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**PEI-FEN HUANG** (b. 1967)

Since graduating from university more than 20 years ago, Pei-Fen has not been in contact with and engaged in composing activities. She is currently studying at the Institute of Music of the National Taiwan University of the Arts. After returning to school in 2015, she has actively participated in the composition of music for events, such as the 2016 Canada's Sound of Dragon Music Festival, the Republic of Taiwan Computer Music Society Annual General Meeting opening show, the Joint WOCCMAT-IRCAM Forum Conference, NWEAMO Tokyo 2016, the JSSA Music Festival, the 64th International Rostum of Composers Italy in 2017, the 2018 Electric Music concert of Communication plan for Beijing and Taipei, and the 35th Asian Composers

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SHADOW ART SAT, 4 MAY

# SHADOW ART

Sat, 4 May at 8:30 pm Sakala 3

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**AFEKT SOLOISTS:**  
**Sirje Aleksandra Viise** (voice, Estonia/USA)  
**Monika Mattiesen** (flute, sound objects)  
**Leonora Palu** (sound objects)  
**Indrek Palu** (electronics)

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## PROGRAMME

<p><b>Simon Steen-Andersen</b> (b. 1976) "Difficulties Putting It into Practice" for two amplified performers (2007/2014) Leonora Palu (sound objects), Monika Mattiesen (sound objects), Gabriela Liivamägi (video)</p>	<p><b>Pei-Fen Huang</b> (b. 1967) "Lang Lao" for 4-channel fixed media (2018)</p>
<p><b>Gilles Gobeil</b> (b. 1954) "Sous l'écorce des pierres – promenade" / "Underneath the Shell of Stones – The Promenade" for fixed media (2017)</p>	<p><b>Yinong Xie</b> (b. 1994) "Chaotic Particles" for fixed media (2017)</p>
<p><b>Elis Hallik</b> (b. 1986) / Text: Georg Trakl "Doch manchmal erhellt sich die Seele, wenn sie frohe Menschen denkt, dunkelgoldene Frühlingstage" / "Yet sometimes the soul brightens when it ponders joyful people, dark golden days in spring" for flute, soprano and electronics (2019, premiere) Monika Mattiesen (flute), Sirje Aleksandra Viise (voice), Indrek Palu (electronics)</p>	<p><b>Paul Clift</b> (b. 1978) / Text: Jack Spicer, Heinrich von Kleist, Petrarca "Shadow Art II" for flute, voice and real-time electronics (2017) Monika Mattiesen (flute), Sirje Aleksandra Viise (voice), Indrek Palu (electronics)</p>
	<p><b>Evelyn Celeste Frosini</b> (b. 1983) "Samoa" for fixed media (2016)</p>
	<p><b>Daniel Soley</b> (b. 1995) "Socialite" for video and electronics (2016)</p>

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## 樂曲介紹

SHADOW ART

SAT, 4 MAY

### “LANG LAO”

has been inspired by the early folk funeral culture and customs in Taiwan, traditions that have been held close for centuries. It belongs to the Taoist rituals in folklore. Today, this tradition has been neglected. When this ceremony is held, the card of the deceased will be invited to the table. At the beginning of the ceremony, the wizard invites the nearby undead to come to watch the performance, in the hope that the deceased can make friends in another world, let the ghosts watch the performance. Help the dead to go to the bright road of heaven. The Chinese cymbals used by the Taoist Master during the ceremony is the only source of sound. After being included in the recording software, the sound modulation function provided in the software is used to change the sound source of the recording to a variety of different sounds. Twelve soundtracks are used and the modulated sounds are stacked, copied, reversed. The editing is completed by changing the speed, the structure of music is divided into five paragraphs with the theme of “Lang Lao”. All the sounds come from the two motivations of A and B at the beginning of the first paragraph of music. Four channels are used in order to create the effect of sound moving in the changing phase, making the sound fade away, asymptotic, left to right, right to left, front to back, back to front, one voice shift, multiple. The effect of simultaneously moving parts has reached more than 30 places. For example: 1’09”, gradually shifting from the right front channel to the left front – left rear – right rear, then the sound is getting farther away. It symbolizes that the Taoist Master is going around the venue to perform spells. Detailed sound displacement content, please see “Lang Lao” four-channel sound movement time record.

(Pei-Fen Huang)

Official submission by ISCM – Chinese Taipei Section

### “CHAOTIC PARTICLES”

used the sound sample of *bangu*, a drum often used in Chinese operas, as this work’s main sound material. I twisted the sampled sound with Max and Logic in order to shape the texture. I also employed some traditional Chinese music phrasings, particularly those used in Chinese operas, into this piece.

(Yinong Xie)

Official submission by ISCM – Beijing Section