

UNIVERSITY OF NORTH TEXAS  
**COLLEGE OF MUSIC**

**CEMI PRESENTS**

**MUSIC FROM THE TAIWAN COMPUTER  
MUSIC ASSOCIATION**

**featuring works by**

**Chien-Wen Cheng, Chih-Fang Huang,  
Mei-Fang Lin, Yu-Chung Tseng,  
Shing-Kwei Tzeng, Phil Winsor, Dye Wu**



**Friday, January 29, 2010  
8:00 pm  
Merrill Ellis Intermedia Theater**

## WELCOME

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### *A Welcome Note from the Organizer*

Welcome to the first CEMI Centerpieces concert of 2010. It is with great pleasure that we welcome the Taiwanese Computer Music Association (TCMA) as they present a concert of new computer music from Taiwan. This concert provides us with a unique cultural exchange and is a direct result of our official relationship with Taiwan's National Chiao Tung University. I would also like to extend a special welcome to Shing-Kwei Tzeng, Chih-Fang Huang, and Mei-Fang Lin who have helped organize the event that are in attendance this evening.

Jon Christopher Nelson  
Associate Dean, Operations  
Professor of Composition, University of North Texas

### *Acknowledgments from the Taiwan Computer Music Association*

On behalf of the Taiwan Computer Music Association I send our greatest gratitude to the UNT College of Music, the Division of Composition Studies, and the Center for Experimental Music and Intermedia. Special thanks to Associate Dean Professor Jon Nelson, Composition chairman Joseph Klein, Andrew May, director of CEMI, and to all the faculty and musicians participating in tonight's concert.

This is the first cultural exchange concert between Taiwanese composers and UNT. Several of the composers have had experiences at UNT: Yu-Chung Tseng (DMA 1998), Chien-Wen Cheng (DMA 2007), Shing-Kwei Tzeng (visiting scholar 2003), Chih-Fang Huang (visiting scholar 2008), and Phil Winsor (professor at UNT and also a guest professor of National Chio-Tung University in Taiwan since 1985). In tonight's concert we will find there is a big influence from the electro-acoustic and computer music of CEMI and UNT, as well as a very strong Taiwanese native culture. We also appreciate the financial support from the National Culture and Arts Foundation, Taiwan, ROC.

Thanks again for all the endeavors of UNT – thank you for your participation – enjoy!

Shing-Kwei Tzeng  
Chairman, Taiwan Computer Music Association  
Professor in Department of Information Communications, Kainan University

**PROGRAM**

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- The Journey..... Chien-Wen Cheng  
2-channel electroacoustic music
- Metascape ii ..... Yu-Chung Tseng  
8-channel electroacoustic music
- Songs of the Wanderers..... Chih-Fang Huang  
Emily Cole, violin • 2-channel electroacoustic music
- Interaction..... Mei-Fang Lin  
Mei-Fang Lin, piano • 2-channel electroacoustic music
- Showers of Flowers..... Phil Winsor  
audiovisual work
- Unforgettable Melody..... Shing-Kwei Tzeng  
audiovisual document  
work for piano 4-hands, video, and computer
- Stalemate..... Dye Wu  
Heidi Dietrich Klein, soprano • Kyle Stec, alto saxophone  
live interactive computer music

*CEMI concerts are made possible by the dedication and expertise of the CEMI technical staff:  
Greg Dixon, Jason Fick, Ben Johansen, Stephen Lucas, Patrick Peringer, L. Scott Price, Ilya Rostovtsev  
Andrew May, director*

*A complete list of composition division events, including senior composition recitals,  
is posted at <http://www.music.unt.edu/comp/events>*

*Four hundred twenty-fifth program of the 2009-2010 season.*

## PROGRAM NOTES

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### **Chien-Wen Cheng, *The Journey***

The journey of life is like driving—many faces and different scenery pass by. Sometimes we slow down or even stop when we have to or want to; sometimes we try hard to restart; and sometimes we enjoy speeding up. In this piece, the idea about such a journey is realized through the soundscape with sound samples taken from engines and horns of cars and motorcycles. These samples are transformed mainly through granular synthesis programmed in Max/MSP and are organized in Adobe Audition. Other synthesis techniques used in this piece include delay, reverb, ring modulation, time-stretch, and spectral editing.

