

City University of New York (CUNY)

CUNY Academic Works

Dissertations, Theses, and Capstone Projects

CUNY Graduate Center

2010

Music and National Identity: A Study of Cello Works by Taiwanese Composers

Yu-Ting Wu

Graduate Center, City University of New York

[How does access to this work benefit you? Let us know!](#)

More information about this work at: https://academicworks.cuny.edu/gc_etds/1740

Discover additional works at: <https://academicworks.cuny.edu>

This work is made publicly available by the City University of New York (CUNY).

Contact: AcademicWorks@cuny.edu

MUSIC AND NATIONAL IDENTITY
A STUDY OF CELLO WORKS BY TAIWANESE COMPOSERS

BY

YU-TING WU

**A DISSERTATION SUBMITTED TO THE GRADUATE FACULTY IN MUSIC IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF MUSICAL ARTS, THE CITY UNIVERSITY OF NEW YORK**

2010

© 2010

YU-TING WU

All Rights Reserved

This manuscript has been read and accepted for the
Graduate Faculty in Music in satisfaction of the
dissertation requirement for the degree of Doctor of Musical Arts.

_____	Prof. David Olan
Date	Chair of Examining Committee
_____	Prof. Norman Carey
Date	Executive Officer

Prof. Philip Rupprecht

Prof. Peter Basquin

Prof. John Graziano
Supervision Committee

THE CITY UNIVERSITY OF NEW YORK

ABSTRACT

MUSIC AND NATIONAL IDENTITY

A STUDY OF CELLO WORKS BY TAIWANESE COMPOSERS

by

Yu-Ting Wu

Adviser: Professor Philip Rupprecht

The purpose of this study is to explore the impact of folkloric elements in music by Taiwanese composers and to uncover the methods they treat regional materials under the influences of Western compositional techniques, hereby creating a new fusion within classical music. This study centers in the ethnic impact on modern Taiwanese music, and also provides an opportunity to probe the significance of the subject “nation” in the field of musical creativity.

In this dissertation, the discussion includes the development of traditional and Western music in Taiwan including the historical and cultural background, how music serves as an emblem of national identity; the ties that have developed in the twentieth

century between concert music and traditional Taiwanese music, and the progress in Western contemporary music.

Musical forms and textures of five cello-related works of Taiwanese composers are analyzed and compared. These Taiwanese composers are representative of the last three generations; all have had traditional Western-style training in composition in Japan, Europe, or America. The works discussed are *Trio: Nostalgia, Three Melodies* by Tsang-Houei Hsu, *Cello Concerto* by Tyzen Hsiao, *Idea and Image* by Shui-Long Ma, *Monologue of Sin* by Gordon Chin, and *Trio* by Kwang-I Ying.

By focusing on the relationship between national materials and new music compositions, and how composers understand and interpret these elements in their own works, such a study may stimulate more research in Taiwanese art music and bring it to a broader stage and serve to draw attention to further possible directions for Taiwanese educators, performers, and composers allowing them to introduce their works to an international audience.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to all those who have assisted me in completing this dissertation. Especially, I am deeply indebted to my advisor, Prof. Philip Rupprecht, whose intellectual guidance, encouragement, and patience helped me tremendously during the time of research and writing. My thanks go as well to the other committee members, Prof. Peter Basquin, Prof. John Graziano, and Prof. David Olan for being so supportive.

My special thanks to Tsang-Houei Hsu Music Foundation, Tyzen Hsiao Music Foundation, the composers Shui-Long Ma, Gordon Chin, and Kwang-I Ying for providing me with scores and other valuable information.

Lastly, I would like to give my appreciation to my parents and my husband whose constant love and support made it possible for me to complete this work.

