not your fault. Good sound recording is hard to find these days (Decca and Philips usually have better sound).

I must emphasize again and again that this is only my very limited personal point of view, does not at all represent the 'truth'. I must say that you have matured and improved a lot since the last time I listened to you recording of Saint-Saens Bacchanale some 15 years ago (?)

Man

#### **3.4.2 Patrick Tai**

August 29, 2014

Yu Fong Ying and friends:

I am very sad that Butt ( 畢澤翔 ) passed away. It is shocking and scary that some friend of our age can just be gone forever. It is very uncomfortable to be presented with evidence of our mortality in such a concrete manner.

Today it was with a heavy heart that I listened the whole day to music conducted by Yondani Butt. The pieces are Beethoven's symphonies (3, 4, 5, 7 9). Unfortunately that's all I have in my possession.

These Beethoven symphonies are very familiar to me, I must have listened to them at least 100 times each. However, I have to confess that I have not listened to them for quite a while: my preference these days go more to Mahler and Schubert.

However, listening to Butt's performance of these symphonies re-awaken me to how great these compositions are. Especially the third symphony, where Beethoven's music transitioned from classical (Mozart like) to his later angry passionate self. One hears the impatience, the urge to change and reform. I heard that when I listen to Butt and LSO's performances. The 7th is my favorite of Beethoven's symphonies, and Butt's interpretation of it is superb.

The music may be familiar to me, but I often hear "things" that I have not noticed before. Things like little dynamic or rhythmic changes, small phrases or instrumentation that give me joy. Butt's phrasing clarity and instrumental accuracy revealed a lot of musical subtleties. Once a while, I would suddenly found myself TOTALLY captivated, completely focused on the music, and apparently entered another imaginary world. Those are the moments I always look for, in listening live or recorded music. I had a couple of those today in listening to Butt.

I do not intend to and I am not qualified to compare Butt's interpretation with other conductors'. However I can say that I like his performance very much, and I will treasure his performances. I am sad that there would not be any more. I think it is a great loss to the music world; and a great loss to us Wah-Yan boys. Best.

---

**Patrick Tai** 戴振樑

### **3.4.3 C. C. Lin**

My most favorite of Maestro Butt's CDs is French composer, Edouard Lalo's Rapsodie Norvegienne. I am writing my tribute to Maestro Butt as I am listening repeatedly this piece at home with my digital signal processing simulated concert hall surround sound system as my memorial to Butt. I love to listen to ALL of Butt's recordings. I have 11 of Butt's digitally record CDs and I always enjoy listening to every one of his recorded CD. Recently, I had the opportunity to watch the video of Butt's recordings in London for Nimbus Alliance. I could actually see Butt's conducting of the London Symphony Orchestra which in the 1960s was the first live orchestral concert at Hong Kong's old City Hall I attended.

I first heard the "Rapsodie Norvegienne", an exciting 2-movement symphonic music, from the Radio in Hong Kong in 1965. There has been extremely limited recording of this highly dynamic symphonic piece available and it has been rarely performed in concert. In 1990, Butt conducted the Royal Philharmonic Orchestra (one of the very best orchestras in the world) at the St. Barnabas Church in London for ASV which was recorded digitally with excellent acoustic sound mixing. Butt gave me this CD personally with his signature in 1991. To date, I heard this piece more than 100 times which gave me tremendous pleasure as

devoted classical music fan since 1960. In my opinion, this recording reflected brilliantly Butt's super conducting talent and skill of one of the very best orchestras in the world. Maestro Butt had great control of the entire orchestra throughout the performance and therefore demonstrated his colossal skill as orchestral conductor.

