

Taiwanese women composers and Mixed-Music

VIRTUAL MULTIPLICATION by Lin Mei-Fang

TIEN NEE by Chao Ching-Wen

“Women's social status in Taiwan was ranked second-highest in Asia, behind Singapore”.¹

“The DGBAS' findings were calculated using the same formula as the Gender Empowerment Measure adopted by the United Nations Development Program. The GEM² evaluates four indicators: the number of women that are lawmakers, female administrators and managers, female professional and technical workers, and women's share of earned income”.

“As Taiwan is not a member of the United Nations, the country was not included in the UNDP's 2007/2008 index. However, Taiwan would have been ranked 19th out of 94 countries in the world, according to DGBAS figures. Norway came out on top, with Japan at 55th, China 58th and South Korea 65th”.³

Thanks to the compulsory education policy⁴ and to the economic development, the level of education for women in Taiwan today should be equal to that of men according to official figures.

This breakthrough is also the case in cultural life as well as in contemporary composition landscape even though reasons may be different.

The first two generations of Taiwanese composers (born between 1900 and 1935) such as Jiang Wenye (江文也1910-1983) and Kuo Chi-Yuan (郭芝苑1921-) are exclusively males. One has to wait for the third generation of students of Hsu Tsang-Houei (許常惠1929-2001), Shi Wei-Liang (史惟亮1925-1977) and Liu Deyi (劉德義1929-1991) born between 1936 and 1955, before the appearance of Su Fan-Lin⁵ (蘇凡凌1955-), first woman composer, the only one amongst 26 men

¹ Results compiled by the Directorate-General of Budget, Accounting and Statistics (DGBAS) under the Executive Yuan, R.O.C to mark the 98th annual International Women's Day March 8.

² GEM - Gender Empowerment Measure (Gender equality in economic and political participation and decision-making). The Gender Empowerment Measure (GEM) is a measure of agency. It evaluates progress in advancing women's standing in political and economic forums. It examines the extent to which women and men are able to actively participate in economic and political life and take part in decision-making. The GEM is concerned with the use of capabilities to take advantage of the opportunities of life. See: http://hdr.undp.org/en/statistics/indices/gdi_gem/, 07.07.2009.

³ “Government index highlights status of women in society” published on 14 March 2008 by Tso Lon-Di, Government Information Office, Republic of China on line: <http://www.gio.gov.tw/ct.asp?xItem=36556&ctNode=3388>, 05.07.2009.

⁴ After the Second World War, when the KMT (Kuomintang) seized power, the education of young girls was put back to a minor position. Moreover, women and young girls had to work much sooner because of the disastrous inflation prevailing at that time.

⁵ Associate Professor of the National Hsin-Chu University of Education, National Taiwan Arts University and Fu-Jen University, Professor Su acts as Vice President of Chinese Woman Composers' Association now. Doctor of Musical Arts (composition) of Taipei National University of the Arts,

composers. By the next two generations though, the line of composers became highly feminised. If, for the fourth generation born between 1956 and 1969, over half of the Taiwanese composers were women (24 out of 50), the next generation born between 1970 and 1981 became predominantly female as 37 out of 41 composers are women.

Generation	Composers having studied abroad	
	Women	Men
I (1900-1920)	0	4
II (1921-1935)	0	7
III (1936-1955)	1	27
IV (1956-1969)	24	26
V (1970-1981)	37	4

Example 1 : Different generation of Taiwanese women and men composers having studied abroad. – Statistic made by Liao Lin-Ni (September 2009).

It turns out that for the last two generations, half of the women have chosen to work and live abroad. Concerning the 24 women composers of the fourth generation, over a dozen of them still reside abroad today and all the ones who returned to Taiwan with a doctoral degree in hand, are teaching at universities on the island.

This feminisation was due to different factors in which education policy, women's liberation and weight of traditional society mingle.

Today, young girls of the Taiwanese educated society are strongly encouraged to undertake musical studies, should they have the ability, not for becoming a musician but for reaching a higher value in the eyes of a suitor.

In the past, only a minority of women received education. Yet, it was not meant to give education for their own sake but to increase their moral value and improve their mother's role. Let's not forget that still nowadays in Taiwan, marriage is above all a question of money; a dowry is therefore subject to tough negotiations in which woman's level of education weighs much in its formulation. However, to both parties eyes, the woman is only useful for gaining more "face" for her future husband, and the higher the education is, the more the families are prepared to pay. For a woman, the fact of being a genuine composer is considered at the best, as a slight eccentric side of personality and at the worst, as a negative side effect of her studies that may go as far as ruining family projects.

If one has witnessed over the past 30 years in Taiwan an undeniable women's liberation, it is equally undeniable that the patriarchal society is still very much present, weighing heavily even on young generations. In fact, in great majority, men

study with Professor Hwang-Long Pan (1945) ; MA (Master of Arts) in music composition of National Taiwan Normal University; graduated with an excellent degree in musical theory composition from the "Konservatorium der Stadt Wien"; also graduated from the "Hochschule für Musik und Darstellende Kunst Wien" for electro-acoustic music. Many works have been honored and performed in several countries. Among them *Himmel-Erde-Mensch* gained an honorary diploma at the "9th International Competition for Female Composers" in Mannheim, Germany in 1989 and *Ba-Gua* won first prize in a composition competition held by Komponisten Bund Austria & Konservatorium der Stadt Wien in 1992. - Consulted information on the "Chinese Women Composers Association" site: <http://chinesewomancomposers.org/1.html> and composer's biography on the "National Hsinchu University of Education Department of Music" site: <http://dme.nhcue.edu.tw/sub/t13.htm>, 15. 09. 2009.

appreciate young women above all, for their ability to run a household and raise children. Even if liberation is brought about by having a job, the latter must first of all contribute to household financial support rather than women's fulfilment. Conversely, a woman being financially independent by having degrees or qualifications, will have a hard time in finding a husband, surely unprepared to see his authority questioned by such factors which are still humiliating in the eyes of most Taiwanese men.