TABLE OF CONTENTS

ABSTRACT.....	iv
ACKNOWLEDGEMENTS	vi
LIST OF EXAMPLES.....	ix
LIST OF FIGURES	xiii
LIST OF TABLES	xiii
 CHAPTER	
1. THE DEVELOPMENT OF TRADITIONAL AND WESTERN MUSIC IN TAIWAN.....	1
Historical and Cultural Background in Taiwan	5
Dutch-Spanish Epoch (1624-1661) and Ming-Ching Dynasties (1662-1895)	6
Japanese Colonialism (1895-1945).....	9
Chinese Nationalist Period (1945-)	10
Music and National Identity: Concepts of the Nation	11
Traditional Taiwanese Music.....	13
The Aboriginal Tribes.....	14
The Han People.....	16
The Hakka People.....	18
Western Contemporary Music	19
 2. TSANG-HOUEI HSU AND THE FIRST GENERATION OF TAIWANESE COMPOSERS (1945-1973)	 26
Life, Career, and Works.....	27
Music Style, Philosophy, and Contributions to Taiwanese Music	30
The Movement for the Collection of Folksongs	33
<i>Trio: Nostalgia, Three Melodies (鄉愁三調)</i> , op. 7, for Violin, Cello and Piano	37

<i>Near the Temple of Confucius</i> (Lento)	40
<i>Gathering at the Border</i> (Allegro).....	51
<i>Evening Singing on a Country Road</i> (Lento)	58
 3. THE SECOND GENERATION OF TAIWANESE COMPOSERS (1973-1980)	
.....	69
Tyzen Hsiao	71
Biography and Compositional Style.....	71
Musical Approach and Philosophy	75
<i>Cello Concerto in C Major</i> , op. 52 (1990)	78
The First Movement— <i>Andante recitativo/Allegro moderato</i>	82
The Second Movement— <i>Allegro con spirito</i>	94
Shui-Long Ma	103
Achievements, Works, and Philosophy	104
<i>Idea and Image</i> (意與象) for Shakuhachi and Four Violoncellos (1989)...	106
 4. THE THIRD GENERATION OF TAIWANESE COMPOSERS (SINCE 1980)	
.....	130
Gordon Shi-Wen Chin	131
Biography	132
<i>Monologue of Sin</i> (罪的獨白) for Cello and Piano (1985)	133
Kwang-I Ying	147
Biography and Works	147
<i>Trio</i> for Violin, Violoncello and Piano (1989)	149
 5. CONCLUSION	160
 BIBLIOGRAPHY	164

LIST OF EXAMPLES

Example 2.1 Chinese pentatonic scale (02479)	42
Example 2.2 Japanese pentatonic scale (01568)	42
Example 2.3 Major and minor pentatonic scales	43
Example 2.4 Tsang-Houei Hsu's <i>Nostalgia</i> , movement I, duet by retrograde motion (mm. 8-9)	45
Example 2.5 Tsang-Houei Hsu's <i>Nostalgia</i> , movement I, transformation of motive A (mm. 1-7)	46
Example 2.6 Tsang-Houei Hsu's <i>Nostalgia</i> , movement I, motive B (m. 18)	47
Example 2.7 Tsang-Houei Hsu's <i>Nostalgia</i> , movement I, motive C (m. 18)	48
Example 2.8 Debussy's <i>Cello Sonata</i> , movement I, two tetrachords (m. 18)	49
Example 2.9 Debussy's <i>Cello Sonata</i> , movement II, chromaticism and pentatonic scale (mm. 48-49)	50
Example 2.10 Tsang-Houei Hsu's <i>Nostalgia</i> , movement I, motive C (mm. 27-28)	50
Example 2.11 "Farming Melody," arranged by Xing-De Tseng	53
Example 2.12 Tsang-Houei Hsu's <i>Nostalgia</i> , movement II, phrase A, violin (mm. 14-24)	54
Example 2.13 Tsang-Houei Hsu's <i>Nostalgia</i> , movement II, phrases C1 and C2 (mm. 78-95)	54
Example 2.14 Tsang-Houei Hsu's <i>Nostalgia</i> , movement II, rhythm A (m. 3)	55
Example 2.15 Tsang-Houei Hsu's <i>Nostalgia</i> , movement II, rhythm B (m. 12)	55