### **Yu-Chung Tseng, *Metascape ii***

The sound source of *Metascape ii* was mainly drawn from a Chinese opera cymbal, and was then transformed into numerous different sonic gestures and timbres. While developing the work, those various sonic gestures and timbres were interweaving and assembling together by their own right. As a result, a certain type of meta-scape, an interesting aural image of a meteorite shower and dust, was heard with various sonic gestures of moving/flying, sounds of mass collision, and the sharp/shimmering metallic timbres. This composition also reflects the composer's interests in two aspects: (1) exploring the maximal possibility of sonic transformation of minimal sound sources (in this case – the cymbal); (2) “organizing” (in E. Varese's word) and “micromontaging” (in H. Vaggione's word) the processed sounds to create interest in the work. It is only through the use of computers and modern studio facilities that a composer is able to shape his desired sonic gestures based upon the sound source and is able to rebuild/reconstruct those gestures and timbres into an artistic work. And, finally, the inner power and beauty and the virtual music (composition) potential of the sound source – Chinese opera cymbal – were all revealed, and eventually contribute to the formation of the soundscape image of the work. The work was created and finished at the Computer Music Studio at National Chiao Tung University in Taiwan on October 30, 2009. The work received the Czech Musica Nova 2009 Honorary Mention Award.

### **Chih-Fang Huang, *Songs of the Wanderers***

*Songs of the Wanderers* was written for violin solo and computer. The piece is composed for people who desire to pursue a spiritual life, and depicts the wandering life of mankind's soul. It can be considered as a reflection of the true life for people who were born in a natural state, and then followed with their own wandering life, and eventually return to the silent earth. This piece has been selected in The 24th Asian Composers League (ACL) Conference and Festival, “Studio in Jaffa – Electronic Concert,” Israel.

## PROGRAM NOTES (cont'd)

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### **Mei-Fang Lin, *Interaction***

In this piece, the composer aims to unite the piano and electronic sounds without resorting to the use of actual piano sample sounds as materials for the electronic part. This is accomplished mainly through establishing a close connection between the piano and electronic part in their respective musical gestures and timbre. The composer wishes to create an impression of an interactive, dynamic relationship between the piano and electronic sounds as if they literally feed off each other. *Interaction* was commissioned by Professor Scott A. Wyatt, director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

### **Phil Winsor, *Showers of Flowers***

*Showers of Flowers* consists of fractal animations along with digital audio. The audio was composed using digitally transformed audio samples of the Chinese hammer dulcimer, the yang-chin. I wanted to take advantage of the wonderful ring-through textures that emanate from the instrument and seem to float on forever. Even though on first hearing it may seem that digital reverberation has been added to the samples, they were natural, unaltered audio recordings. The techniques I used were simple ones, ranging from time/frequency shifting to multiple loop overlays and composite, microtonally shifted, repeated samples to create a drone effect. I composed video animations using computer software that plotted fractal graphic still images whose parameters varied over time from one keyframe to the next; this allowed motion from one fractal type to another as well as zooming from one image size to another in a panoramic fashion. Several animation sequences were then rendered to a single video composite along with the digital audio track.