One of the paradoxical consequences of such evolution in society is the near-monopoly held by women in contemporary music composition. Women could acquire such specializations owing to the full benefit of the progress in status of women. Born into an upper middle class background, they are free from want by marriage and have no responsibility in providing for their family's needs. It turns out differently for men of previous generations who came mainly from the higher upper classes. With the political and the economic upheavals that the island has experienced, this high society background has somewhat faded out to be replaced by an expanding middle class and the upper classes who today have to work. Mainly coming from the upper classes and therefore, facing up the necessity of ensuring regular income for their future family, they turn away from a career they think will not allow them to provide enough income for their family.

Now that we have given some figures about Taiwanese women composers that studied abroad, let's choose among them, the ones that compose Electro-acoustic music.⁶

Their creative work starts from the eighties with Lu Wen-Tse (呂文慈 1962), first woman composer in the history of music of Taiwan to get into the Ivy League at Yale University. She marks the start of the 1st generation of instrumental music and synthesizer women composers in Taiwan with her SHILIU SUI DE HUAJI (十六歲的花季 FLOWER SEASON AT SIXTEEN, 1986) for string quartet and three Yamaha DX-7, the most used electronic instrument in those days. This work is in fact, her only composition relating to the Electro-acoustic field.

Women composer Su Fan-Ling (蘇凡凌 1955) composed several written works for *solo* pre-recorded magnetic tape and, for instruments and pre-recorded magnetic tapes. They are namely, *Capriccio II* (隨想曲II, 1988) for tape, *Yangguan hui* (陽關會, 1989) for soprano, erhu, cello and tape, *Wubian xing* (五邊形 Pentagon, 1989) for piano and tape, *Qian* (乾, 1990) for percussion and tape, *Dadi zhi ge* (大地之歌 The song of The Earth, 1990) for magnetic pre-recorded tape. All were written during her stay in Vienna between 1988 and 1991 while studying Electro-acoustic composition at the "Konservatorium des Stadt Wien" and at the "Hochschule für Musik und Darstellende kunst Wien".

This aspect of her creative work only lasted during her residency in Vienna.⁷ Without passing judgment on the quality of the works, one should mention the importance of her approach as for the expansion of Electro-acoustic music in Taiwan.

⁶ Among the first major thesis on Taiwan electro-acoustic music historical research, one can mention the work of Lin Hsiao-Yun (林曉筠), *Dianzi diannao yinyue yu Taiwan fazhan zhi yanjiu* (電子電腦音樂與台灣發展之研究 Development of Electronic and Computer Music in Taiwan), a Master's thesis under the direction of Tseng Yu-Chung (曾毓忠), National Taiwan Normal College University, 2004, 237 p.

⁷ Only one electronic work was known in Taiwan : *Xia si, sheng dong, liu yun* (霞思、生動、流雲), was recorded and published in 1996 by Chang wiang (暢響).

It is too early to carry out a critical review on her complete Electro-acoustic compositions as they have in fact, never been programmed nor even presented in public in Taiwan.

Taiwan roman system	Pinyin	Chinese	Birth Date	Living in
Su Fan-Ling	-	蘇凡凌	1955	Taiwan
Wang Ming	-	王 蓁	1962	Austria
Wang Miao-Wen	-	王妙文	1963	France
Chuang Se-Lian	<i>Zhuang Se-Lian</i>	莊瑟連	1965	Austria
Wang Sue-Ya	<i>Wang Si-Ya</i>	王思雅	1965	Taiwan / France
Lee I-Chun	<i>Li Yi-Jun</i>	李宜君	1970?	France
Lin Mei-Fang	-	林梅芳	1973	USA
Shi Pei-Yu	-	石佩玉	1973	UK / Germany
Chao Ching-Wen	<i>Zhao Jing-Wen</i>	趙菁文	1973	Taiwan
Lin Kuei-Ju / Lin Kueiju	<i>Lin Gui-Ru</i>	林桂如	1976	Canada
Wang Hsiao-Lan	<i>Wang Xiao-Lan</i>	王曉嵐	1976	USA
Huang Tsai-Yun	-	黃采韻	1979	USA

Example 2 : Taiwanese Electro-acoustic women composers

By completing the list of Taiwanese women composers who are continuing Electro-acoustic composition, we can see that most of them reside abroad: Chuang Se-Lien⁸ (莊瑟連 1965) and Wang Ming⁹ (王蓁 1967) in Austria, Shi Pei-Yu¹⁰ (石佩玉 1973) between Germany and the United Kingdom, Chen Chin-Chin¹¹ (陳菁菁