Example 2.16 “Farming Melody,” rhythm A1 (m. 1).....	56
Example 2.17 Yu mode in E minor	56
Example 2.18 Yu mode in A minor	57
Example 2.19 Shang mode in A minor	57
Example 2.20 <i>Two Springs Reflecting the Moon</i> , introduction	61
Example 2.21 <i>Two Springs Reflecting the Moon</i> , phrase A	61
Example 2.22 <i>Two Springs Reflecting the Moon</i> , phrase B.....	61
Example 2.23 <i>Two Springs Reflecting the Moon</i> , phrase C.....	62
Example 2.24 Kung mode in G major	62
Example 2.25 Yu mode in E minor	62
Example 2.26 Tsang-Houei Hsu’s <i>Nostalgia</i> , movement III, development of the six-note introduction (mm. 1-5).....	65
Example 2.27 Tsang-Houei Hsu’s <i>Nostalgia</i> , movement III, spring-like accompaniment (mm. 6-7)	66
Example 2.28 Tsang-Houei Hsu’s <i>Nostalgia</i> , movement III, major-second dyad (mm. 1, 6-7, and 10).....	67
Example 3.1 Tyzen Hsiao’s <i>Cello Concerto</i> , movement I, introduction (mm. 1-12).....	83
Example 3.2 Tyzen Hsiao’s <i>Cello Concerto</i> , movement I, first chord set class (027) (m. 1)	84
Example 3.3 Chinese Shang mode (02479).....	85
Example 3.4 Japanese ditonic scale (01568)	86
Example 3.5 “Si-Xiang-Chi”—collected by Hsu in 1967	88
Example 3.6 Chinese Shang mode (02479).....	89

Example 3.7 Tyzen Hsiao's <i>Cello Concerto</i> , movement I, theme A (mm. 13-20)	90
Example 3.8 "Si-Xiang-Chi"—first phrase	91
Example 3.9 Tyzen Hsiao's <i>Cello Concerto</i> , movement I, theme A (mm. 14-17 and 16-17)	91
Example 3.10 Tyzen Hsiao's <i>Cello Concerto</i> , movement I, theme B (mm. 69-76).....	93
Example 3.11 Tyzen Hsiao's <i>Cello Concerto</i> , movement II, theme A (mm. 21-28)	96
Example 3.12 "Moon-Enjoying Dance"	97
Example 3.13 Amis tribe scale—Yu mode.....	97
Example 3.14 Tyzen Hsiao's <i>Cello Concerto</i> , movement II, theme A1 (mm. 35-44)	99
Example 3.15 Tyzen Hsiao's <i>Cello Concerto</i> , movement II, theme A2 (mm. 61-68) ...	100
Example 3.16 Tyzen Hsiao's <i>Cello Concerto</i> , movement II, cadenza I and II (mm. 109)	103
Example 3.17 Shui-Long Ma's <i>Idea and Image</i> , notations of <i>col legno</i>	114
Example 3.18 Shui-Long Ma's <i>Idea and Image</i> , highest pitch—cello I (m. 13)	115
Example 3.19 Shui-Long Ma's <i>Idea and Image</i> , broken motivic chord (mm. 1 and 14).....	116
Example 3.20 Shui-Long Ma's <i>Idea and Image</i> , block motivic chord (mm. 27, 37 and 14)	118
Example 3.21 Shui-Long Ma's <i>Idea and Image</i> , two types of motivic chords (m. 58) .	120
Example 3.22 Shui-Long Ma's <i>Idea and Image</i> , section 1 (mm. 1-6)	123
Example 3.23 Shui-Long Ma's <i>Idea and Image</i> , section 3 (mm. 27-30)	125
Example 3.24 Shui-Long Ma's <i>Idea and Image</i> , section 4 (mm. 35-36)	126
Example 3.25 Shui-Long Ma's <i>Idea and Image</i> , section 5 (mm. 43-50)	127
Example 3.26 Shui-Long Ma's <i>Idea and Image</i> , section 6 (mm. 55-61)	128