### **Shing-Kwei Tzeng, *Unforgettable Melody***

This piece quotes *Unforgettable*, a famous Taiwanese popular song from the 1970s, and consists of five sections. The music vocabulary includes minimalistic and romantic images, which are integrated with prepared tape music. Audiomulch transformed sound and MIDI-driven visual effects are also used to construct the colorful multimedia stage performing art. Section 1 consists mainly of 48 strong repeated chords. Section 2 combines the minimalistic music in a mysterious style played by the second piano, with the romantic *Unforgettable* main theme played by the first piano. Section 3 uses pre-recorded electronic tape sounds, which were made by editing a melody segment sung by the famous Taiwanese singer Fei-Fei Feng, using various digital music transformation techniques including pitch bend, pitch shift, and time stretch. Section 4 is performed with the second piano playing the *Unforgettable* romantic melody, accompanied by the first piano with a 'foggy' sound in a higher range. Section 5 is performed by the first piano in a solo gesture, with the countermelody played by the second piano using a Prophecy synthesizer (Korg). The dance is performed and arranged by Robert Wechsler, supervisor of the German Palindrome Inter-media Performance Group.

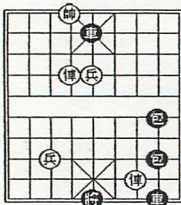
## PROGRAM NOTES (cont'd)

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### Unforgettable

*A blue street lamp,  
flickers at the corner,  
gazing into the dim night I stand alone by the window,  
stars glitter,  
I cry,  
I weep,  
but no one knows.  
Eh ----- Who is singing!  
Sounding softly from a distance,  
missing you, missing you,  
that song I love.*

### **Dye Wu, Stalemate**



The source of this work's creation is Chinese chess, putting one in the mindset of unfathomable thoughts in unlimited space, even those outside of the alternative imagination of Chinese philosophy. The creation and arrangement of the musical language are based entirely on the paths of the chess pieces: characters, conditions and environments, and the use of such strategies as straight-deliberations, reverse-deliberations, lateral deliberations, side-deliberations, soft deliberations, and so on. This metaphor affects not only the music itself, but also the imagination behind it. The work uses spatial notation; in order to harmonize with human voices and the computer music's indeterminate pitch, and to allow for creative musical display on the part of the performers, the score does not designate absolute pitch; instead, only the direction of sound and intervallic relationships are indicated, without the use of clefs. The work uses Max MSP software to make instantaneous sound edits.

## PROGRAM NOTES (cont'd)

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*Ji mou ce lue*  
*Shen chu gui mo*  
*Ming mie chan guang jin feng li gu jiao qi liang*  
*Na zhu zei zi shui shi fen qin*  
*Na da sha*  
*Kan na qian mian he dong dong*  
*He dong dong*  
*Sha ta ge gan gan jing jing*  
*Sha shi*  
*Yi zhen fen kuang shen si hao a*  
*Kan a*  
*Li you*  
*Jian za*  
*Shua yin du*  
*Sheng sheng wu nai*  
*Shen sheng qi liang*

*Smart strategy*  
*Sneaky*  
*After a big war, the leader is in a very miserable condition*  
*Catch the chief of the troops and chop him into pieces*  
*Take, beat and kill*  
*Look out in front of you, there's a black hole*  
*Kill them all!*  
*In the moment*  
*With a great yell, with a crazy gesture*  
*Look!*  
*Luring by gain*  
*Cunning and wicked*  
*Playing insidiously*  
*With every word, no way to change the situation*  
*With every sound, a miserable situation*

(translation: Chih-Fang Huang)

