

The NTCH



The Voices of Taiwan

09

The Voices of Taiwan

As a prominent center for performing arts in Taiwan, as well as a window to the nation's culture, the NTCH not only hosts annual productions of various classic and innovative, avant-garde programs, but also documents the entire process of their planning and performance. With the launch of the phased project “The Voices of Taiwan,” the NTCH records the beautiful musical pieces of Taiwanese composers. The production and release of these recordings has presented Taiwan's music to the world and amassed cultural assets for the country to pass down.

Many excellent Taiwanese composers, such as Tsang-Houei Hsu, Ma, Shui-Long, Hwang-Long Pan, Deh-Ho Lai, Yen Lu, Tyzen Hsiao and Nan-Chang Chien, have been diligent in composing for decades and delivered numerous moving melodies. While having accumulated precious cultural assets for the country, they remain largely unknown to many people in Taiwan.

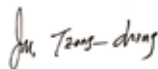
“The Voices of Taiwan” preserves the brainchildren of such contemporary Taiwanese composers. The albums include Ma, Shui-Long's Bamboo Flute Concerto, *Searching and Capriccio of Kuando*, Hwang-Long Pan's *Heterophony* and *Metempsychose*, Deh-Ho Lai's *The Dream of the Red Chamber Symphony* and *Dialect IV*, Yen Lu's Piano Concerto No. 2, *Memories of Jiangnan* and *Reciting with My Sword*, Tyzen Hsiao's piano concerto, cello concerto and violin concerto, Chih-Yuan Kuo and Sung-Jen Hsu's classic Taiwanese folk pieces, Tsang-Houei Hsu's *Song of the burial of*

flowers, The Tale of the White Snake, and Nan-Chang Chien's *Perpetuum Mobile, Five Chinese Songs for Soprano and Orchestra, Four Aboriginal Art Songs*, etc. All are performed by the National Symphony Orchestra (NSO).

In addition to continuing to invite senior composers to write large orchestral compositions, the NTCH also selects young composers under the age of 40 to write chamber pieces, concertos and vocal music. The latest additions to our series include the remarkable works *Diptych of Taiwan, Intermezzo: SHANG* and *Legend of Moniang* by young contemporary composers I-Uen Wang Hwang, Yuan-Chen Li and Chien-Hui Hung. Through their works, we can hear the musical renditions belonging to a different generation.

As a prominent sanctuary for performing arts in Taiwan, the NTCH not only provides the best venue but shoulders unshirkable responsibility to accumulate and pass down cultural assets for the country. The recordings of the series “The Voices of Taiwan” allow our people to know more about Taiwan's music. Through publication of audio-video recordings, the NTCH hopes to support efforts in shaping and molding Taiwan's contemporary music, and to preserve the valuable cultural assets of our generation.

Chairperson of the Board, NTCH

A handwritten signature in black ink, reading "Ju Tsang-chung". The signature is written in a cursive, flowing style.

The Voices of Taiwan

The NTCH and the NSO's "The Voices of Taiwan" series has collected classic works of Taiwanese composers including Ma, Shui-Long, Hwang-Long Pan, De-Ho Lai, Tsang-Houei Hsu, Yen Lu, Tyzen Hsiao, Nan-Chang Chien, Chih-Yuan Kuo and Sung-Jen Hsu. The CDs not only illustrate the development of Taiwan music but also pass down the masterpieces of contemporary musicians.

In addition to continuing to invite senior composers to write large orchestral compositions, "The Voices of Taiwan" also includes works of chamber, concertos and vocal music by young composers. The latest additions to our series include the works of young composers I-Uen Wang Hwang, Yuan-Chen Li and Chien-Hui Hung, through which we can hear the voices belonging to contemporary Taiwan.

As both a composer and professional artist, I-Uen Wang Hwang maintains closely related ideals of music and art. Her symphonic and chamber works had been selected for the Fifteenth Anniversary Concert of National Concert Hall, and her composition for piano solo *Dream Garden* was awarded first place in the Bohemians New York Musicians Club piano composition competition. Her *Diptych of Taiwan*, included in this album, incorporates traditional Chinese and Western musical instruments to create a harmonic, resonant musicality and express her deep affections for the lovely lands and people of Taiwan.