As I understand reasonably well, Butt is definitely highly qualified to be appointed the Musical Director of the world's leading orchestras. Unfortunately, getting such position requires excellent connection particularly with a world famous and well connected conducting mentor. As many of us know, Butt had the opportunity to be a student of the world famous and well connected conducting mentor: Hans Swarowsky (1899-1975), student of Felix Weingartner and Richard Strauss, Professor of Conducting of the Vienna Music Academy who was also the Music Director of the Vienna State Opera and therefore the Vienna Philharmonic Orchestra. Prof. Swarowsky was the definitive mentor of the world's leading conductors: Claudio Abbado, Mariss Jansons, Giuseppe Sinopoli (just to name a few who are among my most favorite conductors of all time in addition to Maestro Butt). Sinopoli was originally trained as a medical doctor just like Butt was a chemist. Conceivably, if Butt would take studentship with Prof. Swarowsky for a period of time and get his recommendation, Butt would be appointed the Music Director of one of the world's best orchestras with the opportunity to conduct and guest conduct the world's top orchestra in many concert halls. An example of the effect of such mentorship to the career in music performance is the Chinese pianist Lang Lang took studentship with Prof. Gary Graffman of Curtis Institute of Music. Prof. Graffman has been a strong advocate for Lang Lang who is in very high demand in the concert halls all over the world.

In his last email communication with me, Butt was telling me he would get the opportunity to guest conduct the Seoul Philharmonic Orchestra (the best in Asia) at the invitation of its current Music Director: the world famous maestro Myung-Whun Chung (former Music Director of the Paris Opera). Sadly, Butt passed away before that.

Maestro Butt is forever one of my most favorite conductors of all time. I was planning to visit him during my China visit at the later part of the year. Our world certainly missed one of the great orchestral conductor. I am very proud to be acquainted with Maestro Butt who taught me more about classical music appreciation over the past 30 years.

Chi-Chung Lin (連治中)

San Diego, California, USA

August 30, 2014

[ Dr. C C Lin's connection with Butt, in his own words: "When I studied Biochemistry at Indiana University 1973-1978, I got well acquainted with the class of WYK as Butt such as Chan Chi Kong, Man Chung Keung and Chen York Lung (long time resident of San Diego). Subsequently, I also got acquainted with 李景行 and Wong Hin Shing. Two of my uncles were also WYK grads. When I was a kid, I visited WYK many times particularly the football field with my youngest uncle (a 1960 WYK grad)" , from his email to me on August 28, 2014 – FY].

### **3.4.4 Favorable Excerpts from Critics and Audience about Butt's Works and Conducting**

#### **Beethoven Sym #4 and #5**

These are solid performances, which offer interpretations of these familiar works with an excellent modern orchestra. Butt achieves fine effects without using period instruments. Rather, Butt's interpretations belong to the performing tradition which keeps these works with the repertoire performed by modern symphony orchestras. With such lively interpretations as these, the music reflects the continuous tradition that exists for Beethoven's symphonic works.

**James L Zychowicz**

x      x      x



## Excerpt from Review on Butt's Schumann Sym #3, #4 and Wagner Orchestral work

Yondani Butt, well-known for his recordings of the late Romantics, here turns to the earlier Schumann and Wagner on a disc of widely varying performances.

Wagner's overture to *The Flying Dutchman* appears much more to Butt's taste. Here everything moves forcefully, with eloquent contrast provided by the theme associated with Senta. Butt seems to really be enjoying himself.

The sound in these recordings is extremely vivid and realistic. The London Symphony woodwinds truly excel and the horns, all important in the Third Symphony, are at least as good. The strings should also be complimented for their work in the Fourth Symphony. While Butt's Wagner is very impressive, the same cannot be said of his Schumann, especially when it comes to tempi and overall direction.