## BIOGRAPHIES

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**Chien-Wen Cheng** received the doctor of musical arts degree in music composition at the University of North Texas. He works as a full-time assistant professor at the Department of Digital Media Design at Hwa-Hsia Institute of Technology in Taiwan. He has won numerous awards for his acoustic music including: first prize in the 2007 Dallas Symphony Orchestra/Voices of Change Young Composers Competition (United States); the Fine Arts Creation Award in Taiwan (mention award in 2009; 2nd prize in 2006; mention award in 2003); the mention award in The 3<sup>rd</sup> Percussion Music Composing Competition (2005, Taiwan); the selected work in 2004 Taiwanese Young Composers' Masterpieces call-for-scores competition; the selected work in the 2002 orchestral call-for-scores competition in "Tune in to Taiwan – Taiwan Composers Series"; the mention award in the 4<sup>th</sup> Hakka New Music Composition Contest (Taiwan, 2000). His electroacoustic pieces also have been recognized through performances at music festivals and conferences including: Bourges Synthèse Festival in France (2006); SEAMUS National Conference (2005, 2006, 2007); the International Computer Music Conference (2005, 2006, 2008). His tape pieces won the National On-line Arts Creativity Competitions in Taiwan (1<sup>st</sup> prize in 2005; 1<sup>st</sup> prize in 2006; 2<sup>nd</sup> prize in 2007) and were among the finalists in the Bourges International Competition (2009, France) and the 6<sup>th</sup> Electroacoustic Miniatures International Contest (2008, Spain). He also won the Regional Composition Prize at the International Computer Music Conference in 2008. His electroacoustic works were selected for a SEAMUS CD and DVD, ICMC CD, and MIT Computer Music Journal DVD.

**Chih-Fang Huang**, assistant professor in the Department of Information Communication at Yuan Ze University, was born in 1965 in Taipei City, Taiwan. He acquired both a Ph.D. in mechanical engineering and a master's degree in music composition in 2001 and 2003 respectively from National Chiao Tung University. He studied composition under Tin-Lien Wu, and computer music under Phil Winsor. His electroacoustic pieces have been performed in Asia, Cuba, and the USA and the United States. The electroacoustic piece *Microcosmos* was performed at the International Computer Music Conference (ICMC) in 2006. His research papers, on such topics as automated music composition, virtual reality, and automatic control, have been published in the ICMC and SCI journals. He currently is the chief-general of TCMA (Taiwanese Computer Music Association).

## BIOGRAPHIES (cont'd)

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Born and educated in Taiwan, **Mei-Fang Lin** started composing and performing at a very young age. After graduating from the National Taiwan Normal University, she came to the United States for her graduate studies. She received her master's degree from the University of Illinois at Urbana-Champaign and her Ph.D. from the University of California at Berkeley. Supported by a Frank Huntington Beebe Musician Fellowship and a George Ladd Paris Prize, she lived in France from 2002-2005 studying composition with Philippe Leroux and participating in the one-year computer music course "Cursus de Composition" at IRCAM in Paris. She has taught as visiting assistant professor of composition at the University of Illinois recently, and is currently an assistant professor of composition at Texas Tech University. Awards for her music include those from the Fifth House Ensemble Competition (2009), Seoul International Competition for Composers in Korea (2007), Bourges Competition in France (2006, 2001), Look & Listen Festival Prize (2002), Pierre Schaeffer Competition in Italy (2002), SCI/ASCAP Student Commission Competition (2001), Luigi Russolo Competition in Italy (2001), Prix SCRIME in France (2000), National Association of Composers, USA Competition (2000), 21st Century Piano Commission Competition (1999), Music Taipei Composition Competition in Taiwan (1998, 1997). Her music has received performances by groups such as the Nieuw Ensemble (Amsterdam), Kammerensemble Neue Musik (Berlin), Ensemble Surplus (Freiburg), Ensemble Cairn (Paris), Ensemble Orchestral Contemporain (Lyon), Armonia Opus Trio (Buenos Aires), Melos-Etos (Bratislava), Ensemble Concorde (Dublin), Contemporary Chamber Orchestra Taipei (Taiwan), Parnassus Ensemble (New York), San Francisco Contemporary Music Players (San Francisco), Alea III (Boston), Washington Square New Music Ensemble (New York), Earplay (San Francisco), North/South Consonance (New York), Chicago Ensemble (Chicago), Yarn/Wire (New York), and Left Coast Chamber Ensemble (San Francisco). Her work also has been presented in international festivals such as the ISCM World Music Days (Hong Kong, Slovenia), Festival Résonances (France), International Review of Composers (Serbia), Asian Pacific Festival (New Zealand), Seoul International Computer Music Festival (Korea), Ostrava Music Days (Czech Republic), Festival Synthèse (France), Vancouver Pro Musica Festival (Canada), Maxis Maxis Festival (UK), Pianissimo Festival (Bulgaria), and En Red O Festival (Spain).