As a member of the younger generation of Taiwanese composers, Yuan-Chen Li had impressed the contemporary music scene in Taiwan at the age of 20 with her very

personal use of instrumentation and style in her chamber music piece *Zang (the funeral)*. In recent years, she began developing the conceptual frameworks and space of sonority in music, which became the focus of her composition after her residence in the U.S. This album includes her *Intermezzo: SHANG* for symphonic orchestra, an exploration into the problems of society or historical events over the world during 2010 to 2011, and her response to them with music.

Chien-Hui Hung is one of the founding members of the Ju Percussion Group, as well as its current composer in residence. Her compositions encompass a vast variety of genres, including music for family concerts, for theater or drama, and crossovers between classical and popular music. *Legend of Moniang* is one of the pieces in Hung's "Women's Series." In this flute concerto commissioned by the National Cultural and Arts Foundation, the flute represents Moniang and depicts her birth, growth and legend in a musical way.

These three young female composers persevere in creating music with their different life experiences. They have turned the objects of their concerns into music and used their works to document various facets of Taiwan, which have become our valuable possessions. I look forward to the release of the brand new "The Voices of Taiwan" series, enabling more people to appreciate the richness of Taiwan's music and the vital creativity of our young composers through their creations.

Acting Artistic Director,
National Chiang Kai-Shek Cultural Center



I-Uen Wang Hwang

composer

I-Uen Wang Hwang was born in Tainan, Taiwan and moved to the United States in 1994. At the University of Pennsylvania, which awarded her the Halstead Prize (1996, 1998) and the Nitzsche Prize (1997), she studied with George Crumb, James Primosch, Jay Reise, and Richard Wernick.

Her pieces have been performed at the Asian Composer's League Music Festivals

(Malaysia 1997 and Korea 2002). As the winner of the Bohemians New York Musicians Club piano composition competition, she performed her piano composition, *Dream Garden*, at the New York Kosciuszko Foundation House in 2004. Taiwan Philharmonic, the National Symphony Orchestra, has also commissioned and performed three of her compositions, *Timeless Reflections* in 2006, *Lily Pond* in 2008, and *Diptych of Taiwan* in 2010. The orchestra performed *Diptych of Taiwan* in Taipei, Taiwan for the premiere performance of the new Music Director, Maestro Shao-Chia Lü and in Guangzhou, China for the 2010 Canton Asian Music Festival. In 2008, the Long Duo performed her piece for two pianos, *Dream Garden II*, at the National Convention of the National Association of Composers in Texas and in Shanghai, China. In 2011, she was awarded a grant from the National Art and Culture Foundation of Taiwan for *Watercolor Sketches*, a composition for guzheng (Chinese zither), cello, and violin. A violin concerto commissioned by The Egret Cultural and Educational Foundation of Taiwan will be performed in 2014. The Carpe Diem String Quartet will premiere her String Quartet No. 2 in 2014.

In addition to composing music, she has been a watercolor artist with several exhibitions in the Philadelphia area. She helped judge the United Nations Art for Peace Contest for children in 2012. She relates the colors and textures in paintings with the harmony and timbres of her music. Musical forms also correspond to the composition and structure of her paintings. The union of the two artistic forms also facilitates conveying her creative inspiration to the audience.



Yuan-Chen Li

composer

Li first arrived on the contemporary music scene in Taiwan with her very personal use of instrumentation and style in her chamber music piece *Zang* (the funeral) in 2000. In 2003, the expression and orchestration of her orchestral work *Awakening* won the prize at the Asian Music Festival 2003 in Tokyo from the Asian Composers' League, and was subsequently premiered by the Tokyo Philharmonic Orchestra. In recent years, Li's music reflects her transformation of processes and concepts in Asian traditional arts, literature, and Buddhism into a compositional technique for solo, chamber, and orchestra of both Western and Chinese instruments. With her virtuosity in instrumentation and fluency in converging and synthesizing diverse cultural, musical and conceptual frameworks, her treatment of the space of the sonority, temporality, texture, and syntax have engaged musicians of different practices, critics, researchers, and worldwide listeners. Featuring her distinct artistry in different contexts.