*William Kreindler*

x x x

## Comments from Youtube audience on Butt's Beethoven overture

[UfenDaddy](#)

A very accurate and creditable performance. The crisp, quick execution is remarkable, but I think that also results in a loss of sheer sound-mass not quite apt of B'ven at "op. 117," much more like earlier works. I know I'm conditioned by the ponderous, heavy quality of Klemperer, but in comparing to other recordings extant (Bernstein with VPO, where is that link?) I think that style is much more apt. This sounds almost Hayndesque to me, not typical of Late B'ven; but still very enjoyable.

x x x

## Comment from Youtube audience on Butt's Schumann Symphonies.

[onofrioscriba](#)

[2 years ago](#)

He is just the genius in our time. Schumann's cheap symphonies become grandious with his humble but elevated talent.

x x x

## Comment from Youtube audience on Butt's Wagner Orchestral Work.



[onofrioscriba](#)

[2 years ago](#)

He is surely a giant. But when is he recongnized justly?

x x x

**Comment from Youtube audience on Butt's Beethoven Sym #6.**



[onofrioscriba](#)

His appearance is somewhat like a street stand cook in a Chinese dirty alley while his music has unimaginable royalty and dignity. What kind of big difference! His is completely indifferent to his exterior submerging into music. 25 years go I already bought his CD of Pelleas by Sibelius which impressed me even at that time deeply. I dare to say that his Beethoven sometimes surpasses Furtwaengler's one. Having analyzed details, he synthesizes it organically to accomplishes his giant music.

[yorksdc](#)

What a dynamic and definitive performance! This exemplifies the beautiful collaboration between a great conductor and that of a 1st rate orchestra could be. Bravo! Can't wait to listen/view more!



[Renata Souza](#)

I am really grateful to have the opportunity to meet Mr Butt and eventually get to know his work at youtube and realise how great maestro he is ;apart from been a very kind person and down to earth.

[jhibblerable](#)

This man did his thing on this song. I thoroughly enjoyed it. 100 thumbs up. Classical music is the best!!!.



[Otto A Grossman](#)

what can be more enjoyable-thanks Ludwig



[Lee Carmelo](#)

One of the greatest maestro of our time!



[s burnettl](#)

bravissimo



[CAMERATA CAPRICCIO Y JESSYMELL](#)

Bravo mtro yondani!! you´re THE BEST. Hope you remember me from Toluca, Mexico. your friend jessica.  
GOD BLESS YOU

[Supplied by Andrew Man and selected by me. We are aware that there are adverse or mixed reviews of Butt’s works, like those of any artists. Yondani could and did stand up to any critical and fair comments. In this tribute, we choose to introduce the positive comments on his works. – FY]

### **3.5 The Yondani Butt Collection at Wah Yan College Kowloon**

Largely at the initiative of Richard Li, members of the old Classical Music Lovers’ Association raised HK\$6000 and used about \$3500 to buy a set of Yondani Butt’s recordings to present to the alma mater with the dual purpose of enriching the musical resources of the school and paying a tribute to one of its outstanding musical talents, Yondani Butt. (The rest of the fund was donated to cover other expenses on music.) In all, 28 albums (30 CDs) were assembled. The presentation took place in the Music Practice Centre on January 28, 2014. Besides the principal Warren Chung and the head music teacher Lesley Chan, eight alumni were present, including Yondani Butt himself. He came and presented the box of recordings. A photograph of him (the one at the beginning of this memorial file) will be hung on one of the walls of the Centre.

Below are three emails, the first two by Richard one by York, which capture the spirit of the occasion.

**Jan 26, 2014**

"Dear Lesley,

I suppose you are aware that we will come by to present Yondani's albums to WYK on 28 Jan (Tue) at 4:45 pm. 5 of us will come along.

We will bring along the albums in a container along with Yondani's photo and a note of the albums as per attached. I would appreciate it if you would arrange to place the container of CDs in an appropriate place along with the Note, and the photo of Yondani on the walls of the Music Practice Centre. Your earlier suggestion of placing the container on top of the cabinets among the trophies inside the Music room is appropriate. Please print the Note and laminate it or handle it in any better way you may think of.

If you have any questions, please do not hesitate to email or call me at 9039 0105. Else, I'll see you on Tuesday."

**Feb 12, 2014**

"We managed to finalize our presentation of Butt's CDs to WYK at 4:45 pm on Jan 28, 2014.