⁸ Pianist, composer and media artist in audiovisual installation and art video. In 2005, she received the *Magistra artium* in composition with Beat Furrer (1954) at “Universität für Musik und darstellende Kunst Graz” (University for Music and Dramatic Arts in Graz, Austria) as well as, a diploma with distinction in Music and Media Technology at Studio for Advanced Music and Media Technology (SAMT) with Adelhard Roidinger (1941) and Karlheinz Essl (1960) at “Anton Bruckner Privatuniversität Linz” (Bruckner Conservatory Linz, Austria ; actually, Anton Bruckner Privatuniversität für Musik, Schauspieler und Linz, Anton Bruckner Private University for Music, Drama, and Dance) in 1999 ; the same year, she obtained a scholarship in Silicon Studio at WIFI in Graz/Styria after having studied electro-acoustic music since 1996 at the Institute of Electro-acoustic and Experimental Music with Tamas Ungvary (1936) and Wolfgang Musil (1958) in Vienna. She resided in Austria since 1991.- Consulted biography : artist personal site, <http://avant.mur.at/chuang/curriculumvitae.en.html#training> ; UNESCO Knowledge Portal, http://portal.unesco.org/culture/fr/ev.php-URL_ID=22537&URL_DO=DO_TOPIC&URL_SECTION=201.html, 20.09.2009.

⁹ Guqin (古琴) player and electro-acoustic composer.

¹⁰ Vocalist, Chinese percussions player and composer. She graduated from the Chinese Culture University in 1995 with a Bachelor’s degree in Chinese Music. Master’s degree studies in Music Composition with Hwang-long Pan (潘皇龍 1945) and in Guqin (古琴) at the Taipei National University of the Arts in 1998. From 1999 onwards, she continued her studies at the “Hochschule für Musik Karlsruhe” (Music University of Karlsruhe) with Wolfgang Rihm (1952), Sandeep Bhagwati (1963) and Thomas Troge (?) at the Computer Studio. In 2004, she graduated in the discipline of soloist exam. She composes for both Western and Chinese instruments, for instrumental as well as electronic sounds (from computer piano to electro-acoustic music). – Information from documents given by the composer and from her personal site, <http://www.peiyu-shi.com/english.htm>, 20.09.2009.

¹¹ D.M.A. (Doctor of Musical Arts degree) in Composition/Theory and, M.M. (The Master of Music

1964), Lin Mei-Fang (林梅芳 1973), Wang Hsiao-Lan¹² (王曉嵐, 1976), Huang Tsai-Yun¹³ (黃采韻 1979) in the United-States and, Wang Sue-Ya¹⁴ (王思雅 1965) between France and Taiwan. We can also name Wang Miao-Wen¹⁵ (王妙文 1963), one of the brightest Electro-acoustic music woman composer of the nineties living in

degrees) in Piano Performance and in Music Theory from the University of Illinois (Urbana/Champaign) with William Brooks (1943), John Melby(1941) and Scott Wyatt (?). Her electro-acoustic works, *Points of No Return* (1997, for two-channel tape) and *Points of Arrival* (1998, for violin and tape) won First Prize and Honorable Mention respectively in the Concorso Internazionale Luigi Russolo in Varese, Italy. She has worked at the Experimental Music Studios with Scott Wyatt and James Beauchamp. In the EMS Workstation and Studio C (MIDI studios), she has been working with FM and AM sound synthesis and designing instruments. - Information from Media Press, Publishers of Contemporary Music since 1969, <http://www.mediapressinc.com/pages.php?pageid=2&composer=16>, 20.09.2009.

¹² Conductor and composer. She received her Master M.M. in composition from the University of Missouri-Kansas City in 2002. She is presently a D.M.A. candidate in composition at the University of North Texas while teaching music technology and composition courses at Montana State University in Bozeman, Montana. She currently serves as president of International Alliance for Women in Music and also as associate conductor of the Nova Ensemble at University of North Texas and the Flower Mound Community Orchestras. Notable recognition from various international awards includes Athena Festival Chamber Music Composition Competition, American Composers Forum, Pierre Schaeffer Computer Music Competition (Italy), ASCAP (American Society of Composers, Authors, and Publishers), Logos Foundation (Belgium), Bourges Electro-Acoustic Music Festival (France), Dutch National Radio, etc. - Information from the artist personal site, http://www.hsiaolanwang.com/?page_id=3, 20.09.2009.

¹³ She is currently a PhD student in composition at University of Illinois (Urbana/Champaign).

¹⁴ Wang Sue-Ya was born on 14 August 1965 in Taipei (Taiwan). She studied piano and composition at Taiwan National Academy School of Arts. She got a Taiwanese Government scholarship to study in Paris. In 1992, she graduated in Composition at the "Ecole Normale de Musique de Paris" and was accepted by the "Conservatoire National Supérieur de Musique et de Danse de Paris" in Alain Bancquart (1934) composition course, Gérard Grisey (1946-1998) orchestration course and Laurent Cuniot (1957) electro-acoustic course. In 1994, she studied with Paul Méfano (1937). In 1992 and 1994, she had summer courses at Darmstadt and courses at Acanthes Center directed by Sir Harrison Birtwistle (1934), Gerard Grisey and Klaus Huber (1924) and in 1997, courses at Royaumont with Brian Ferneyhough (1943), Franco Donatoni (1927) and Jean-Marc Singier (1954).

For some years now, she has been teaching composition at Taiwan National University of Arts and has kept participating to some multimedia projects organized between France and Taiwan.

- Consulted Information on IRCAM Research Base on Contemporary Music site, <http://brahms.ircam.fr/composers/composer/3330/>, 20.09.2009.

