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In recent years, performances of newly composed Chinese music have become more common at national and international saxophone conventions. However, saxophone works by Chinese composers are still rare, and this body of work is largely unfamiliar to Western saxophonists. Moreover, no specialized and compiled reference material exists about these works, making them difficult to find. Chinese saxophone music deserves a higher level of Western exposure both for its high quality and for the skillful use of contemporary saxophone techniques its composers have utilized to express traditional Chinese musical elements. This document is a bibliographic resource that includes contemporary saxophone music written by living Chinese-born composers from 1952 until 2015. The *Londeix guide to the saxophone repertoire, 1844–2012* by Jean-Marie Londeix and Bruce Ronkin is used as a model to make it convenient for readers to browse for contemporary Chinese saxophone works. Each entry contains available information, including dedication, program notes, instrumentation, level of difficulty and publication information. My resources for collecting the repertoire and its information include the Londeix guide, programs from major saxophone conferences, and personal networking with the composers. In addition, the essays on selected works offer a stylistic overview of contemporary Chinese saxophone music, giving a basic introduction to readers regarding various compositional styles that exist in this genre, as well as performance suggestions. The ultimate aim of this study is to promote contemporary saxophone music written by

Chinese-born composers and to bring these composers and their works to a higher level of Western exposure.

PROJECT CHINA: A RESOURCE OF CONTEMPORARY SAXOPHONE MUSIC
WRITTEN BY CHINESE-BORN COMPOSERS

by

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APPROVAL PAGE

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DISCLAIMER

In this document, I will define the term *Chinese-born*, as a group of people originating from areas that share similarities in language and collectively represent a great majority of the inhabitants within the set perimeter of China and Taiwan. I have chosen to use the term *Chinese-born* because I do not wish to make claims about who identifies as “Chinese” or not. I realize the term used in this document might bring discomfort to certain people for the following reasons: 1) Chinese-born individuals, according to the definition in this document, who have immigrated to another part of the world and have changed their citizenship, may not wish to be labeled with the term “Chinese.” 2) Because of the present controversial political status around the south coast of China, people born in Hong Kong and Taiwan also may not wish to be labeled with the term “Chinese.” 3) There are people not born in China who would identify as Chinese.

I consider that the word *Chinese-born* not only refers to the region now recognized as the People’s Republic of China, but also encompasses all areas that have been influenced by ancient Chinese culture. The following composition collecting process disregards the current controversial political status of the southern coast of China, and includes the region of Hong Kong as well as Taiwan. The focus of this research is to illuminate the influence of the deeply developed ancient Chinese legacy that has existed for thousands of years. The above areas all share a similarity of language, characteristics and cultural customs. By defining this term, I hope to avoid confusion of different understandings of the term *Chinese-born*.

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CHAPTER I

INTRODUCTION

Just as awareness of Chinese music worldwide has begun to grow, so have the number of compositions for saxophone by Chinese composers. In the last few years, two saxophone recordings featuring Chinese-born composers recorded by internationally known artists have raised world attention to this genre. The first is *Antiphony* by the Prism Saxophone Quartet (2010), which features several pieces of music for saxophone quartet and Chinese traditional instruments. The second is *Harmonious Breath*¹ by Claude Delangle, which encompasses new concertos for solo saxophone with Chinese orchestra. These are currently the only two commercially available recordings featuring contemporary Chinese saxophone repertoire. However, at the last World Saxophone Congress in Strasbourg, France (July 2015), about a dozen pieces by living Chinese-born composers were presented, including a new concerto composed in the same year (*Temple Bugler, Concerto for Soprano Saxophone and Orchestra* by Pulitzer Prize-winning composer Zhou Long). This was the highest number of Chinese works presented at an international saxophone convention to date. This phenomenon clearly shows that both Western audiences and saxophone performers are increasingly attracted to Chinese music. Traditionally, the only way for performers to learn of works from this genre is through recordings or performances, limiting the chances of being exposed to this music.

¹ Claude Delangle, *Harmonious Breath* (CD, BIS 1790)

In the field of saxophone literature, there is no work written specifically about Chinese saxophone music, though there are a few annotated bibliographical references, such as the *Londeix guide to the saxophone repertoire, 1844–2012*.² The scope of these reference books is broad, and the inclusion of Chinese composers is quite limited. Hence, there is a gap that needs to be filled.

I have created this bibliographic resource by collecting available information regarding contemporary Chinese saxophone pieces and compiling them into one single document in order to simplify the search process for readers. In addition, this document includes informal analytical essays on the works I was able to obtain and review. These essays serve as examples to introduce a variety of musical styles in the genre, and to suggest certain interpretations in the matter of performing those works.

In “Collection Process and Sources,” I briefly introduce the process of collecting information about contemporary Chinese saxophone works. Since there is no other document like this one, it is worthwhile for readers to understand what sources I used as a starting point. This section also outlines problems I encountered, as well as their solutions. Moreover, people who offered their generous help during this process are acknowledged.

In the chapter titled “Essays,” I review selected pieces to provide an informal analysis and emphasize the variety of styles in this body of work. I include interviews with composers about their compositional processes, as well as my personal knowledge of proper interpretation of these works. These analytical essays provide commentary about stylistic features and performance guidance for each work. The purpose of these

² Bruce Ronkin and Jean-Marie Londeix, *Londeix Guide to the Saxophone Repertoire, 1844-2012* (Roncorp, 2012).

entries is not intended to be comprehensive or a detailed theoretical analysis, but to present helpful information informally, in a style similar to how one may verbally present these pieces to students or audience members in a lesson, masterclass or recital performance. Some essays are concise while others offer more detail. To serve as a basic introduction to each piece, and in order to reveal possible stylistic features, I will highlight specific passages and techniques that demonstrate how the composer translates ideas from Chinese elements to saxophone performance techniques.

The “Index by Composer” is the main chapter in this document. It is an alphabetical listing of the composers of ninety-nine contemporary Chinese compositions for the saxophone. The *Londeix guide to the saxophone repertoire, 1844–2012* and Steven Stusek’s *Saxophone Music of the Netherlands: An Annotated Bibliography*³ are used as models for the entries. These references are fitting examples because the format allows a large amount of information to be compressed into a few pages. In addition, the convenient format allows readers to easily access useful information. Borrowing from Stusek’s process, when scores are available, I have provided remarks designed to give the readers a general idea of the saxophone techniques used, the notational style, and the difficulty level. Works marked with an asterisk are those recommended by the author because they were either aesthetically attractive or contain interesting and adept translations of traditional Chinese musical elements into saxophone techniques, or both. This section is followed by the “Index by Instrumentation” that allows readers to search works of different instrument combinations.

³ Steven Stusek, “Saxophone Music of the Netherlands: An Annotated Bibliography” (Doctoral dissertation, Indiana University, 2001).

Chapter VI, “Composer Biographies,” contains biographical information about the composers who are included in this document. Because many of these composers have studied and lived in the Western world, I believe the juxtaposition and mix of Eastern and Western culture has influenced each composer’s oeuvre. Their life stories are therefore relevant to their work.

This document will become the first reference work devoted solely to contemporary Chinese saxophone music. The format of this document allows readers to easily access information on many saxophone works by Chinese-born composers. Stylistic information and examples will inform those unfamiliar with the repertoire of Chinese-influenced saxophone works. The purpose of creating this document is not only to provide a convenient way to find those musical works, but also to raise the exposure of this musical genre and to initiate future research.

CHAPTER II

COLLECTION PROCESS AND SOURCES

In my preliminary research on saxophone repertoire by Chinese-born composers, I used the *Londeix guide to the saxophone repertoire, 1844-2012*⁴. It is among the most globally recognized resources on the topic of saxophone repertoire. This source does not include a category for the geographical origination of the composers, but I did read through each entry to gather information about thirty-three of this document's chosen composers to confirm that they were Chinese-born. Similar to the text by Londeix⁵, this document will include music for solo saxophone and chamber works that include saxophone. It does not include large ensemble works, music of oral or improvisatory traditions (such as jazz), or other popular musical genres. Based on the above criteria, I was able to identify seventy works by thirty-three composers in Londeix. This book covered known works composed prior to 2012, so I continued the search for works composed after 2012 as well as earlier compositions unknown to Londeix. Since no other relevant reference materials are known, I began my search by directly contacting composers who were listed in Londeix.

Chen Yi, a composition professor at the University of Missouri-Kansas City, quickly replied and supplied me with her list of saxophone works. She also put me in

⁴ Bruce Ronkin and Jean-Marie Londeix, *Londeix Guide to the Saxophone Repertoire* (Roncorp, 2012) The text, by Ronkin, is based on the extensive research of Londeix.

⁵ From this point on, the book will be referred as *Londeix*, as "in Londeix."

touch with many other Chinese-born composers who are living in North America and who are not listed in Londeix. Through Chen Yi's introduction, I was introduced to Lei Liang, who has a successful career as a composer in the United States. Through these two composers, I became aware of more than thirty living composers who had emigrated from Taiwan, Hong Kong, and mainland China, all of whom have produced compositions for saxophone. Approximately thirty works were discovered through this search.

I also received helpful advice for this project from professional saxophonists. Claude Delangle, an internationally recognized saxophone performer and educator, offered his support after he learned of this project. First, he put me in contact with composers featured in his recording *Harmonious Breath*. This album was recorded and released in 2012, and includes several Chinese traditional works as well as a few contemporary Chinese works for saxophone. Mr. Delangle also invited me to join a consortium to commission a new piece from a talented Chinese-born composer, Leilei Tian. This work, *Let Us Create Man*, was completed in the summer of 2014. After I established communication with Tian, she helped me to expand my search in Europe. I discovered additional saxophone pieces written by Chinese-born composers now working and living in Europe.

Additionally, I received substantial help from Wong Tak Chiu, an active saxophone performer from Hong Kong. He provided me with a list of composers living in Hong Kong who have composed for saxophone. This list included Ming-Chi Chan, Leung Chi Hin, Richard Tsang, Pui Shan Cheung, Kar Yee Li, Austin Yip, Simon Yuen Hing Yau and Hay Man Lo. Except for one piece, *Dreagon* by Pui Shan Cheung, Wong

Tak Chiu has premiered or been in the ensemble for the premiere of all saxophone works by the above Hong Kong-based composers. The number of composers and works discovered in the Hong Kong area is considerably greater than what I discovered in the entirety of mainland China. It is possible this is because I didn't have a direct contact in mainland China to help me as Wong Tak Chiu did. Or, this phenomenon suggests that in Hong Kong, an active collaboration is growing between performers and composers, and the rate of production of new saxophone works by Chinese-born composers is probably the highest in the world, relative to its geographical size.

During my search, I was disappointed to find few works written by composers who are living in mainland China. I speculate that the lack of saxophone works from mainland China is due to the late introduction of Western classical saxophone music in Chinese cultural history. Chinese people had no exposure to the instrument until the 1980s. In the interview below, published in the *Saxophone Journal*, Yusheng Li, the first saxophone professor in China, explained the situation in China at that time:

In the 1980s people in China were crazy about dancing at ball rooms, and the saxophone played an important role in such bands....At that time China had just opened its door to the outside world and there were a few cultural exchanges with Western nations. In China it was very difficult to find any information about classical saxophone music in bookstores or libraries.⁶

Thus, the saxophone was introduced to China via Western pop music, implying that the pop style of saxophone playing was the only way to play the saxophone. "I have

⁶ Yusheng Li, interview by Liu Liu, *Saxophone Journal*, November 2, 2005, 27.

to admit that pop music has taken root in their mind,” said Li.⁷ Because of this, the Chinese do not yet have a tradition of classical saxophone performance. Canadian saxophonist Paul Brodie’s tour of China in 1990 marked the first time a classical saxophonist visited this country. Today, Chinese music schools and conservatories in China have established their own classical saxophone studios, and the population of students is growing steadily. Non-Chinese saxophone masters visit China each year to teach and perform. Though there is still a lack of cooperation between saxophonists and composers in mainland China, this is changing. In recent years, I have been receiving information regarding new commissions of Chinese composers in mainland China. At the end of the interview by Liu, Mr. Li expressed his hope on the future development of saxophone music from China.

To tell you the truth, there are only a few pieces written by Chinese composers. But I do believe more and more pieces will come out with the further development of China’s saxophone community. There are some Chinese composers residing abroad who have written pieces for the saxophone.⁸

Chinese music schools and conservatories are slowly turning their focus from more popular genres, such as traditional orchestral instruments and piano, to younger instruments like the saxophone. I am confident we will see a tremendous growth of concert music written for saxophone in the coming decades.

⁷ Ibid, 28.

⁸ Ibid.

CHAPTER III

ESSAYS

Introduction

Even though new Chinese works appear on a regular basis, it is still rare to see these on saxophone recitals. Besides the fact that a lack of a resources for such works is preventing exposure, performers in the West are simply not familiar with this music. While Chinese culture and its music have thematic, poetic or philosophical associations that attract worldwide attention, the music is difficult to interpret correctly by those who are unfamiliar with the culture. In order to allow Chinese contemporary saxophone music to interest performers and audiences globally and to truly allow the West to understand this music, expanding knowledge on interpreting this genre is needed. Therefore, one of the missions of this document is to provide an introduction to the performance style of Chinese contemporary saxophone music. In order to do this, I have written essays on selected pieces. As a Chinese-born, professional saxophonist who grew up in China and who also received a Western education, I utilize my cultural experience to reveal some concepts of contemporary Chinese saxophone composition and also elaborate with some of my own interpretive ideas. For this study, I have interviewed three Chinese-born composers to gather their thoughts and experiences on the topic of Chinese traditional

elements in modern saxophone music. These composers are Chen Yi,⁹ Wei Dai, and Lei Liang. Some of the content from the interviews is used in this chapter to help inform my analysis. The complete interview transcripts can be found in “Appendix A.”

When facing questions regarding the style of a body of music from a particular country or region, one would think there would be a series of standards to follow, standards that define a music’s origin, compositional processes, and use of performance techniques. But I didn’t find this to be the case. After reviewing select pieces from this document, I found there is absolutely no standard to follow in understanding Chinese contemporary saxophone repertoire. The following informal analytical essays are examples, then, to illustrate the variety in the compositional style of these works. Additionally, in each piece, the composer thoroughly explores the capabilities of the saxophone.

⁹ In this text, Chen Yi’s name appears in the order of surname prior to given name because it is the format she chose: it is the format used in her print music as well as articles. Unless otherwise indicated, all other names are formatted with the given name first and surname following.

Chinese Ancient Dances (2004) (7'35")
Soprano Saxophone and Piano (Arr. Composer, 2008)
Chen Yi (b.1953)
Publisher: Theodore Presser Company

A set of two miniatures originally composed for clarinet, and based on two different dances that can be found in ancient Chinese culture, this piece was adapted in 2008 into a version for saxophone and piano by the composer for saxophonist Carrie Koffman. Because the original music of these dances is lost, Chen Yi has created her own modern composition. The first movement, *Ox Tail*, is a slow dance to “praise the earth, the totem of the black bird, the plants, the grains, the nature, the heaven, the weather, and the flourishing of breeding livestock.”¹⁰ The original dance is usually performed by three dancers holding ox tails. The saxophone and piano alternate their solos as if having a conversation; they barely play together throughout the movement. This melody-exchanging format can be interpreted as different dancers performing in their distinctive movements—one calls, one answers, or call and response. When one person is dancing, the others remain still. In the saxophone part, a simple pentatonic-like melody repeats several times. Between the repetitions, the piano inserts a chromatic interlude that creates dramatic contrast. Chromaticism does not exist in ancient Chinese music; here its appearance highlights a modern representation of the dance.

One thing that makes this saxophone version special is its use of timbre. The melody is close to a traditional tune originating in the Northern part of China. Often people hear this style of tune played by a *suona*, a double-reed traditional Chinese horn

¹⁰ Chen Yi, *Chinese Ancient Dances* (King of Prussia, PA: Theodore Presser Company, 2010), notes published with the score.

that plays in a high pitch range and can be loud. The soprano saxophone has the ability to present a bright timbre that it uses to its advantage in order to simulate the sound of the *suona*. In my opinion, the saxophonist should imitate the sound of the *suona* in the melodic passages at the beginning of the piece. Even though Chen Yi didn't specify this point in her program notes, I recorded my playing and asked for her comment on my interpretation as it relates to the sound of the *suona*, and she concurred with my approach.

Another point concerning traditional elements in this movement is how to perform pitch-glissandi. In traditional Chinese music, slowly bending pitch from one note to another creates intensity. On the other hand, several pitch-glissandi that are marked at the ends of phrases here are intended to imitate the motion of the whipping ox tail in the dance. Therefore, even with a specific note written at the end of the glissando, it is better to treat each as a fall.

Another special use of pitch glissando can be found in measure twenty-eight (Figure 1).



Figure 1. *Chinese Ancient Dances*, m. 28. 

When this phrase is performed slowly it is easy to play. However, complete pitch-glissandi become almost impossible to perform at faster speeds when the sextuplets appear. Consider that in Chinese music, when a wind instrument repeats the same note, the pitch usually doesn't stay in the same place. Here, the second pitch, A, becomes less

important. Each glissandi is a quick fall instead of leading to another pitch. In this case, the glissandos can be performed with a tiny bending done by relaxing the lower lip.

The second dance, *Huxuan*, represents a fast dance with a constant spinning movement. The dance was introduced into China from the Middle East during the Tang dynasty period. Different from traditional gentle and slow-moving dances at the time, the Huxuan dance uses speed and ceaseless movement accompanied by a percussion section. In this work, the saxophone represents the dancer, and the piano provides the role of rhythmic pulse. In Baijuyi's poem *Huxuan Lady (The Nomad Whirling Dancer)*,¹¹ he describes the dance as "faster than spinning wheels." Informed by this research, I found the original marked tempo doesn't support the style thoroughly. In my opinion, this piece needs to be performed at least at a dotted-quarter equals 152. The melody in the saxophone part focuses on projecting unusually long phrases, and the energy gives a sense of non-stop motion, just like spinning dancers.



Figure 2. Mm. 130–135.



¹¹ Jordan Alexander Gwyther, "Bai Juyi and the New Yuefu Movement" (Master's thesis, University of Oregon, 2013, 57-59): In this text, Gwyther has translated this poem from Chinese into English, as well as summed up the general meaning of the poem. Here I quote "This poem at the height of emotion depicts a beautiful scene of a foreign kingdom dancing girl, whose dance is so enchanting that she enraptures Emperor Xuanzong's mind and soul. The scene erupts into pure action, the girl in the center of the scene, dancing the world spinning around her as the emperor gazes on excitedly."

In contrast, later in the piece (Figure 2), a light accent can be added to each dotted-quarter note; this is because towards the end of the Huxuan dance, it changes from unusually long phrases to smaller short phrases, and the strong beats in the melody should have more weight to support the rhythm produced in the piano part.

Monologue (Impressions on the True Story of Ah Q) (1993) (4'50")
Unaccompanied Saxophone (Arr. Jeffrey Heisler, 2013)
Chen Yi (b.1953)
Publisher: Theodore Presser Company

I believe that language can be translated into music. Since I speak out naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language, I hope to get the essence of both Eastern and Western cultures and write more works that embody my temperament and spirit in the new society, to improve the understandings between peoples from different cultural backgrounds, for the peace of our new world.¹²

I understand Chen's words to mean that the process of composing can be a process of translation by using music as a universal language. In other words, composers use music to communicate what they want to say, regardless of cultural background.

*The True Story of Ah Q*¹³ is an episodic novella written by a leading figure of modern Chinese literature, Lu Xun (Zhou Shuren). First published in the 1920s, it is considered to be the first work entirely to use "Vernacular Chinese."¹⁴ In contrast to Classical Chinese, an ancient text, Vernacular Chinese is a form of written Chinese based on variations of Chinese spoken language. The work follows the story of a fictional

¹² Chen Yi, interview by author, personal email, Oct. 3, 2014.

¹³ Xun Lu, *The True Story of Ah Q* (The Chinese University Press; Bilingual edition, 2003), 21.

¹⁴ Jing Luo, *Over a Cup of Tea: An Introduction to Chinese Life and Culture* (University Press of America 2004), 84.

protagonist, Ah Q, who is famous for “spiritual victories.” He mentally persuades himself that he is superior to his oppressors even as he succumbs to their tyranny.¹⁵ Lu Xun uses Ah Q’s faults as satire on the Chinese national character of his time.

Through music, Chen’s *Monologue* offers a vivid musical depiction of the personality and mannerisms of the Ah Q character, using a through-composed and episodic form. This structure features concise and dramatic motifs to narrate, through humor, the satiric story line. For example, the first motivic gesture of the work depicts the appearance of Ah Q. I believe in this first appearance, as described in the introduction of the book, the letter Q resembles a head with a little tail trailing from it.¹⁶ A rapid descending and then ascending gesture following by a trill represents the shape of the letter Q (Figure 3).



Figure 3. *Monologue (Impressions on the True Story of Ah Q)*, mm. 1–4.



With a decrescendo to an extremely soft dynamic toward the end of the phrase, it implies a motion of a little swishing of the tail. The letter Q can also stand for *queue* (a braid or pigtail), which may refer to the fact that all Chinese men at that time wore queues.

I believe the queue gesture symbolizes the character’s heroism. The first five notes from a G minor scale can be thought of as a metaphor for Ah Q’s bullying

¹⁵ Xun Lu, *The True Story of Ah Q*, Summery.

¹⁶ Xun Lu, *The True Story of Ah Q*, 21.

personality. This theme reappears multiple times in different forms to highlight Ah Q's unstable character. For instance, the theme echoes as a variation five measures after its first appearance (Figure 4).



Figure 4. Mm. 5–6 and m. 11.

But this time, it is a soft and rapid running melody, expressing the character of one who is fearful of those who hold power over him. There are many similar dynamic changes throughout the piece, which could represent Ah Q's cautiousness about everything, always uncertain about reality while trying to evade it. When there is conflict in the story, Ah Q tries to resolve it, but he is usually not successful. In the music, this is represented by *subito* drops in dynamics.



Figure 5. Mm. 16–18.

In Figure 5, a strong climax immediately followed by a thematic motif in a soft dynamic is shown. This depicts Ah Q's typical way of dealing with confrontation: when he knows he is losing, he suddenly switches his approach toward evasion and self-deception.

The term "spirit of Ah Q" has often been used in modern Chinese to describe someone who has deceived him- or herself rather than facing up to reality. Lu Xun admits that his satire on spiritual victory was targeted not at an individual, but more generally as a symbol of the life and soul of Chinese people at that time.

Agravic (2012) (7'32")
Alto Saxophone and Tape
Wei Dai
unpublished

In 2012, Wei Dai completed a new work composed for me. In the process of preparing for the premiere, I asked Dai to share her thoughts about how she constructed the piece. The composer felt that it was her responsibility to speak with her own voice regarding the tragic bombing of the Boston Marathon in 2012. She viewed people as living one of two lives in those moments: people who were living peacefully unaware of the tragedy, and those who were suffering in the incident. The composer imagined a view of earth from a neutral position in space, which is also an *agravic* position (without gravity, or at a Lagrange point). The two explosions in Boston happened thirteen seconds apart, and Dai adapts an audio recording of those thirteen seconds into a full- seven-minute piece. By doing this, the composer depicts the scene in slow motion. The piece is divided into three sections. Section one is an expressive depiction of dust in slow motion after the first explosion. In the playback file, sound effects appear sporadically, as does

the saxophone solo part. The entire section is constructed of small and short gestures connected by silence – in effect an aural representation of slow motion.

Instead of using *accelerando* in the second section, Dai utilizes a gradual increase of note density to create another effect - that of people running a marathon. The sound of a person’s panting also starts to appear on the playback track, adding intensity to the section. An ascending chromatic scale along with increasing density is used to express the explosion in slow-motion.

When the climax arrives in section three, it leads surprisingly to a tranquil melody instead of stronger and brighter material. Singing on the play back track is also introduced here, with lyrics borrowed from the Buddhist text Sutra-of-mind (Figure 6).



Figure 6. *Agravic*, mm. 99–100.