## BIOGRAPHIES (cont'd)

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**Yu-Chung Tseng** completed his doctor of musical arts at the University of North Texas (1998), where he studied composition and computer music with Phil Winsor, Larry Austin and Jon Christopher Nelson. He is a member of ICMA and founding member of TCMA in Taiwan. Currently, he is a full-time associate professor of music at National Chiao Tung University and serves as a part-time professor at the music graduate school of Schuchow University. His music, written for both acoustic and electronic media, has been recognized with awards from the Taiwan National Culture Planning Council Music Competition Prize (1989), UNT Computer Music Competition (2nd Prize, 1996), Bourges International Electroacoustic Music Competition (Selected work, 1998, 1999, 2005), Pierre Schaeffer International Computer Music Competition (1st Prize, 2003; 3rd Prize, 2007), Città di Udine International Contemporary Music Competition (Special Mention of Jury, 2003; Winning work, 2006), MUSICA NOVA International Electroacoustic Music Competition (Finalist, 2004, 2005, 2007; Honorary Mention award, 2009), Metamorphoses International Competition of Acousmatic Composition (Finalist, 2006, 2008). Mr. Tseng's works also have received many performances at festivals and conferences from organizations including the Beijing International Electronicacoustic Music Festival (2005, 2006, 2007, 2008), Shanghai International Electronicacoustic Music Festival (2008), Korean Soul International Computer Music Festival (SICMF 2002, 2003, 2004, 2008), International Computer Music Conference (ICMC 1998, 1999, 2001, 2003, 2004, 2006, 2008, 2009), SEAMUS (Net Concert 1997, SEAMUS 1998). His music can be heard on CDCM v.28 (United States), Discontact iii (Canada), Pescara 2004 (Italy), Contemporanea 2006 (Turkey, Italy), Metamorphoses labels 2006 and 2008 (Belgium), SEAMUS 25th Anniversary CD (United States), KECD2 (Denmark), and MUSICA NOVA 2009 prize-winning CD (Czech Republic).

## BIOGRAPHIES (cont'd)

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In 1977–81 **Shing-Kwei Tzeng** received a scholarship from the Education Ministry of Taiwan to study at the Musikhochschule in Freiburg, where he majored in composition with Klaus Huber and Brian Ferneyhough, theory with Peter Foertig, and minored in piano with Edith Picht-Axenfeld and Prof. Wolfgang Watzinger. In 1981 he graduated with Prüfung der künstlerischen Reifer at the Musikhochschule in Freiburg. In 1980 he participated in the Darmstadt Sommer Ferienkurse. From 1981 to 2005 he was professor in the Music Department of National Taiwan Normal University, where he taught composition (individual instruction), form and composition, computer music, music analysis, etc. In 1986-87, on a scholarship of the French Government, Tzeng studied film music at Ecole Normal de Musique de Paris/France. He did research at IRCAM, Paris, in 1987. In 1999 he founded Taiwan Computer Music Society and was selected as its first president until 2002 (re-elected in 2005–07). In 2001-02 he participated in workshops at CCRMA, Stanford University, where he was a Fulbright Scholar and visiting scholar from 2002-03 as well as a guest composer at the College of Music, University of North Texas. In 2005-06 he participated in the Max/MSP Workshop at CNMAT Berkeley. In 2005 Tzeng retired from National Taiwan Normal University and took up a professorship at the Department of Information Communications, Kainan University. Tzeng's compositions were performed at Gaudeamus Music Week 1981, 84 by ASKO Ensemble, World Music Days and Festival of ISCM Hong Kong 1988, Alkmaar Music Festival 1990 (Netherlands), Asia Pacific Festival Sentai/Japan 1988, Seoul/Korea 1990, Presence Festival Paris/France 1996 by Ensemble 2E2M, Keelung/Taiwan New Music Festival 1997 by Ensemble 2E2M, Boston/USA 1995 by Quartet Alea III. Tzeng is a member of ACL (Asian Composers' League), ISCM (International Society for Contemporary Music), and Society of Taiwanese Music Education. He has won Le Premiere Grand Prix de 3eme Concour International Composition pour Orgue 1986 St. Remy/France, and Le Premiere Prix de Ville D'Avry International Library for Contemporary Music 1984 Paris/France. ([http://www.music.ntnu.edu.tw/Teachers\\_pluralism.asp](http://www.music.ntnu.edu.tw/Teachers_pluralism.asp))