¹⁵ In 1989, she post-graduated in composition at the "Ecole Normale de Musique de Paris" in Yoshihisa Taïra (1937-2005) course where she was the first Taiwanese student. She studied electro-acoustic music with Jean Schwarz (1939) at "Ecole Nationale de Musique à Gennevilliers" and Michel Zbar (1942) at "Conservatoire National Régional de Boulogne" from 1990 to 1993. She won a prize at the XXIst international electro-acoustic music competition in Bourges where she went as composer in residence. Her works are titled as follows: *Triple d'Automne* (Autumn Triple) for flute solo (1998), *Trio* for flute, cello and piano (1989), *Ether* for orchestra (1990), *Bruit Noir* (Black Noise) for tape and bassoon (1991), *Marche sur sable* (Walking on sand) for tape solo (1992), *Nout* for tape solo (1993) and *Festin divin* (Divine Banquet) for tape solo as well as *Contradiction harmonieuse* (Harmonious Contradiction) for two cellos and electronics (1994), the latter being produced at IRCAM as part of the Composition Course. The Festival Présence of Radio France has also programmed her works *Nout* (1993) for tape solo and *Yu Fong* (1994) for flute and tape in 1994 and 1996. A dozen of her works are mentioned on SACEM site. She also wrote a DEA (Diplôme d'études approfondies, in Europe, the DEA's degrees are progressively subsumed into the Bologna process Master's degrees and research-oriented - Master of Advanced Studies), thesis on Music and Musicology in the XX^e century "Sound as the common element to grammar and material: study on *Amers* (Bitter) by Kaija Saariaho", under the direction of Hugues Dufourt, EHESS - Ecole Nationale Supérieure, CNRS, Ircam, Paris, 1997. Consulted information from IRCAM, Radio France and SACEM sites. Special thanks to Chen Hui-Mei for imparting important information to me.

France at that time, who unfortunately gave up composition for family reasons.

Chao Ching-Wen (1973)		Lin Mei-Fang (1973)
		
Studies in Taiwan	1991-1995 National Taiwan Normal University Professor: Chen Mao-Shuen (陳茂萱), Lin Chin-Yow (林進佑)	1992-1996 National Taiwan Normal University Professors: Lu Yan (盧炎), Wu Ting-Lien (吳丁連) and Pan Hwang-Long (潘皇龍)
Studies in USA	1997-2002 Stanford University (D.M.A) - Electro-acoustique Laboratory: Center for Computer Research in Music and Acoustics ¹⁶ (CCRMA) - Professors: Jonathan Harvey, Brian Ferneyhough and Chris Chafe	1997-2000 University of Illinois, Urbana-Champaign (Master) Professeur: Guy Garnett 2000-2007 University of Californie, Berkeley (PhD) - Electro-acoustique Laboratory: Center for New Music and Audio Technologies ¹⁷ (CNMAT) - Professors : Edmund Campion and Edwin Dugger
Out of USA Experience		2002-2005 Study in composition with Philippe Leroux 2003-2004 IRCAM « Curcus de Composition » with Philippe Leroux

Example 3 - Comparing with curriculum followed by Chao Ching-Wen and Lin Mei-Fang

We shall now observe and analyse composition approaches, Electronic and

¹⁶ CCRMA was directed since 1975 by John Chowling (1934-) and then, by Chris Chafe. This institute has closely worked with IRCAM. Consulted information from the Larousse Dictionary of Music, Paris, 2005, p. 173 and IRCAM Research Base on Contemporary Music site : <http://brahms.ircam.fr/composers/composer/863/>, 10.09.2009.

¹⁷ CNMAT was established by Professor Emeritus Richard Felciano in 1987 and opened in 1989. Due in part to close affiliations with Stanford University's CCRMA and France's IRCAM, CNMAT also maintains an unusually broad array of software tools for various musical and research uses. For example, users have access to the standard software synthesis programs (such as Cmusic, Csound, and Cmix), sound analysis software, DSP software (filter design programs, signal analysis, and real-time instrumentation and control), various programming environments (C, C++, Java, Scheme, Common Lisp, Processing Smalltalk, Max/MSP, SuperCollider, FTS, Matlab, Mathematica, OSW, etc.). Real-time control of music synthesis, both at the gestural (OSC, MIDI) and at the audio (DSP) level, is possible through the use of the Max/MSP programming environment. CNMAT is pre-eminent in MAX development, tools, and production.

- Consulted information from CNMAT's site, <http://cnmat.berkeley.edu/about/history> and http://cnmat.berkeley.edu/about/facilities_and_resources, 01.09.2009.

instrumental language as well as Mixed-Music thoughtways in Taiwan through works by Chao Ching-Wen and Lin Mei-Fang, both members of the young generation highly skilled at this technology. First, let's have a look at the "French" influence on the last chart.

Our women composers have both followed composition courses at the two universities most influenced by European creation and French in particular. This influence is of course due to professors like Jonathan Harvey (1939)¹⁸. Invited by Pierre Boulez (1925) in the early eighties, he worked at IRCAM for numerous Electronic, Electro-acoustic and Mixed-Music compositions that live on until today as major works. He is one of today's most important composers. His works are programmed in the most prestigious festivals in Europe. As mentioned in my thesis, his musical thoughtway permeated with Buddhism has constantly influenced Chao Ching-Wen throughout her work. Ideas she experienced with Jonathan Harvey, like "compositional patience" or "one is many, many is one" are values she now shares with her students.

