Clarinetist: Chi-Mei Tang

Chi-Mei Tang is a performer and teacher with over 15 years of experience. Ms. Tang received her B.A. from National Taiwan Normal University and completed her M.A. at San Jose State University. Her clarinet teachers include Dr. Janet Averett, Dennis Beck, Gao-Yong Lai, and Wei-De Sung. Chi-Mei had played in different music groups including San Jose (South Bay) Clarinet Choir, SJSU Wind Ensemble, SJSU Symphony Orchestra and Quintessence. She also appeared as a guest performer with Viva La Musica, and Polyphony Chamber Orchestra. Ms. Tang is a member of MTAC and teaching at San Francisco Bay Area. Her students mainly participate music activities or groups such as CMEA Solo and Ensemble, All State Honor Band, and California Youth Symphony.

Flutist: Yu Hui (Grace) Lai

Yu Hui (Grace) Lai has led a varied and award-winning career as soloist, chamber musician, and teacher throughout the United States, Canada, and Asia, and is passionate about bringing classical, contemporary, and Taiwanese music to a diverse range of audiences. A native of Taipei, Taiwan, Lai holds a bachelor’s degree from the Chinese Culture University in Taiwan and a master’s degree from California Institute of the Arts. In 2014, Lai received her doctorate in flute performance from the University of Missouri – Kansas City where she held the position of principal flutist of Musical Nova (UMKC’s new music ensemble) and has been a member of the UMKC Conservatory Orchestra, Wind Symphony, and Wind Ensemble. Lai has worked closely with numerous composers, including Chen Yi, Zhou Long, and Asha Srinivasan, and has commissioned or premiered several new works. She has performed frequently as a member of contemporary music ensembles, including the New Century Players, the Xang Duo, DogStar Orchestra (Los Angeles) and the Lai-Tsai Duo (Kansas City). Her festival experience includes appearances at the James Tenney Festival, Elliott Carter 100th Birthday Festival, DogStar Experimental Music Festival, University of Central Missouri New Music Festival, ArtSounds, and Fresh Inc Festival. Lai was invited to perform with the Chicago-based new music ensemble Fifth House in a radio broadcast of the Rush Hour Concerts at St. James Cathedral (Chicago) and at the Ravinia Festival. She also performed with multiple Grammy award winning contemporary chamber music group Eighth Blackbird. Lai has been the recipient of numerous awards, including the Yamaha Outstanding Musicians Scholarship, the Mu Phi Epsilon Summer Festival Award, California Institute of the Arts/Herb Alpert School of Music Award, the UMKC Women’s Council Graduate Assistance Fund and the UMKC Conservatory Women’s Association Anniversary Scholarship. She was quarter-finalist in the UMKC Concerto Aria competition of 2013. Lai is an Associate Part Time Faculty at West Valley-Mission Community College District and After School Band Instructor of Fremont Education. Lai currently operates a thriving flute studio and performs as a soloist and chamber musician in the Bay Area.

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TCMA
Music Technology
Performing Arts

CCRMA Stage
Saturday January 16th 2016, 7.30PM
PROGRAM

The Arts of Tai-chi with Hoomei
Shing-Kwei Tzeng
For Taijiquan, Interactive Technology, and Electroacoustic Music

The Phantom Lover
Chih-Fang (Jeff) Huang
For Electroacoustic Music, Singing Voice Synthesis, and Multimedia 3D Animation

The Battle of Don Quixote
Chien-Wen Cheng
Multimedia Music

Exterior and Interior
Chao-Min Tung
For Erhu and Interactive Electroacoustic Music

Duo
Ying-Lung Chen
For Clarinet and Electronics

Entre le son et la lumière
Mei-Fang Lin
For Fixed Media

Deconstruction of BACH Space
Shing-Kwei Tzeng
For Flute (Flute, Piccolo, Alto Flute, Bass Flute) and electro-acoustic Sound, Max/MSP

Ying-Lung Chen

As a composer, he received his doctoral degree in composition from the Conservatory of Music of the University of Missouri-Kansas City and studied with Dr. Chen Yi, Dr. James Mobberley, Dr. Paul Rudy and Dr. Zhou Long.
Mr. Chen was Assistant director for Musica Nova (new music ensemble), Assistant director for the Center for Computer Assisted Instruction in Music (CCAIM), Graduate Teaching Assistant for the composition department in the Conservatory of Music at University of Missouri at Kansas City, Assistant Director of Music Editing for The FJH Music Company Inc. in Fort Lauderdale and Assistant Professor at National University of Taiwan.
Currently, Mr. Chen is Assistant Professor at Kainan University and National Pingtung University and music director for the Sa Buyi Cultural and creative Co. Inc. in Taiwan.