Example 4.1 Gordon Chin's <i>Monologue of Sin</i> , motives (015) and (016)	135
Example 4.2 Gordon Chin's <i>Monologue of Sin</i> , first appearance of theme A—theme A1 (mm. 1-4)	135
Example 4.3 Gordon Chin's <i>Monologue of Sin</i> , first appearance of theme B—theme B1 (mm. 13-16)	136
Example 4.4 Gordon Chin's <i>Monologue of Sin</i> , theme A1 and Japanese pentatonic scale (mm. 1-8)	138
Example 4.5 Gordon Chin's <i>Monologue of Sin</i> , theme B1 (mm. 13-17)	139
Example 4.6 Gordon Chin's <i>Monologue of Sin</i> , theme B2 (mm. 21-24)	139
Example 4.7 Gordon Chin's <i>Monologue of Sin</i> , theme B3 (mm. 25-27)	140
Example 4.8 Gordon Chin's <i>Monologue of Sin</i> , a long-short-short rhythm of theme B	141
Example 4.9 Gordon Chin's <i>Monologue of Sin</i> , three initial pitches of themes B1, B2, and B3 (mm. 14, 23, and 26)	141
Example 4.10 Gordon Chin's <i>Monologue of Sin</i> , theme A2 (mm. 28-30)	142
Example 4.11 Gordon Chin's <i>Monologue of Sin</i> , theme A3 (mm. 40-45)	143
Example 4.12 Gordon Chin's <i>Monologue of Sin</i> , theme B4 (mm. 46-51)	144
Example 4.13 Gordon Chin's <i>Monologue of Sin</i> , theme A4 (mm. 62-69)	145
Example 4.14 "In a Faraway Place"—themes A1, A2, A3, and A4.....	154
Example 4.15 Kwang-I Ying's <i>Trio</i> , movement II, motive (025) (mm. 1-12).....	156
Example 4.16 Kwang-I Ying's <i>Trio</i> , movement II, theme A1 (mm. 34-36).....	157
Example 4.17 Kwang-I Ying's <i>Trio</i> , movement II, theme A2 (mm. 39-41).....	158
Example 4.18 Kwang-I Ying's <i>Trio</i> , movement II, themes A3 and A4 (mm. 64-65, and 66-69)	159

LIST OF FIGURES

Figure 3.1 Shui-Long Ma's <i>Idea and Image</i> , instrumental arrangement on stage	121
---	-----

LIST OF TABLES

Table 2.1 Formal organization of Tsang-Houei Hsu's <i>Nostalgia</i> , movement I.....	44
Table 2.2 Formal organization of Tsang-Houei Hsu's <i>Nostalgia</i> , movement II	51
Table 2.3 Musical structure of <i>Two Springs Reflecting the Moon</i>	60
Table 2.4 Formal organization of Tsang-Houei Hsu's <i>Nostalgia</i> , movement III.....	63
Table 3.1 Formal organization of Tyzen Hsiao's <i>Cello Concerto</i> , movement I.....	82
Table 3.2 Formal organization of Tyzen Hsiao's <i>Cello Concerto</i> , movement II	95
Table 3.3 Formal organization of Shui-Long Ma's <i>Idea and Image</i>	112
Table 4.1 Formal organization of Gordon Chin's <i>Monologue of Sin</i>	134
Table 4.2 Formal organization of Kwang-I Ying's <i>Trio</i> , movement II	152

CHAPTER 1

THE DEVELOPMENT OF TRADITIONAL AND WESTERN MUSIC IN TAIWAN

Taiwan, one of the mountainous islands on the edge of the Asiatic Continental Shelf, was seen on a Western map for the very first time in 1544.¹ While sailing to Japan, the Portuguese spotted Taiwan and referred to it as *Ilha Formosa* (meaning “The Beautiful Island”), which became its appellation for the next four centuries. But after that, Taiwan was governed by the Dutch, Spanish, Manchurians, and Japanese.² As a result, diverse foreign elements have formed the foundation of Taiwanese culture.