The other "great professor" as Chao Ching-Wen says, is Brian Ferneyhough¹⁹ (1943). From his numerous teaching experiences in Europe from the seventies

¹⁸ Harvey has a truly global reputation, particularly for his work in the field of electro-acoustic music (he has been commissioned by IRCAM on eight separate occasions), and is considered as one of the most skilled and imaginative composers using the electronic medium today (Giga-Hertz Award for life's work from a jury including Boulez and Rihm). He has also composed for most other genres, including large orchestra, ensemble and solo instrumental. He is particularly renowned for his choral music, much of which is suited for church performance, most notably his church opera *Passion and Resurrection*. He is frequently featured at all the major European music festivals. From 2005 he is Composer-in-Residence at the BBC Scottish Symphony Orchestra.

- Consulted information on IRCAM Research Base on Contemporary Music site:

<http://brahms.ircam.fr/composers/composer/1578/>; Composer personal site:

<http://www.vivosvoco.com/>; Faber Music editor:

<http://www.fabermusic.co.uk/serverside/composers/Details.asp?ID=HARVEY,%20JONATHAN>, 10.09.2009.

¹⁹ He received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw (1926-1996), and the following year obtained a scholarship to study with Klaus Huber at "Musik Akademie der Stadt Basel" (Basel Conservatoire).

Following Ferneyhough's move to mainland Europe, his music began to receive much wider recognition. The Gaudeamus Composers' Competition in Holland awarded Ferneyhough prizes in three successive years (1968-70) for his *Sonatas* (1967) for String Quartet, *Epicycle* (1968) for 20 solo strings and *Missa Brevis* (1969) for 12 solo singers respectively. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honorable mention (second place) for *Firecycle Beta* (Symphonic torso, 1969-1971) for 2 pianos, 2 soloist ensembles (harp, cimbalom, amplified viola, amplified cello, amplified double bass, electronic organ, timpani, 3 percussion; harp, amplified guitar, amplified viola, amplified cello, amplified double bass, harpsichord [+ celesta], timpani, 3 percussion), 2 string groups (30 strings each) (with conductor, 4 sub-conductors) and two years later a special prize for *Time and Motion Study III* which was considered the best work submitted in all categories.

Ferneyhough has taught composition at the "Hochschule für Musik Freiburg", the "Civica Scuola di Musica Milano", the Royal Conservatoire of The Hague and the University of California, San Diego. In January 2000, Ferneyhough joined the faculty at Stanford University and was named William H. Bonsall Professor in Music there shortly afterwards. Students from all over the world have benefited from his classes at, among others, the international Ferienkurse für Neue Musik in Darmstadt and at the Fondation Royaumont near Paris.

Ferneyhough's music has been performed throughout the world and has been featured at all the major European festivals of contemporary music. - Consulted information, Edition Peters:

http://www.edition-peters.com/php/artist_details.php?artist=FERNEYHOUGH§ion=composer ;

IRCAM Research Base on Contemporary Music site:

<http://brahms.ircam.fr/composers/composer/1286/>, 09.09.2009.

onwards, one should not forget his teaching at IRCAM, at *Darmstädter Ferienkurse für Neue Musik* between 1984 and 1996 and at the *Abbaye* of Royaumont. Since 1990 in Royaumont, Brian Ferneyhough has taken students from all over the world creating therefore, a network for many young composers under 30 years old. Thanks to her great talent, Lin Mei-Fang succeeded in getting into IRCAM, being with Royaumont one of the two flagship institutions for teaching composition and where students learning composition throughout France dream of being able to join.

Throughout the itinerary of these composers, we can see the intimate relation established as much on pedagogical and on technical levels between IRCAM and both, Berkeley and Stanford Universities. Two other professors left a deep impression on Lin Mei-Fang. One was Chris Chafe²⁰ (1952), researcher in Information Technology (physical modelling, real-time additive synthesis) who taught during summer courses at IRCAM between 1983 and 1984. In 2004, invited professor in Taiwan at Tainan Technology University, he launched the very beginning of the Electro-acoustic field in Taiwan²¹. The other was Edmund Campion²² (1957),

²⁰ Born in Berne, Switzerland. Composer, cellist, music researcher and director of Stanford University's Center for Computer Research in Music and Acoustics. Chafe is iCore Visiting Professor at The Banff Centre, while on sabbatical leave from Stanford University. A composer, improviser, cellist, music researcher with an interest in computer music composition and interactive performance, he has been a long-term denizen of the Center for Computer Research in Music and Acoustics where he directs the center and teaches computer music courses. Two earlier year-long research periods were spent at IRCAM, Paris, and The Banff Center, composing and developing methods for computer sound synthesis. This year he is continuing the SoundWIRE experiments for musical collaboration over the Internet. An active performer, he has performed in Europe, the Americas and Asia. Discs of his works are available from Centaur Records. In the past year he has performed with Roberto Morales, Simon Rose, Pauline Oliveros, Roscoe Mitchell, Mark Dresser, and Dave Douglas, among others. A sound installation, *The End of Winter*, was recently featured at the Pasadena Museum of California Art.

- Consulted information from the Stanford University's site:
<http://ccrma.stanford.edu/~cc/shtml/index.shtml>, 01.08.2009.