In the voice track, certain words are extracted from Sanskrit, such as *Nirvana*. Without full sentences, the fragmented text allows space for people to connect the words with their own imagination. Dai recorded this Sanskrit singing in a traditional Tibetan overtone chanting style, in which the singer enlarges the resonance cavity of the human body. This style of singing can easily amplify by “voicing” or changing the shape of the oral cavity, and the sound it produces is capable of traveling far. The saxophone part should be performed to match the color of the Sanskrit singing, which is meant to imitate

openness and brightness. After this mysterious and energetic section, the piece ends with a narrative elegy, peacefully and tranquilly. Saxophonist here is asked to perform overtone glissandi on given pitches with the rhythm being improvised.

If I'm Lost – Now (2013) (5'30")

Alto Saxophone, Baritone Saxophone, Voice and Tape

Wei Dai

unpublished

This piece, inspired by an Emily Dickinson poem of the same title, is dedicated to Steven Stusek, saxophone professor at the University of North Carolina at Greensboro (UNCG). Lyrics for *If I'm Lost – Now* are borrowed from the poem.

Dai began writing pop songs for a living in high school and many of her songs have been picked up by prestigious record labels in China, such as Rock Records and Sony. During her study at UNCG, she was encouraged to work on a few projects by applying skills from her pop song writing experience. *If I'm Lost – Now* can be considered her first mature composition fusing elements from both pop and classical traditions. Dai was fascinated by the rounded and warm timbre of the classical saxophone when she first heard a performance by Stusek and she decided this sound would be an excellent tool for expressing her musical ideas. In contrast, the playback track and voice part focus on a variety of elements that can be found in popular music, such as a bright or open voice timbre, pop rhythms, and electronic sound effects. Of all the Chinese saxophone repertoire that I have reviewed, this is the only work that features a blend of popular musical elements and a classical style of saxophone playing. More importantly in the context of this project, Dai managed to embed traditional Chinese musical elements of

tonality, for example, enough non-pentatonic notes have been added to create variety and unpredictability, but not so many as would hide the overall pentatonic flavor. Dai also chose to employ a Tibetan-influenced style of singing, which produces an unusually open and bright sound, with a flexible timbre and large dynamic range.

Dai has noted that the poem directly influenced her music in two ways. First, the basic structure of the piece is derived from the three stanzas of Dickinson's poem. Second, the poem establishes the fundamental emotional progression of the composition.

*If I'm lost—now—
That I was found—
Shall still my transport be—
That once—on me—those Jasper Gates
Blazed open—suddenly—*

*That in my awkward—gazing—face—
The Angels—softly peered—
And touched me with their fleeces,
Almost as if they cared—*

*I'm banished—now—you know it—
How foreign that can be—
You'll know—Sir—when the Savior's face
Turns so—away from you—¹⁷*

There are contrasts, tensions and ambiguities in this poem. For instance, it starts with an assumption that in the present, the poet finds herself “lost.” However, she knows that she was once “found” in happiness. The beautiful “Jasper Gates” open for her and “angels” softly touch her. Nonetheless, the poet becomes bitter when she says that the angels

¹⁷ Emily Dickinson, “If I’m Lost—Now—” (Genius, accessed March 6, 2016) <http://genius.com/Emily-dickinson-if-im-lostnow-256-annotated>.

touched her only “*Almost* as if they cared” (emphasis added). In the last stanza, the mood turns cruel with key words like “banished,” “foreign,” and “away.” Obviously there is tension and ambiguity in the poem, and Dai tries to depict this ambiguity in her music. In addition, she focuses on words that are time oriented, such as “if,” “now,” and “suddenly.” She either isolates those words or gives them dynamic emphasis individually in the music.

Regarding technique, one interesting element that Dai uses is sound effects in the playback track to create virtual images to focus audience attention on the lyrics. For example, at the beginning of the playback track, she uses the sound of a striking match to correlate with the word “if” in the voice lyrics. This ignition sound vividly infuses the imagination with the image of fire. Asking the composer for the reason she uses fire as an image here, she told me that fire is special to her. She writes, “Heraclitus once said, all things are an interchange for fire, and fire for all things...”¹⁸ Dai elaborates that the word “if” not only starts the poem, but also suggests that the poet’s feeling of being “lost” is an assumption, and this assumption is the beginning of and also the key to the poet’s struggle. She uses the image of fire to begin and end the main body of the work, though the piece actually opens with a short fragment of music for the two saxophones alone, in a style evoking American art song of the 19th century, which would have been music popular in the time and place poem was written.

The saxophone parts also include innovative writing. Dai uses running sixteenth notes with leaps and instructs the performers to use an “airy sound,” and the arpeggio on

¹⁸ Dai Wei, Program notes, *If I'm Lost – Now*

the first beat of each measure begins with an interval of a fifth, common techniques used in Chinese traditional music to create an atmosphere of emptiness (Figure 7-1).



Figure 7. *If I'm Lost – Now*, mm. 2–3.

Dai arranges similar material alternating between both saxophone parts to create and ethereal atmosphere (Figure 7).



Figure 8. Mm. 39–40.

In order to express an increasing intensity, the previous material morphs into a series of repeating quintuplets (Figure 8). At rehearsal letter C, the quintuplets become straight sixteenth notes through a metric modulation. Though the note tempo remains constant, the pulse is now quicker and driving, and when the voice enters Dai reintroduces previously presented material. At rehearsal letter E, she begins to employ extended techniques on the saxophones to increase the intensity level. She combines slap-tongue with classical material to reinforce the rhythm in a modern way, evoking a “funk” style.

Dai writes, “slap-tongue sounds like a drum stick hitting the rim of a snare drum”¹⁹

(Figure 9).

Oral and nasal resonance, more
larynx position. *f*

That in my awk -

Rock it out! *f* *fp* *f* open slp.

Rock it out! *f* *fp* *f* open slp.

Figure 9. M. 98.

The last two pages in both saxophone parts utilize an unrelenting series of sixteenth notes without rests that can only be performed with circular breathing, creating a heightened tension which is finally broken by the last sound heard in the electronics – the striking of the match.

Dai is a young and talented composer, and this piece alone has brought her much attention. Within two years of its premiere, *If I'm Lost – Now* has been performed at many events worldwide, including the World Saxophone Congress in Strasbourg, France (July 2015), the New York City Electroacoustic Music Festival (June 2015), the Electronic Music Midwest Festival (October 2014), the Carolina Saxophone Festival (September 2014), the International Computer Music Conference in Greece (September 2014), the New England Music Camp (July 2014), the North American Saxophone Alliance

¹⁹ Wei Dai, interview by author, personal email, Oct. 3, 2014.

Biennial Conference (March 2014), and at dozens of universities. As can be seen by its popularity, *If I'm lost – Now* is not only a successful work that represents Dai's compositions, but also an excellent representative of contemporary Chinese saxophone music that mixes traditional and modern elements.

Memories of Xiaoxiang (2003) (8')

Alto Saxophone and Tape

Lei Liang

Publisher: Schott Music

Composer Lei Liang's first time working with the saxophone was when he befriended Taiwanese-born saxophonist Shyen Lee, who was to become an important collaborator during Liang's college years. One of Shyen Lee's strengths is his use of modern saxophone techniques; his experiments with Lei Liang were creative: "One day, when Shyen pulled off the mouthpiece to warm up the reed, I was struck by the glissandi he made with the mouthpiece alone, and started to think of ways to incorporate this technique into my piece."²⁰ Liang also said, at that time, he was interested in traditional Peking Opera, and always listened to historical recordings of Mei Lanfang as he rode a public bus to and from school. Since playing on the mouthpiece-only can be used to imitate the style of falsetto singing common in Chinese opera, he decided to make that imitation a central feature of the work. Meanwhile, Liang was also trying to make a musical tribute to his friend and mentor Mo Quping, who had passed away many years before. He wanted to compose a piece based on a story Quping was writing—the story of a woman who lost her husband in China during the Cultural Revolution. In order to take

²⁰ Lei Liang, interview by author, personal email, November 24, 2014.

revenge on the local village communist official who killed her husband, she wailed like a ghost every night in the woods behind the official's home, until months later, both the official and herself went insane.²¹

The image shows a musical score for the first six measures of 'Memories of Xiaoxiang'. It features two staves: 'Alto Sax (in C)' and 'Tape'. The tempo is indicated as $\text{♩} = 60$. The Alto Sax part is marked 'mouthpiece' and begins with a melodic line that has a wailing, expressive quality, with dynamic markings of *f* and *ff*. The Tape part provides a complex rhythmic accompaniment with various articulations and dynamics, including *f*, *ff*, and *l*. A handwritten note 'Tape Starts' with an arrow points to the beginning of the tape part in measure 2.

Figure 10. *Memories of Xiaoxiang*, mm. 1–6. 

Liang begins his song by imitating a woman's sad wailings, as described in his story. (Figure 10) The pitches for the mouthpiece-only playing are written out specifically since this technique is not used simply as an effect but is an imitation of singing in the style of Chinese opera. This style of singing takes advantage of the tonal style of the Chinese language: “The exclamation style, *yunbai*, is a beautiful example of how the intonation of Chinese language can be elevated into a form of singing. The tonal contours of the language itself can be treated as melodies.”²² The saxophone uses this style without words. In the story, the woman begins to wail because she herself is not allowed to articulate in words. It was as if her tongue was cut off by the injustice of that social system. Separating the mouthpiece from the horn symbolizes the cutting off of her

²¹ Ibid.

²² Ibid.

tongue. Its meaning also extends to the injustice done to her and many other people during the Cultural Revolution.

Open Secret (2009) (15'27")
Soprano Saxophone and Chinese Orchestra
Leilei Tian
Publisher: SMIC

This essay is a transcript of an interview with Liang Xie regarding his document, *Analyse de deux concertos pour saxophone soprano et orchestra traditionnel chinois – Open Secret et Sunshine Taxkorgan*.²³ Liang Xie studied saxophone at the Conservatoire National Supérieur de Musique et de Danse de Paris, and this document was his thesis for his diploma. He had the advantage of studying the music with Claude Delangle, for whom this work was written. The original document is written in French. I had an opportunity to discuss it with Liang Xie, and the following is my summary of his analysis in English.

Open Secret is the first concerto written for saxophone and Chinese traditional orchestra. Claude Delangle premiered it in 2009 with the Taipei Chinese Orchestra, conducted by En Shao, in the National Theater and Concert Hall in Taipei, Taiwan. This single-movement concerto can be divided into five sections: the introduction, A, B, C and A'.

²³ Liang Xie, *Analyse de Deux Concertos pour Saxophone Soprano et Orchestre Traditionnel Chinois – Open Secret et Sunshine Taxkorgan* (Master's thesis, Conservatoire National Supérieur de Musique et de Danse de Paris Année scolaire 2012/2013).

The beginning uses special techniques from Chinese plucked string instruments, such as the *liuqin*, *zhongruan* and *daruan*, in which the performer hits the wooden edge of the instrument instead of plucking the strings to produce a percussive sound effect. A piece of paper is put under the *guzheng* strings to create a unique noisy tone quality. With those emerging sound effects as a background, then the *di* (bamboo flute) starts with a mysterious melody. The soprano saxophone solo follows *di*. In order to simulate voices of wild animals, this passage uses two extended techniques for the saxophone; growling and flutter tonguing simultaneously. Later, quarter-tone glissandi are added to the saxophone to create an additional color. The introduction depicts a scene of wildlife in the Northwest mountains in China.

The next passage is section A. It starts repeating materials from the introduction in a different instrumentation; this time, these materials are played by the *di*, *sheng*, *percussion*, and Chinese strings. After this, the saxophone starts a melody based on an ascending scale that extends throughout the entire section. The scale is, in soprano saxophone transposition, F#(middle)–G–Ab–B–C–D–Eb–F–Gb–Ab–A–B–C–C#–D–D#–E–F. In the melody, the saxophone plays glissandi and slap-tongue to create a variety of colors. Later, the ensemble joins the saxophone with imitative rhythms and accelerates to the end of the section. A long glissando from the saxophone ends the section.

Section B, focuses on expressing tranquility, showing a strong contrast to the previous section. At here, *gaohu* plays a beautiful pentatonic melody. Within the melody, there are some passing notes that do not belong to the pentatonic scale, building a connection to the Western music system. During this melody the saxophonist puts a piece

of cloth in the bell to function as a mute. This mute covers lower overtones to emphasize higher ones. Muting lower overtones has two purposes: to compete with other soloists in the ensemble and to play a duet with the *suona*, a loud and high pitched double-reed instrument. This duet section imitates bird sounds with glissandi. A small trill is added with small grace notes. These embellishments imitate the traditional sound of the *suona*.

Section C features the rhythm. It starts with Chinese drums performing a Chinese traditional dance. Then the drums begin an energetic section while the *xiaobo* and *dagu* are added to increase the variety of timbre and intensity. This is followed by a duet between the saxophone and *daruan*, with the *pipa* playing harmony with the *daruan* to add more power. The strings finally join the group and push towards a peak. In section C, the composer uses saxophone multiphonics to support the Chinese strings and winds, while also using rapid slap-tongue to simulate percussion.

The last section, A', revisits section A, but with variation, and also quotes materials from the introduction. This section is short but dramatic, especially initially, to suggest that we are nearing the end of the piece. The saxophone's melody is also based on a scale as in the introduction, although the ascending part adds a fast passing note. This time, the scale goes from E(middle)-F-G#-A-B-E-F#-G-G#-B-C-D-D#-E-F-Gb-G. In the coda, all the instruments play in unison pitch and rhythm, and crescendo to *fff*.

The release of this work has influenced the Chinese saxophone world. Since the composition uniquely fuses Chinese and Western elements, and was the first piece to include saxophone with the Chinese traditional orchestra, it received much attention in

mainland China. The extended techniques, such as altissimo, glissando, slap-tongue, and quarter tones, are still considered to be difficult and rare for the majority of saxophonists in China. Inclusion of these performance techniques opened the eyes of Chinese saxophonists, motivating some young Chinese saxophonists to study extended techniques.

Let Us Create Man (2014) (10'00")
Alto Saxophone and Prepared Piano
Leilei Tian
Publisher: SMIC

Claude Delangle invited me to be part of the commissioning consortium for Leilei Tian's *Let Us Create Man* in 2013. After the success of Tian's concerto for soprano saxophone and Chinese orchestra, *Open Secret*, Delangle wanted her to write another work for saxophone, this time for the more traditional instrumentation of alto saxophone and piano. Other members in the consortium included Mario Giovannelli, Eric Rieron, Jörgen Pertersson, Johannes Thorell, Lynn Klock, Joseph Lulloff, Patrick Defossez and Rolf-Erik Nystrom. My premiere was January 15, 2015, at the Navy Band Saxophone Symposium at Shenandoah University in Virginia.

According to the composer, the title of the piece is from Genesis chapter 1: "Then God said: 'Let Us create man in Our image, in Our likeness...' So God created man in His own image, in the image of God He created him; male and female He created them"²⁴

Human life is a manifestation and expression of the creative power of God's eternal Spirit. And art, by turn, is the constant expression of the creative power of

²⁴ Gen. 1:26-27 (KJV).

man. God, being Love in essence, manifests as man in both male and female forms, and above all in their relationships. Therefore, in this duo piece, that very relationship is expressed through the interaction between the two very different instruments.²⁵

Tian shared with the members of the consortium that her general idea for the piece was inspired by *Shuimo*, the art of Chinese painting and calligraphy that uses water and ink.²⁶ Though in principle the works are in black and white, they are rich in “color” in their own manner, which is expressed through varying levels of shadow and light, subtle or clear contrast, and shapes made alive by freely flowing, but well-controlled movement. A *Shuimo* work is usually finished quickly, sometimes even with a single sustained brushing movement without break—in other words, without lifting the brush. Therefore this art form contains not only the static, completed piece, but also the working process itself. In this sense *Shuimo* is close to musical performance. Tian was interested in translating those vivid movements, spontaneous yet well structured, and its aesthetic energy into music.

Tian concentrated on developing the rich possibilities and potential of the saxophone and piano timbres, seeking to combine these two instruments in an organic, colorful, and creative manner. Since the saxophone has a wonderful flexibility for playing glissandi—more so than many other wind instruments—it can be used to create the impression of the *suona*, a type of Chinese instrument.²⁷ This similarity to the *suona* inspired Tian to experiment with the musical language of the *suona* on the saxophone.

²⁵ Leilei Tian, unpublished notes, personal email, Jan, 20, 2016.

²⁶ Leilei Tian, project description, personal email, June 28, 2013.

²⁷ Ibid.

For example, in Figure 11, the glissando in the saxophone part represents a typical *suona* performance technique. In traditional *suona* music, the performer often spontaneously performs pitch bending in musical phrases. It is a common ornamentation in *suona* performance, and is usually not notated. In order to translate this performing technique from *suona* to saxophone, Tian wrote out specific glissandos in the saxophone part to resemble the *suona*'s playing.



Figure 11. *Let Us Create Man*, mm. 52–54. 

This is not the spontaneous ornamentation of traditional *suona* playing, but this method explicitly delivers the correct idea to Western performers. In Figure 12, instead of having the instrument glissando into a specific pitch, there is no given pitch to bend into; such markings should be played as falls, which are also frequently used in *suona* performance.



Figure 12. Mm. 86–87. 

Besides imitating the *suona*, there are other creative ideas in the saxophone writing in this work. Below (Figure 13) is a fragment selected from the middle section of

the piece. Its mood is calm and meditative. Here, the saxophonist is asked to partially open the mouth while playing in order to mix an airy sound into the tone. In addition, there are some instances of note bending as ornaments. According to the text marking the music, this section is mimicking a Turkish traditional instrument, the *ney*, also known as the Persian flute. Tian has been living and traveling in Europe since 1997, and it is possible that she developed her interest in the sound of traditional instruments from European ethnic groups.



Figure 13. Mm. 64–66. 

The *ney* isn't a Chinese instrument; however, it is easy to find a resemblance in Chinese culture. The Chinese *chiba*, which most people know as the *shakuhachi* flute from Japan, is a bamboo wind instrument that produces a similar, airy tone. It was introduced from China to Japan in the eighth century, and now it is more well known as a Japanese flute than as a Chinese instrument. Tian apparently heard the resonance in the Persian flute and wanted to imitate this type of sound in the saxophone part. Perhaps she marked “like *ney*” in the music because it is easier for Western performers to understand this quality of timbre.

Last, but not least, the composer explored the percussive sounds the saxophone is capable of making. In Figure 14, the first two groups of quintuplets are marked in

pizzicato, requiring the saxophonist to slap-tongue in imitation of plucking on stringed instruments. This imitation is related to many Chinese string instruments that can only be played by plucking, such as the *zhongruan*, *daruan*, and *pipa*.



Figure 14. Mm. 17–18. 

In the same example, squared note heads are marked with the text “air only.” Here, Tian requires the saxophonist to blow strongly, but without making the reed vibrate. With the mouthpiece in the mouth, the performer might need to open the mouth more than 20% to have enough air friction for the noise. This is like saying “Fsyyy!”—and sounds almost like two pieces of sand paper rubbing together. It is a unique sound, and brings a fresh character to the work.

The composer extends the sound spectrum by writing for prepared piano, requesting the installation of various objects on or in between the strings. At the beginning of the piece (Figure 15), the pianist needs to put a wooden stick on a specific range of the strings so that it will bounce once the piano hammers hit those strings. When the stick bounces, it also stops the vibration of the string. At that point in the music, the saxophone and piano are playing in unison. In addition, the saxophone part is notated to play this passage with three techniques in combination: air only, key clicks and flutter-tongue. Together, this innovative use of instrumental timbres creates a particular and intriguing sound.

Alto Saxophone in Eb

Piano

$\text{♩} = 60$

air only + key click

flz.

12

put a wooden stick on the strings
let it bounce after playing on the keys

12

arco

*

Figure 15. M. 1.

The sound is crisp, percussive, and pitched. This effect reminds me of the Chinese traditional instrument called the *yangqin*. The *yangqin* is a hammered dulcimer, trapezoidal in shape, originally from a region in Persia. The *yangqin* is currently popular in Europe as well as China. One problem that can occur in this section is that the wooden stick is likely to move around on the strings when it bounces and eventually move away from the proper registration. Therefore, I suggest choosing a relatively heavy stick or using a few thin sticks bound together so that they will stay in place.

Figure 16 shows another piano technique that is used to mimic the *yangqin*. At this point in the piece, the wooden stick is removed from the strings, and the pianist should use it to strike the strings directly. Compared to the previous prepared piano technique, this produces a simpler sound and adds a mysterious atmosphere.



Figure 16. M. 64.

When this consortium was formed, Delangle noted that saxophone and piano duo repertoire had been in decline for many years and argued that it was time to reinvigorate this important instrumental combination.²⁸ I much admire the exploration of different instrumental combinations for saxophone, but I agree with Delangle that the traditional combination of saxophone with piano is still an essential form with great potential for exploration. The variety of performance techniques that Tian uses in *Let Us Create Man* has pushed this piece beyond the traditional saxophone and piano duo. Wherever this piece is performed, it is praised not only because of the fresh use of a variety of innovative techniques for the two instruments, but because those techniques serve the music well. Works like this will encourage the further development of this combination in the future.

Sunshine on Taxkurgan (Tashkurgan) (2014) (7'00")
Soprano Saxophone and Piano
Chen, Gang

A famous Chinese composer, Gang Chen, composed this piece during the Great Proletarian Cultural Revolution in China (1966–76). Taxkurgan is a town in the Tajik autonomous county of Xinjiang, China. It is well known for once being a stop on the Silk

²⁸ Claude Delangle, invitation to form the consortium, personal email, Mar. 25, 2013.

Road that connected the trade route from China to the West in ancient times. Chinese Tajiks are an extension of the Pamiri ethnic group that lives in Xinjiang.²⁹ They are one of the fifty-six nationalities officially recognized by the government of China. This work draws from Tajik ethnic musical material, including traditional tunes from the region, such as *Beautiful Taxkorgan* and *Spring in Pamirs*.³⁰ With a strong ethnic flavor, the composer absorbs the characters of Chinese folk instrumental music; for example, he frequently uses augmented seconds from Mongolian ethnic music, and he adds numerous ornamentations, such as grace notes and glissandi, to thematic melodies. In this saxophone version, extended techniques are used to imitate traditional Chinese instruments. For example, slap-tongue is used in some passages to mimic the plucked-string instrument *dongbula* (tambura); another example would be the use of double-tongue to imitate a bamboo flute performance of a traditional tune.

Completed in 1976, the first publicized version of this work was for solo violin. Later, many arrangements appeared, such as for flute, piano, and traditional instruments like the *pipa*, *erhu*, *yangqin*, and *di*. In 2011, it was arranged for soprano saxophone and Chinese traditional orchestra by Jie Xiu Peng. It was included in Claude Delangle's compact disc *Harmonious Breath* in 2013, a globally released recording that features Chinese saxophone music.

²⁹ Aurel Stein, *Sand-Buried Ruins of Khotan: Personal Narrative of a Journey of Archaeological and Geographical Exploration in Chinese Turkestan* (London: T.F. Unwin, 1903) 71–72.

³⁰ Liang Xie, *Analyse de Deux Concertos pour Saxophone Soprano et Orchestre Traditionnel Chinois – Open Secret et Sunshine Taxkorgan* (Master's thesis, Conservatoire National Supérieur de Musique et de Danse de Paris Année scolaire 2012/2013) preface.

There are two major sections in this work. The first features effusive, lyrical, and rich melodies that depict herders singing and riding on horseback in vast grasslands. Then, after a short cadenza, the second section features a scene of Tajik ethnic dancing celebrating a grand festival.