## BIOGRAPHIES (cont'd)

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Born in Morris, Illinois, **Phil Winsor** holds degrees from Illinois Wesleyan University and San Francisco State University; he has done graduate work at the University of California, Berkeley and doctoral studies at the University of Illinois. For the past thirty years he has pursued dual professions as music composer and multimedia artist/photographer. His traditional and experimental photographic prints have been exhibited at galleries in the United States and the Republic of China, including the Chicago Gallery of Photography and Exposures Gallery in Evanston, the Afterimage Gallery in Dallas, and the Sun Gat Gallery in Taipei. From 1968 to 1982 Winsor lived in Chicago, where he developed an interest in multimedia art through extensive collaboration with filmmaker Tom Palazzolo and the Chicago Contemporary Dance Theater, with whom he toured as resident composer and musical director. While in Chicago he served as director of the Electronic Music Studio at DePaul University. In 1980, along with Peter Gena, he founded the Chicago Interarts Ministry, a performance art ensemble and venue. During this period he was awarded two National Endowment for the Arts Composition Fellowships, a Ford Foundation Fellowship, and two Illinois Arts Council Composition Fellowships. In 1982 he moved to the Dallas area to join the faculty of the University of North Texas, where his collaboration began with choreographer Shelley Cushman. Phil Winsor's intermedia works for computer and human performers have been performed at galleries and universities in the United States and Europe, and his compositions employing graphic notational techniques are part of the traveling exhibition, *Eye Music*, which toured European art galleries during 1986-87 under the auspices of the British Arts Council. During 1991 he had one-man shows of his *Luce Libera Series* in Kaoshung and Taipei, Taiwan. Between 1989 and 1992 he was awarded three Computer Music Research Grants by the National Science Council of the Republic of China, where he assisted in the development of Southeast Asia's first computer music research facility at National Chiao-Tung University. He serves as computer music consultant to a number of universities on the Pacific Rim, and in 1996 was awarded a Rockefeller Foundation Composition Fellowship to Bellagio, Italy. He is the author of four books on computer music, published by McGraw-Hill Company and the University of North Texas Press. His music is recorded on Advance and Brewster LPs, and three Centaur label compact disks. His music is published by Carl Fischer, Inc. and the Whole>Sum Press.

Dae Wu attended the Université de Paris VIII-Saint-Denis (Maîtrise Nationale Musique) in 1985, studying under Daniel Charles and majoring in music theory and thought of musical esthetics. He also studied composition and film music with Laurent Petitgirard in the École Normale de Musique de Paris. He studied modern technique of music composition with Yoshihisa Taïra, and joined the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) to investigate computer usage in music composition. He also studied at Darmstadt in 1994. He is former chairman of the Music Department at National Taiwan University of the Arts (NTUA). He is currently a member of the Asian Composers League of the Republic of China National Committee (ACL-Taiwan); president of a council of the Taiwanese Computer Music Association (TCMA); and chairman of the Applied Music Department of Tainan National College of the Arts (TNCA). He teaches music composition in the Music Department of National Taiwan University of the Arts (NTUA), and in the Applied Music Department of Tainan National College of the Arts.