²¹ Chen Hui-Mei, *The Electro-acoustic Music in the higher education in Taiwan – its evolution and its reception*, Conférence EMS08, 3-7 juin 2008 à Paris. Paris EMS08 conference, 3-7 June 2008. – Electronic version on line, <http://www.ems-network.org/ems08/papers/chen.pdf>

²² Edmund Campion was born in Dallas, Texas in 1957, received his Doctorate degree in composition at Columbia University and attended the “Conservatoire national supérieur de musique et de danse de Paris” where he worked with composer Gérard Grisey. In 1993, he created the piece *Losing Touch* (1995) for vibraphone and fixed electronics at IRCAM. He was then commissioned by IRCAM to produce a large work for interactive electronics (*Natural Selection*) (ICMC 2002). Other projects include a Radio France Commission *l'Autre*, (The other, 1999) for 1 horn, 2 percussion, 1 harp, 1 mezzo-soprano/narrator, and stereo tape, the full-scale ballet *Playback* (1999) and *Me*, for Baritone and live electronics, commissioned by the MANCA festival in association with CIRM (Centre National de Création Musicale). A full-length interview with Edmund Campion can be found in volume 28 (2004) of the *Computer Music Journal*.

Campion is currently Professor of Music at the University of Berkeley in California where he also serves as Co-Director at CNMAT (The Center for New Music and AudioTechnologies). Other prizes and honors include: the Rome Prize, the Nadia Boulanger Award, the Paul Fromm Award at Tanglewood, a Charles Ives Award given by the American Academy of Arts and Letters, and a Fulbright scholarship for study in France. Recent projects include a Fromm Foundation commission for *Outside Music* (2004), written for the San Francisco Contemporary Music Players and a French Ministry of Culture Commande d'Etat for *Ondoyants et Divers* (2005) written for the Percussion de Strasbourg Ensemble. *Practice* (2006) for full orchestra and computer, commissioned by the American Composers Orchestra was premiered in Carnegie's Zankel Hall in March of 2006. Recent commissions include a commission from Radio France for a large ensemble piece to be premiered in 2009 at the Festival Presence. - Consulted information on composer's personal site: <http://www.edmundcampion.com/biography.html> ; Centre National de Création Musicale: <http://www.cirm-manca.org/fiche-artiste.php?ar=116>, 30.08.2009.

American composer who joined the Center for New Music and Audio Technologies (CNMAT) at Berkeley-California University after his studies at the *Conservatoire National Supérieur de Musique* in Paris and at IRCAM in 1990. Up to now, his work is regularly programmed in festivals or contemporary ensembles in France.

We may point out that these itineraries are suggestive of an environment marked by the French influence. Today, Chao Ching-Wen has chosen to carry out her compositional and pedagogical activities in Taiwan after having received her doctorate and held a Teaching Assistant position at Stanford University.

Lin Mei-Fang works in several areas in the United-States, as pianist and conductor of the UC Berkeley University Symphony Orchestra between 2006 and 2009, as well as for the University of Illinois New Music Ensemble between 2007 and 2009. During the last two years period, she was also teaching composition and theory as Visiting Assistant Professor at the Urbana Champaign-University of Illinois. Recently, she was appointed Assistant Professor at Texas Tech University.

Their respective itineraries drive them apart but their curriculum is very similar and they stay very close in their creative way of thinking.

Chao Ching-Wen		Lin Mei-Fang
Cultural Elements Source	<p>Far-East:</p> <ul style="list-style-type: none"> - Taoist – Lao-Tseu (老子) and Chuang-Tseu (莊子) ex. Chuang-Tseu’s (莊子) <i>Qi wu lun</i> (齊物論 The Identity of Contrariess) - Bouhhdiste ex. « Fan bei » (梵貝 Bouddhiste Singing), Surangama Soutra (楞嚴經) - Cultural Appearance <ul style="list-style-type: none"> - Pentatonic - Bei Guan (北管) ex. Bangu’s (板鼓) rhythm, Bei Guan Music’s forme <hr style="border-top: 1px dashed black;"/> <p>West:</p> <ul style="list-style-type: none"> - Edward Twitchell Hall (1914-2009): <i>The Hidden Dimension</i> (1966) - Vladimir Nabokov (1899-1977) : <i>Pale Fire</i> (1962) 	<p>Far-East:</p> <ul style="list-style-type: none"> - Yi king’s Theory - Practice of « Qi gong » (氣功) and « Tai ji quan » (太極拳) - « Nan Guan » (南管) - Beijing Chinese Opéra
Musical Characteristic	<ul style="list-style-type: none"> - Musical continuity in a careful form in research of the time outside of time based on the Chinese philosophy - Noisy and harmonic universe - Indirect use of cultural element 	<ul style="list-style-type: none"> - Energy, intensity and drama are inspired of expérience of « Qi gong » (氣功) and of « Tai ji quan » (太極拳) in correspondance with the compositional structure - Musical gesture and physical gesture

Example 4 : Cultural elements and characteristics of Chao Ching-Wen and of Lin Mei-Fang

Seven out of sixteen works are written for instruments (solo or ensemble) and Electronics, and nine works remain instrumental in the 2004-2009 catalogue of Chao Ching-Wen.

Lin Mei-Fang, the twenty-two works composed between 1995 and 2008 are made up of seventeen pieces for instruments, three Acousmatic compositions and two Mixed works. Thus, her compositional approach with Electronics starts from 1998.

The philosophical concepts irrigating both women composers' creative work reveal support for their traditional culture during their American stay.

During their stay in the United-States, Chao Ching-Wen and Lin Mei-Fang became aware of the importance of cultural identity for their creation. Wishing to differ from composers whom they socialised with in the United-States, they incorporated proper Taiwanese cultural elements within their works and took up some aspects of Taoist and Buddhist philosophy for their composition.

We shall highlight the cultural approach of both women composers through an analysis of the following works: *Tien Nee* (天倪, 2006) for zheng, violin, cello and Electronics by Chao Ching-Wen and, *Multiplication Virtuelle* (2004) for percussion²³ and electronics by Lin Mei-Fang.