The first section is in ABA' form with an introduction. Most of the material in this section can be found in the Tajik traditional tune *Beautiful Taxkurgan*. The music mode in the introduction is similar to one from the Arabic mode system known as *maqam*. It contains intervals such as augmented seconds, which makes it unique and distinct from Western classical music and immediately establishes its ethnic flavor. In the arrangement for saxophone and Chinese orchestra, the melody in the introduction is assigned to traditional Chinese instruments such as the *sheng*, *bangdi*, and *yangqin* that resemble instruments from middle east Asia. It sounds vast, free, and exotic. After the introduction, the theme (part A) is played by solo soprano saxophone. As in the introduction, the theme utilizes a scalar mode with prominent use of augmented seconds. In the melody, augmented seconds often appear in a sequence of three notes, such as A–Bb–C#. In part A, as in the Tajik music style, the melody starts in a high register. The theme is then repeated exactly one octave lower for balance. Another purpose of lowering the theme in the repetition is to create contrast with part B, which is also in a high register. The transition into B is short, just a fast ascending scale that takes the music from a lyrical melody to a faster and more passionate singing style. After B, when the A material returns (A'), slap-tongue is added in the saxophone to mimic the pizzicato of string instruments. This is in imitation of a four-stringed lute instrument from Xinjiang, China,

called the *dongbula* (tambura). This ethnic instrument exists in many cultures, such as in India and Iran, and is popular in Chinese traditional music. Before the second section, there is a cadenza that leads into new material. The cadenza develops material from the introduction.

There is also material from *Beautiful Taxkurgan* in the second section, along with several newly composed themes. The inspiration for those new themes comes from another Tajik traditional tune, *Spring in Pamirs*, usually played by a bamboo flute called the *dizi*. In the following examples, both original themes and new themes are identified.

Original themes from *Beautiful Taxkurgan*:

Theme 1: Lively and hopping³¹



Figure 17. *Beautiful Taxkurgan*, mm. 40–49.

Theme 2: Lyrical legato³²



Figure 18. Mm. 60–68.

³¹ Musical example sent from Liang Xie.

³² Ibid.

Themes in *Sunshine on Taxkurgan*:

(A) Original themes are retained, but with small modifications.

Theme 1: original melody with written-out ornamentations.



Figure 19. *Sunshine on Taxkurgan*, Saxophone Part, mm. 115–118.



Theme 2: the original melody is repeated many times, changing tonality and register.



Figure 20. Mm. 179–198.



(B) Inspired by another traditional *dizi* solo piece, *Spring in Pamirs*, new themes are created based on elements of music from the Tajik minority and *dizi* performance styles.

New theme 1:



Figure 21. Mm. 78–79.



New Theme 2:



Figure 22. Mm. 113–116. 

Within these new themes can be found traces of elements from Tajik ethnic music. These themes make extensive use of augmented seconds from Tajik traditional music. Rhythmically speaking, many asymmetrical time signatures are borrowed from Tajik dances, such as 5/8 and 7/8. Regarding the saxophone adaptation, extended techniques like flutter-tongue and double-tongue are used because these techniques are also frequently used by the *dizi* in *Spring in Pamir*.

Though *Sunshine on Taxkurgan* is often considered a composition by Chen Gang, to me, It can also be thought of as a highly creative arrangement. Nonetheless, I still think it is worth including in this document for a number of reasons. First, it is representative of a certain period of musical composition in China. During the Great Cultural Revolution, every non-Chinese element in all kinds of art was subject to Communist approval, forcing composers to come up with ideas that focus on propagating traditional culture. “Unifying minority ethnics,” for example, was one of the most popular slogans during that revolutionary period. Second, this piece has been arranged for many Western instruments and has been played widely. Its exposure highlights the characteristics of Western Chinese minority ethnic music as part of Chinese traditional culture. Finally, it is significant that this saxophone arrangement was recorded and released by world famous

saxophonist Claude Delangle. This international visibility of Chinese traditional music within the oeuvre of saxophone repertoire is quite rare.

The Summer of Grassland (2015) 6'00"

Saxophone Quartet

Binshan Zhao

Unpublished

Inner Mongolia is an autonomous region of the People's Republic of China. It is located in the mid-northern part of the country and shares borders with Mongolia (Outer Mongolia) and Russia. The Chinese Mongolians live in this region, one of fifty-five minority ethnicities that were recognized by the Chinese government when the country was established. Today, Mongolians in this region still carry on some of their ethnic traditions in their lives, even after years of intermarriage and assimilation with the majority ethnicity of China, the Han. In grassland areas, some people still live a nomadic life style inherited from their ancestors. As for Mongolian music, even in a Westernized urban area, it is almost impossible not to hear it, since it is played everywhere as accompaniment to everyday life, such as in stores and restaurants. Born and raised in this region, Binshan Zhao is half Mongolian, as his father lived in the grasslands before he married Binshan's mother, who was born Han. Nurtured by this cultural ambience, Binshan's musical works are strongly Mongolian influenced. His saxophone quartet *The Summer of Grassland* is an excellent example. Moreover, *The Summer of Grassland* was composed during his study in the United States, and it prominently incorporates Western music adaptations.

I had the pleasure of premiering this piece. Describing his inspiration for *The Summer of Grassland*, Binshan writes,

The summer in the Chinese grassland is special for its clear blue sky, expansive vistas and peaceful quiet. The wind is soft, the clouds are white, the sky is blue, and the land is green. People enjoy their lives in happiness. They usually play music and dance after a picnic. Everybody laughs, drinks, sings, and dances. There is no suffering or darkness.

This piece was composed after a travel experience in Mongolia's grassland in summer 2014. It describes an amazing picnic and dance party in Mongolian style. The *Summer of Grassland* is based on Mongolian dance music, which I translated into my own musical language for saxophone quartet with some contemporary musical elements.³³

Mongolian music often depicts its ethnicity's heritage, and it is an integral part of Chinese musical culture as well as an important component of the world's music. Its recognizable musical elements include *duan diao* (short tune), various rhythmic dances; *chang diao* (long tune or long song), a song that stretches each syllable; *humai* (overtone singing or throat singing); and *matouqin* (horsehead fiddle), one of the most important instruments in its ethnic culture. This quartet uses elements from two of the above compositional styles, Short-Tune and Long-Song. Like many other Chinese traditional musical works, this composition is ternary, A–B–A' in structure. Referring to its relation to ethnic musical influence, the form can be thought of as Short-Tune–Long-Song–Short-Tune.

The A section starts with a cheerful and celebratory dance often performed during festivals and banquets, and its repetitive rhythmic patterns are largely borrowed

³³ Binshan Zhao, unpublished notes by email, February 18, 2016.

from the Mongolian short tune style. Although repetition can soon be found uninteresting by Western listeners' aesthetic standards, this repetition is part of Chinese music tradition. Comparable repetitions also appear in the B and A' sections.

A few interesting notational strategies are worth mentioning. Consider the following musical example (Figure 23): the way it is written is a result of Binshan's consideration for Western performers. In authentic Chinese notation, the articulations would not be marked so specifically. Staccatos would still be marked in traditional music, but tenuto marks may not need to be clarified for performers. Musicians who are familiar with this dance would understand there would be two emphasized beats every other measure. I asked Binshan about this during rehearsal, and he thinks the tenuto marks are the best way to notate this idea.



Figure 23. *The Summer of Grassland*, Soprano Saxophone Part, mm. 11–14.



Trills are notated in two different ways (see Figure 24). The first trill in measure 30 should be executed as trilled up from the original written pitch, and the other one (the second beat) should be trilled down. More importantly, whichever direction the trill moves, the trilled pitch should follow the rule of tonality within that measure. In other words, trills are not always half steps, but between the written note and its neighbor note in the key. In measure 30, for example, when the measure is in D major, then the first trilled note should be C#; when it is in C major, the trilled note will be C natural. I would

have preferred, however, that each trilled pitch were clearly written out for convenience, especially since the tonality is constantly modulating every two to four measures toward the end of the A section. Speaking of these modulations, they do not exist in traditional music. The composer uses modulations here in order to break the boundaries that have been set by the simple tonality of the original melody.



Figure 24. Alto Saxophone Part, mm. 30–32.

Section B follows Mongolian Long-Song style. Long-Song is mainly defined by the stretching or extension of each syllable in the lyrics. Within these unusually long syllables, the singer often avoids taking any breath and also spontaneously adds some short pitches as ornaments. This is one of the most essential elements in Mongolian singing. Those songs are sometimes performed with the *matouqin* (horse-head fiddle) as accompaniment. Imagine a scene in which people sing to each other across a vast grassland—this is the setting for this music.

Another notational challenge in this style is ornamentation. In Mongolian traditional musical notation measure 159 would be written as a whole note, and it would not be assigned a time signature because the length would be rather free; there would be no thirty-second notes. As noted earlier, ornaments are spontaneous.



Figure 25. Soprano Saxophone Part, mm. 159–161. 

Notwithstanding what the authentic notation would be, the performer should still perform this music by following the majority of what is on the page. After all, this is only an adaptation of a traditional element in modern composition. Still, knowing this background can certainly help to interpret this music. Without changing the time signature or the length of the notes, there is room for artistic freedom. For example, the thirty-second notes in the above figure do not need to be played precisely where indicated where they are indicated, and downbeats in this melody also can be slightly free. Furthermore, the staccato in this example means a quick release, quicker than normal. In traditional music, those releases function as ornaments to their previous notes. In fact, for this entire piece, all staccatos at the end of a tie should sound like a fast release.

Finally, section A' restates the Short-Tune material that appeared in the beginning, except this time the composer has re-orchestrated the voices. Unlike the exposition, here the main melodies have been interchanged among all four instruments. In addition, many phrases and long musical sentences are played in unison by pitch or rhythm. This compositional technique, using an orchestrational technique common to Western art music, makes the simple melody richer and more colorful.

Few pieces in the saxophone repertoire represent Mongolian traditional music within a modern composition, this piece stands out prominently. It also takes advantage

of the instrument's capabilities to expand the dynamic contrast and richness of sound in saxophone music. It also successfully translates ideas from traditional Chinese music into Western musical notation.

Conclusion

Through the above examples, it is clear that Chinese contemporary saxophone music encompasses a tremendous number of cultural elements. These cultural elements include not only Chinese traditional musical material, but also Chinese language, literature, elements of everyday living, and even philosophy. Each composer has brought out these elements in their own way. The above examples provide readers with a basic introduction to interpretation and appreciation of those specific pieces of music. This document only covers selected musical pieces; therefore readers should not be limited in searching for standard guidelines to interpret this type of music. Rather, it is worthwhile to focus on each individual piece due to the variation in each composer's vision for each piece.

This document can certainly form the basis for other potential projects. First, my own studies on individual pieces will continue. Both formal and informal analytical materials will help illustrate the characteristics of this music. Second, recordings and performances are needed to more fully expose saxophone music by Chinese-born composers. Music, as an art form, cannot be explained completely by text; it has to be combined with listening. Hearing a performance of a piece is a much more direct experience than reading about it, hence the use of sound clips provided as additional examples in the essay chapters of this document. Continued recording and performing of

pieces selected from this document will help develop explicit resources for this body of music. Third, once published, the information this document contains will stay frozen, however, continued collection of new pieces should really be a lifelong project.

Accordingly, I will continue to collect and compile information for newly written pieces.

With the convenience of the Internet, an online database is a suitable format for housing a living document, especially for information such as contained in Chapter IV. An online resource will offer simple access for readers as well as be easier to manage. It is also possible to build this database as an open source, such as with Wikipedia. As with the audio clips in this document, the online database could also contain audio examples on “Chinese”-oriented interpretations.

CHAPTER IV
INDEX BY COMPOSERS

Abbreviations

Saxophone:

Sx	Saxophone
Sn	Sopranino
SnSx	Sopranino Saxophone
S	Soprano
Ssx	Soprano Saxophone
A	Alto
Asx	Alto Saxophone
T	Tenor
Tsx	Tenor Saxophone
B	Baritone
Bsx	Baritone Saxophone
Bs	Bass
BsSx	Bass Saxophone

Other:

acc	accordion
ampl.	amplified
barh	baritone (horn)
bsn	bassoon
bug	bugle
cb	double bass (contra bass)
cel	celeste
cl	clarinet
cl-b	bass clarinet
eh	English horn
el	electric
fl	flute
fl-a	alto flute
glock	glockenspiel
gui	guitar

g-b	bass guitar
ham.org	hammond organ
hp	harp
man	mandolin
mar	marimba
ob	oboe
orc	orchestra
org	organ
perc	percussion
pic	piccolo
sopr	soprano
str	strings
synth	synthesizer
tb	tuba
timp	timpani
trb	trombone
trb-b	bass trombone
trb-t	tenor trombone
trp	trumpet
vc	cello
vibr	vibraphone
vl	violin
vla	viola

Traditional Chinese instruments explained:

hu (erhu, jinghu, huqin)	violin
Sheng	mouth organ
pipa, ruan (zhongruan, daruan)	lute
yangqin	hammered dulcimer
gu (dagu, xiaogu)	Chinese drum
suona (Chinese sorna)	double-reeded horn

Example

(composer) (year composed) (duration) (dedication) (contained technique)

(title)

Chen, Yi 陳怡³⁴ (b. 1953)

Monologue *(1993) 4'50" (Originally written for unaccompanied Bb clarinet, transcribed by Jeffrey Heisler, 2013) •Ssx•altissimo/glissando/sub-tone •difficult

“It has been strongly haunting me for a long time to think about ignorance and civilization, lowliness and pride. This piece for solo clarinet was inspired by Lu Xun’s *The True Story of Ah Q*. Lu Xun (Zhou Shuren, 1881-1936) is China’s best-known 20th-century author of essays and short stories, in which he called on the Chinese people to rise and give battle of feudalism. I want to express my gratitude to Inter-Artes in London, who commissioned and premiered the piece at a concert *The World of Lu Xun* in April 23, 1993 in Birmingham, U.K., for offering me an opportunity to listen to my heart through my own music monologue.”³⁵

Performed by Gregory Oakes at the New Frontiers Music Festival at the University of Wyoming on 10/15/2008

(instrumentation) (program notes where available) (remarks by author) (difficulty level)

Figure 26. Example

³⁴ Chinese characters (original spelling) have been added to a composer’s name when available. If the original spelling has not been found, this part of the entry has been omitted.

³⁵ Chen Yi, *Monologue* (King of Prussia, PA: Theodore Presser Company, 2013), notes published with the score.

Music Publishers

Bil.....Editions Billaudot: 14, rue de l'Echiquier, 75010 Paris, France; www.Billaudot.com, USA=Pres

FMIC..Finnish Music Information Center: Lauttasaarentie 1, FI-00200 Helsinki, Finland; www.fimic.fi

OUP...Oxford University Press: Music Department, Oxford University Press, Great Clarendon Street, Oxford OX2 6DP, England; 198 Madison Avenue, New York NY10016, USA; www.oup.com

Pres... Theodore Presser Company: 588 N. Gulph Road, King of Prussia PA 19406, USA; www.presser.com

TMP ...Trigon Music Press: USA; www.trigonmusic.com

TonTonsaffare: gustaf.bergel@mic.se; www.mic.se

SMIC..Swedish Music Information Center: Sandhamnsgatan 79, P. O. Box 27372, S-10254, Stockholm, Sweden; www.mic.stim.se

SubSubito Music Corporation: 60 Depot Street, Verona, NJ 07044, USA; www.subitomusic.com

adrUnpublished /Self-published

Bibliographic Format

C

Chang, Li-Ly (1952)

Impromptu (1979) (5') (to J. Cunningham) •Asx/pno

Chan, Ming-Chi 陳明志 (1961)

Xi-Mong II (2015) (Dedicated to Tak Chiu Wong) •Asx/Tape

Premiered by Tak Chiu Wong, World Saxophone Congress, Strasbourg, France, 2015³⁶

*Xi-Mong** (2013) 10' (Dedicated to Tak Chiu Wong) •Asx/Tape •growing/multi-
phonic/key-clicks/altissimo/slap-tongue •difficult

World premiere by Tak Chiu Wong in Hong Kong, 2013. ³⁷

Remark by author: The playback track contains a mix of many elements from Chinese opera. All percussive sound effects produced by the saxophone, such as key-clicks and slap-tongue, imitate percussion instruments in the opera. Those sounds play as counterparts to the tape; therefore, the dynamic should be maintained at an audible level regardless of the marking in the score. The melody, on the other hand, flows with the voice singing in the background. I suggest the performer adjust the brightness of the timbre to fit with the recorded voice.

Chen, Chien-nien

Little romance con sentiment & Devil's dance-tumultuoso (2009) (to Chun Hao Ku)
•Asx/Pno

Chen, May-Tchi

Le vent balaye le sable (1990) (15') (to D. Kientzy) •Sx/Electronic Perc/Synth •adr

Passage through the maze (1988) •Sx Solo •adr

³⁶ Tak Chiu Wong, personal website, <<http://www.takchiuwong.com/new-music.html>> (accessed Sep 2, 2015).

³⁷ Ibid.

Chen, Qigang 陳其鋼 (1951)

Feu d'ombres (1990) 16'30" (Commissioned by the Ministry of Culture and les Grands Travaux du Bicentaire) Ssx/Instrumental Ens (1110/2220/perc/hp/cb) •difficult •Bil

First performance on February 1, 1991 by Jean Pierre Baraglioli and the 2E2M Ensemble conducted by Paul Méfano for the Festival "Future Musique"

Chen, Shih-Hui 陳士惠 (1962)

Fantasia on the Theme of Plum Blossom (2015)

Plum Blossom (2004) (6'30) (to World-Wide Concurrent Premieres & Commissions)
•Asx/Pno •TMP

Twice Removed (2000) (8') (to Longy School of Music) •Asx Solo •TMP

Chen, Yi 陳怡 (b. 1953)

*The Soulful and the Perpetual** (2012) 8' (Commissioned by Jessica Heller Knopf)

•Asx/pno •Pres

"Commissioned by Jessica Heller Knopf for the premiere in 2012 at the World Saxophone Congress in St. Andrews, Scotland, my duet *The Soulful and the Perpetual* for alto saxophone and piano is in two movements: *I. The Soulful*; *II. The Perpetual*. The first movement is lyrical, with moving and gripping melodies. The second movement is perpetual motion, which symbolizes consistence and perseverance. The music moves forward gradually towards the climax at the end of the piece."³⁸

Septet for Erhu, Pipa, Percussion and Saxophone Quartet (2008) 11'54" (Commissioned by the PRISM Quartet) •SATB/Erhu/Pipa Perc •very difficult •Pres

"The inspiration for Chen Yi's *Septet for Erhu, Pipa, Percussion and Saxophone Quartet* (2008) came from the famous murals of the Mogao Caves in Dunhuang, and ancient city that once served as the western entrance to the Silk Road. The construction of these magnificent grottoes spanned eleven dynasties—more than 1,000 years—between the fourth and fourteenth centuries. To Dr. Chen, their images are profoundly musical, depicting, 'rolling dance gestures, flapping streamers, flying melodies around the clouds, and fiery rhythms in the sky!' They convey "the high spirit and strong power" of the era's society. Her *Septet*,

³⁸ Chen Yi, *The Soulful and the Perpetual* (King of Prussia, PA: Theodore Presser Company, 2013), notes published with the score.

therefore, “is mysterious, vivid, colorful, and energetic’ it simultaneously evokes “dreams of ancient glory and yearning for the future.”³⁹

Monologue *(1993) 4'50" (Originally written for unaccompanied B-flat clarinet, transcribed by Jeffrey Heisler, 2013) •Ssx •altissimo/glissando/sub-tone •difficult •Pres

For clarinet version, the United States premiere was performed by Gregory Oakes at the New Frontiers Music Festival at the University of Wyoming on 10/15/2008 “It has been strongly haunting me for a long time to think about ignorance and civilization, lowliness and pride. This piece for solo clarinet was inspired by Lu Xun’s *The True Story of Ah Q*. Lu Xun (Zhou Shuren, 1881–1936) is China’s best-known 20th-century author of essays and short stories, in which he called on the Chinese people to rise and give battle of feudalism. I want to express my gratitude to Inter-Artes in London, who commissioned and premiered the piece at a concert *The World of Lu Xun* in April 23, 1993 in Birmingham, U.K., for offering me an opportunity to listen to my heart through my own music monologue.”⁴⁰

The Han Figurines (2006) 5' (Commissioned by Opus 21 and Fontana Chamber Arts) •vl/Tsx/cb/Pno/Perc •Pres

*Chinese Ancient Dances** (2004) 7'35" (Originally written for B-flat clarinet and Piano. transcribed for soprano saxophone and piano by the composer in 2008, requested by Carrie Koffman) •Ssn/Pno •altissimo/glissando •difficult •Pres
I. Ox Tail Dance 5'20" II. Hu Xuan Dance 2'15"

“Co-commissioned by Chamber Music Society of Lincoln Center, Virginia Arts Festival, La Jolla SummerFest, and Chamber Music Northwest in Portland, the duet *Chinese Ancient Dances* is written for and dedicated to David Shifrin and Andre-Michel Schub for their national tour and its world premiere performance was given at Alice Tully Hall in New York on May 7, 2004. The premiere performance is dedicated to the celebration of the 70th birthday of Prof. Mario Davidovsky, one of the composer’s great professors and mentors at Columbia University. The work includes two movements: I. Ox Tail Dance; II. Hu Xuan Dance. It is said that in the ancient time, there was an ethnic group called Ge Tian Shi. Three people would dance in slow steps with ox tails in their hands, while singing eight songs to praise the earth, the totem of the black bird, the plants, the grains, the nature, the heaven, the weather, and the flourishing of breeding livestock. I got my imagination from the gestures of holding the ox tails, and went into the atmosphere of composing the first movement Ox Tail Dance.

³⁹ Chen Yi, liner notes to *Septet for Erhu, Pipa, Percussion and Saxophone Quartet*, PRISM Quartet, Innova 767, CD, 2010.

⁴⁰ Chen, *Monologue* (King of Prussia, PA: Theodore Presser Company, 2013), notes published with the score.

The second movement is entitled Hu Xuan Dance. There is a poem Hu Xuan Lady written by the famous poet Bai Ju-Yi in Tang Dynasty, who described the Hu Xuan Dance in detail. The energetic dance has continuing fast spinning gestures, introduced to China from the West in the ancient time. I reproduced the image in the second movement, the music is written vividly for clarinet and piano.”⁴¹

Premiered: Opus 21at Kerrytown Concert House in Ann Arbor, MI on 5/11/06

Ba Yin (the Eight Sounds) (2001) 3 mvmts: 19' (to Stuttgart Kammerorchester and the Rascher Sax Quartet) •SATB/Str-orc •difficult •Pres

Three movements:

I. Praying for Rain

II. Shifan Gong-and-drum

III. Song of the Chu

“Commissioned by the Stuttgart Chamber Orchestra, the 3-movement concerto is written for and premiered by the Rascher Saxophone Quartet and the SCO on Oct. 27, 2001 in Stuttgart, Germany, and dedicated to the Rascher Saxophone Quartet, Maestro Dennis Russell Davies and the Stuttgart Chamber Orchestra.

In ancient China, the music was played with eight kinds of instruments made of, or with, metal, stone, silk, bamboo, gourd, clay, leather and wood. It was then called ‘the eight sounds’ (*Ba Yin*). In my concerto *Ba Yin*, I use a saxophone quartet and a string orchestra to recall my impression of what I have heard in China, the music played by villagers on old traditional instruments in various ensembles.

The first movement is entitled *Praying for Rain*. It’s inspired by the music played in the ritual ceremony, featuring blowing instruments *suona* (shawm, made with wood) and *sheng* (free-reed mouth-organ, made with gourd). The music is from slow to fast. The string orchestra provides *Sheng*-like sustained chords in the background while the quartet plays in heterophonic style imitating the tunes played by a group of *suona* players.

The second movement is called *Song of the Chu* (name of a country in Zhou Dynasty, located in the middle of China). It’s influenced by a traditional Chinese instrumental solo piece with the same title, featuring the sound of *xun* (blowing instrument, made from clay). The quartet and the strings imitate a group of *xun* with crying sound, and the harmony of metal bells and stone chimes.