Li's work has been programmed in many concert series and festivals: Asian Composers' League (Tel-Aviv 2012, Tokyo 2003), 2012 Thailand International Composition Festival, IMANI Winds Chamber Music Festival (New York, 2012), Contempo series (University of Chicago, 2010-), Peace Cross-strait Orchestra Concert (China and Taiwan, 2009), Composers/Pianists concert series (New England, 2008-9), New Music New Haven (Yale, 2006-08), The Female Form: Women Composers (New York, 2008), Listening to the 21 Century (Taipei, 2007), Soundbridges (Berlin, 2007), Norfolk Chamber Music Festival (Norfolk, 2007), Tune in to Taiwan 2003 (Taipei, 2003), New Ideal Dance Festival (Taipei, 2003), and Kuan-Du Musical Soiree (Taipei, 2001).

Committed to cultivate the combination of new music composition, interpretation, and community, she has frequently collaborated with Kong-Ling Liang, artistic director of Counterpoint Ensemble

(Taiwan) and Paul Ching-Po Chiang, conductor of Moment Musicaux Philharmonia (Taiwan). Since 2011, Li has been mentored by Maestro Cliff Colnot, from whom she has been introduced to professional notation, rehearsal techniques, and editorial work for orchestra, chamber music and songs.

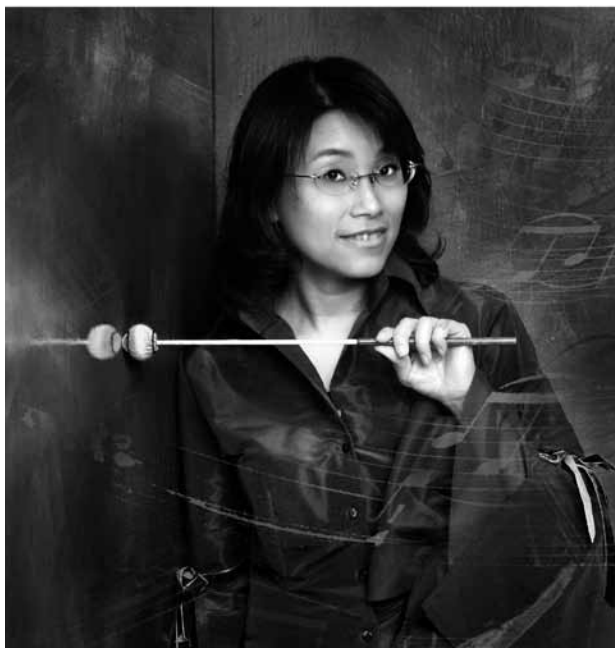
Major honors and awards include an Artist Residency at the Cité Internationale des Arts in Paris (2010, Taipei Artist Village), grants from the National Culture and Arts Foundation of Taiwan, the Ezra Laderman Prize, the Rena Greenwalk Memorial Prize, First prize of Literature and Art Creation Award (Taiwan), the Chang-Hui Hsu Memorial Prize of Asian Composers League, Study Abroad Scholarship from the Education Minister (Taiwan), and Scholarship of Arts from Tzu Chi Foundation. Recent commissions are from the National Chiang Kai-Shek Cultural Center (Taiwan), the Philharmonic Moment Musicaux, and Counterpoint Ensemble.



Chien-Hui Hung

composer

Chien-Hui Hung is the composer in residence of the Ju Percussion Group. She studied composition with Shiu-Long Ma and Yen Lu while studying percussion with Tzong-Ching Ju and Kwang-Yuan Kuo. Hung furthered her studies in France from 1987 to 1995. She studied composition with Yoshihisa Taira and received Diplôme Supérieur of Composition, Hung has studied composition with Alain Bancquart and Paul Méfano. In November 1997, Hung presented All Hung's Music in concert at the National Concert Hall. Her composition *Les Douze Lunes Du Serpent* (2001), was a collaborative project with the French composer François Bernard Mâche. The work, commissioned by Les Percussions de Strasbourg, was premiered at Les 38e Rugissants in Grenoble, France in 2001. In 2012 she won a Golden Melody Award for Best Arranger Award.



Shao-Chia Lü

Conductor

Taiwan-born conductor Shao-Chia Lü studied music in Taipei, later at the Indiana University in Bloomington, USA, and also at the College of Music Vienna. His training was topped off with three important first prizes at renowned international conductor competitions: Besancon, Trento and Amsterdam.