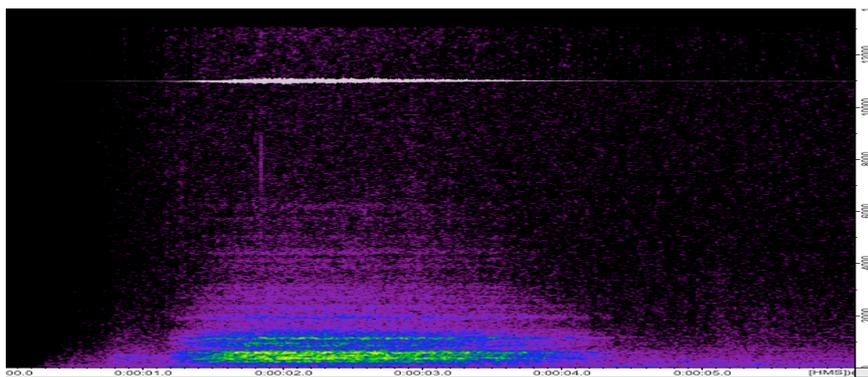
Woman composer Chao Ching-Wen drew as much from the core of Chinese traditional thought and culture referring to Lao-Tseu (老子 Laozi) and Chuang-Tseu (莊子 Zhuangzi), as out of western literature with Edward Twitchell Hall (1914-2009) or Vladimir Nabokov (1899-1977). On top of these two factors - Thought-led and literary, is grafted a meticulous observation on Taiwan local music such as the "Bei Guan" (北管) in borrowing its form and rhythm. By means of an example, we can/let's focus on the first sound of *Tien Nee* (天倪).

This very sound, a swishing of wind appears and vanishes, leaving no trace that one may follow, imperceptible and multiple. The ripples rise and die out constantly within a cycle that comes from and returns to silence.²⁴ (See next example) Chao Ching-Wen sees her music as a means of self-transcending and reaching the soul of the listeners beyond the pure emotion it may generate.²⁵

²³ *Multiplication Virtuelle* is a musical work written for solo percussionist performing on a wide array of pitched and non-pitched acoustic instruments. Audio signals taken from microphones placed in close proximity to each instrument are used to control a real-time computer-based electroacoustic component. The percussionist plays and interacts with the electronic part that is triggered by the percussion attacks. The intensity of each attack is used to control the playback rate of the stored samples; in other words, the pitch of the sample is determined by how loud the percussionist plays. The execution of the electroacoustic score is managed by the computer in real-time using Max/MSP, a graphical software environment for music, audio, and multimedia... This is dedicated to the percussionist Jean Geoffroy, who premiered the piece in 2004 in Paris. The work was funded in part by the Composer Assistance Program of the American Music Center. – Original text in English from Lin-Mei-Fang.

²⁴ Chao Ching-Wen (趙菁文), *You wenhua sucui yu dianzi yinyue jiqiao tantao wo jinqi de yinyue chuangzuo* (由文化素材與電子音樂技巧探討我近期的音樂創作 Research on my recent compositions coming from cultural elements and electro-acoustic music technology), p. 65, 71 ; translated by Liao Lin-Ni.

²⁵ A detailed analysis of that work by Lin Mei-Fang, see in my thesis, Chapter 8 concerning the Electro-acoustic at Taiwan.



Example 5 : This swishing of wind sound (0:01-0:05) figuring most often at the beginning of each section, leads to the major musical direction of Part A with 6 recurrences on similar aspect.

Chao Ching-Wen refuses to directly use cultural factors such as the “Bei Guan” (北管). Instead, she seeks to reproduce her own auditory perception of it and make it unrecognizable by manipulating parameters. She clouds the issues so that only her specific sense of music is brought to light. To explain her technique, one could think of a picture of a beautiful woman that would have her unique beauty shadowed by too recognizable smart fashion labels.

She avoids traps by erasing the most identifiable elements from music that inspires her so as to highlight the original aspects of her compositions well-anchored into solid references.