Shifan Gong-and-drum, the title of the third movement, is taken from the name of the ensembles of “silk-and-bamboo with gong-and-drum” in the Southeast. *Shifan* (literally ‘Ten times’) means ‘multiple variation’. ‘Silk-and-bamboo’ refers to stringed and wind instruments. When the quartet plays the melodic textures, the

⁴¹ Chen Yi, *Chinese Ancient Dances* (King of Prussia, PA: Theodore Presser Company, 2010), notes published with the score.

string orchestra imitates a whole group of percussion instruments. The music is brought to a climax at the end of the concerto.”⁴²

Chen, Yu-Chou (1970)

Shu (1997) (Dedicated to Chia-Hsui Tsai)

Cheung, Pui Shan 張珮珊 (1975)

Dragon •SATB

Cho, Gene J. (1933)

Sonata (1971) 7'30" •2 Sx/Pno

1) *Largo-Allegretto*

2) *Andantino*

3) *Adagio-Allegro*

Chung, Yiu-Kwong 鍾耀光 (1956)

Saxophone Concerto No. 1 (2009) 16'59" (Commissioned by Claude Delangle/ En Shao/ Taipei Chinese Orchestra) •Asx Chinese Orchestra •adr

Saxophone Concerto No. 2 (2009) 26'40" (Commissioned by Claude Delangle/ En Shao/ Taipei Chinese Orchestra) •Ssx Chinese Orchestra •adr

1. *La déesse de la rivière Luo*

2. *En écoutant la chute d'eau*

3. *Les couleurs éclaboussées*

Pestle song (2006) (6') •Asx/Perc •adr

Perihelion (2005) (11') •SATB/Perc Quartet •adr

Hearing the Spring (2001) (10') •Sx/Erhu/Zheng/Sanxian/Perc •adr

Happy Hour (2000) (7') 8 Sx: SATB SATB •adr

Victoria (1998) (Dedicated to Shyen Lee) •Tsx •altissimo/growing/multi-phonics

•difficult •adr

“Completed in February 1998, seven months after China’s exercise of sovereignty over Hong Kong, *Victoria* was written for Shyen Lee and was first performed at the North American Saxophone Alliance Biennial Conference in March 1998 at

⁴² Chen Yi, *Ba Yin* (King of Prussia, PA: Theodore Presser Company, 2001), notes published with the score.

Northwestern University. The piece begins with an introduction in the manner of musical theatre in which the soloist utters phonetic texts and the saxophone is treated like an ancient percussion instrument. After the introduction, the developmental process of *Victoria* runs from forceful melodic patterns established on some non-in-tune pitches, through brilliant rhythmic passages in extreme registers featuring large intervallic leaps, to short lamenting expressive transitions and a violent coda characterized also by non-in-tune pitches and soloist's recitation. The text recited in the coda is extracted from the preamble of the Basic Law of the Hong Kong Special Administrative Region of the People's Republic of China."⁴³

D

Dai, Wei 戴薇 (1989)

*Agravic** (2012) 7'32" (Dedicated to Xin Gao) •Asx/Tape •altissimo/multi-phonetic/slap-tongue •difficult

“Conceived as standing in an agravic position (absence of gravity) from outer space, observing what was happening within 13 seconds of two explosions in Boston, the piece is stretched into an agravic status similar to slow motion filming in ‘bullet time.’”⁴⁴

*If I'm Lost - Now** (2013) 5'30" (Dedicated to Steve Stusek) •Asx/Bsx/Vo/Tape •Slap-tongue •medium

“Heraclitus once said, all things are an interchange for fire, and fire for all things, just like goods for gold and gold for goods. Opening and ending with matchsticks, the piece responds to a poem of the same name written by Emily Dickinson. Just like fire assembles subjects presenting in pairs—desperation and hope, destruction and rebirth, lost and found, the entire poem gradually transfer Dickenson's loss into creativity. For seeking more driving possibilities of a motive based on merely two chords, the voice sings with different resonance positions while the saxophone duet shuttles back and forth through distinct timbre and texture.”⁴⁵

Circle (2012) 5' •SATB

Musical Gossip (2012) 7' (Dedicated to Dr. Steve Stusek) •ob/cl/Asx/bsn/cl-b/electronics

⁴³ Yiu-Kwong Chung, liner notes to *Harmonious Breath*, Claude Delangle, BIS (Sweden), BISCD1790, CD, 2011.

⁴⁴ Dai, interview by author, personal email, Oct. 3, 2014.

⁴⁵ Ibid.

Du, Yaxiong

3 Chinese folk songs (20') •Vln/Ssx/Pno

H

Huang, Ruo 黃若 (1976)

Childhood Sketches (2005) (15') •Asx/Pno/vl/perc

Hsu, Chiayu 許家毓

Contrast (1999) (11') (Commissioned by the Prism Quartet as a result of winning a competition they hosted)⁴⁶ •SATB

L

Lan, Mei-Mi

White Egrets –Variations (2009) (to HyperPrism Saxophone Camerate) •Sx Ensemble

Lee, Feng-Hsu

Dancing Mountains (2006) (7') •Asx/Pno •adr

Dream Landscapes (2008) (20') (7 movements) •SATB •adr

The Voice of Children (2007) (17') (to Chih-Huan Wu) 1) Chasing in the wind 2) Solitude 3) Lullaby 4) Making a dream •Bsx Solo •adr

Lee, Thomas Oboe (1945)

Six At The Top Means... (1985) •Ssx*3 trp*3 trb-b*2 Pno Cb Perc

Louie MCLV (1985) 8' (to K. Radnofsky) •SATB •adr

Saxxologie ... A Sextet (1984) (11') (to K. Radnofsky) Ssx*2/Asx/Tsx*2/Bsx

⁴⁶ Chiayu Hsu, personal website, <<http://www.chiayuhsu.com>> (accessed May 5 2015).

The MacGuffin (1982) 10' (to K. Radnofsky) •1Sx: Ssx+Asx / Perc •adr
Sourmash (1978) (to K. Radnofsky) •Asx/Pno •DP

Piece For Viola (1976) 15' •SATB •adr

Lee, Tzyy-Sheng 李子聲 (1965)

Duet (1999) 12' •Asx/mar

Leung Chi Hin 梁智軒 (1984)

Secco Episode •Sax Ensemble

Li, Kar Yee 李嘉怡

Train •SATB

Li, Yong

2 Sichuan folk songs (2006) (7') (to H. Xiao) •Asx/Pno

Li, Yuan-Chen (1980)

Ling (2009) (to Chun-Hao Ku) •Asx Solo •adr

Liang, Lei 梁雷 (1972)

Messages of White (2011) 17' (The PRISM Quartet, Inc. with support from the MAP Fund and the National Endowment for the Arts)

•SATB/erhu/sheng/pipa/yangqin/perc •Schott Music

“*Messages of White* was composed during my residency at the American Academy in Rome. I learnt that the magnificent Santa Maria Maggiore – one of the seven pilgrimage churches and also one of the four patriarchal basilicas of Rome –was built on the spot where snow, according to Pope Liberius’s vision of the Virgin Mary, would lie in August. It led me to contemplate on the diverse messages snow seems to embody: innocence, silence, pain, playfulness, longing, solitude, miracle, fantasy, redemption. Liu Zongyuan’s snowy riverscape; the footprints in Cen Sen; the sound of snow in Bai Juyi; the snow in Joyce’s Dublin; in Zhang Dai’s West Lake; in Issa’s haiku; the nostalgic time for parting in Japan; my personal memory of listening to snowfall in Fresh Pond, Cambridge; snow in fairytales; and the miraculous snowfall in June in Chuzhou, China, covering the body of the unjustly executed Dou-E. In Chinese, ‘xue’ (snow) is homonymous to the word for blood. The basic musical material of this composition is a

descending chromatic line that appears in various manifestations and disguises, sometimes radically transformed and obscured. The sections are given the following titles: ‘White Solitude,’ ‘White Dream,’ ‘White Game,’ ‘White Echo’ and ‘White Symphony.’”⁴⁷

Xiaoxiang (2009; Rev. 2014) 10' (Commissioned by and Dedicated to Chien-Kwan Lin and The College of Music of Mahidol University) •Asx/orc •slap-tongue/growing/multi-phonic •difficult •Schott Music
“*Xiaoxiang* was commissioned by and dedicated to Chien-Kwan Lin who gave its premiere at the World Saxophone Congress XV in Bangkok with the Thailand Philharmonic Orchestra, conducted by Allan McMurray. The revised version was premiered by the Boston Modern Orchestra Project (BMOP), conducted by Gil Rose with Chien-Kwan Lin as the soloist, in Jordan Hall, Boston on March 28, 2014. I composed *Memories of Xiaoxiang* (for alto saxophone and electronics, 2003) to commemorate the story (refer to the program notes of *Memories of Xiaoxiang*) through the use of electronically transformed sounds. The concerto re-synthesizes the electronic sounds through the means of an orchestra. Instead of displaying technical virtuosity, the soloist in this piece portrays the protagonist’s inability to articulate or utter. The soloist’s music is marked by silences. In that sense, the work may be perceived as an anti-concerto.”⁴⁸

Yuan for Saxophone Quartet (2008) 14'54" (Commissioned by PRISM Quartet) •SATB •Schott Music
“PRISM performs Lei Liang’s *Yuan* (2008) alone. The title refers to a Chinese syllable whose many meanings guide the composition in different ways. The composer began *Yuan* while contemplating a story that emerged from the Hunan province during the Cultural Revolution. (refer [sic] to the program notes in *Memories of Xiaoxiang*) The story mirrors the plot of a fourteenth century play called *Injustice to Dou-E*. The composer sees the play as unfolding ‘in three stages: injustice, lamentation, and prayer,’ each and closing sections of *Yuan*, are based on an excerpt from *Injustice to Dou-E*-more specifically, the intonations and melodic contours of the sound of the Chinese text.”⁴⁹

⁴⁷ Lei Liang, “Lei Liang’s *Messages of White* Debuts with PRISM Quartet and Music From China,” February 1, 2012, Schott EAM, <<https://www.eamdc.com/news/prism-quartet-premieres-messages-of-white-by-lei-liang/>> (accessed September 16, 2015).

⁴⁸ Lei Liang, *Xiaoxiang*, Schott EAM, <<https://www.eamdc.com/psny/composers/lei-liang/works/xiaoxiang/>> (accessed September 19, 2015).

⁴⁹ Lei Liang, “Lei Liang’s *Yuan for Saxophone Quartet* Debuts with PRISM Quartet and Music From China,” February 1, 2012, Schott EAM.

*Memories of Xiaoxiang** (2003) 8' (Chien-kwan Lin, July 2003 at the 13th World Saxophone Congress in Minneapolis, MN.) •Sx/Electronics •Schott Music
“Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragic event took place in that region during the Chinese Cultural Revolution: a woman’s husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official’s residence every evening. Months later, both the official and herself went insane. My friend, the Chinese composer Mo Wu-ping (1958-1993) once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer at age 34. I composed Peking Opera Soliloquy for alto saxophone in his memory in 1994. In the summer of 2002, I met with his family in Beijing and heard more descriptions of his unfinished project. The story still deeply disturbs me, as I continue to be moved by the power of his soul. I decided to revisit pieces of these memories in this project for electronics and saxophone. In this piece, I use some of the materials from my earlier saxophone composition, Mo Wu-ping’s singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the ancient Chinese zither composition Water and Mist over Xiaoxiang). It is the woman’s search for her husband, my friend Mo Wu-ping’s search for her, and my search for him---we are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape.”⁵⁰

Parts for a Floating Space (2002) 14' •1Sx:S+B/Multiple Perc •adr •Schott Music
“*Parts for a Floating Space* was written for and premiered by the Yesaroun’Duo on April 11, 2002 in Boston at Temple Ohabei Shalom’s magnificent sanctuary. It consists of discrete parts; it’s not conceived as a whole. I hope to use the richness of the parts to construct an open-ended architecture with not one, but multiple identities. Each part might stand on its own, combine with one another, collide in superimposition, or connect into a larger continuum. Yet, all of its sounds and rhythmic patterns are derived from one single source. For the premiere, we chose one sequence out of a number of possibilities. As stated above, this sanctuary has been filled with songs and prayers for three quarters of a century; this piece is a tribute to this sacred space.”⁵¹

Extended (2000) (8'15") (to K. Radnofsky) •Chinese Guanzi/Asx •adr

Lake (2000; Rev.2013) 5'30" •Asx/fl •glissando •medium •Schott Music

⁵⁰ Lei Liang, *Memories of Xiaoxiang*, Schott EAM 2003, note published with the score.

⁵¹ Lei Liang, *Parts for a Floating Space*, Schott EAM, <<https://www.eamdc.com/psny/composers/lei-liang/works/parts-for-a-floating-space/>> (accessed September 19, 2015).

Lake (2000) 5' •Asx/vc •glissando •medium •Schott Music

*Lake** (1999) 5'30" (originally commissioned by flutists Orlando Cela and Masumi Yoneyama) •2 Sx •glissando •medium •Schott Music

“*Lake* was composed after I spent sometime in a Buddhist monastery in upstate New York in the early spring of 1999. In an evening while walking alone by the side of the lake, I caught the sight of a “V” shape floating and extending on the surface of the water. It was a beaver taking a swim under the moon. I wished then to write a piece of music that served as the silent surface of water on which performers could inscribe their signatures in sounds. *Lake* was commissioned by flutists Orlando Cela and Masumi Yoneyama who gave its premiere on January 18, 2000 at the New England Conservatory of Music in Boston. The version for flute and alto saxophone was arranged for the Awea Duo (Jennifer Brimson Cooper and Masahito Sugihara) in 2013.”⁵²

March Cathedral (1998) 5'20" •6 Sx/6 Pairs of Rocks/Electric Guit/hp •adr •Schott Music

Garden Six (1996) (6') •6 unspecified Sx •adr •Schott Music

*Peking Opera Soliloquy** (1994) 14' •Asx Solo •adr •Schott Music

Liang, Ming Yue

Three Studies on Chiese Folk Song (1988) (to J. Cunningham) •Asx/Pno

Lin Mei-Fang

Entangled (2015) •SATB

Premiered on World Saxophone Congress in Strasbourg, France, 2015

Lo, Hau Man 盧厚敏

Towards the Horizon •Sax En

Luo, Jing Jing 羅京京 (1953)

Angelus lacrimarum (2014) 12' (Commissioned by Gabriel Fadale) •Tsx/1 string instrument

World premiere took place in the Spring 2015 at the Music Hall on the campus of University of South Carolina

⁵² Lei Liang, *Lake*, Schott EAM, <<https://www.eamdc.com/psny/composers/lei-liang/works/lake-8/>> (accessed September 18, 2015).

Four Images from China (2000) 11'17" (Commissioned and premiered by Ryoanji Duo, North Carolina 2000) 1) Two Scholars 2) Mountain Song 3) Morning Mist 4) Drunken Men •Asx/Guit •adr

Die Kindern Spirits (2004) (9'27") •2 Sx: AA/Pno/2 Perc/Vln/Vcl •Sub

P

Pei, Lu

Yun Shen Chu (1999) •Asx/Pno

Q

Qin, Daping (1957)

Blue Hymn (1988) (12') Asx/Str Orch/Perc •FMIC

Contrasting (1988-89) Asx/Str Orch •FMIC

T

Tan, Dun 譚盾 (1957)

Shuang Que for Erhu and Yangqin (1984) 8'47" (Commissioned by PRISM Quartet) •SATB/Erhu Yangqin

Tan Dun's *Shuang Que* (1984), "performed on erhu and yangqin, is an early exploration of contemporary-style composition for traditional Chinese instruments. The two-section work represents the composer's mental image of ancient Chinese civilization. An aura of mystery characterizes the first section. *Shuang Que* then leads into a vivid depiction of human activity highlighted by the furious energy of hunting and dancing."⁵³

⁵³ Dun Tan, liner notes to *Antiphony*, PRISM Quartet, Innova 767, CD, 2010.

Tian, Leilei 田蕾蕾 (1971)

*Let Us create man** (2014) 10'00" (premiered by Johannes Thorell and Magnus Sköld in Örebro, Sankt Nicolai kyrka–Saint Nicholas Church on March 8th, 2014.)

•Asx/pno •flutter-tongue/air-sound/multi-phonic/altissimo/slap-tongue/prepared piano •very difficult •SMIC

*Open Secret** (2009) 15'27" (Commissioned by French Ministry of Culture and Communication (Commande de l'Etat) for Claude Delangle and Taipei Chinese Orchestra) •Ssx/Chinese Orchestra •SMIC

Wwww-M (2004) 17' (Commissioned by Swedish Concert Institute for Stockholm Saxophone Quartet and Royal) •SATB Orchestra •SMIC

La Caverne des Idées (2010) 11' (Commissioned by CoMa (Sweden) for Stockholm Saxophone Quartet) •SATB •SMIC

*Illusion Réelle** (2003) 10' (Studio: IRCAM) •Tsx electronics •difficult •Ton
Remarks by author: This piece was composed based on Buddhism's concept of illusion and reality. Many different timbres are used in the saxophone playing, including playing while singing. The electronics contain a lot of animal sounds from nature. The piece is played with Max/MSP music software.

Tsai, Wen-Chi

Le fou gemissant (to N. Prost) •Sx+Voice

Plonger •Asx/Tape

Tung, Chao-Ming (1969)

Lost in Thought (2006 (9'37")) •Ssx/Erhu adr

Messages from Three (2009) •Asx/Pno adr

Tsang, Richard 曾業發

As if ... Something in Between •SATB

W

Wang, Guowei 王国伟 (1961)

Songs for Huqin and Saxophone Quartet (2009) (Commissioned by PRISM Quartet)

•SATB Huqin

Pastorale 7'25"

Crescent Moon at Dawn 5'28"

“Wang Guowei’s *Songs for Huqin and Saxophone Quartet* (2009) seek ‘to capture the spirit of the human voice.’ The composer connects these diverse instruments through their mutual ability to ‘embody vocal timbral qualities.’ Wang Guowei describes the structure of the Songs: ‘The first movement is a pastorale of Inner Mongolia using *Zhonghu* with the saxophone quartet. The medium-sized fiddle’s deep, rich sound engages the saxophones in linear melodic progression with interchanging keys and modes. The second movement is derived from ‘Crescent Moon at Dawn’, a folk song of northeastern China... In the ensuing fast section, the strident sound of the *Banhu*, a fiddle with a wooden soundboard, together with the suggestion of *suona* (oboe-like) folk performance by the saxophones, evokes the music of northern China.’”⁵⁴

Wen, De-Quin (1958)

Kung-Fu (1998) (to Fussion Duo) •Sx/Perc

X

Xu, Zhibin

Bird and sea (2006) (11') Bsx Solo

⁵⁴ Guowei Wang, liner notes to *Songs for Huqin and Saxophone Quartet*, PRISM Quartet, Innova 767, CD, 2010.

Y

Yang, Xiaozhong

Floating Backdrop (2010) •SATB

Yau, Yuen-Hing (Simon) 游元慶

Fairies' Fair •Sax En

Fantasia – Adagio con moto (2009) (to Hong Kong Saxophone Quartet) •SATB

Yen, Ming-Hsiu 顏名秀

*Chinatown for Yangqin, Pipa, Percussion and Saxophone Quartet** (2008)

7'19" (Commissioned by PRISM Quartet) •SATB Yangqin/Pipa/Perc •difficult

I. Strangers 2'29"

II. Footprints 2'34"

III. Festival 2'16"

Ming-Hsiu Yen remarks of her work *Chinatown* (2008), “The inspiration comes from my many visits to Chinatowns in the United States. The first movement, ‘Strangers’, a nostalgic movement, is a portrait of an old Chinese woman, who has been living within these blocks for a half-century. Sitting at sunset, she remembers how she has survived these years in the States. ‘Festival’ is a celebration of the encounter of different cultures, where the motifs in the previous movements combine.”⁵⁵

Elegy (2005, 2006) 8' (Commissioned by 2006 SCI/ASCAP Composition Commission Competition – Regional) •SATB

“*Elegy* (2005-6) is written in loving memory of my grandfather, Tsai-Chih Yen, who died in September 2005 at the age of 85. He was in his sickbed for a long time. During his final months, his severe condition caused him to rely on medical devices to sustain his vital functions. While our family was mourning, death to him was actually a relief. I would like to send him my love through this music. May he rest in peace.”⁵⁶

⁵⁵ Ming-Hsiu Yen, *Chinatown for Yangqin, Pipa, Percussion and Saxophone Quartet*, PRISM Quartet, Innova 767, CD, 2010, liner notes.

⁵⁶ “Elegy,” Ming-Hsiu Yen Composer & Pianist, last modified February 28, 2015, accessed February 18, 2016 <http://www.minghsiuyen.com/comp/elegy/elegy.html>

Yip, Austin 葉浩堃

New Work (2015) (Dedicated to Wong Tak Chiu)

(Premiered by Wong Tak Chie on World Saxophone Congress in Strasbourg, France, 2015)

Peninsula •Sax En

Summer in a Folder •Sax En

Yong, Yang

Beyond the Mountains (1999) •Asx/Orch

Z

Zhang, Xiaolu

East Cool (2006) (10') •Asx/Orch

Zhao, Binshang 趙彬彬

The Summer of Grassland (2015) (6') •SATB

Zhou, Long 周龍 (1953)

Temple Bugler, Concerto for Soprano Saxophone and Orchestra (2015), (Premiered by Kenneth Tse at the World Saxophone Congress, Strasbourg, France, 2015)

Antiphony for Erhu, Daruan, Percussion and Saxophone Quartet (2008) 17'20"

(Commissioned by PRISM Quartet) •SATB/Erhu/Daruan/Perc

“Zhou Long describes his musical language as ‘multifaceted and layered... forged from western and eastern traditions.’ His single-movement *Antiphony for Erhu, Daruan, Percussion and Saxophone Quartet* (2008) consists of three sections that take the form of dialogues between individual and groups of instruments. In the first section, single-note patterns repeat on percussion and the two Chinese instruments, which also use glissandi and quarter-tones. The saxophone quartet soon enters, doubling the erhu and daruan. Dense rhythm and tempo mark the first climax and transition to the second section, which develops three variations on the ancient tune ‘Yanguan.’ What follows, explains Dr. Zhou, is ‘a cadenza-like section, with the erhu taking on a mountain-song quality, with a mystical aura,

and improvisation of birds, horses, and nature sounds in the background.' The third section returns to dense rhythms; tension builds toward the finale."⁵⁷

Concerto (2000) (10') (to K. Kelland) 1) San Xu 2) San Xu (Middle-prelude) 3) Po (Broaching) •1 Sx: A+Sno/Orch

Temple Fair (14') •Asx/Vcl •OUP

⁵⁷ Zhou long, liner notes to *Antiphony for Erhu, Daruan, Percussion and Saxophone Quartet*, PRISM Quartet, Innova 767, CD, 2010.