In 1995, he began his opera career as Erster Kapellmeister at the Komische Oper Berlin. Numerous guest performances followed, including the Australian Opera Sydney and the English National Opera, the Theatre de la Monnaie in Brussels, the opera houses of Frankfurt, Hamburg and Stuttgart as well as the Deutsche Oper Berlin. In 1998, Shao-Chia Lü took over the position of General Music Director of both the Staatsorchester Rheinische Philharmonie Koblenz and the Koblenz Theatre.

Shao-Chia Lü, as General Music Director of the Staatsoper Hannover between 2001 and 2006, has established himself firmly as an excellent opera conductor through numerous outstanding performances during this period of such repertoire as: *Aida*, *Ernani*, *Le nozze di Figaro*, *Jenufa*, *Vec Makropulos*, *Fidelio*, *Turandot*, *Madama Butterfly*, *Tosca*, *Tristan und Isolde*, *Der fliegende Holländer*, *Wozzeck*, *Der Rosenkavalier*, *Elektra* and *Salome*.... In the summer 2004, Shao-Chia Lü and the Staatsoper Hannover earned international acknowledgement by performing *Pelléas et Mélisande* at the renowned Vienna and Edinburgh Festivals.

Shao-Chia Lü's recent opera engagements include: *Parsifal*, *Katja Kabanowa* and *Tosca* in Goteborg, Sweden, *La fanciulla del West* in Stuttgart, *Eugene Onegin* at

the Komische Oper Berlin, *Madama Butterfly*, *Tosca* and *La Bohème* in Sydney and Melbourne.

Alongside his opera activities, Shao-Chia Lü is equally at home on concert podiums. In 1994, he had his debut with the Münchner Philharmoniker by replacing Sergiu Celibidache at the last moment for two unchanged programmes (including Bruckner's Symphony No. 8). The triumph of these concerts brought him several further invitations from this orchestra. Apart from the Münchner Philharmoniker, Lü has worked repeatedly with many leading European orchestras, such as the Oslo Philharmonic, the Orchestra Sinfonica di Santa Cecilia in Rome, the Norwegian and Swedish Radio Orchestra, the Helsinki Philharmonic Orchestra, the Royal Liverpool Philharmonic, the Bournemouth Symphony Orchestra, the Göteborg Symphonics, the Orchestre National de France, the SWR Stuttgart, the Rundfunksinfonieorchester Berlin, the Staatskapelle Weimar and the Frankfurter Museumsorchester. In November 2011, Shao-Chia Lü made his much acclaimed debut with the Royal Concertgebouw Orchestra in Amsterdam. In Asia, after his debut with New Japan Philharmonic in December 2012, Shao-Chia Lü was invited to conduct the Tokyo Metropolitan Symphony Orchestra and the NHK Symphony Orchestra, among others, during the 2013/2014 season.

Shao-Chia Lü has been Music Director of the Taiwan Philharmonic (the National Symphony Orchestra of Taiwan) since August 2010.

Nicholas Milton

Conductor

Of Hungarian and French parentage, Australian-born Nicholas Milton enjoys a flourishing European conducting career, working with many of the continent's most prestigious orchestras and theatres. He is renowned for his dynamic conducting style and his fresh and invigorating approach to a repertoire of unusual breadth and variety. General Music Director of the Jena Philharmonic Orchestra from 2004 to 2010, the Germany-based conductor is renowned for his charismatic stage presence and a fresh and invigorating approach to a repertoire of unusual breadth and variety.

Milton's success in major European opera houses has been meteoric, with celebrated debuts at the Volksoper in Vienna, in Leipzig (Don Giovanni), Innsbruck and Mainz. In 2011 he returned to Vienna to conduct Carmen and also led the critically acclaimed new production of La Fanciulla del West in Innsbruck. Next season, Milton will conduct The Magic Flute in Munich (Gärtnerplatz), Die Fledermaus at the Komische Oper Berlin, and The Magic Flute and La Traviata in Vienna. As an oratorio conductor, he has also enjoyed remarkable success with Franz Schmidt's Das Buch mit sieben Siegeln (The Book with Seven Seals) (Deutsches National Theater Weimar), Handel's Messiah (directed from the keyboard), and many others. In 2009 he led the acclaimed new production of Henze's ballet Undine in Rostock.