Mei-Fang Lin

Mei-Fang Lin is currently an Associate Professor of Composition at the Texas Tech University. Lin received her Ph.D. in composition from the University of California at Berkeley and her master’s degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. From 2002-2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one-year computer music course “Cursus de Composition” at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley’s George Ladd Paris Prize. Lin’s music has won awards from the Musica Domani International Competition, American Composers Forum, Seoul International Competition for Composers, Fifth House Ensemble Composer Competition, Bourges Competition, Look & Listen Festival, Pierre Schaeffer Competition, SCI/ASCAP Student Competition, Luigi Russolo Competition, Prix SCRIME, NACUSA, Music Taipei Composition Competition…etc. Her music has received performances and broadcasts internationally in over 30 countries.
Chien-Wen Cheng received his D.M.A. in Music Composition at the University of North Texas (2007), specializing in interactive computer music composition. Currently he works as a full-time assistant professor at the Department of Interaction Design at the National Taipei University of Technology in Taiwan. He has won numerous composition awards and honors including: first prize in the “2007 Voices of Change Young Composers Competition” (USA); second prize in the “2006 Fine Arts Creation Award” (Taiwan); mention award in “The 3rd Percussion Music Composing Competition” (Taiwan, 2005); selected work in the 2002 orchestral call-for-scores competition in “Tune in to Taiwan – Taiwan Composers Series”; mention award in the “2000 Hakka Vocal Music Composition Contest” (Taiwan); first prizes (2005, 2006) and 2nd prize (2007) in the On-line Art Creativity Competitions (Taiwan); ICMC 2008 Regional Composition Prize (UK); finalists in Musica Nova International Competition of Electroacoustic Music (2010), Città di Udine International Composition Competition of Electroacoustic Music (2010), Bourge International Composition Competition (2009), and VI Concurso Internacional de Miniaturas Electroacusticas 2008 (Spain). His electroacoustic works were also included in ICMC, SEAMUS, and Computer Music Journal DVD and CD releases.

Chao-Ming Tung is a Taiwanese-born composer and gu-zheng player (Chinese zither) based in Cologne, Germany. His music encompasses stage, instrumental, vocal, and electro-acoustic works, and multimedia performances with visual arts and dance. Since 2000 he has gradually incorporated Chinese instruments into his music, and improvises with gu-zheng and live electronics in concerts. In 1988 he began composition studies with Chien Nan-Chang in the Chinese-Culture-University Taipei. He continued his training from 1990-1997 at the Musikhochschule Köln Germany with Johannes Fritsch and Mauricio Kagel, and later at the Folkwang-Hochschule Essen with Nikolaus A. Huber, where he graduated with distinction. Since 1999 he has worked as a freelance composer and musician, and facilitates East-West cultural exchanges. Tung's work has been presented in concerts of numerous festivals throughout Europe, Asia, and the USA. He has collaborated with choreographers, dancers, painters, musicians, ensembles, sound-, media- and video artists, e.g. AnngretHeiln, René Pieters, Bernhard Gal, Klang Forum Wien, Ensemble Ietus, Ensemble Modern, ensemble 2e2m, Ensemble On-Line Vienna, ensemble DEDALO, and China Found Music Workshop Taipei. He is the assistant professor for composition at the National Ciao Tung University since 2007.

**PROGRAM NOTES**

**The Arts of Tai-chi with Hoomei: Shing-Kwei Tseng**

**For Taijiquan, Interactive Technology, and Electroacoustic Music**

**Taiji Performer: Shing-Kwei Tseng**

In the last ten years I have practiced Tai-chi-quan (also Hoomei singing). I dream of combining the beautiful movement as trigger, to generate music, through sensor’s motion tracking, through interactive performance arts I have created!

In tonight’s performance I use 8 sensor channels, 4 bends, 2 buttons, 1 fsr, and 1 accelerometer.