CHAPTER V

INDEX BY INSTRUMENTATION

Solo Saxophone

- Chen, May-Tchi. *Passage through the maze* (1988) •Sx Solo •adr
Chen, Shih-Hui. *Twice Removed* (2000) •Asx Solo •TMP
Chen, Yi. *Monologue* (2008) 4'50" •Ssx
Chung, Yiu-Kwong. *Victoria* (1998) (Dedicated to Shyen Lee) •Tsx
Lee, Feng-Hsu. *The Voice of Children* (2007) (17') •Bsx Solo •adr
Li, Yuan-Chen. *Ling* (2009) (to Chun-Hao Ku) •Asx Solo •adr
Liang, Lei. *Peking Opera Soliloquy* (1994) 14' •Asx Solo •adr
Tsai, Wen-Chi. *Le fou gemissant* (to N. Prost) •Sx+Voice
Xu, Zhibin. *Bird and sea* (2006) (11') Bsx Solo

Soprano Saxophone and Piano

- Chen, Chien-nien. *Little romance con sentiment & Devil's dance-tumultuoso* (2009)
•Asx/Pno
Chen, Yi. *Chinese Ancient Dances* (2008) •Ssx/Pno

Alto Saxophone and Piano

- Chang, Li-Ly. *Impromptu* (1979) 5' •Asx/pno
Chen, Shih-Hui. *Plum Blossom* (2004) (6'30) •Asx/Pno •TMP
Chen, Yi. *The Soulful and the Perpetual* (2012) 8' •Asx/pno
Lee, Feng-Hsu. *Dancing Mountains* (2006) (7') •Asx/Pno •adr
Lee, Thomas Oboe. *Sourmash* (1978) •Asx/Pno •DP
Li, Yong. *2 Sichuan folk songs* (2006) (7') (to H. Xiao) •Asx/Pno
Liang, Ming Yue. *Three Studies on Chiese Folk Song* (1988) •Asx/Pno
Pei, Lu. *Yun Shen Chu* (1999) •Asx/Pno
Tian, Leilei. *Let Us create man* (2014) •Asx/Pno
Tung, Chao-Ming. *Messages from Three* (2009) •Asx/Pno adr

Saxophone and Orchestra or Chinese Orchestra

- Chung, Yiu-Kwong. *Saxophone Concerto No. 1* (2009) 16'59" •Asx Chinese Orch
Chung, Yiu-Kwong. *Saxophone Concerto No. 2* (2009) 26'40" •Ssx Chinese Orch
Liang, Lei. *Xiaoxiang* (2009; Rev. 2014) (10') •Asx/orch

Tian, Leilei. *Open Secret* (2009) 15'27" •Ssx/Chinese Orch •Svensk Musik, Stockholm, CD BIS Records, 2011, N 2790
 Tian, Leilei. *Wwww-M* (2004) 17' •SATB/Orch •Svensk Musik, Stockholm
 Yong, Yang. *Beyond the Mountains* (1999) •Asx/Orch
 Zhang, Xiaolu. *East Cool* (2006) (10') •Asx/Orch
 Zhou, Long. *Temple Bugler, Concerto for Soprano Saxophone and Orchestra* (2015)
 Zhou, Long. *Concerto* (2000) (10') 1) San Xu 2) San Xu (Middle-prelude) 3) Po (Broaching) •1 Sx: A+Sno/Orch

Saxophone and Chinese Traditional Instruments

Liang, Lei. *Extended* (2000) 8'15" •Chinese Guanzi/Asx •adr
 Tung, Chao-Ming. *Lost in Thought* (2006 (9'37")) •Ssx/Erhu adr

Two Saxophones

Liang, Lei. *Lake* (1999) (5'30") •2 Sx •Schott Music

Three Saxophones

Lee, Thomas Oboe. *Six At The Top Means...* (1985) •Ssx*3/trp*3/trb-b*2/Pno/Cb/Perc

SATB Saxophone Quartet

Cheung, Pui Shan. *Dragon* •SATB
 Dai, Wei. *Circle* (2012) 5' •SATB
 Hsu, Chiayu. *Contrast* (1999) 11' •SATB
 Lee, Feng-Hsu. *Dream Landscapes* (2008) (20') (7 movements) •SATB •adr
 Lee, Thomas Oboe. *Louie MCLV* (1985) 8' •SATB •adr
 Lee, Thomas Oboe. *Piece For Viola* (1976) 15' •SATB •adr
 Li, Kar Yee. *Train* •SATB
 Liang, Lei. *Yuan for Saxophone Quartet* (2008) 14'54" •SATB
 Lin, Mei-Fang. *Entangled* (2015) •SATB
 Tan, Dun. *Shuang Que for Erhu and Yangqin* (1984) 8'47" •SATB
 Tian, Leilei. *La Caverne des Idées* (2010) 11' •SATB
 Tsang, Richard. *As if ... Something in Between* •SATB
 Yang, Xiaozhong. *Floating Backdrop* (2010) •SATB
 Yau, Yue-Hing. *Fantasia – Adagio con moto* (2009) •SATB
 Yen, Ming-Hsiu. *Elegy* (2005, 2006) 8' •SATB
 Zhao, Binshan. *The Summer of Grassland* (2015) 6' •SATB

SATB Saxophone Quartet with Orchestra

Tian, Leilei. *Wwww-M* (2004) 17' •SATB/Orch •Svensk Musik, Stockholm

SATB Saxophone Quartet with Strings

Chen, Yi. *Ba Yin* (the Eight Sounds) (2001) 3 mvmts: 20' •SATB str-Orch

SATB Saxophone Quartet with Chinese Instruments

Chen, Yi. *Septet for Erhu, Pipa, Percussion and Saxophone Quartet* (2008) 11'54"
•SATB Erhu Pipa Perc

Liang, Lei. *Messages of White* (2011) 17' •SATB/erhu/sheng/pipa/yangqin/perc •Schott Music

Wang, Guowei. *Songs for Huqin and Saxophone Quartet* (2009) •SATB Huqin

Yen, Ming-Hsiu. *Chinatown for Yangqin, Pipa, Percussion and Saxophone Quartet*
(2008) •SATB/Yangqin/Pipa/Perc

Zhou, Long. *Antiphony for Erhu, Daruan, Percussion and Saxophone Quartet* (2008)
17'20" •SATB/Erhu/Daruan/Perc

Reed Quintet

Dai, Wei. *Musical Gossip* (2012) 7' (dedicated to Dr. Steve Stusek) •ob/cl/Asx/bsn/cl-
b

Multiple Saxophones

Lan, Mei-Mi. *White Egrets –Variations* (2009) •Sx Ensemble

Lee, Thomas Oboe. *Saxxologie ... A Sextet* (1984) 11' •Ssx*2/Asx/Tsx*2/Bsx

Liang, Lei. *March Cathedral* (1998) 5'20" •6 Sx/6 Pairs of Rocks/Electric Guit/hp •adr

Liang, Lei. *Garden Six* (1996) 6' •6 unspecified Sx •adr

Lo, Hau Man. *Towards the Horizon* •Sax En

Lee, Thomas Oboe. *Six At The Top Means...* (1985) •Ssx*3/trp*3/trb-b*2/Pno/Cb/Perc

Yau, Simon Yuen Hing. *Fairies' Fair* •Sax En

Yip, Austin. *Peninsula* •Sax En

Yip, Austin. *Summer in a Folder* •Sax En

Saxophone and Flute

Liang, Lei. *Lake* (2000; Rev.2013) 5'30" •Asx/fl • Schott Music

Saxophone and Brass

Lee, Thomas Oboe. *Six At The Top Means...* (1985) •Ssx*3/trp*3/trb-b*2/Pno/Cb/Perc

Saxophone and Violin

Du, Yaxiong. *3 Chinese folk songs* (20') •Vln/Ssx/Pno

Huang, Ruo. *Childhood Sketches* (2005) 15' •Asx/Pno/vl/perc

Luo, Jing Jing. *Angelus lacrimarum* (2014) 12' •Tsx/1 string instrument

Luo, Jing Jing. *Die Kindern Spirits* (2004) (9'27") •2 Sx: AA/Pno/2 Perc/Vln/Vcl •Sub

Saxophone and Bass

Chen, Qigang. *Feu d'ombres* (1990) 16'30" •Sn/1.1.1.1 2.2.2.0 perc./hp/cb

Lee, Thomas Oboe. *Six At The Top Means...* (1985) •Ssx*3/trp*3/trb-b*2/Pno/Cb/Perc

Luo, Jing Jing. *Angelus lacrimarum* (2014) 12' •Tsx/1 string instrument

Saxophone and Cello

Liang, Lei. *Lake* (2000) 5' •Asx/Vc • Schott Music

Luo, Jing Jing. *Angelus lacrimarum* (2014) 12' •Tsx/1 string instrument

Luo, Jing Jing. *Die Kindern Spirits* (2004) (9'27") •2 Sx: AA/Pno/2 Perc/Vln/Vcl •Sub

Zhou, Long. *Temple Fair* (14') •Asx/Vcl •OUP

Saxophone and String Orchestra

Qin, Daping. *Blue Hymn* (1988) (12') Asx/Str Orch/Perc •FMIC

Qin, Daping. *Contrasting* (1988-89) Asx/Str Orch •FMIC

Saxophone and Percussion

Chen, Qigang. *Feu d'ombres* (1990) 16'30" •Sn/1.1.1.1 2.2.2.0 perc./hp/cb

Chen, Yi. *Septet for Erhu, Pipa, Percussion and Saxophone Quatete* (2008) 11'54"

•SATB Erhu Pipa Perc

Chen, Yi. *Han Figurines, The* (2006) 5' •vl/Tsx/cb/Pno/Perc

Huang, Ruo. *Childhood Sketches* (2005) 15' •Asx/Pno/vl/perc

Lee, Thomas Oboe. *Six At The Top Means...* (1985) •Ssx*3/trp*3/trb-b*2/Pno/Cb/Perc

Lee, Thomas Oboe. *The MacGuffin* (1982) 10' •1Sx: Ssx+Asx/Perc •adr

Lee, Tzyy-Sheng. *Duet* (1999) (12') •Asx/mar

Liang, Lei. *Messages of White* (2011) 17' •SATB/erhu/sheng/pipa/yangqin/perc •Schott Music

Liang, Lei. *Parts for a Floating Space* (2002) 14' •1Sx:S+B/Multiple Perc •adr

Luo, Jing Jing. *Die Kindern Spirits* (2004) (9'27") •2 Sx: AA/Pno/2 Perc/Vln/Vcl •Sub

Qin, Daping. *Blue Hymn* (1988) (12') Asx/Str Orch/Perc •FMIC
Wen, De-Quin. *Kung-Fu* (1998) (to Fussion Duo) •Sx/Perc
Yen, Ming-Hsiu. *Chinatown for Yangqin, Pipa, Percussion and Saxophone Quartet*
(2008) •SATB/Yangqin/Pipa/Perc
Zhou, Long. *Antiphony for Erhu, Daruan, Percussion and Saxophone Quartet* (2008)
(17'20") •SATB/Erhu/Daruan/Perc

Saxophone and Guitar

Liang, Lei. *March Cathedral* (1998) (5'20") •6 Sx/6 Pairs of Rocks/Electric Guit/hp •adr
Luo, Jing Jing. *Four Images from China* (2000) 11'17" •Asx/Guit •adr

Saxophone and Harp

Chen, Qigang. *Feu d'ombres* (1990) 16'30" •Sn/1.1.1.1 2.2.2.0 perc./hp/cb
Liang, Lei. *March Cathedral* (1998) 5'20" •6 Sx/6 Pairs of Rocks/Electric Guit/hp •adr

Saxophone and Voice

Dai, Wei. *If I'm Lost - Now* (2013) 5'30" •Asx/Bsx/Vo/Tape

Saxophone and Electronics

Chan, Ming-Chi. *Xi-Mong II* (2015) Asx/Tape
Chan, Ming-Chi. *Xi-Mong* (2013) 10' •Asx/Tape
Chen, May-Tchi. *Le vent balaye le sable* (1990) (15') •Sx/Electronic Perc/Synth •adr
Dai, Wei. *If I'm Lost - Now* (2013) 5'30" •Asx/Bsx/Vo/Tape
Dai, Wei. *Musical Gossip* (2012) 7' •ob/cl/Asx/bsn/cl-
b/El
Dai, Wei. *Agravic* (2012) 7'32" •Asx/Tape
Liang, Lei. *Memories of Xiaoxiang* (2003) 8' •Asx/El.
Tian, Leilei. *Illusion Réelle* (2003) 10' •Tsx/El.
Tsai, Wen-Chi. *Plonger* •Asx/Tape

Chamber Music with Piano

Du, Yaxiong. *3 Chinese folk songs* (20') •Vln/Ssx/Pno
Cho, Gene J. *Sonata* (1971) 7'30" 1) Largo-Allegretto 2) Andantino 3) Adagio-Allegro
•2 Ssx/Pno •South
Huang, Ruo. *Childhood Sketches* (2005) 15' •Asx/Pno/vl/perc
Lee, Thomas Oboe. *Six At The Top Means...* (1985) •Ssx*3/trp*3/trb-b*2/Pno/Cb/Perc
Luo, Jing Jing. *Die Kindern Spirits* (2004) (9'27") •2 Sx: AA/Pno/2 Perc/Vln/Vcl •Sub

Unspecified Instrumentation

Luo, Jing Jing. *Angelus lacrimarum* (2014) 12' •Tsx/1 string instrument

Liang, Lei. *March Cathedral* (1998) 5'20" •6 Sx/6 Pairs of Rocks/Electric Guit/hp •adr

CHAPTER VI
COMPOSER BIOGRAPHIES

C

Chan, Ming-Chi 陳明志 (b. 1961)

“Chan Ming Chi studied music at the Tokyo National University of Fine Arts and Music, Elizabeth Music University, Shanghai Conservatory of Music for his masters, PhD degree and post-doctorate programs respectively, studying music composition, multi-media, theatre music, and Asian ethnic music. His musical language covers a characteristic perception of sounds and their attributes, reflecting the consideration and integration of various factors such as the nature of sound itself, space-time effects, dramatic thinking and philosophy of oriental culture. He is currently Chairman of the Hong Kong Electronic Music and Sound Arts Association, Artistic Director of the Ensemble Contemporary Players and the professor of the Shanghai Conservatory of Music where teaching composition and music digital media design.”⁵⁸

Chen, Qigang 陳其鋼 (b. 1951)

“Qigang Chen started learning music from childhood. At the time when the Cultural Revolution broke out in China, he was studying at the Music Middle School of the Central Conservatory of Music in Beijing. His father, administrator of the Beijing Academy of Fine Arts, and a famous calligrapher and painter, was immediately judged ‘bourgeois,’ ‘antirevolutionary,’ and sent to a labor camp. As for young Qigang Chen, he was kept in confinement for three years and underwent ‘ideological re-education.’ Yet his passion for music remained unwavering: he went on learning composition and arranging in spite of social and political anti-cultural pressure.

⁵⁸ “Chan, Ming-chi.” *Hong Kong Composers’ Guild*,
<<http://www.hkcg.org/en/Composer/290>> (accessed January 22, 2015).

In 1977, the Chinese government re-established the system of contest for entering upper schools. That year, Qigang Chen was one of the twenty-six candidates among two thousand successfully passing the entry examination of the Central Conservatory of Music in Beijing. During the next five years he attended compositional training with Luo Zhonghong (1978-1983). In 1983, he was the first nominee at the National postgraduate contest and thus got the opportunity to go abroad and continue on to a Master's degree.

And that was how he discovered France. He received a State grant and studied with Olivier Messiaen for four years(1984-1988). He simultaneously worked with Ivo Malec, Betsy Jolas, Claude Ballif, and Claude Castèrède. In 1987, he followed a training session for composers at the IRCAM as well as a musical composition training at the Academia Chigiana in Siena with Donatoni. In 1988, he obtained the Diplome Supérieur de Composition at the Ecole Normale de Musique, unanimously and with the congratulations of the jury. In 1989, he obtained the Diplome de Musicologie at the University of Paris-IV Sorbonne with a grade of 'very good.'⁵⁹

Chen, Shih-Hui 陳士惠 (b. 1962)

“A citation accompanying Shih-Hui Chen’s 2007 Goddard Lieberon Fellowship from the American Academy of Arts and Letters states, ‘Among the composers of Asian descent living in the USA, Shih-Hui Chen is most successful in balancing the very refined spectral traditions of the East with the polyphonic practice of Western art-music. In a seamless narrative, her beautiful music, always highly inventive and expressive, is immediately as appealing as it is demanding and memorable.’ The release of *66 Times*, an Albany Records CD entirely devoted to Chen’s works, was greeted with the following response from the American Music Center’s New Music Box reviewer, ‘It was tough choosing only one of these works to attempt to wax poetic about here, but I finally opted for the solo pipa, reveling in how it completely blurs the line between traditional Chinese music and contemporary American composition.’

Born in Taiwan, Shih-Hui Chen has lived in the United States since 1982. Since completing her doctorate degree at Boston University, Chen has received significant recognition for her work including a Koussevitzky Music Foundation Commission, a Guggenheim Fellowship, a Chamber Music America commission, and an American Academy in Rome Prize. Her compositions have been performed widely throughout the United States and abroad, including Korea, China, Japan, England, Germany, and Italy. Chen’s compositions have brought

⁵⁹ “Chen, Qigang.” *Qigangchen.com*,
<<http://qigangchen.com/FE/english.htm>> (accessed January 22, 2015).

her into contact with many orchestras including the Philadelphia Orchestra, Cleveland Orchestra, Boston Modern Orchestra Project, Cleveland Chamber Symphony, Utah Symphony and National Taiwan Symphony Orchestra. Her chamber music has been presented by the Arditti Quartet at Tanglewood Music Center, Network for New Music, Pittsburgh New Music Ensemble, and the Freon Ensemble in Rome, Italy. Chen's work has also been the subject of analysis by scholars such as German ethnomusicologist Barbara Mittler, a specialist in contemporary Chinese music that analyzed Chen's work for the Asian Music Journal CHIME, and also wrote Chen's biographical entry in the New Grove Dictionary of Music and Musicians.

Seeking a deeper understanding of her native culture and music, Chen recently spent two years in Taiwan studying indigenous and Nanguan music (2010 Fulbright Senior Scholar and 2013 Taiwan Ministry of Foreign Affairs Fellowship, affiliated with the Institute of Ethnology, Academia Sinica and the National Central Library Center for Chinese Studies). In addition, Chen takes personal pride and satisfaction in promoting Taiwanese culture by organizing events beyond the confines of the concert hall. In 2013, she launched the U.S. tour for *Returning Souls*, a documentary film and concert music (in collaboration with anthropological filmmaker Taili Hu) based on the music and culture of indigenous Taiwanese tribes; the project toured several universities including Harvard, Columbia, and U.C. Berkeley. Chen organized the 2015 Common practice 21C: Classical, Contemporary, and Cross-Culture Music, brought the Little Giant Chinese Orchestra from Taipei and composers from Taiwan, China and Southeast Asia to present a three-day festival at Rice University and Asia Society Texas Center. This festival aimed to present traditional and newly composed music by Asian and Western composers for a mixed ensemble of traditional Chinese and Western instruments and to educate young musicians through readings and workshops.

Shih-Hui Chen currently serves as Associate Professor of Music at the Shepherd School of Music, Rice University. Recent projects include a soundtrack for the animated film for the Water and Land Dharma Ceremony (法鼓山水陸法會 *Dharma Drum Mountain*); *A Plea to Lady Chang'e* (推枕著衣-- 南管新唱) for Chamber Orchestra and Nanguan pipa; *War Songs: from Middle Kingdom to Tartars* (戰詩: 漢月胡地的糾葛) for flute and guitar; *Guangling San* (廣陵散) for Guzheng and Chinese Orchestra; and *Messages From a Paiwan Village* (土板部落往返的信), a 50-minute storytelling musical drama. Her music can be heard on Albany, New World and Bridge Records.⁶⁰

⁶⁰ "Chen, Shih-Hui." *Trigon Music Press*, <<http://www.trigonmusic.com/TrigonMusicPress/shihhuichen.html>> (accessed January 22, 2015).

Chen, Yi 陳怡 (b. 1953)

“Born on April 4, 1953, in Guangzhou, China; married Zhou Long (a composer). Education: Central Conservatory of Music, Beijing, B.A., 1982; M.A., 1986; Columbia University, New York, D.M.A., 1993.

The fusion of Asian and Western influences has been a significant development in contemporary classical music, and few other composers have accomplished that fusion as effectively as has the Chinese-born composer Chen Yi. Chen experienced success and critical acclaim after moving to the United States, but her music had deep roots in China and in the upheavals she and her country suffered in the 1960s. Most classical composers grow up surrounded by music, soaking up educational influences in one of the world's great capitals or university towns. Chen, by contrast, spent part of her teenage years doing forced labor during China's Cultural Revolution.

Chen Yi was born on April 4, 1953, in Guangzhou, China. Chen is her family name and Yi is what Westerners would call her first name; she continued to use the Chinese form of her name after coming to the United States. Chen's parents were both doctors; they were adherents of the Christian faith, and were interested in Western music and culture. Chen started violin and piano lessons at age three, and her two siblings both went on to careers as classical musicians. Drawing on her father's collection of records and orchestral scores, she made rapid progress as a violinist and began to learn the solo parts of some of the classical tradition's concertos for violin and orchestra---the showpiece compositions for the instrument.

In 1966 the Cultural Revolution threw a major roadblock in the way of Chen's education. Under Communist Party leader Mao Tse-Tung, China's educated professionals were purged from positions of influence and forced to work on farms and labor crews in the countryside. Chen's home was searched by the Party's Red Guards when she was 15, and the family's collection of music was seized. Separated from her family, Chen spent two years doing forced labor. ‘We had to climb up and down a mountain carrying rocks,’ she told the San Francisco Chronicle. ‘I carried more than 100 pounds on my back, and would go up and down sometimes 20 times in a day.’

Chen was able to bring her violin with her to the country. Her official assignment was to play revolutionary songs for local farmers, but on the sly she used a muted violin to practice classical pieces she had memorized. Even when playing songs about hard work and loyalty to the party, she improvised interludes in Western styles. ‘I didn't know it, but I was composing,’ she told the New York Times. ‘It was my way of keeping my fingers moving. I made variations on themes.’

Despite the upheavals she and her family suffered, Chen looked back on her experiences without bitterness and even found that she had learned something about the music of rural China. ‘I had never touched ground,’ she told the New York Times. ‘I didn’t know my own country.’

Chen’s familiarity with Chinese traditional music only increased in the next job she was given by the Chinese government. Jiang Qing, Mao’s third wife, decreed that Western instruments should be added to the orchestras of China’s traditional opera troupes, and Chen was made concertmaster of Guangzhou’s opera company. She learned to play a variety of Chinese instruments during this period, and as the country’s cultural life thawed out from its deep freeze, she was given more freedom. When the Central Conservatory of Music in the Chinese capital of Beijing reopened in 1977, Chen was admitted as a composition student. By the time she received her degree in 1982, she had met, in classes, both her husband, composer Zhou Long, and future Academy Award-winning composer Tan Dun. Tan Dun ‘was not a good student,’ she told the San Francisco Chronicle, ‘but then Debussy was not a good student either, so it’s nothing negative.’

In 1986 Chen became the first woman in China to receive a master’s degree in composition, and a concert of her music was presented on Chinese television. That year, Chen left China for New York to study with Chinese-American composer Chou Wen-Chung at Columbia University. She also studied with Mario Davidovsky at Columbia, receiving her doctoral degree there in 1993.

By that time Chen had amassed a group of finished compositions, as well as positive reviews from critics when they were performed. A tireless worker, she never turned down commissions for new music. Writing new music whenever she could find time to concentrate—even on airplane flights or in hotel lobbies---she succeeded in having works such as her 1992 Piano Concerto performed by the Brooklyn Philharmonic Orchestra and other top ensembles.

After Chen received her degree in 1993, she had to kick up her level of compositional activity yet another notch when she held down resident composer positions with three major San Francisco-area institutions: the Women’s Philharmonic Orchestra, the Aptos Creative Arts Center, and the a cappella chorus Chanticleer. Chorus director Joseph Jennings told the San Francisco Chronicle that ‘after going through what she went through and finally getting back to music, she has a real different perspective from someone who’s never had to suffer for their art.’ From 1996 to 1998 Chen taught composition at the Peabody Conservatory in Baltimore.

Chen and Tan Dun were among a group of Asian-born composers who found success in the United States in the 1990s, and who merged Asian and Western musical structures in their own ways. Chen’s fusions were marked by an

especially wide range of influences on both the Chinese and Western ends of the spectrum. She was adept at using Western voices and instruments to evoke the sound of Chinese vocal music, as shown in the pair of songs titled *As in a Dream* (1988), and her music often showed the influence of the Chinese opera that had formed such an important part of her musical education. Yet she also transplanted the scales and instruments of Chinese folk music to Western concert contexts. Once in the United States, Chen kept her ears open to new music she encountered, and incorporated these influences into her music. She adapted elements of the percussive folk-influenced style of Hungarian composer Bela Bartók, as well as the American jazz that she heard on the New York City subways. She even used the sounds of Celtic bagpipes in her *KC Capriccio* after hearing a piper playing in Kansas City. Chen's *Percussion Concerto* (2003), written for the famed deaf Scottish percussionist Evelyn Glennie, showcased her ability to counterpoint Chinese and Western percussion, and she was noted for ambitious choral pieces such as the Chinese Myths Cantata.