Concert engagements of the last season included appearances with the London Philharmonic Orchestra, Konzerthausorchester Berlin, the radio orchestras of Stuttgart, Hannover, and Saarbrücken, Staatskapelle Halle, Bruckner Orchestra Linz,

Tonkünstler-Orchester Niederösterreich, Brabants Orkest, RTV Slovenia Symphony Orchestra Ljubljana, China National Symphony Orchestra, Philharmonia Taiwan and the orchestras of Wiesbaden, Darmstadt, Mannheim, Nice, and Odense.

Nicholas Milton's forthcoming engagements include return visits to the NDR Radiophilharmonie Hannover, Deutsche Radio Philharmonie Saarbrücken, Staatsphilharmonie Rheinland-Pfalz, Dortmunder Philharmoniker, Orchestra della Svizzera Italiana, and Sydney Symphony, debuts with orchestras including the Stuttgarter Philharmoniker, MAV Symphony Orchestra Budapest, Orchestre de Chambre de Lausanne, and concert tours of Japan and Switzerland.

An accomplished violinist, Nicholas Milton was Concertmaster of the Adelaide Symphony Orchestra (1996 – 2002) and leader of one of Australia's most successful chamber ensembles, the Macquarie Trio (1998 – 2005). He studied at the Sydney Conservatorium of Music, Michigan State University, the Mannes College of Music and the Juilliard School. He holds Master's degrees in Violin, Conducting, Music Theory and Philosophy, and a Doctoral degree in Music from the City University of New York. Mentored at the Sibelius Academy in Helsinki by Jorma Panula, he won the 1999 Symphony Australia Conductor of the Year Competition and was a prizewinner in the Lovro von Matačić International Competition of Young Conductors. In 2001 Milton was awarded the Australian Centenary Medal for Service to Australian Society and the Advancement of Music.

Li-Pin Cheng

Conductor

Li-Pin Cheng is now one of the most outstanding Taiwan conductors of the younger generation. He has established himself to the attention of the press with his broad repertoire, his engaging personality and energy in his rehearsals, where he won the affection and respect of musicians and audiences alike.

Born in Kaohsiung, Mr. Cheng graduated from Taipei National University of the Arts where he received his bachelor's degree in violin and master's degree in orchestral conducting. He studied conducting with Henry Mazer, Sung-Jen Hsu, and Felix Chiu-Sen Chen. In March 2006, he was invited to conduct in master class with the great conductor Lorin Maazel where he won prestigious respect by the maestro.

In 2003-2004 he became the assistant conductor of the Taipei Symphony Orchestra. Besides numerous performances he recorded his first published CD production "Festival Overture" with the Taipei Symphony Orchestra celebrating its 35th Anniversary. Mr. Cheng has been invited as a guest conductor to work with National Symphony Orchestra, National Taiwan Symphony Orchestra, Kaohsiung City Symphony Orchestra, Evergreen Symphony Orchestra, National Chinese Orchestra Taiwan, Taipei Chinese Orchestra, and Kaohsiung City Chinese Orchestra. In recent years he was invited to China, Malaysia, Hong Kong to have overseas performance and attained very high praise and warm echo.

Currently Mr. Cheng teaches in Chinese Culture University as full time assistant professor and conducting as general conductor of the Taipei Philharmonic Youth Orchestra and the Symphony Orchestra of the National Taiwan University. Since 2007 he became the music program Committee Member of the National Chang Kai-Shek Cultural Center.

Ming-Yu Wang

erhu

Known for his moving performance and graceful stage presence, Ming-Yu Wang is one of the most sought-after erhusoloist of our times. He graduated from Chinese Culture University's Department of Music, studying Chinese music with famous Taiwanese erhu master Chen-Tung Lee. In 1995, he received his master of arts at Chinese Culture University's Graduate Institute of Art. The erhu he used has been invited to join the collection of Chinese Hu-qin Art Museum in Xuzhou, the first of such institution dedicated to the performance of preservation of erhu.

As the concertmaster in Taipei Chinese Orchestra, Ming-Yu Wang has performed in over 30 countries across Europe, Asia, America, Africa and Australia. He has performed both as soloist and in recital in numerous events and festivals, including Asian Composers League Conference and Festival, Taipei Traditional Arts Festival, Taipei Huqin Festival, Trans-Chinese Art Festival in Beijing, International Hu-qin Festival in Xuzhou, Asia Traditional Arts Festival, Taipei Chinese Music Festival, Taiwan International Festival of Arts (TIFA) and many more.