Attached pls see the CD (total 28 albums, 30 CDs) manifest, the Synopsis on Butt and his blown-up photo that we presented in the short ceremony attended by myself, Lung, Narn, Kong, Jacob Wu, Lo Wah Yan, Clement Wong Po Ching (a WYHK guy of our time and good friend of many of us) plus guess who! Butt actually showed up in time for the presentation at WYK that day!!!

Principal Warren Chung and the Music Department Head both said a few words to thank us, I said a few words on your behalf to state the background of CLA and the purpose of the presentation, and Butt made the presentation himself and autographed his big photo which is to be hung among other musicians at the Music Practice Centre.

The presentation ended with a short impromptu performance by the section leaders of the Junior Choir of WYK led by another music teacher (Ms Fung) which was impressively well played. The whole ceremony ended in no more than 45 minutes and we were all very pleased with the presentation. Some photos taken by Lo Wah Yan are attached.

Our evening did not end with the presentation. As Lung was heading San Diego the next day, we had dinner together (with Lung's sisters) near his Villa and then we sang Karaoke in the villa afterwards until late. Butt and LWY cracked a few jokes and he even stayed overnight. Needless to say, we all had hell of a good time."

**Sept, 5, 2014**

"I'm glad that thru mostly efforts by you(Bien) and others making the CDs donations to WYK possible. The presentation ceremony occasion was unique as we got Ray (Lo Wah Yan), Clement

Wong(HK-WY),Jacob Wu(CLA's new honorary member & Butt's IU friend), Kong, Narn and me all gathered together in HK. My bed in the family villa was where he spent the nite before we left HK early next morning. We had such a nice party together!"



**Butt presenting his works to principal Warren Chung, Richard beaming**



**Group photo, with school staff and students and members of the CLA**

**The Yondani Butt Collection  
Presented by the Classical Music Lovers' Association of the Class of 1961**



Yondani Butt Chak-Cheung 畢澤翔 (also known as 畢佐鵬) is a graduate of Wah Yan College Kowloon of 1962. This collection of 28 albums (on 30 CDs) is part of the over 70 recordings of Yondani's conducting performances. These albums are presented to our alma mater as a gift by members of the Classical Music Lovers' Association (CLA) to encourage classical music listening and appreciation among WYK students and to recognize the artistic accomplishment of Yondani. CLA was formed by a group of students of the class of 1961 back in 1957, with the encouragement and support of Fr. Joseph Mallin and Fr. Anthony Farren. Fr. Mallin taught the group playing of the flute while other teachers like the late Fr. O'Neill, Mr. Wilson Hsieh and Mr. Alexander Wong led the group in music listening and appreciation. They all played an important role in inducing the life-long love of music in the group. Yondani was a member of the group and showed great musical talent even in the early school days.

After graduation from WYK, Yondani entered Indiana University to study Chemistry and concurrently Music. He received a PhD in Chemistry in 1970 and became a professional conductor shortly after. He founded the Symphonie Canadana which he conducted regularly and took on tours throughout North America. From 1983, he held the position of Resident Conductor of the Victoria International Festival, creating the highly successful Concerti Extravaganza series. Frequently in demand as a guest conductor, Yondani has recorded and performed throughout the USA, Canada, Latin America, Asia and Europe with major orchestras.

In the early 2000s, Yondani retired from conducting due to illness. He re-emerged in 2009 to work with the London Symphony Orchestra to record many of the Austro-German classics, including Beethoven, Brahms, Schumann and Wagner, as well as works by Tchaikovsky and the French Classics.