Chen and her husband both joined the faculty of the University of Missouri at Kansas City in 1998. The following year Chen became a United States citizen. In 2001 she added a major prize to her growing list of awards: the American Academy of Arts and Letters named her as the recipient of the Charles Ives Living, a \$225,000 cash grant awarded with the sole requirement that she work full-time at composing. In the years following her receipt of the award, she began several major projects, including a symphony to be premiered by the Seattle Symphony Orchestra, a piece for the prestigious Cleveland Orchestra, and a cello concerto for famed cellist Yo-Yo Ma. Classical music audiences are eagerly awaiting the crowning achievements of Chen's composing career, a career that is rooted in one of the twentieth century's most painful episodes.”⁶¹

Chen, Yu-Chou (b. 1970)

“Chen Yu-Chou was born in Taipei, Taiwan in 1970. He was admitted to the music class in Kung-Rin High school in 1985. He studied composition with Prof. Lu Yen and Prof. Chang Chi-ren, and piano with Prof. Lin Hui-Ling. He also started percussion with Prof. Kuo Kuang-yuan, Prof. Chu Chung-ching and Prof. Chung Yao-kuang. In 1988, he continued his music training at the National Taiwan Normal University and studied composition with Prof. Tseng Hsing-kui and piano with Prof. Yeh Lu-na.

Chen received citations from the Council for Cultural Planning and Development in 1990, 1991 and 1993 for his works *Violin-Piano Dialogue I, II, and III*,

⁶¹ James M Manheim, “Chen Yi Biography.” *Index of Musician Biographies*, <<http://www.musicianguide.com/biographies/1608004338/Chen-Yi.html>> (accessed January 22, 2015).

Dancing for four percussions, and *Illusion* for sextet respectively. His work *Three Phenomenons* for four percussions was awarded in the Third Musical Composition Contest, sponsored by the Taiwan Provincial Symphony Orchestra.

In 1995, Chen entered L'Ecole normale de musique de Paris to study composition and Conservatoire national de région de Rueil Malmaison to study percussion with Prof. Yoshihisa Taira and Prof. Gaston Sylvestre.”⁶²

Cheung, Pui Shan 張珮珊 (b. 1975)

“Pui-shan Cheung is prize winner of many international and national composition competitions. Her orchestral work, ‘Dai Pai Dong’ has recently been selected in the ABLAZE Records Orchestral Master Volume 3 disc in 2015, and her percussion quartet, *The Five Metals*, has received the first prize at the Italy Percussion Society Composition Competition (2013) and will be published by the Honey Rock Presser in 2015. Besides that her recent Chinese music ensemble work, *Solar Contemplation* will be published in the Image of Dunhuang DVD and music Collection by the Wuji Ensemble in 2015.

Described as ‘beautiful sounds with abrupt intrusions of jagged explosive ideas.’ (Peninsula Review), her music has been performed by Gothenburg Opera Symphony Orchestra, Estonia National Symphony Orchestra, Hong Kong Philharmonic Orchestra, Shen Zhen Symphony Orchestra, UMKC Symphony Orchestra, HKAPA Academy Orchestra, as well as Stockholm Saxophone Quartet (Sweden), Darmstadt Trio (Germany), Nieuw Ensemble (Amsterdam), Reconcil Ensemble (Vienna), Saxcess Saxophone Quartet (New Zealand), TIMF (Korea), Pacific Sounding Ensemble (Japan), Eighth Black-bird, Empyrean Ensemble (San Francisco), Liberace Woodwind Quintet (Kansas City), Wuji Chinese Plucked-string Music Ensemble (H.K.) and etc.

Pui-shan has received a number of awards and prizes, including the first prize at the Italy Percussion Society Composition Competition, the first prize in the II International Lepo Sumera Composition Contest in Tallinn, Estonia, third prize in the International Music Prize Luxembourg in Luxembourg, Libby Larsen Prize in the International Alliance for Women in Music Search for New Music by Women Composers Composition Contest, special prize in the IBLA World Competition in Italy, first prize in the University of Missouri, Kansas City (UMKC), Orchestral Composition Competition, first prize in the UMKC Chamber Music Composition Competition and two regional prizes in the SCI/ASCAP Composition

⁶² “Chen Yu-Chou.” *Bienvenue Compositeurs*,
<<http://www153.pair.com/bensav/Compositeurs/Chen.YC.html>> (accessed January 22, 2015).

Commission Program as well as the Composers and Authors Society of Hong Kong Composition Scholarship for Overseas Studies, and the Lee hyson Fellowship from the Asian Cultural Council for her graduate studies in United States. She has held residency at the Atlantic Centre for the Arts and Wuji Chinese-plucked Music Ensemble.”⁶³

Chung, Yiu-Kwong 鍾耀光 (b. 1956)

“Chung Yiu-kwong was born in Hong Kong. He received formal percussion training at the Philadelphia College of the Performing Arts and Brooklyn College, City University of New York where he studied percussion with Nicolas D’Amico and Morris Lang. He also studied marimba with Leigh Howard Stevens and Keiko Abe. From 1980 to 1986, he served as the Assistant Principal Percussion at the Hong Kong Philharmonic Orchestra.

As a composer he was basically self-taught until in 1986, when he was awarded the 1st prize at the 13th Percussive Arts Society Composition Competition in USA. This enabled him to study composition formally in the Ph.D. program of the Graduate Center, City University of New York with Robert Starer and David Olan. He received his Doctoral of Musical Arts (D.M.A.) degree in percussion in 1991 and Ph.D. degree in composition in 1995 from the Graduate Center, City University of New York. His D.M.A. dissertation Hans Werner Henze’s Five Scenes from the Snow Country: An Analysis (available at UMI Dissertation Information Service) was granted the Barry Brook Dissertation Award. Chung is currently a professor of the National Taiwan College of Arts in Taipei teaching composition and percussion.

In 1995, based on structures, orderly sequence, and symbolism of the 64 hexagrams, Chung invented I-Ching Compositional System (ICCS) which integrates fundamental Chinese Yin-yang philosophy into Western contemporary compositional and analytical theories.

In March 2000, his *The Eternal City for Chinese Orchestra* captured the 1st prize of the 21st Century International Composition Competition held by the Hong Kong Chinese Orchestra. His other 1st prize-winning chamber work in 1986, *Chariots Ballad for Solo Marimba and 7 Percussionists*, quickly entered the repertory, with performances by the Prague Percussion Ensemble and over 50 different percussion ensembles of many leading universities in USA and Japan. *Festive Celebration for Wind Orchestra*, now published by Musikverlag Johann Kliment KG in Vienna, has been performed by many orchestras throughout the

⁶³ “Cheung, Pui Shan.” *Cheungpuishan.com*,
<<http://www.cheungpuishan.com/page/HOME>> (accessed January 22, 2015).

world and is recorded on the 7th and the 8th WASBE Conference CD sets. His two pieces *Dance of the Earth* and *Taiwanese Children Song*, performed by cellist Yo-Yo Ma, are recorded on SONY (Taiwan)'s Super Charme Yo-Yo MA Album.

Following Chung's move to Taiwan in 1991, his music began to receive much wider recognition and has been performed throughout the world at many major international festivals such as Prague Spring Festival, ISCM World Music Days, Shanghai Music Festival, Festival of the Asian Composers' League, and WASBE International Band Festival. Numerous recent commissions and collaboration with international renowned artists such as Yo Yo Ma, the Berlin Philharmonic 12 Cellists, and the Elsner String Quartet have confirmed the growing interest in his music throughout the world.

Recent commissioned works in 2000 include: *Drumming No. 5 for 6 Percussionists* for the Ju Percussion Ensemble (premiered in January 2000); *Millennium Lauds for Wind Orchestra* for the Taipei County Government; *4 Chinese Arts Songs* for the R.O.C. Vocalist Society; *Music for Winds and Percussion 21* for the Experimental Chinese Orchestra in Taiwan (premiering on December 31, 2000).

Chung's future important performances include the world premiere of the *In A Faraway Garden II for Solo Violin and Orchestra* performed by the Mainland Chinese violinist Liu Wei and Tokyo Symphony Orchestra in the Asian Music Week 2000 on August 3rd in Yokohama. His most recent CD releases include a Hugo recording of *Under the Red Eaves for Orchestra*; a CD of the Experimental Chinese Orchestra performing *Mountain Ritual for Sanxian and 4 Cellos*; and a Taipei County Government CD of the Fu Jen Catholic University Symphonic Band performing *Millennium Lauds for Wind Orchestra*.⁶⁴

⁶⁴ "Chung, Yiu-Kwong." *C. Alan Publications*,
<[http://c-alanpublications.com/brands/Chung,-Yiu%252dkwong-\(b.-1956\).html](http://c-alanpublications.com/brands/Chung,-Yiu%252dkwong-(b.-1956).html)>
(accessed January 8, 2016).

D

Dai, Wei 戴薇 (b. 1989)

“Dai Wei is originally from China. Her music is characterized by giving works of ‘art music’ the appearance of pop music. She intends to create a commercially approachable serious music.

She has been interested and focused on music from a young age. In 1998 she won Outstanding Contestant of the Junior MC of the Guangdong Television Broadcast Co., and in 2002 she won the Gold Award for Junior Latin Dancing of Guangdong. Before she became a composer, she had been a pop music singer and songwriter since primary school. In 2007 she won the National Top 15 of the Shanghai Dragon TV Composition Talent Show, after which she received her first exclusive songwriter contract with Linfair Records Limited in Taiwan. Seven of her works gained public release by Universal Music, Sony Music and etc.

Years of working to expand and diversify her pop music eventually led her to concert music. In 2012, she received her Bachelor’s degree in Composition and Theories of Composition from Xinghai Conservatory of Music, China. She has received her Master’s degree in Composition at University of North Carolina at Greensboro, studying with Mark Engebretson and Alejandro Ruty.

In the summer of 2013, she studied at the Beijing International Composition Workshop, China where she had lessons with Zhou Long, Luca Francesconi, and Dieter Mack. She also studied at the Fresh Inc Festival in Kenosha, Wisconsin with Dan Visconti and Stacy Garrop, where her piece *Alchemy*, received its premiere by Fifth House Ensemble in 2014. She attended the 2014 Atlantic Music Festival in Maine with Ken Ueno, Robert Paterson, George Tsontakis, and her sextet *Just One Thing* will be recorded by Contemporary Ensemble. Her piece *If I’m Lost-Now* written for alto saxophone, baritone saxophone, voice and electronics was performed in 2014 International Computer Music Conference, Athens, Greece.”⁶⁵

⁶⁵ “Dai Wei,” Dai Wei personal website, <<http://www.musicwei.com/bio-2/>> (accessed January 11, 2015).

H

Hsu, Chiayu 許家毓

“Composer Chiayu’s career has been burgeoning with a remarkable number of commissions. In April 2010, her *Shan Ko* was selected by the EarShot program and read by the Nashville Symphony under the baton of Maestro Giancarlo Guerrero. Of Chiayu’s *Moods* [for oboe and string quartet], Tim Smith of the Baltimore Sun wrote, ‘[it] combines lyricism and mild dissonance in a taut package...the performance revealed the work’s strengths.’

In 2008, her *Feng Nian Ji* was premiered by Cabrillo Festival Orchestra under Maestro Marin Alsop’s leadership and received an honorable mention by the Minnesota Orchestra Composer Institute. The same year, her *Reverie and Pursuit* received its premiere performance, commissioned and performed by Carol Jantsch, the tuba principal from the Philadelphia Orchestra and the recording was later released in 2009. In 2007 her *Fantasy on Wang Bao Chuan*, commissioned by Taiwan’s Evergreen Symphony orchestra, was selected for the American Composers Orchestra’s annual Underwood New Music reading and also received an honorable mention by the Minnesota Orchestra Composer Institute. Later, Chiayu was invited to collaborate with choreographer Keith Thompson from the danceTactics, for whom she composed *Pellucid Tensions*.

Huan for solo harp was the winner of the Composition Contest for the 7th USA International Harp Competition in Spring 2006 and was included in the repertoire for the harp competition. *Huan* was introduced by Sonja Inglefield in an article in the fall 2006 issue of *World Harp Congress Review*. Chiayu was also invited to conduct a composer’s forum in the competition and was interviewed for the documentary, *Harp Dreams*, which was televised on PBS in June 2010. In August 2006, the Cabrillo Festival Orchestra premiered Chiayu’s work, *Hard Roads in Shu*, which later received performances by the Detroit Symphony, the San Francisco Symphony, and the Toledo Symphony.

Chiayu’s music has been premiered by the Aspen Contemporary Ensemble, pianist Natalie Zhu, oboist Katherine Needleman, the ensemble eighth blackbird, and the Prism Quartet. Her works have been performed at Carnegie’s Weill Recital Hall, Zankel Hall, Davies Symphony Hall, Max M. Fisher Music Center, Pennsylvania Academy of the Fine Arts, Skirball Center for Performing Arts, Philadelphia Chamber Music Society, and Moscow Open Harp Festival, and have been broadcast on WFIU, WIRU and WPKN Today. Her *Among Gardens*

has been released, to critical acclaim, on pianist Natalie Zhu's Meyer Media Records CD, 'Images.'

Chiayu has received numerous awards and honors for her compositional endeavors. In 1999, her *Dinkey Bird* won the Maxfield Parrish composition contest and was the subject of a feature in *Philadelphia Inquirer*. *Shui Diao Ge To*, composed for the 2004 Milestones Festival, received a 2005 ASCAP Morton Gould Young Composer's Award. She has also received the first prize in the National Taiwan Academy of Art Composition Competition, in the Charlotte Civic Orchestra Composition Competition, in the Philip Slates Memorial Composition Contest, the Prism Quartet Student Commission Award, the Renée B. Fisher Foundation Composer Award, the William Klenz Prize, the Sorel Organization's 2nd International Composition Competition, music+culture 2009 International Competition for Composers, and the 2010 Sorel Organization recording grant.

Born in Banciao, Taiwan, Chiayu received her Bachelor of Music from the Curtis Institute of Music, Master's degree and Artist Diploma from Yale University, and Ph.D. from Duke University. She has studied at the Atlantic Center for the Arts, Cabrillo Festival of Contemporary Music, the Aspen Music Festival, Fontainebleau Schools, and the Norfolk Chamber Music Festival. Her teachers have included Jennifer Higdon, David Loeb, Roberto Sierra, Ezra Laderman, Martin Bresnick, Anthony Kelley, Scott Lindroth, and Stephen Jaffe.

Her recent projects include a string quartet for Ciompi Quartet, a cello and piano piece for the Staunton Music Festival, a chamber work for the Curtis Institute of Music, and a horn concerto for the Cabrillo Festival of Contemporary Music."⁶⁶

Huang, Ruo 黃若 (b. 1976)

"Awarded First Prize in 2008 by the prestigious Luxembourg International Composition Prize, Huang Ruo has been cited by the New Yorker as 'one of the most intriguing of the new crop of Asian-American composers.' His vibrant and inventive musical voice draws equal inspiration from Chinese folk, Western avant-garde, rock, and jazz to create a seamless, organic integration using a compositional technique he calls 'dimensionalism.' Huang Ruo's writing spans orchestra, chamber music, opera, theater, and modern dance, to sound installation, multi-media, experimental improvisation, folk rock, and film. Ensembles who have premiered and performed his music include the New York Philharmonic, Philadelphia Orchestra, Hong Kong Philharmonic, Chamber

⁶⁶ "Hsu, Chiayu." *Chiayuhsu.com*,
<<http://www.chiayuhsu.com/bio.html>> (accessed January 22, 2015).

Music Society of Lincoln Center, Asko Ensemble, Nieuw Ensemble, Quatuor Diotima, and Dutch Vocal Laboratory, and under conductors such as Wolfgang Sawallisch, James Conlon, Dennis Russell Davies, Ed Spanjaard, Xian Zhang, and Ilan Volkov. He has collaborated with New York City Ballet principal dancer Damian Woetzel and choreographer Christopher Wheeldon, in addition to kinetic artist Norman Perryman. In 2003, Miller Theatre featured him on its Composer Portraits series, where his four chamber concertos were premiered as a cycle by the International Contemporary Ensemble (ICE) with Huang Ruo conducting. New York Times critic Allan Kozinn listed this concert as the second on the list of his 'Top Ten Classical Moments of 2003.' Huang Ruo has received awards and grants from the ASCAP Foundation, Presser Foundation, Jerome Foundation, Argosy Foundation, Greenwall Foundation, Meet The Composer, NYSCA, Chamber Music America, American Music Center, Aaron Copland Award, and Alice M. Ditson Award.

Huang Ruo's *Chamber Concerto Cycle* was released on Naxos in February 2007; *Leaving Sao*, a work for orchestra and soprano, was released on Albany Records in 2008; and *Divergence* came out on Koch International in 2009. Future CDs include two more on Naxos, and *The Three Tenses* on Summit Records. Upcoming concerts include performances by the Hong Kong Philharmonic Orchestra, the Shanghai Symphony, the Het Collectief in Antwerp and De Bijloke Gent in Belgium; in addition, he will sing his own *Leaving Sao* with the American Composers Orchestra at Carnegie Hall's Zankel Hall in 2009. Huang Ruo's future commissions include a grand opera for the Opera Hong Kong, an orchestral work for the Macau International Music Festival, a string quartet for the Chiara Quartet, and three new works for the Camerata Pacifica, where he is the newly appointed composer-in-residence. Huang Ruo's film credits include soundtracks for *Jian-Fu Garden* and *Stand Up*.

Huang Ruo was born in Hainan Island, China, in 1976, and was admitted to the Shanghai Conservatory of Music at the age of twelve. After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, he moved to the United States to further his education. He holds a Bachelor of Music degree from the Oberlin Conservatory of Music and Master of Music and Doctor of Musical Arts degrees in composition from the Juilliard School. His composition teachers have included Randolph Coleman and Samuel Adler. Huang Ruo is currently a member of the composition faculty at SUNY Purchase. He is the artistic director and conductor of the Future In Reverse (FIRE), and was selected as a Young Leader Fellow by the National Committee on United States–China Relations in 2006.⁶⁷

⁶⁷ "Huang Ruo." *Karsten witt musik management*, <<http://en.karstenwitt.com/huang-ruo-biography>> (accessed January 8, 2016).

L

Liang, Lei 梁雷 (b. 1972)

“Lei Liang (b.1972) is a Chinese-born American composer whose works have been described as ‘hauntingly beautiful and sonically colorful’ by *The New York Times*, and as ‘far, far out of the ordinary, brilliantly original and inarguably gorgeous’ by *The Washington Post*.

Winner of the 2011 Rome Prize, Lei Liang is the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the *CONTACT!* new music series.

Other commissions and performances come from the Taipei Chinese Orchestra, Berkeley Symphony Orchestra, the Heidelberger Philharmonisches Orchester, the Thailand Philharmonic, pipa virtuoso Wu Man, the Fromm Music Foundation, Meet the Composer, Chamber Music America, the National Endowment for the Arts, MAP Fund, Mary Flagler Cary Charitable Trust, the Manhattan Sinfonietta, Arditti Quartet, Shanghai Quartet, the Scharoun Ensemble of the Berlin Philharmonic, San Francisco Contemporary Music Players, New York New Music Ensemble and Boston Musica Viva. Lei Liang’s music is recorded on Naxos, Mode, New World, Innova and Telarc Records. As a scholar, he is active in the research and preservation of traditional Asian music.

Lei Liang studied composition with Sir Harrison Birtwistle, Robert Cogan, Chaya Czernowin, and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). A Young Global Leader of the World Economic Forum, he held fellowships from the Harvard Society of Fellows and the Paul & Daisy Soros Fellowships. Lei Liang taught in China as a distinguished visiting professor at Shaanxi Normal University College of Arts in Xi’an; served as honorary professor of composition and sound design at Wuhan Conservatory of Music and as visiting assistant professor of music at Middlebury College. He currently serves as associate professor of music and chair of the composition area at the University of California, San Diego. Lei Liang’s music is published exclusively by Schott Music Corporation (New York).⁶⁸

⁶⁸ “Liang, Lei.” *Schott Music Corporation*, <<https://sites.google.com/site/leiliangcomposer2/biography>> (accessed January 22, 2015).

Lee, Thomas Oboe (b. 1945)

“Thomas Oboe Lee was born in China in 1945. He lived in São Paulo, Brazil, for six years before coming to the United States in 1966. After graduating from the University of Pittsburgh, he studied composition at the New England Conservatory and Harvard University. He has been a member of the music faculty at Boston College since 1990.

Mr. Lee has composed more than 135 works: seven symphonies, twelve concerti for various solo instruments, twelve string quartets, choral works, song cycles, and scores of chamber music. His music has received many awards, among them the Rome Prize Fellowship, two Guggenheim Fellowships, two National Endowment for the Arts Composers Fellowships, two Massachusetts Artists Fellowships, and First Prize at the Kennedy Center Friedheim Awards for his String Quartet No. 3 ... ‘child of Uranus, father of Zeus.’

He has received commissions from many organizations including Amnesty International USA, the Fromm Music Foundation, the Koussevitzky Music Foundation, the Kronos Quartet, the Manhattan String Quartet, the Lydian String Quartet, the Hawthorne String Quartet, the Formosa Quartet, the Artaria Quartet, Apple Hill Chamber Players, the American Jazz Philharmonic, the Boston Landmarks Orchestra, the Civic Symphony Orchestra of Boston, the Pro Arte Chamber Orchestra of Boston, the Boston Classical Orchestra, the New Jersey Symphony Orchestra, the Omaha Symphony Orchestra, and the Saint Paul Chamber Orchestra.

His 100-minute, two-act chamber opera, *The Inman Diaries*, was produced by Intermezzo in the fall of 2007. The work is available for sale or rental at Theodore Presser Company/Merion Music Inc. Ten of his early works originally published by Margun Music Inc. are now available at G. Schirmer Inc./Associated Music Publishers. The rest is self-published under the moniker, Departed Feathers Music - a BMI affiliate.

Compact disk recordings of his music are available on Nonesuch, Koch International Classics, Arsis Audio, MCA Classics, BMOP Sound and GM Recordings. Mp3 downloads of his music are available at iTunes, Amazon, Napster, eMusic, Rhapsody, etc.

In 2010 he launched his very own iPhone app: TOLmtv⁶⁹

⁶⁹ “Lee, Thomas Oboe.” *Thomasoboelee.wix.com*, <<http://thomasoboelee.wix.com/music#!about/c2414>> (accessed January 8, 2016).

Lee, Tzyy-Sheng 李子聲 (b. 1965)

“Tzyy-Sheng LEE, composer Born in Taipei in 1965, Tzyy-Sheng Lee is one of the most representative composers of Taiwan. His works have been performed in Europe, North America, Asia and Oceania at Festivals including ISCM, Asian Composers League, Shanghai Spring, Warsaw Autumn, Aspekte Salzburg and Dresden Global Ear by prominent musicians and ensembles: such as Pi-Hsien Chen, Leif Segerstam, Het Trio, Jane's Minstrels, Österreichisches Ensemble für Neue Musik, New Music Consort, Zelanian Ensemble, and Taiwan Philharmonic (NSO), Chinese Music Virtuosi (HK). Deeply nourished by the elite of Chinese traditional music, Lee attempts to integrate Eastern and Western musical ideas and heritages creatively in his compositions. He studied with Yen Lu, Hwang-Long Pan, Theodore Antoniou, Lukas Foss, Richard Wernick and George Crumb and received degrees from Taipei National University of Arts (BFA), Boston University (MM) and the University of Pennsylvania (PhD). Currently serving as the president of ISCM-Taiwan Section and teaching at National Chiao Tung University, Hsinchu. Lee is the founder and artist director of Taipei International New Music Festival.”⁷⁰

Leung, Chi Hin 梁智軒

“Leung Chi-hin was born in a metropolitan city - Hong Kong. With a diverse cultural background, his compositions mix both East and West thoughts, and with special interests in timbral and textural explorations. He was a champion of the Hong Kong Handbell Festival Composition Contest, first runner-up at New Generation and won the Hong Kong Composers' Guild Audience Choice Award. Leung's compositions and recordings are published by Schott Music (Germany), MOECK (Germany), Edition HH (U.K.), PARMA Recordings (U.S.), From the Top Music (U.S.), Oxford University Press (China) and Hong Kong Composers' Guild. His works have been featured by ISCM World New Music Days, UNESCO International 'Arts for Peace' Festival, International Rostrum of Composers, International Electronic Music Week, World Choir Games, International Handbell Symposium, ISME World Conference on Music Education, Asian Recorder Festival, Singapore Saxophone Symposium, Summa Cum Laude International Youth Music Festival Vienna, Musicarama, Hong Kong Schools Music Festival and many.