Jiuan-Reng Yeh

guzheng

Jiuan-Reng Yeh, soloist of the Chinese zither, zheng, is one of the leading musicians in the traditional music of Taiwan. She consecutively won the first prize of the Taiwanese Zheng solo competition from 1996 to 1998. Her interpretations of traditional music captivate through their variety and liveliness, and she belongs to the few interpreters in the area of new music, who can also realize complicated mutation and structures on her instrument. Since 1999 she has been giving regular solo recitals in venues such as the National Concert Hall of Taipei. In 2004 she was chosen by the National Cultural Center of Taipei as “Rising Star of the Music Scene”, followed by a tour of Taiwan. From 1998, Jiuan-Reng Yeh was a member of the renowned Chai-Found Music Workshop Ensemble of Taipei, with whom she performed numerous times, presenting premieres of contemporary repertoire at festivals. She was invited to perform at the Vienna Konzerthaus, Chamber Music Hall in the Berlin Philharmonie, the House of World Cultures Berlin, Darmstadt Institute of Music, Toronto Koerner Hall, Beijing Concert Hall, Huddersfield Contemporary Music Festival, ACL Conference and Festival 2011 in Taiwan, 2012 in Israel, Shanghai Conservatory of Music New Music Week, Beijing Modern Music Festival, Canton Asian Music Festival, Taipei Traditional Arts Festival, France, Malaysia, Lithuania, Croatia, Poland, Korea and Japan among others. She was been a soloist accompany with Vienna_Online, Nieuw Ensemble Amsterdam, National Symphony Orchestra (Taiwan Philharmony), Israel Beer Sheva Sinfonietta, Ensemble ISCM-Taiwan, Ansan Korean Music Orchestra, Philharmonia Moments Musicaux, Nanyin Symphony Orchestra, Chai-Found Traditional Orchestra, Giant Chinese Orchestra and Chinese Orchestra of National Taiwan University of Arts.

Anders Norell

flute

Anders Norell was born in Swenden in 1970 and completed his studies at Gothenburg University with Gerard Schaub, and later at Royal Academy of Music in London with William Bennett. Another teacher that has had great influence on his playing is the Japanese Suzuki-mater ToshioTakahashi. He has lived in Taiwan for eight years and been principal flute of NSO since 1996. He has performed several concertos as well as contributing to the recital scene throughout Taiwan. Currently he is also teaching at Taipei American School and Shih-jien University. Nature is always central in Anders' way of thinking and making music, and he strongly believes that the flute should sing. Hence, many audiences have enjoyed listening to his personal flowing flute tone.

With NSO Anders has also performed as a soloist in concertos by Messiaen and Mozart. In summer of 2004, in an enormously successful NSO production, he played and acted the solo part of Corigliano's "Pied Piper Fantasy" which excited and enthralled the audience in seven sold-out performances!

Anders is also fond of chamber music, and plays solo recitals about once a year. Other time is devoted to education, and he is currently teaching at Taipei American School and Shih-Chien University.

National Symphony Orchestra

Founded in 1986 by the Ministry of Education, the National Symphony Orchestra (NSO), also known as Taiwan Philharmonic, became an artistic affiliate of the National Chiang Kai-Shek Cultural Center in 2005.

The orchestra has been benefited from the leadership of many music directors and principal conductors, including Gerard Akoka, Urs Schneider, Tsang-Houei Hsu, Da-Shen Chang, Jahja Ling, Wen-Pin Chien and Günther Herbig. Since August 2010, Maestro Shao-Chia Lü has been Music Director of NSO and will lead the NSO continually to further enrich its performances and carry out its mission as the flagship of classical ensemble in Taiwan.

The NSO works regularly with internationally acclaimed musicians, including Lorin Maazel, K. Penderecki, Rudolf Barshai, Kek-Tjiang Lim, G. Schwarz, Uri Mayer, Joseph Silverstein, Leonard Slatkin, Christopher Hogwood, Christopher Poppen and many others. Tour performances were also regularly offered throughout Taiwan and in overseas, in places such as Vienna, Paris, Berlin, Singapore, Kuala Lumpur, Sapporo, Tokyo, Yokohama, Hong Kong and Guangzhou.