The Classical Music Lovers' Association of 1961  
28<sup>th</sup> January 2014

**List of CDs of the Yondani Butt Collection  
Presented to Wah Yan College Kowloon  
By The Classical Music Lovers' Association of 1961  
On 28<sup>th</sup> January, 2014**

1. Tchaikovsky Symphony No. 6; Schumann Overture to Manfred, Op.115  
London Symphony Orchestra
2. Tchaikovsky Symphony No. 5; The Voyevoda—Symphonic Ballad  
London Symphony Orchestra
3. Brahms Orchestral Works 3 CD Set  
London Symphony Orchestra
4. French Classics  
London Symphony Orchestra
5. Schumann Symphony No. 1 & 2  
London Symphony Orchestra
6. Schumann Symphony No. 3 & 4; Wagner Overture: The Flying Dutchman  
London Symphony Orchestra
7. Wagner Orchestral Works  
London Symphony Orchestra
8. Beethoven Symphony No. 4 & 5  
London Symphony Orchestra
9. Beethoven Symphony No. 3

- 10. London Symphony Orchestra  
Beethoven Symphony No. 6 & 7  
London Symphony Orchestra
  - 11. Beethoven Symphony No. 9  
London Symphony Orchestra
  - 12. Richard Strauss: Tone Poems  
London Symphony Orchestra
  - 13. Richard Strauss Symphonic Spectacular  
London Symphony Orchestra
  - 14. Kodaly Symphony, Summer Evening, Hungarian Rondo  
Philharmonia Orchestra
  - 15. Goldmark Symphony no. 2  
Philharmonia Orchestra
  - 16. Rimsky-Korsakov Symphony no. 3  
London Symphony Orchestra
  - 17. Gliere Violin Concerto op. 100 and Symphony no. 2  
Philharmonia Orchestra
  - 18. Grieg Sigurd Jorsalfar, Symphonic Dances, Lyric Suite  
Royal Philharmonic Orchestra
  - 19. Rimsky-Korsakov Symphony no. 3 and others  
London Symphony Orchestra and Philharmonia Orchestra
  - 20. Glazunov Symphony no. 4 & 5  
Philharmonia Orchestra
  - 21. Glazunov Sym no. 3  
London Symphony Orchestra
  - 22. Glazunov Symphony no. 6 and others  
London Symphony Orchestra
  - 23. Goldmark Rustic Wedding Symphony  
Royal Philharmonic Orchestra
  - 24. Raff Symphony no. 5 "Lenore"  
Philharmonia Orchestra
  - 25. Grieg Symphonic Dances and Suites  
Royal Philharmonic Orchestra
  - 26. Lalo Namouna Ballet Suites, Gounod Judex  
Royal Philharmonic Orchestra
  - 27. Sibelius Pelleas et Melisande  
Royal Philharmonic Orchestra
  - 28. Saint-Saens Symphony no. 2 and Symphonic Poems  
London Symphony Orchestra
- Total 28 Albums (30 CDs)

[The two documents above form part of the presented collection.]

### **3.6 Conversation between York and Patrick about Butt's Conducting**

"Perhaps this is the moment to play the first minute and a half of Yondani Butt's conducting the Patherique Symphony ( Tchaikovski Symphony No. 6 - 1st movement). May he rest in peace.

Plus other excerpts.

Tchaikovski Symphony No. 6 - 1st movement - "Pathétique" (excerpts)

From 0:06 seconds to 1:16 seconds

[https://www.youtube.com/watch?v=okzh\\_uf4qvE](https://www.youtube.com/watch?v=okzh_uf4qvE)

[Tchaikovski Symphony No. 6 - 1st movement - "Pathétique" \(excerpts\)](https://www.youtube.com/watch?v=okzh_uf4qvE)

Lung" (Sept 5, 2014)

"Hello all:

The video extract of Butt's performance was very moving and very appropriate, as I said in my email. I thank again to York Chen for sending it.

However, in my humble opinion, the video is an unfair representative of Butt's conducting performances.

When watching the excerpt video you may think that Butt is a uninspiring and boring conductor. He seemed to always concentrating at the score, seldom looked at the players or show his emotions. That will be totally wrong. Please consider watching a longer video of the same performance, linked below:

<https://www.youtube.com/watch?v=p2QbfHvbcJE>

This video not only covered more of first movement, not just the heart-rending andante. It is also a better video, capturing the orchestra in better video angles. It also showed Butt conducting with more emotional involvement, more gestures and visual instructions to the players. He used his hands, his body, as well as his mind, in bring to the forefront the music that he is interpreting to us all.