Leung was a writer for the Oxford University Press, author of *Creative Notes* and *Keys to Music* for the Hong Kong Philharmonic Orchestra, lecturer of the

⁷⁰ “Lee, Tzyy-Sheng.” *International Society for Contemporary Music*, <<http://www.iscm.org/catalogue/composers/lee-tzyy-sheng-m-taiwan>> (accessed January 8, 2016).

Education Bureau School Collaboration Scheme of Music Training for Senior Secondary Students and instructor of ISCM Education Music Creativity Campaign.

Leung received his Doctor of Music (Composition) degree, Master of Philosophy (Composition) degree, Bachelor of Education (Music) degree and Professional Diploma (Electronic Music) from The Chinese University of Hong Kong, The University of Hong Kong, The Hong Kong Institute of Education and The Hong Kong Academy for Performing Arts respectively. Leung holds FTCL in Music Composition and LMusTCL in Music Theory, Criticism and Literature. He is a secretary of Hong Kong Composers' Guild (HKCG) and Hong Kong Association for Music Educators (HAME). He has joined the Hong Kong Institute of Education as a lecturer who focuses researching and lecturing in music composition & pedagogy, Creative Musicking, and music technology.”⁷¹

Lo, Hau Man 盧厚敏

“Lo Hau-man graduated from the Hong Kong Academy for Performing Arts and the Chinese University of Hong Kong. He has written music for various media including dance, drama, multi-media performances, chamber music, orchestral music, opera, church music, jingles and popular songs. His works have been performed in Japan, Singapore, Malaysia, UK, Germany, France, China, Australia, Norway, Taiwan and New Zealand.

Lo is now teaching at the Chinese University of Hong Kong. He is active as a composer as well as a conductor, and is currently also Vice Chairman of the Hong Kong Composers' Guild.”⁷²

Luo, Jing Jing 羅京京 (b. 1953)

“Luo, Jing Jing a native of Beijing, China, is a prolific composer and performer who was described as one of ‘the first generation of avant-garde composers... whose music muses over the remote past and then depicts the results of her wealth of reflections...’ by the music critic from the Hong Kong Arts Festival. Recently, New York Times critic Steven Smith wrote that her new work *Tsao Shu* was ‘suspended stark, deliberate daubs, fidgets and jolts against copious silence...’

⁷¹ “Leung Chi-hin.” *Leungch.com*, <http://www.leungch.com/LEUNG_CHI-hin/About_Me.html> (accessed January 22, 2015).

⁷² “Lo, Hau Man.” *Hong Kong Composers' Guild*. <http://www.hkcg.org/Composers/lohauman_c.html> (accessed January 22, 2015).

Luo's musical language connects East and West and transcends traditional boundaries. She has received a commissioning award from the Koussevitzky Music Foundation, twice from Rockefeller Foundation, the American Academy of Arts and Letters award, and dozens of other awards. Luo is celebrated in both her homeland and the West for her distinctive and original musical language. The American Academy of Arts and Letters praised her as '...expressive, a fascinating mixture of sources, and exciting virtuosity. ...refining her special language with each new score...'

While Luo tirelessly explores her own rich musical heritage, she accolades the Western contemporary music language with a twist of East and West penetrating each of her works. Her constant struggling between the conflict of an individual's voice with societal demands becomes a frequent theme reflected in her new works.

Luo's most recent work, *Tsao Shu*, deliberates the visual paint stroke effects from an ancient Chinese calligraphy technique as a subtle timbral transformation with a sublime timing throughout the piece. It engages and excites performers and audiences.

Her World Premiere *Spirare Potes Spirare* for solo flute and cello was praised as 'one of the most important American chamber work' by the international flute diva Clarie Chase, to whom the work was written for. Clarie Chase and katinka kleijin gave the world premiere at the Chicago Cultural Center on October 12th, 2014. This work significantly marks a new journey in Luo's music career.

Luo continues to experiment with the idea of non-structured framework. In her 2010 work, *Lagrimas Y Voces*, the structure was loose, in a sense that it was difficult to 'grasp' any motivations through each changing gesture. The inconsistent timbral transformation was furthered by the unique interpretation of each different musical ensemble.

Luo's interests in electronic and digital media in music brought her to study with the late Electronic pioneer Bulet Arel at Stony Brook University. Luo states in one of her essays: 'The electro-acoustic sound could associate the most to nature; it enriches and enlarges the sound of nature.' Her upcoming project *Multiple Objects*—an environmental themed multi-media work that utilizes stereo-playback and solo cello with an object player gave the World premiere of the work at Oberlin Conservatory of Music in 2015.

The Netherlands Dans Theatre commissioned her to work with the dance company of one of the world's leading Japanese choreographer, Kai Taikei, resulting in *Monologue Part I* and *One Woman's Pilgrimage in Part II* and *Light* for the large dance project. Percussion plays a vital role in Luo's work. Luo

employed the Shangxi Drum percussion set, an ancient Chinese drumming technique, in the Part II of this large frame of dance work in 1989–1990.”⁷³

P

Pei, Lu 陸培

“Dr. Pei Lu has written works for diverse genres, such as for orchestras, chamber groups, chorus, as well as for dance dramas, TV theater and motion pictures. His compositions have won many national and international prizes. Recently, some of his awards/honors are: Jerome Composers Commission Program, American Composers Forum, The Margaret Fairbank Jory Copying Assistance Program of American Music Center, the Michael Hennagin Memorial Composition Prize, the International Electronic Music Festival/Composition Competition in Italy. In 1997, Mr. Lu won the Silver Prize of '97 Composition Competition in Beijing, for his Symphony No. 3. He has also won the first prize of the Sixth International Composition Competition of New York City in 1997. Among the prizes Lu Pei has won including the award of the Yeuh Fei International Composition Competition In 2000 in Chicago, for his sonata for violin and piano, *anjianghong: Legend of An Ancient Hero*, which was premiered in Chicago Museum of Contemporary Arts by the renowned violinist Rachel Barton Pine and pianist Matthew Hagle; Taiwan Golden Horse Award for Music; and the Award of Japan International Animated Cartoon Festival for his music for the sound track of *The Fire*.

Pei Lu's other commissions are from Yo-Yo Ma's Silk Road Project, institutions and ensembles such as the Chicago Institute of Arts, the Grant Park Orchestra of Chicago, Norfolk Music Consort of Virginia, the University of Wisconsin at Oshkosh, the Oshkosh Symphony Orchestra of Wisconsin, Amelia Piano Trio, Western Kentucky University, also the San Francisco Symphony, Los Angeles Philharmonic, and the Chicago Symphony, as well as institutions from Mainland-China, Singapore, Taiwan and Hong Kong. Mr. Pei Lu's music has already appeared in many countries such as France, Belgium, Canada, Mainland

⁷³ “Luo, Jing Jing.” *Jingjingluo.com*, <<http://jingjingluo.com/bio>> (accessed January 22, 2015).

China, The Netherlands, Taiwan, Japan, Hong Kong, British, South Africa, Italy as well as in the U.S.”⁷⁴

T

Tan, Dun 谭盾 (b. 1957)

“Tan Dun is a leading Chinese-born composer and one of the most prominent in the genre of ‘world classical’ music. He was raised by his grandmother in central Hunan, a region with distinct linguistic and folk identity, including a shamanistic culture. Tan Dun was conscripted to ‘re-education’ (i.e., forced labor) to the exhausting toil of rice planting as part of Mao's disastrous ‘Cultural Revolution’ policy. To keep his mind occupied, he listened to and wrote down local folk music.

Tan made arrangements of the tunes using whatever folk instruments and other noisemakers were available (including things such as woks and agricultural implements) creating often fantastic effects. Tan played the erhu, the one-string traditional Chinese fiddle. By the time he was 17, he was the musical leader of the village, playing celebrations, weddings, and funerals. Then a riverboat carrying a Peking-style Chinese Opera troupe capsized, killing many musicians. Tan was immediately sent to join the company as a replacement.

When the Central Conservatory reopened in 1978, Tan won one of thirty slots for composition students over thousands of applicants. He was taught by Li Yinghai and Zhao Xingdao, and visiting lecturers Alexander George, Hans Werner Henze, Chou Wen-Chung, Isang Yun, George Crumb, and Toru Takemitsu. Tan became a leader in a developing the ‘New Wave’ of art when he wrote, at age 22, a symphony (*Li Sao*), based on a fourth century B.C.E. Hunan lament. The work, for western symphony orchestra, won a special ‘incentive’ prize at the first National Symphonic Competition.

Tan received international recognition in 1983 when his *String Quartet (Feng Ya Song)* won the Weber Prize from Dresden, making Tan the first Chinese composer to win an international prize since the Communist Revolution of 1949. That same year, Party officials initiated a program attacking the New Wave as

⁷⁴ “Lu, Pei.” *Greater Cincinnati Chinese Music Society*, <<http://www.cincinnati-chinese-music-society.org/html/composer.html>> (accessed January 22, 2015).

‘spiritual pollution’ and specifically cited Tan. But the campaign was canceled, and Tan continued in his chosen path.

His international breakthrough was an orchestral work called *On Taoism* (1985), inspired by the death of his grandmother. It was recognized as a remarkable assertion of Chinese aesthetics and musical material in the medium of the Western symphony orchestra.

Columbia University offered Tan a fellowship in 1986. Tan moved to New York (where he still makes his home) and worked on his doctorate in music. His student-period works are in an international atonal style, but his true nature reappeared in the *Eight Colors for String Quartet* (1988), using Peking Opera material. Then he wrote *Nine Songs* (1989), a revolutionary work in the form of a ritual opera using fifty newly created ceramic instruments.

Tan developed a concept of the orchestra as a form of ritual, a major feature of his subsequent work. His major prizes include the Suntory Prize Commission of 1992 and the Grawemeyer Prize for his 1996 opera *Marco Polo*. In both cases, he was the youngest composer ever to win.

He has been associated with major events of his time. He composed *Symphony 1997 (Heaven Earth Mankind)* for the transfer of Hong Kong, incorporating popular song, Chinese opera, solo cello, orchestra, and recordings of the great tomb bells of Hubei, which were cast in 433 B.C.E.

In 1999, he composed *2000 Today: A World Symphony for the Millennium* for use in the BBC's worldwide 27-hour broadcast of the arrival of the millennium.

His rapidly growing catalog and discography includes two film scores: for Denzel Washington's film, *Fallen*, and Ang Lee's martial arts epic *Crouching Tiger, Hidden Dragon*, which unites ethnic and symphonic music, cello performances by Yo Yo Ma, and songs by Asian pop star CoCo Lee.”⁷⁵

Tian, Leilei 田蕾蕾 (b. 1971)

“Leilei Tian: was born in 1971 in China. She began to study piano at the age of six. From 1988 to 1995, she studied composition with Zhenmin Xu at the Central Conservatory of Music in Beijing for her Master's Degree. In 1997, she

⁷⁵ Joseph Stevenson. “Tan Dun, Artist Biography.” *Allmusic*.
<<http://www.allmusic.com/artist/tan-dun-mn0000313685/biography>> (accessed January 22, 2015).

went to Sweden to study with Ole Lützow-Holm in the Conservatory of Music in Gothenburg and received her postgraduate diploma in 2001.

Meanwhile she participated several master classes in Europe such as Internationale Ferienkurse Darmstadt (Germany), 'Voix Nouvelles' at Royaumont (France), Workshop at Centre Acanthes (France), International Young Composers meeting in Apeldoorn (Netherlands), 'Avantgarde Schwarz' International Academy for New Composition and Audio-Art (Austria), where she had opportunity to study with worldly well-known composers and professors such as Louis Andriessen, Brian Ferneyhough, Gerard Grisey, Salvatore Sciarrino and Boguslaw Schaeffer.

From 2002 to 2003 she attended the one-year professional training for electro-acoustic music in IRCAM (Institute for Music/Acoustic Research and Coordination at Centre Pompidou) in Paris and studied with Philippe Leroux, Jonathan Harvey, Tristan Murail, Brian Ferneyhough and Philippe Manoury. Since then she has been living in Paris.

Being highly creative and productive, she composed more than 50 works and regularly receives commissions by leading music institutions, festivals and ensembles.

Her music has been widely performed and well received internationally. Performers include Zürich Concert Hall Orchestra, Stockholm Royal Philharmonic Orchestra, *Gothenburg Symphony Orchestra*, Gulbenkian Symphony Orchestra (Lisbon), Strasbourg Philharmonic Orchestra, National Orchestra of Radio and Television of Serbia, Hongkong Philharmonic Orchestra, Beijing Symphony orchestra, Ensemble Intercontemporain of Paris, Ensemble Orchestral Contemporain of Lyon, Nieuw Ensemble of Amsterdam, Ensemble Integrales of Hambourg, Ensemble Zagros of Helsinki, Nouvelle Ensemble Moderne of Montreal, Ensemble Earplay of San Francisco etc during Festivals such as ISCM World Music Days, Festival Agora in Paris, Huddersfield Contemporary Music Festival in UK, La Biennale Venice in Italy, Gaudeamus Music week in Amsterdam, Festival Printemps des Arts in Monaco, Heidelberger Frühling International Music Festival in Germany, Festival 'Rainbow Day' in Luxembourg, Igor Stravinsky Festival in Arnhem (Netherlands), Nordic Music Days in Helsinki, Stockholm New Musik, Beijing International Music Festival, Asian Music Festival in Tokyo, Seoul International Computer Music Festival etc.

Her music is also recorded on CDs and broadcasted by radios in many countries. She is the winner of several important international competitions such as Besançon Composition Competition for orchestra in France (1st prize), Contemporary Music Contest 'Citta' di Udine' in Italy (1st prize), Composition

Competition of GRAME in Lyon (1st prize), Gaudeamus Competition in Amsterdam and ISCM (International Society of Contemporary Music) Cash Young Composer's Award.

From 2006-2008, she is the residence composer of CoMA Contemporary Music Center in Sweden.

Being awarded Prix de Rome (Rome Prize) by Academy of France, one of the world's most ancient and prestigious award for artists, now she has her one-year residency at Villa Medici in Rome (2012 -2013) where she works on her first chamber opera.

In her music, Leilei Tian successfully integrates those seemingly opposite aspects into a harmonic unity. There is no more conflict between tradition and modernity, occident and orient, masculine and feminine, drama and poetry, imagery and abstraction. For her, musical creation is not just a composition of sounds with various techniques, nor a mere esthetical product of a particular culture, but far beyond is the intuitive manifestation of one's inner experience and content, namely one's profound philosophical and spiritual expression that is universal and timeless in nature. Her pursuit for transcendental spirituality is the essential source that provides her inspiration, creativity, dynamic and meaning to her artistic works."⁷⁶

Tsang, Richard 曾業發

“Richard Tsang has been for many years the Founding Chairman of the Hong Kong Composers' Guild, Vice-Chairman of the Asian Composers' League (ACL) and subsequently served as President of the International Society for Contemporary Music (ISCM) from 2002-2008, the first non-European to hold this position since the society's establishment in 1923. He has been active as a promoter of contemporary music and has organized in the past three decades many international exchange events and festivals in this field.

As a composer, Tsang's works have been commissioned and/or performed by many local and international groups including the Boston Symphony Orchestra, Stockholm Wind Symphony Orchestra, Japan Folklore Foundation, Taiwan Municipal Chinese Orchestra, Seoul Philharmonic Orchestra, Orion Ensemble of Switzerland, Ensemble Antipodes, the Hong Kong Ballet, Hong Kong

⁷⁶ “Tian, Leilei.” *Tianleilei.org*.
<<http://tianleilei.org/bio.htm>> (accessed January 23, 2015).

Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Sinfonietta, etc.”⁷⁷

W

Wang, Guowei 王国伟 (b. 1961)

“Wang Guowei is one of the most outstanding erhu soloists of his generation. Born 1961 in Shanghai, Wang Guowei joined the Shanghai Traditional Orchestra at age 17, later becoming erhu soloist and concertmaster. He also earned a degree from the Shanghai Conservatory with a major in erhu performance. He gained national prominence in garnering prestigious awards including the ‘ART Cup’ at the 1989 International Chinese Instrumental Music Competition and for his performances at the 15th annual ‘Shanghai Spring Music Festival.’ Wang Guowei has toured with the Shanghai Traditional Orchestra to Singapore, Taiwan, Hong Kong, Belgium, Canada, and the U.S.

As editor, producer and host of music programs for the Shanghai Radio and East Radio, Wang Guowei introduced music by contemporary composers to Chinese audiences. His performances on the erhu, including his own compositions and arrangements, have been recorded on CD and cassette tape in China, Hong Kong, Taiwan, and Australia. He is also a prodigious author of articles and papers published in major Chinese music journals. Wang Guowei founded and directed the East Radio Invitational Artists Chamber Ensemble in 1994 which gathered the most outstanding Shanghai musicians to perform classical and contemporary Chinese music.

Wang Guowei is equally versatile playing the classic repertoire of the erhu as well as new music composed for the instrument and its family of 2-string fiddles. He has performed the music of Zhou Long, Anthony Braxton, Jason Kao Hwang, Pan Hwang-Long, Zhu Jianer, among others. A composer himself, Wang Guowei has written music for Chinese and Western instruments, including ‘Sheng,’ a solo for erhu which he premiered in 1996. He visited Australia in 1997 with a grant from the Australian Ministry of Culture to compose *Tea House*. It received its premiere in Melbourne and was broadcast by ABC Radio

⁷⁷ “Tsang, Richard.” *Hong Kong Composers’ Guild*,
<http://www.hkcg.org/Composers/tsangrichard_e.html> (accessed January 22, 2015).

National and recorded on CD. He was commissioned by the Ethos Percussion Group to write *Two Pieces for Percussion Quartet* which premiered at Weill Recital Hall on March 4, 2000. He is recipient of a commissioning award from the American Composers Forum for *Three Chinese Poems* for Music From China. Wang has performed with the New Music Consort, Peabody Camerata, Norfolk Chamber Consort, Four Nations Ensemble, Ethos Percussion Group, Shanghai Symphony Orchestra, Virginia Symphony Orchestra, and Ornette Coleman Trio.

Wang Guowei assumed the position of Artistic Director of Music From China in 1996. In addition to performing, he also teaches erhu and is on the faculty of the Wesleyan University music department as a private lesson instructor and director of the Wesleyan Chinese Music Ensemble.”⁷⁸

Y

Yau, Simon Yuen Hing 游元慶

“Yau started his piano lessons under Mdm. Tang Kin-fun, later with Ms. Cheung Ing and pianist Mr. Choi Sown-li. He entered the Hong Kong Baptist University majoring in composition. He studied with Dr. Yip Wai-hong, Mr. Chen Chien-hua, and horn performance with Mr. Wong Yat-chiu, Mr. Frank Portone and Ms. Cheryl Z. Hoard. He gained his BA degree from the Chinese University of HK in 1988. Yau joined the service to the Music Office as Horn instructor in 1981 and played for Maestro Alan Civil in his horn master-class, conducting master-classes with Ms. Yip Wing-sze and Mr. Samuel Wong. He conducted the HK Youth Symphony Orchestra, HK Youth Symphonic Band and the Jazz Band until his early retirement in late 2004. Yau was twice appointed as assistant conductor to the HK Youth Symphonic band in its tour concert to Japan and Jeju, Korea, and was sent as the only representative from the Music Office to the All-Japan Band Clinic in Nemu-no-sato. In 1995, he was awarded a scholarship by the ABRSM to study with the retired Principal Horn of the BBC, Mr. Derek Taylorand, Mr. Philip Eastop, pianist Mrs. Judith Burton and internationally renowned trumpeter Mr. John Wallace at the Royal Academy of Music, London.

⁷⁸ “Wang, Guowei.” *Music From China*,
<<http://musicfromchina.org/artists>> (accessed January 22, 2015).

As a composer/arranger, Mr. Yau's musical works have been widely commissioned or performed by groups like the Central Band of the Royal Air Force (UK), the Beijing Central Armed-Force Band, the Beijing Children's Palace Wind Band & the concert Band of the Guangzhou Youth Palace (China), the concert band of the Monash University (Australia), the Edina High School Band (USA), the faculty Wind Quintet of the Tennessee University of Technology, the Vanderbilt University Wind Symphony, Nashville, Tennessee (USA); the Taiwan Navy Band, the Taiwan Chung-Ching Military High School, the Taipei province Teachers' Wind Orchestra, the Concert Band of the Taipei Municipal Zhongshan Girls' High School, the Perak Symphonic Band of Ipoh - Malaysia, the Hong Kong Sinfonietta, 'Les Six' Woodwind Sextet, the Hong Kong Symphonic Winds, the Symphonic Band of the Hong Kong University of Technology & Science, the Hong Kong City Brass, the Eastern Wind Ensemble, the Tom Lee NeoWinds Youth Symphonic Band, the Hong Kong Festival Wind Orchestra, the Hong Kong Youth Symphony, the Hong Kong Youth Symphonic Band, the Hong Kong Youth Marching band, Chinese Orchestra of the New-Asia College CUHK etc.

Yau had been invited as Adjudicator & guest speaker in the 1st and 2nd Taiwan Music Clinic. Yau is still an active composer/arranger, guest conductor, soloist and adjudicator. Yau is also the national representative & life member of WASBE; a member of the Chinese Association of Symphonic Bands & Ensembles; life member of the International Horn Society; member of the CASH of Hong Kong; and member of the HKBDA.⁷⁹

Yen, Ming-Hsiu 顏名秀

“Ming-Hsiu YEN is an active composer and pianist. Her compositions have been played in the United States, Taiwan, Japan, France, South Korea, China and Hong Kong, and by such orchestras as Minnesota Orchestra, National Symphony Orchestra (Taiwan), YinQi Symphony Orchestra and Choir (Taiwan), University of Michigan Symphony Orchestra, and by such ensembles as PRISM Saxophone Quartet, Brave New Works, OSSIA, Music From China, New Music Project, and Society for Chromatic Arts, among others. She has been the winner of the Asian Composers League Yoshiro Irino Memorial Prize, the Heckscher Composition Prize, League of Composers/ISCM-USA Competition, the governmental Literary and Artistic Creation Competition (Taiwan), and Sun River Composition Competition (China), and has received commission awards from the Hanson Institute for American Music, YinQi Symphony Orchestra and

⁷⁹ “Yau, Simon Yuen Hing.” *Taiwan Clinic*,
<http://www.taiwanclinic.com.tw/index.php?option=com_content&view=article&id=29%3Ayau-yuen-hing&catid=5&Itemid=63&lang=en> (accessed January 22, 2015).

Choir, PRISM Saxophone Quartet, New Music Project, and Asia Trombone Seminar. Her compositions have been presented in Carnegie-Weill Hall, Hill Auditorium, Kitara Hall (Japan), National Concert Hall (Taiwan), National Recital Hall (Taiwan), Aspen Music Festival, Brevard Music Center, Pacific Music Festival, SCI National Conference, Midwest Composers' Symposium, Indiana State University Contemporary Music Festival, and The Intimacy of Creativity—The Bright Sheng Partnership: Composers Meet Performers in Hong Kong, among many others. Her music has been broadcasted on the Minnesota Public Radio Station and the Radio Television Hong Kong, and has been recorded on Innova Recordings and Blue Griffin Recording labels.