Program Notes

I-Uen Wang Hwang: *Diptych of Taiwan*

By I-Uen Wang Hwang

Diptych of Taiwan includes two movements with contrasting tempo. The first movement, entitled *Guan Yin Mountain –Ravishing Sunset*, is slow and mysterious, while the second movement, *Ma Zu –March Parade*, is fast and stirring. Each movement associated with two of my paintings. The title of the work reflects the paired paintings since a *diptych* is a work of art consisting of two painted panels that are hinged together. Both movements rely on the unique timbers and performance techniques of two Chinese traditional instruments, erhu and guzheng, blended with the Western classical orchestra to depict the beautiful landscape of Guan Yin Mountain and the cultural ceremony of the Ma Zu parade.

Guan Yin Mountain –Ravishing Sunset

The first movement consists of two successive sections, each associated with a painting. In the first painting, the figure of the goddess, Guan Yin, and the sunset in the background reflect the title of the movement. The first section relies on a repeating pattern and rippling effect around E to express a mysterious and tranquil atmosphere. The musical textures progressively develop and increase in intensity, as if following the undulating contour of the mountain. Upon reaching the summit of the mountain, the second section commences without interruption. In the second section, the music focuses on shifting colors, which are echoed in the associated painting. The erhu and guzheng are interwoven like overlapping clouds, sometimes at the forefront and sometimes blending into the background of the orchestra. The musical texture gradually becomes more delicate until vanishing at the end of the movement.



Guan Yin Mountain II

(I-Uen Wang Hwang,
watercolor mixed media, 2009)

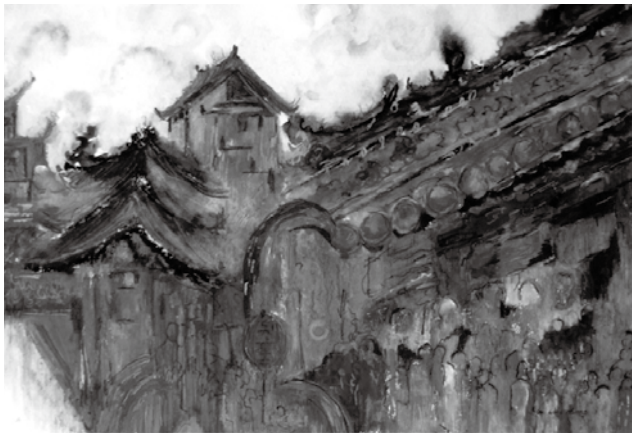


Guan Yin Mountain III

(I-Uen Wang Hwang,
watercolor mixed media, 2009)

Ma Zu –March Parade

The two paintings associated with the second movement capture the scenery and energy of the Ma Zu parade. The second movement is divided into three successive sections: a fast section, a slow section, and another fast section. The parade celebrates the birthday of the goddess, Ma Zu, and is a magnificent cultural event which continues for eight days. During the first four measures of the movement, the entire orchestra performs together, representing the clamorous extravaganza of fireworks which signals the start of the parade. A subsequent irregular rhythm depicts the motion of the shen jiao, the goddess' sedan chair. A fanfare by the brass instruments then expresses the stirring atmosphere of the celebration. The featured brass instruments alternate and sometimes combine with the string, woodwind, and percussion instruments to illustrate the seemingly endless stream of people arriving to participate. In the slower second section of the movement, the focus is on a duet by the erhu and guzheng, with minimal accompaniment by the orchestra. The music expresses the blessing and benevolence of the goddess. The final fast section resembles the first section as the sedan chair and the remainder of the parade returns to the starting point. The music terminates with the entire orchestra performing the climax.



Mazu Parade I

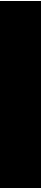
(Li-Uen Wang Hwang,
watercolor mixed media, 2009)





Masa Parade II

(I-Uen Wang Hwang, watercolor mixed media, 2009)



Yuan-Chen Li: *Intermezzo: SHANG* for symphonic orchestra

By Yuan-Chen Li

Intermezzo: SHANG for symphonic orchestra was composed between my summer residency in Paris at the Cité des Arts in 2010, and the time I was pursuing my Ph.D. in composition at the University of Chicago ending in May, 2011. Also during this time span, I was able to attend some new music festivals in Europe as well as seminars and performances in Chicago. Importantly, many of them explored the problems of society or historical events, emphasizing the state of the human condition represented by disturbing psychological images and unique sounds. Specifically, the violence taking place in North Africa and the Middle East during the political reformations affected me, as did the crisis in east-north Japan which precipitated a nuclear crisis, and the human rights progress in Taiwan, my home country, vis a vis the abolishment of the death penalty. Overall, these events were astonishing for their scale and depth, and I was unable to effectively respond to them as an individual. However, I was optimistic that I could meaningfully reflect with my music as a composer.