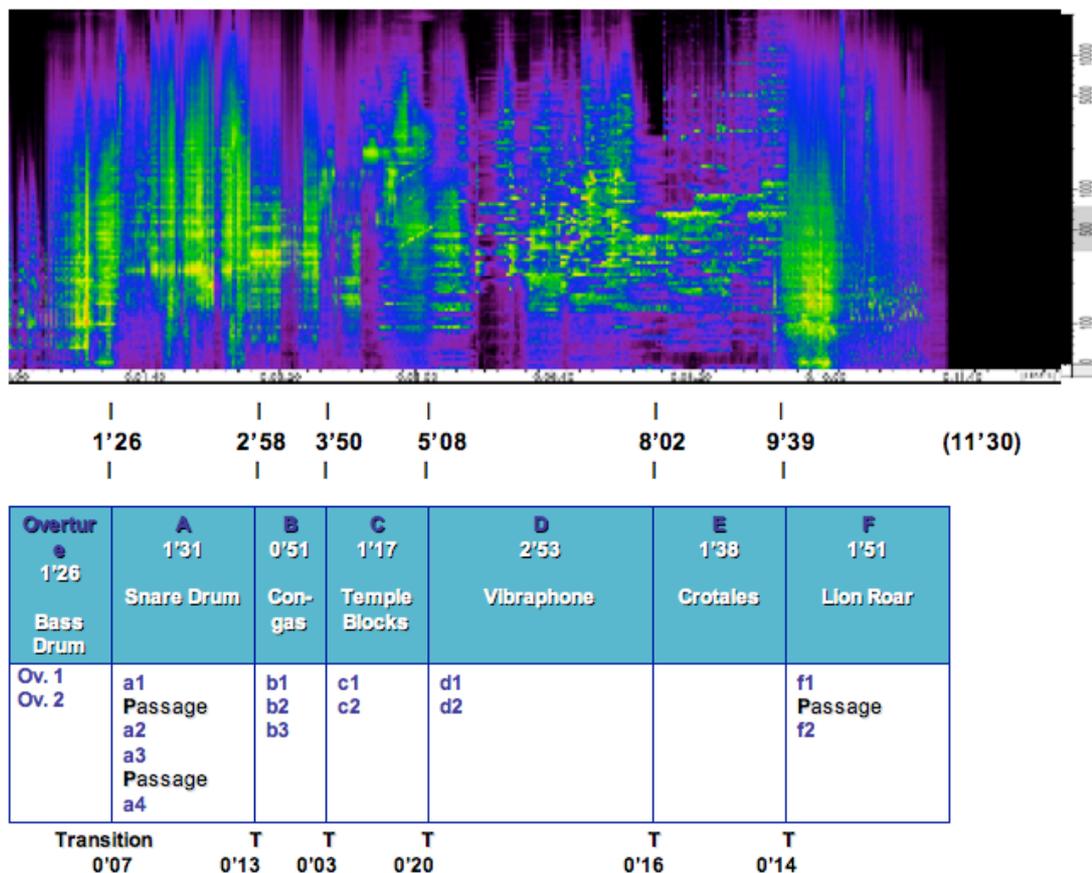
Through the discovery of the Chinese theory of the *Yi king* (易經), Lin Mei-Fang gained some knowledge about the *Qi* (氣 spirit/vital force) in practicing *Qi Gong* (氣功) and *Tai Ji Quan* (太極拳). This helped her understand the meaning of *Qi Yun Sheng Dong* (氣韻生動 “spirit resonance, life-motion”, a master principle that allows an artist to connect to the universe and with the vital force *Qi*. In fact, it refers to the first of Xie He’s (謝赫 late fifth century) “Liu fa” (六法 Six Laws) dating from the sixth century.²⁶ Indeed, an art project created by man should always integrate the spirit of mankind and not lose its humanity).

Throughout Lin Mei-Fang works, her composition section structure directly results from her reading of the theory of the sixty-four hexagrams that stands for the sixty-four conditions in the Book of *Yi King* (易經), as well as from her mastery of the *Tai Ji Quan* (太極拳) movements.

Her own practice of *Qi* is expressed in her music by an intense energetic continuity. Indeed, Lin Mei-Fang organizes and makes a sound synthesis out of these energies that articulate the diverse sections and the main parts of *Multiplication Virtuelle* together. This sound synthesis imprints her work with directionality as well.²⁷

²⁶ See <http://www.nietzschecircle.com/hyperion0841.html>. 10.02.2010.

²⁷ A detailed analysis of that work by Lin Mei-Fang, see in my thesis, Chapter 8 concerning the Electro-acoustic at Taiwan.



Example 6 : In the compositional structure of *Multiplication Virtuelle* (2004) by Lin Mei-Fang's, "Qi" flows as smoothly as in "Tai Ji Quan" movements or brush strokes in Chinese calligraphy. In this work, "Qi" flows through each instrument, between each section and up to the core of each sound.

Her specific approach of “musical gesture and physical gesture” that creates intensity and drama, refer among other things, to Chinese Traditional Opera in which strictly codified gestures lead to a time and space evaluation. Out of sound morphology, flows timbre that entwines horizontally and vertically with articulation. Putting into motion all these parameters, she draws her inspiration from that tradition in order to transpose the visual into the musical dimension.

In order to draw particular attention from the public, Lin Mei-Fang brings in a quite discernable gesture and by such, tends towards a sort of stage direction that could be in some ways a contemporary reflection of Chinese Traditional Opera. That physical dimension also derives from her professional training as a concert pianist and a conductor. Being well-proven with her working experience on stage, she hopes to develop that aspect by incorporating the dimension of New Technologies within her instrumental composition.

These two women composers, Chao Ching-Wen and Lin Mei-Fang, trained in the most prestigious institutions abroad, had embarked on a quest of re-identifying with their own culture. It is amusing to observe how for different reasons, they are following in the footsteps of numerous Western composers who being very much extrinsic to the Far East, however draw their inspiration from it. But unlike these composers, it is from their inner-selves that Chao Ching-Wen and Lin Mei-Fang

work on these sources by incorporating beyond the extent of musical sources, classical Chinese thoughts and culture.

Trained to Western composition technique, it is nonetheless true that they strongly claim by the means of their work, their attachment to the culture of the Far East. But these cultural sources that are brought to light through the analysis of their music are only but one key element in their composition. Just by listening, one cannot identify the origin of the composers. Their identity is revealed in a more subtle way through the approach and the thoughtway that contribute to the creation. By such, they both differ from the previous generations of Taiwanese composers whose music was still closely related to Taiwan's "grand official thoughtway". After the end of "martial law" in 1987, direct references at times heavy in the world from which composers came from, disappeared to make room for more freedom in artistic creation, extracting what appears to be the best material for the work in question. And it was all the more freer for women who were exempt from the weight and the pressure exerted on their male colleagues.