The 4 bends control the continuously changing data and the remaining sensors are triggers. The 4 bends attach to the crooks of the arm, knees, and the 2 buttons to the right shoe and the right thumb, the accelerator to the right fist, and the fsr to the left thumb. The entire piece is constructed in 7 scenes:

- Scene 1: Simple FM I
- Bend1: carrier freq
- Bend2: modulation index
- Effect Reverb (yaf)

- Scene 2: Simple FM II
- Effect Harmonizer

- Scene 3: Granular Synthesizer
- with rogo- program of IRCAM to generate a Chinese instrument Shen sound file.

- Scene 4: Hoomei (Overtone) singing by performer.

- Scene 5: the same as Scene 3.

- Scene 6: the same as Scene 2 but with Delay Effect instead of Harmonizer.

- Scene 7: the same as Scene 1: Coda- bow down (Scene 8) Only use filter glissando.

**The Phantom Lover: Chih-Fang (Jeff) Huang**

**For Electroacoustic Music, Singing Voice Synthesis, and Multimedia 3D Animation**

**Duration: 6-min. C.A.**

**Composer/Lyrics/2D Animation: Jeff (Chih-Fang) Huang**

**Singing Voice Synthesis: Yu-Chen Tang**

**3D Animation: Kevin Chen**

“The Phantom Lover” is originally based on French writer Gaston Louis Alfred Leroux’s fiction “The Phantom of the Opera”, adapted into a Chinese film. This piece follows the movie scenario with the composer writing the lyrics and music, using the singing voice synthesis technology (developed by “jefflah”@Taiwan). It also combines electroacoustic music and 3D multimedia animation to express the audio-visual art in a unique cross-disciplinary way. The piece includes four sections: Love Each Other, Disfigure, The Phantom of the Opera, and A Sea of Flame. The singing voice is realized in the Taiwanese language, to demonstrate the brand new idea and effect.

**The Battle of Don Quixote: Chien-Wen Cheng**

**Multimedia Music**

**Duration: 7 min 31 sec**

This piece is inspired by the novel *The Ingenious Gentleman Don Quixote*, written by La Mancha Miguel de Cervantes Saavedra. The music portrays Don Quixote’s battles against his imagined enemies (e.g. windmills and goats) in his adventure. Through imagination, Don Quixote’s life becomes full of variety and interest just as the sound from regular life can become interesting and musical through transformation and reorganization. To reflect the same concept, sound samples from drums, tam-tam, pan and pot are used in this piece and are transformed through granular synthesis, phase vocoder, random panning, feedback delay, etc. to create a shimmering soundscape of fantasy out of ordinary sound sources. Besides, video clips of windmills and goats are transformed through particle effects to represent Don Quixote’s imagination and to create the similarity between video (particle effect) and audio part (granular synthesis).
Therefore the tension of the whole piece mostly relies on the "Form". The preset surround woven back into the performance. Every theme tends to bring the skill of flautist into full play. Meanwhile, the live music is recorded, analyzed, situated in the four corners of the hall. Tonight the Effect I will use the BOSS ME specialization includes four sound tracks playing four pitches, B, T, Z, E, N and the Name of flutist (performer) and C, H as Code.) Pre CH again as Coda to finish the whole piece. (Tonight’s performance I suggest with B, A, C, H, T, Z, E, N to evoke different sensations of darkness or brightness, and the letters of Bach, B, T, Z, E, N and the Name of flutist (performer) and C, H as Code.) Pre CH again as Coda to finish the whole piece. (Tonight’s performance I suggest with B, A, C, H, T, Z, E, N to evoke different sensations of darkness or brightness, and the letters of Bach, B, T, Z, E, N as the ordering principle. Each letter represents a short theme. The performance begins to express the composer’s love for humanities. The music is delicately composed with minute variations in pitch, timbre and rhythm with the more modern electroacoustic sounds, which explore the fusion of timbre with clarinet.

Entre le son et la lumière: Mei-Fang Lin
For Fixed Media

“Entre le son et la lumière” explores the connections between sound and light. Different types of sounds in terms of their degree of brightness are used, ranging from pitched, non-pitched, to noise-based sounds. They are meant to evoke different sensations or darkness or brightness, which is often controlled through the exclusion or inclusion of upper partial harmonics of each sound as well as general dynamic shaping. The evolution of the piece also directly leads to the subtle changes of timbre in the life span of each sound. The piece in general progresses from darkness to extreme brightness toward the end of the piece, taking the audience through a journey in the mystical land of sound and light.