I am sure you can find other examples in YouTube of other performances by Butt which showed him as a great conductor. There is one, I think, which showed him off very well, that is one of Beethoven Symphony #6:

<https://www.youtube.com/watch?v=dk6sBlik4vY&list=PL5P7pz4hs6Ni4TUwk7cBkiCFowB5YFyaY&index=6>

Note that these are "studio" performances, taking place in the famous Abbey Road studio. The conductor, and the players, were dressed casually, and were more relaxed. That probably account to less "showmanship" of all involved.

Enjoy.

---

**Patrick Tai** 戴振樑" (Sept. 5, 2014)

### 3.7 Butt's Patriotism

Butt was enthusiastic about the rising China, and often expressed his admiration for her, though mindful of her shortcomings. Patriotism plays a big part in his attitudes and actions. To round off this tribute to him, in his own words:

“In today's Yahoo news (2012), China has overtaken Japan as the second largest economy in the world and will likely overtake the U.S. in 20 years. I predicted this about five years ago. The western media have always dwarfed China and made her almost inhuman. The tail has wagged the dog for too long. China shows how a country and her people can turn a minus into a plus in such a short period of time with their hard work and innovation.”

[from his account of the Symphonie Canadienne – FY]

x x x

## Afterword

Yondani Butt formed a connection with '61 grads first through his membership of the Classical Music Lovers' Association (CLA) (for an account of CLA, please go to the WYKAAO website, and access “A Life-long Love of Music” and “The CLA Fund Contributed to WYCK”). Butt was a 62-er. When the sad news broke, Richard Li asked me and Hin-shing to compile a memorial file, like the 30 In Memoriam files Wong Hin-shing did and I assisted, for deceased fathers, teachers and friends. As Butt's tie with 61 grads centred on music, it is fitting that the document in his honour should form a sort of musical tribute to him. I hope also that it demonstrates the continuity of WYK music education from the 1950s to this day.

Wong Hin-shing sourced and formatted PART I and selected an initial group of post-1962 photos. Then Andrew Man, a core group member, with Jennie redid the photo section, working hard and fast; he said, “I selected the photos, trying to include the various faces of Butt. Jennie did the editorial including copy and paste, alignment, captioning, formatting and others, with some idea of her own.” I collected the emailed condolences and memories in PART II, and put all the materials together. Square brackets indicate editorial comments, and I take full editorial responsibility for the text. Andrew supplied most of the reviews of Butt's music. The driving force behind the project is the bond of friendship among us, as evidenced by the example of Richard and Alex's devotion. We want to thank all those who have contributed their dear memories of Butt's multi-faceted life. A special word of thanks is due to Alex Mak, who first alerted us as to Butt's condition as early as he could and, with Richard, followed Butt's last journey on earth. Alex also started a '62 memorial blog on WYKAAO which readers can go to for more information and insight. We also thank Mr Anthony Ho for help with uploading this file onto WYKAAO.

Yondani was an artist, complexity part of his make-up, a man of many talents and in the words of his classmate Raymond, “irresistibly interesting”. However, it is for his musical talent and musical legacy that we remember him most: a WYK student who took up music as a profession, with success, and became a notable conductor of classical music on the world stage. His many recordings will live on. There is no greater tribute to a musician than to listen to or watch his/her works, so this file ends with a website that directs readers to them. The Youtube is of course an alternative.

[https://www.youtube.com/results?search\\_query=Yondani+Butt+](https://www.youtube.com/results?search_query=Yondani+Butt+)

Lo Butt, may you rest in peace.

Yu Fong ying, September 6, 2014

=== E N D ===

**(This In Memoriam is compiled by Yu Fong Ying, Wong Hin Shing, and Andrew Man.)**