Actively performing as a soloist and chamber musician, Ms. Yen has premiered many new works of her colleagues and frequently performs in new music festivals throughout the United States, such as Midwest Composers Symposium, Society of Composers, Inc. National Conference, Indiana State University Contemporary Music Festival, the ONCE. MORE. Music Festival, Brevard Music Festival, New Music Forum, Farmington Musicale, Taiwanese Music Festival, etc., as well as The Intimacy of Creativity—The Bright Sheng Partnership: Composers Meet Performers in Hong Kong. She is a two-time winner of the University of Michigan Concerto Competition and performed with the University of Michigan Symphony Orchestra three times (Barber's in 2004, Yen's in 2005, and Corigliano's in 2008). She also received prizes from the 2006 Young Artist Competition of the Ann Arbor Society for Musical Arts and the 2009 Grieg Festival Young Artists Competition.

On top of composing and performing activities, she has also served as Conductor/Music Director at the Taiwanese Choir in Ann Arbor and the Taiwanese Choral Society of Rochester, and as Music Director in Piano at the Michigan Taiwanese Organization; she was invited as the adjudicator for the PTA Reflections Composition Contest (USA), the MiTAI 6th Annual Taiwanese Music Festival (USA), the New Generation 2011 Composition Competition (Hong Kong), and the 2011 & 2012 Hong Kong International Piano Invitation Competition.

Born in Taiwan, Ms. Yen holds degrees from the University of Michigan (DMA in composition; MM in composition and in piano performance) and the Eastman School of Music (BM in composition and in piano performance, with a distinguished honor of Performer's Certificate). At the University of Michigan, she was funded with full scholarship for the master's and the doctoral programs. Moreover, she was one of the very few doctoral candidates who received the distinguished Rackham Pre-doctoral Fellowship during her final year.

Her primary composition teachers have included Bright Sheng, William Bolcom, Betsy Jolas, David Liptak, Ricardo Zohn-Muldoon, Christopher Rouse, Steven

Stucky, and Gordon Shi-Wen Chin. As a fellow of 2008 Minnesota Orchestra Composer Institute, she worked with Aaron Jay Kernis. She has also studied with Herbert Willi at the 2007 Pacific Music Festival, and with Sydney Hodkinson at the 2006 Aspen Music Festival and School. Her piano teachers have included Logan Skelton and Nelita True.

Ms. Yen was an Adjunct Associate Professor/ Composer-in-Residence at the Hong Kong University of Science and Technology and has taught music theory at the University of Michigan. She is currently serving as Assistant Professor (Composition/Theory) at the Taipei National University of the Arts in Taiwan.⁸⁰

Yip, Austin 葉浩堃

“As an aspiring composer, violinist, and tenor, Austin Yip is one of the most active musicians from the new generation of contemporary music and music performances in Hong Kong. Yip received his Bachelor of Arts (Music) degree at the University of California, Berkeley with a high distinction in general scholarship, Master of Philosophy (Music Composition) degree and a PhD (Music Composition) at the University of Hong Kong under the supervision of Dr. Joshua Chan with the support from the University Postgraduate Fellowship.

Yip’s works have been performed by both internationally and locally renowned ensembles and performers, to name a few, the Ensemble Modern (Germany), Ensemble Duo Plus (Germany), Opus Two (US), Vox Humana (Japan), Hong Kong New Music Ensemble, Hong Kong Chamber Orchestra, Hong Kong City Chamber Orchestra, and more. Yip’s works have recently been performed in Intimacy of Creativity, Le French May, Hong Kong Arts Festival, HellHOT! New Music Festival, 6x6 Media Arts Events (US), ISCM Sydney (Australia), ACL Japan (Tokyo, Japan), Yogyakarta Contemporary Music Festival (Indonesia), Asian Art & Cultural Workshop (Korea), Asia Culture Forum (Korea), Shanghai Conservatory of Music New Music Week, WOCMAT (Taiwan), Musicarama (Hong Kong), Hong Kong Asian Film Festival etc. Yip has received commissions from the Hong Kong Arts Festival, HellHOT! New Music Festival, Hong Kong Composers' Guild etc.

Yip is the holder of James Kitagawa Memorial Music Scholarship, Regents’ and Chancellor’s Scholarship, Henry Holbrook Scholarship, James King Scholarship, Eisner Prize, Milton C. Witzel Memorial Prize, University Postgraduate Studentship and Rayson Huang Scholarship.

⁸⁰ “Ming-Hsiu Yen”, Ming-Hsiu Yen personal website, <<http://minghsiuyen.com/about.html>> (accessed February 18, 2015).

Yip's works are published by BabelScores. He is currently an artist of Muse3creation and the assistant conductor of the Hong Kong Chamber Orchetra”⁸¹

Yong, Yang

“Composer Yang Yong was born in Beijing, China. The earliest musical influence on him came from the Peking Opera, folk songs and many kinds of folk story telling in northern China. Yang Yong received a Ph.D. in composition from Brandeis University and is a faculty member at the New England Conservatory of Music.

Yang Yong has received grants and commissions from the National Endowment for the Arts, Meet the Composer, Massachusetts Cultural Council, the Pittsburgh New Music Ensemble, and Chinese Opera & Ballet House and is currently working on piece for the San Jose Symphony and a piece for the American saxophonist Kenneth Radnofsky and the Shanghai Symphony in China and the New England Conservatory Symphony. Yang's compositions have received awards including several ASCAP Standard Awards, the first prizes for the 1995 International Award for Musical Composition Ciutat de Tarragona in Spain, the 1992 Valentino Bucchi Prize in Rome, Italy, the 1991 Washington International Composition, the 1991 ALEA III International Composition Competition, the 1993 Marian & Iwanna Kots Prize in Ukraine, among others.

Many of his recent compositions were influenced by either the Chinese folk music or musics of other cultures. His music has been played in the United States, Italy, England, Australia, Spain, Korea, Yugoslavia, Canada, China, and the former Soviet Union by the Barcelona Symphony Orchestra, Dniepropetrovsk Symphony Orchestra in Ukraine, the China Radio Symphony Orchestra, the Korean Chamber Ensemble, the ISCM World Music Days, the Pittsburgh New Music Ensemble, ALEA III, the Lydian String Quartet, Sydney Alpha Ensemble in Australia, Belgrade TV in Yugoslavia, among others, and has attracted considerable attention both locally in Boston and internationally.

His music is described by Richard Buell of The Boston Globe as ‘the freshest compositional ‘ear’ in evidence’, ‘teemed with fresh and unusual combinations of tone color—a decorative, poised undertaking with nothing meretricious about it’”⁸².

⁸¹“Yip, Austin.” Austin Yip personal website, <<http://www.austin-yip.com/bio.html>> (accessed January 11, 2015).

⁸²“Yong, Yang.” *Boston Modern Orchestra Project*, <<http://www.bmop.org/explore-bmop/musicians/yang-yong>> (accessed January 23, 2015).

Z

Zhou, Long 周龍 (b. 1953)

“Zhou Long is a Chinese-born American composer of mostly orchestral, chamber and vocal works that have been performed throughout the world.

Mr. Zhou studied piano as a child, but the Cultural Revolution interrupted his musical progress in 1966. He later studied composition with Wu Zu-qiang at the Central Conservatory of Music in Beijing from 1977-83. He then studied composition with Chou Wen-chung and Mario Davidovsky at Columbia University and there earned his DMA in 1993.

His honors include First prizes in the Ensemblia in Mönchengladbach (1990, for *Ding [Samadhi]*), d’Avray (France, 1991, for *Dhyana*), Barlow (1994, for *Tian Ling*), and Masterprize (1998, for *Two Poems from Tang*) competitions, as well as many earlier prizes in national competitions in China. Most recently, he received the Adventurous Programming Award from ASCAP (1999, for Music from China), a Grammy Award (1999, for the Teldec CD of his *Words of the Sun* and works by other composers) and the Academy Award in Music for lifetime achievement from the American Academy of Arts and Letters (2003). He has also received fellowships from the American Academy of Arts and Letters, the Guggenheim and Rockefeller foundations and the National Endowment for the Arts and various grants. Numerous ensembles, orchestras and organizations in China, Germany, Ireland, Japan, the UK, and the USA have commissioned him.

Mr. Zhou is also active in other positions. He served as composer-in-residence to the National Broadcasting Symphony Orchestra of China from 1983-85 and as the Music Alive! composer-in-residence to the Silk Road Project Festival of the Seattle Symphony Orchestra in 2002. In addition, he currently serves as artistic director of the ensemble Music from China in New York City.

He is the Visiting Professor of Composition at the University of Missouri at Kansas City. He has also taught as a Visiting Professor at Brooklyn College and Memphis University and has given composition lectures and masterclasses at universities in China and throughout the USA.

He has lived in the USA since 1985 and is married to the composer Chen Yi. Oxford University Press publishes his music.”⁸³

⁸³ “Zhou, Long.” Composers21.com,
<<http://www.composers21.com/compdocs/zhoulong.htm>> (accessed January 22, 2015).

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APPENDIX A
INTERVIEW TRANSCRIPTION

Interview with Chen Yi

February 20, 2014

Xin Gao: What led to your first experience with writing music for saxophone?

Chen Yi: I have received a commission from Rascher Sax Quartet to write a concerto for them and the Stuttgart Chamber Orchestra to premiere. It's my Ba Yin, premiered on 10/27/2001, and recorded on BIS.

XG: Do you claim that your compositional style is inspired by Chinese traditional musical elements? Do you feel that you directly used Chinese traditional musical elements?

CY: Yes! and yes! I have attached my detailed work list. (See appendix)

XG: In your compositions, if there is inspiration from Chinese traditional musical elements, what are the advantages you think the saxophone has over other Western instruments? (Tone/Range/Performance Techniques)

CY: Yes. It sounds like human voice, I could imitate singing voice, also some bend tones and wide vibratos, and so on.

XG: What are your thoughts about the fusion of East and West, tradition and non-tradition?

CY: The modern society is like a complex network, everything exists in equal rights under different cultures, environments and conditions. They keep changing at every moment and interact with others, so that each experience that we come across can become the source and exciting medium of our creation. As to the music composition, it reflects the precipitation of a composer's cultural and psychological construct. An honest composer should learn to choose and adjust the yardstick, to lay a solid foundation with relatively stable principles, which he or she can build the creative work on. Regarding my compositional style, I believe that language can be translated into music. Since I speak out naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language, I hope to get the essence of both Eastern and Western cultures and write more works that embody my temperament and spirit in the new society, to improve the understandings between peoples from different cultural backgrounds, for the peace of our new world.

Interview with Lei Liang

February 22, 2014

Xin Gao: What led to your first experience with writing music for saxophone?

Lei Liang: I went to the New England Conservatory of Music in 1992, as a Bachelor's degree student. It was there where I first met my friend, Taiwan-born saxophonist Shyen Lee, who was to become an important collaborator during my college years. It was Shyen who encouraged me to compose for the saxophone, an instrument I didn't know well at all. We spent much time together experimenting, and I was very intrigued by the expressive sounds on this instrument, especially the key-clicks, slap tongue, sub tone, multi-phonics, etc. One day, when Shyen pulled off the mouthpiece to warm up the reed, I was struck by the glissandi he made with the mouthpiece alone, and started to think of ways to incorporate this technique into my piece.

XG: Do you claim that your composition is inspired by Chinese traditional musical elements? Do you feel that you directly used some of Chinese traditional musical elements?

LL: At that time, I was very interested in traditional Peking Opera, and always listened to historical recordings of Mei Lanfang on my way to and from school on public bus. The exclamation style, *yunbai*, is a beautiful example of how the intonation of Chinese language can be elevated into a form of singing. The tonal contours of the language itself can be treated as melodies.

Meanwhile, I was also trying to make a musical tribute to my friend and mentor Mo Quping who had passed away at the time. I wanted to compose a piece based on a story

he was working on—the story of a woman who lost her husband in China during the Cultural Revolution. In order to take revenge on the local village communist official who killed her husband, she wailed like a ghost every night in the woods behind the official’s home, until months later, both the official and herself went insane.

I think of this woman’s sad wailings as the beginning of “song.” Music is a way to heal our inner wounds. She started to wail because she was not allowed to articulate herself in words. It was as if her tongue was cut off by the injustice of that social system. Taking off the mouthpiece from the horn of the saxophone symbolizes the injustice done to her, and many, many other people.

XG: In your compositions, if there is inspiration from Chinese traditional musical elements, what are the advantages you think the saxophone has over other Western instruments? (Tone/Range/Performance Techniques)

LL: I have several published materials which elaborate that content. I will send them to you.

XG: Thank you!

Interview with Wei Dai

February 22, 2014

Xin Gao: What led to your first experience with writing music for saxophone?

Wei Dai: In my first semester studying in US, I realized that in my school (University of North Carolina at Greensboro), saxophone department own a really high musicality and professionalism, thus I chose to write a piece for saxophone quartet.

XG: Do you claim that your composition is inspired by Chinese traditional musical elements? Do you feel that you directly used some of Chinese traditional musical elements?

WD: Subjectively yes. In *If I'm Lost-Now* (written for alto saxophone, baritone saxophone, voice and electronics), the pentatonic materials are transformed from the conventional form to a tonally complex form, which means the latter one involved more characteristic accidentals. Moreover, I deliberately blend the Tibetan traditional music style in the writing for voice so that when the Western pop music meets the neo-traditional Chinese music, there would be more interesting sonority and cross-genre effect.

XG: In your compositions, if there is inspiration from Chinese traditional musical elements, what are the advantages you think the saxophone has over other Western instruments? (Tone/Range/Performance Techniques)

WD: Instruments in the orchestra could not simply cover the volume of saxophones. So I could use less instruments (like a small ensemble, 1–3 saxophones) yet get access to a

louder volume. This is quite suitable for expressing the celebrative part in Chinese music. Saxophones still own a unique dynamic overall, even when they are playing staccato in the dynamic *p*.

Also, the timbre of soprano saxophone has a very bright yet warm color, not just as similar as the Chinese Suona whose timbre is bright and cold. This would be easier for me to write more large range cadenza for it, in a touched way.

XG: What are your thoughts about the possible mergers among different ideas during your composition process? (Traditional Modern/ Eastern Western/ and Etc.)

WD: In my next piece written for saxophones, I would love to sample the different extended techniques (especially techniques of mouthpiece) and transform these samples into all kinds of electronic sound as a musical playback. Then I will write a solo instrumental melody on top of it.

APPENDIX B

CONSENT AND RIGHTS CLEARANCE FORMS

Below are, in order, the signed consent form provided to composer Chen Yi, the signed consent form provided to composer Lei Liang, and the signed consent form provided to composer Wei Dai.

**THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
CONSENT TO ACT AS A HUMAN PARTICIPANT: LONG FORM**

PROJECT TITLE: Project China: An Annotated Bibliography Of New Music For Saxophone, Written by Chinese-Born Composers

PROJECT DIRECTOR: Xin Gao

CONTACT INFORMATION:

3207 Pleasant Garden Rd. Apt 3B
Greensboro, NC 27406
(412)818-0236
xingaosax@gmail.com

PARTICIPANT: CHEN yi

RESEARCH GOAL:

The purpose of this study is to promote classical saxophone music written by Chinese-born composers, and to bring these composers and their works to a higher level of Western exposure.

DESCRIPTION AND EXPLANATION OF PROCEDURES:

Each human participant's composition related data will be collected. As a participant, you will be asked a series of questions concerning your first encounter with composing for saxophone, your interpretive style as applied to your work, and how you translate your ideas to the stylistic and technical issues involved.

Interview questions:

1. What led to your first experience with writing music for saxophone?
2. Do you claim that your composition is inspired by Chinese traditional musical elements? Do you feel that you directly used some of Chinese traditional musical elements?
3. In your compositions, if there is inspiration from Chinese traditional musical elements, what are the advantages you think the saxophone has over other western instruments? (Tone/Range/Performance Techniques)
4. What are your thoughts about the possible mergers among different ideas during your composition process. (Traditional & Modern/ Eastern & Western/ and Etc.)

Research method: Data will be collected through a series of personal interview questions that will require approximately one to two hours. The researcher will collect data in the form of written notes, as well as audio or video recording per the preference of each participant. Data collected for this study will be stored in the researcher's home office.

Method of recording data: written notes, audio or video recording per the preference of each participant. Because your voice will be potentially identifiable by anyone who hears the tape, your confidentiality for things you say on the tape cannot be guaranteed although the researcher will try to limit access to the tape as described below.

Time commitment for each participant: 25-35 minutes.

Data storage/length of storage: Data will be stored indefinitely on a hard drive of a password protected computer in the researcher's home office.

Participant withdrawal: Each participant may voluntarily withdraw from the study at any point without penalty. In this case, all previous recorded data will be destroyed.

CONFIDENTIALITY:

All information obtained in this study is strictly confidential unless disclosure is required by law. Each participant will be identified. However, each participant will have the right to ask for confidentiality surrounding any specific comments not to be published.

POSSIBLE RISK:

With permission, each participant's opinions on the included question will be exposed to public unless confidentiality had been agreed prior to the publication.

BENEFITS:

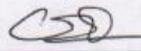
There are no direct benefits to the participant. However, this project will record each participant's personal and musical ideas in an annotated manner, which may eventually contribute to the field of saxophone composition. It will showcase that each participant is a major contributor to the performance of Chinese saxophone literature.

CONSENT:

By signing this consent form, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is entirely voluntary.

The University of North Carolina at Greensboro Institutional Review Board, which ensures that research involving people follows federal regulations, has approved the research and this consent form. Questions regarding your rights as a participant in this project can be answered by calling Office of Research Integrity (855)-251-2351. Questions regarding the research itself will be answered by Xin Gao by calling (412)-818-0236, as well as the faculty advisor, Steve Stusek by calling (336)-303-1513. Any new information that develops during the project will be provided to you if the information might affect your willingness to continue participation in the project.

By signing this form, you are agreeing to participate in the project described to you by Xin Gao.

 10/3 2014

Participant's Signature*Date

**THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
CONSENT TO ACT AS A HUMAN PARTICIPANT: LONG FORM**

PROJECT TITLE: Project China: An Annotated Bibliography Of New Music For Saxophone, written by Chinese-Born Composers

PROJECT DIRECTOR: Xin Gao

CONTACT INFORMATION:

3207 Pleasant Garden Rd. Apt 3B
Greensboro, NC 27406
(412)818-0236
xingaosax@gmail.com

PARTICIPANT: LEI LIANG

RESEARCH GOAL:

The purpose of this study is to promote classical saxophone music written by Chinese-born composers, and to bring these composers and their works to a higher level of Western exposure.

DESCRIPTION AND EXPLANATION OF PROCEDURES:

Each human participant's composition related data will be collected. As a participant, you will be asked a series of questions concerning your first encounter with composing for saxophone, your interpretive style as applied to your work, and how you translate your ideas to the stylistic and technical issues involved.

Interview questions:

1. What led to your first experience with writing music for saxophone?
2. Do you claim that your composition is inspired by Chinese traditional musical elements? Do you feel that you directly used some of Chinese traditional musical elements?
3. In your compositions, if there is inspiration from Chinese traditional musical elements, what are the advantages you think the saxophone has over other western instruments? (Tone/Range/Performance Techniques)
4. What are your thoughts about the possible mergers among different ideas during your composition process. (Traditional & Modern/ Eastern & Western/ and Etc.)

Research method: Data will be collected through a series of personal interview questions that will require approximately one to two hours. The researcher will collect data in the form of written notes, as well as audio or video recording per the preference of each participant. Data collected for this study will be stored in the researcher's home office.

Method of recording data: written notes, audio or video recording per the preference of each participant. Because your voice will be potentially identifiable by anyone who hears the tape, your confidentiality for things you say on the tape cannot be guaranteed although the researcher will try to limit access to the tape as described below.

Time commitment for each participant: 25-35 minutes.

Data storage/length of storage: Data will be stored indefinitely on a hard drive of a password protected computer in the researcher's home office.

Participant withdrawal: Each participant may voluntarily withdraw from the study at any point without penalty. In this case, all previous recorded data will be destroyed.

CONFIDENTIALITY:

All information obtained in this study is strictly confidential unless disclosure is required by law. Each participant will be identified. However, each participant will have the right to ask for confidentiality surrounding any specific comments not to be published.

POSSIBLE RISK:

With permission, each participant's opinions on the included question will be exposed to public unless confidentiality had been agreed prior to the publication.

BENEFITS:

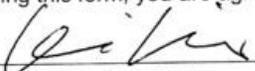
There are no direct benefits to the participant. However, this project will record each participant's personal and musical ideas in an annotated manner, which may eventually contribute to the field of saxophone composition. It will showcase that each participant is a major contributor to the performance of Chinese saxophone literature.

CONSENT:

By signing this consent form, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is entirely voluntary.

The University of North Carolina at Greensboro Institutional Review Board, which ensures that research involving people follows federal regulations, has approved the research and this consent form. Questions regarding your rights as a participant in this project can be answered by calling Office of Research Integrity (855)-251-2351. Questions regarding the research itself will be answered by Xin Gao by calling (412)-818-0236, as well as the faculty advisor, Steve Stusek by calling (336)-303-1513. Any new information that develops during the project will be provided to you if the information might affect your willingness to continue participation in the project.

By signing this form, you are agreeing to participate in the project described to you by Xin Gao.

 11/24/2019

Participant's Signature*Date

**THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
CONSENT TO ACT AS A HUMAN PARTICIPANT: LONG FORM**

PROJECT TITLE: Project China: An Annotated Bibliography Of New Music For Saxophone, Written by Chinese-Born Composers

PROJECT DIRECTOR: Xin Gao

CONTACT INFORMATION:

3207 Pleasant Garden Rd. Apt 3B
Greensboro, NC 27406
(412)818-0236
xingaosax@gmail.com

PARTICIPANT: Dai Wei

RESEARCH GOAL:

The purpose of this study is to promote classical saxophone music written by Chinese-born composers, and to bring these composers and their works to a higher level of Western exposure.

DESCRIPTION AND EXPLANATION OF PROCEDURES:

Each human participant's composition related data will be collected. As a participant, you will be asked a series of questions concerning your first encounter with composing for saxophone, your interpretive style as applied to your work, and how you translate your ideas to the stylistic and technical issues involved.

Interview questions:

1. What led to your first experience with writing music for saxophone?
2. Do you claim that your composition is inspired by Chinese traditional musical elements? Do you feel that you directly used some of Chinese traditional musical elements?
3. In your compositions, if there is inspiration from Chinese traditional musical elements, what are the advantages you think the saxophone has over other western instruments? (Tone/Range/Performance Techniques)
4. What are your thoughts about the possible mergers among different ideas during your composition process. (Traditional & Modern/ Eastern & Western/ and Etc.)

Research method: Data will be collected through a series of personal interview questions that will require approximately one to two hours. The researcher will collect data in the form of written notes, as well as audio or video recording per the preference of each participant. Data collected for this study will be stored in the researcher's home office.

Method of recording data: written notes, audio or video recording per the preference of each participant. Because your voice will be potentially identifiable by anyone who hears the tape, your confidentiality for things you say on the tape cannot be guaranteed although the researcher will try to limit access to the tape as described below.

Approved IRB

9/24/14

Time commitment for each participant: 25-35 minutes.

Data storage/length of storage: Data will be stored indefinitely on a hard drive of a password protected computer in the researcher's home office.

Participant withdrawal: Each participant may voluntarily withdraw from the study at any point without penalty. In this case, all previous recorded data will be destroyed.

CONFIDENTIALITY:

All information obtained in this study is strictly confidential unless disclosure is required by law. Each participant will be identified. However, each participant will have the right to ask for confidentiality surrounding any specific comments not to be published.

POSSIBLE RISK:

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BENEFITS:

There are no direct benefits to the participant. However, this project will record each participant's personal and musical ideas in an annotated manner, which may eventually contribute to the field of saxophone composition. It will showcase that each participant is a major contributor to the performance of Chinese saxophone literature.

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By signing this form, you are agreeing to participate in the project described to you by Xin Gao.

Wei 12-8-14
Participant's Signature*Date

Approved IRB
9/24/14