Shing-Kwei Tzeng: Deconstruction of BACH Space
For Flute (Flute, Piccolo, Alto Flute, Bass Flute) and electro-acoustic Sound, Max/MSP
Dedicated to J.S. Bach 325th Anniversary
Flutist: Yu Hui (Grace) Lai

This piece was commissioned by German flautist Wolfgang Wendel as a dedication to the 325th anniversary of J.S. Bach’s birth. It adopts Open Form, which uses the 26 letters of the English alphabet as the ordering principle. Each letter represents a short theme. The performance begins with the letters of Bach, B-A-C-H, then chooses 6 letters by roulette aleatorically, then followed CH again as Coda to finish the whole piece. (Tonight’s performance I suggest with B, A, C, H, T, Z, E, N and the Name of flutist (performer) and C, H as Code.) Pre-recorded surround specialization includes four sound tracks playing four pitches, B-flat, A, C, and H (the highest pitch), situated in the four corners of the hall. Tonight the Effect I will use the BOSS ME-25. Meanwhile, the live music is recorded, analyzed and re-synthesized into fragments, and then woven back into the performance. Every theme tends to bring the skill of flautist into full play. Therefore the tension of the whole piece mostly relies on the “Form”. The preset surround specialization also helps to glue and unify the entire work.

ABOUT THE COMPOSERS AND PERFORMERS

Shing-Kwei Tzeng

Tzeng, Shing-kwei studied and graduated at Musik Hochschuleim Freiburg. Major in composition with Prof. Klaus Huber and Prof. Brian Ferneyhough; 1986 he also got scholarship of French Government, graduated with Diplom de Ecole Normal de Musique de Paris. Since 1981 he is a Professor at Music Department of National Taiwan Normal University, Taipei/Taiwan. 2005 he is retained by Department of Information Communications of Kainan University. His compositions were performed by Gaudeamus Music Week, 1981/84 by ASKO Ensemble, World Music Days and Festival of ISCM Hong Kong 1988, Asia Pacific Festival Sentai/Japen1988 Seoul/Korea 1990, Presence Festival Paris/Paris 1996 by Ensemble 2E2M/ France, Quartet Alea III Boston /USA 1991, National Concert Hall by National Symphony Orchestra Taiwan 2007. 1999 he has established Society of Electronic and Acoustic Music, Taiwan and was selected as Fist Chairman. 2002–2003 he was the Fulbright Scholar (2002–03) and visited CCRMA, Stanford University and University of North Texas. He is the laureate of Wu San-lian Award Taiwan 2013.

Chih-Fang Huang

Chih-Fang (Jeff) Huang, Assistant Professor at the Department of Information Communications at Kainan University, was born in Taipei city, Taiwan. He was the chief-general of TCMA (Taiwanese Computer Music Association) previously. He acquired both a PhD in mechanical engineering and a master’s degree in music composition respectively from National Chiao Tung University. He studied composition under Prof. Wu, Tin-Lien, and computer music under Prof. Phil Winsor. His electroacoustic pieces have been performed in Asia, Cuba, Europe, and the USA, such as the electroacoustic piece “Microcosmos” were selected and performed in International Computer Music Conference (ICMC) in 2006, and the composition presented in CEMI (Center for Experiment Music and Intermedia), University of North Texas in 2010, and works performed in Berlin, Cologne, Sweden, Italy in 2011-12, etc. He is also the fellow of 2012 Art Music Residency, New York. In 2013 he was selected into the International Conducting Master Class of Martinu Philharmonic Orchestra under Mr. Kirk Trevor and Prof. Donald Schleicher, performing the works of Debussy, Brahms, etc. In 2015 he was invited to conduct the Greater Miami Youth Symphony (GMYS) orchestra. He’s the former chair of Taiwan Computer Music Association (TCMA) 2012-2015. His research papers include many fields, such as automated music composition and the sound synthesis, which have been published in ICMC and international SCI/SSCI/AHCI Journals. Now he is also the conductor of the Taoyuan New Philharmonic Orchestra.