The work is comprised of three movements: I. *'Onward'* II. *'Intermezzo'* , and III. *'Strange Shore'* . The first movement begins with a mild, ascending gesture as the primary motive. Later the orchestra develops multiple sections with different degrees of tensions and leads to the major triad ending. The second movement is characterized by the strings playing a tender and harmonious chorale. Finally, the last movement re-establishes its momentum, reminiscent of the first movement, and evolves to the climax of the entire work, represented by layers of ascending scales. At the end, a chant-like melody emerges in the violas, giving way to an unsettling, whisper-like ending.

Intermezzo: SHANG was commissioned by National Chiang Kai-Shek Cultural Center. The transformation of emotion could not have been realized without the support and technical guidance of my University of Chicago music department teachers, most important Kotoka Suzuki. The revision and the preparation of the final score were immensely improved thanks to the guidance of Cliff Colnot.

Chien-Hui Hung: *Legend of Moniang*

By Chien-Hui Hung

Women in different historical times exhibit different characteristics due to the political, economic and cultural influences. As a contemporary female composer, I am grateful that I was born in this generation. I wanted to find a new source of creative power through the experiences of famous women in history so I wrote a series of works related to women and called it the “Women's Series.”

Goddess of the Moon (Chang'e) for piano nonet commissioned by the Nieuw Ensemble

Wang Zhaojun for flute and piano duet

Legend of the White Snake (Bai Suzhen) for large percussion ensemble

Legendary Heroine (Mu Guiying) for Beijing opera and percussion

Ensemble (Taiwan's first female painter Jin Chen) for Chinese bamboo flute and bass lute duet

Dream of the Red Chamber (Lin Daiyu) for solo marimba

Beauty (Xi Shi) for orchestra

Mulan I for Beijing opera and percussion

Mulan II for Beijing opera and percussion

The Legend of Moniang is also one of the series' works. Moniang (“silent girl”) is the secular name of Mazu, a Chinese goddess of the sea well-known to the Taiwanese people. Worship of Mazu is one of the most common religious practices in Taiwan. With a compassionate personality, she devotes herself to the protection of the common men.

In this flute concerto commissioned by the National Cultural and Arts Foundation, the flute represents Moniang and depicts her birth, growth and legend in a musical way.

I'd like to extend my appreciation to conductor Li-Pin Cheng, flutist Anders Norell and the NSO for their interpretation of my work. What's interesting is it was these two gentlemen who did the recording and Anders Norell is a Taiwan-based Swedish musician who married a Taiwanese wife. Maybe this is a special arrangement by Moniang.

I-Uen Wang Hwang : *Diptych of Taiwan*

1 *Guan Yin Mountain – Ravishing Sunset* 10'50

2 *Ma Zu – March Parade* 10'24

Yuan-Chen Li : *Intermezzo: SHANG*

3 *I. Onward* 07'05

4 *II. Intermezzo* 02'55

5 *III. Strange Shore* 09'06

6 Chien-Hui Hung : *Legend of Moniang* 17'19

TOTAL 57'41

Shao-Chia Lü, conductor 1 2

Nicholas Milton, conductor 3 4 5

Li-Pin Cheng, conductor 6

Ming-Yu Wang, erhu 1 2

Jiuan-Reng Yeh, guzheng 1 2

Anders Norell, Ling-Hui Lin, flute 6

National Symphony Orchestra



國立中正文化中心
National Chiang Kai-Shek Cultural Center, R.O.C



National Chiang Kai-Shek Cultural Center –

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GPN 4210203186

Microphone :

DPA 4006-AE / DPA 4010/ DPA 4006-TL / DPA 4015 / DPA 4022

On-Stage Microphone Preamplifiers : Grace Design M 801 X2

Interconnecting Cables : Audio Reference Technology

Digital Recording System : RME, Samplitude

Monitored through : Studer 2706 Monitor

Dynaudio AIR

Recording / Editing / Mastering : YU TZU TSE