Over the last hundred years, the styles and cultures of the Japanese and Han races have had the greatest influence on local customs and practices in Taiwan. Accordingly, the adoption of elements from these two cultures has been reflected in numerous Taiwanese folk tunes and ballads. Nowadays, there are three major streams of music in

¹ “Taiwan’s 400 Years of History,” *Encyclopædia Britannica Online*, vers. March 12, 2003 (<http://www.taiwandc.org>), accessed July 18, 2004.

² Yu-Hsiu Chen, *Music in Taiwan* (音樂臺灣), Living in Taiwan, no. 46 (Taipei: China Times Publishing Co., 1996), 13.

Taiwan: contemporary music, imported music, and traditional music.³ Contemporary music is made up of compositions created mostly by native composers. Imported music includes foreign compositions such as pop music and Western classical music. The traditional music of Taiwan falls into three categories: the music of the aboriginal tribes, the Han, and the Hakka people.

In this analytic study, I will explore and explain how these three major streams of Taiwanese music have blended with each other. In addition, I will show how they have influenced the music composed by the last three generations of Taiwanese composers. Specifically, this dissertation will explore the impact of folkloric materials on music by Taiwanese composers and uncover how these composers treat regional materials under the influence of Western compositional techniques, thereby creating a new fusion within classical music.

In this chapter, I will examine four topics: the historical and cultural background of Taiwan; how music serves as an emblem of national identity; the ties that have developed in the twentieth century between concert music and traditional Taiwanese music, and the progress in Western contemporary music. The first two topics provide a general insight

³ Tsang-Houei Hsu, Chui-Kuan Lu, and Jung-Hsing Cheng, *The Beauty of Taiwanese Traditional Music* (臺灣傳統音樂之美), Traditional Arts in Taiwan, no. 1 (Taichung: Morning Star Publishing, Inc., 2002), 88.

into the four hundred years of Taiwan's history and invoke the concept of the "nation" as a cultural category as defined by political theorist Benedict Anderson.⁴ The remaining topics are essential elements in the development of classical music in contemporary Taiwan. Traditional Taiwanese music and Western contemporary music have both developed into original categories of Taiwanese music as Taiwanese commentators often note.⁵

In 1991 the composer Tsang-Houei Hsu wrote the first academic book categorizing and defining music in Taiwan.⁶ This book, *The First Draft of the Music History of Taiwan* (臺灣音樂史初稿),⁷ contains sections that classify three primary musical genres in Taiwanese music: aboriginal music, Han-people folk music, and new Westernized music.⁸ Hsu also includes the Hakka as a subgroup of the Han people. This definition is reasonable since the ancestors of the Hakka people came originally from northern China

⁴ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso Editions and NLB, 1983), 19.

⁵ Yu-Hsiu Lu, *Music History in Taiwan* (臺灣音樂史) (Taipei: Wu-Nan Books, 2003), 12.

⁶ Lu, *Music History in Taiwan*, 7.

⁷ Tsang-Houei Hsu, *The First Draft of the Music History of Taiwan* (臺灣音樂史初稿) (Taipei: Chuan-Yin Music Publishing Co., 1990), 2-3.

⁸ Tsang-Houei Hsu, *Essays on the History of Music* (音樂史論述稿) (Taipei: Chuan-Yin Music Publishing Co., 1996), 2: 92. Throughout this dissertation, I will give English translations of all Chinese quotations, titles, and names.

centuries ago.⁹ Because of differences between their dialect and that of the Han, however, Hsu often removes the Hakka from the broader, traditional Han category in his later works and essays. As a result, in my own discussion of the subject of “Traditional Taiwanese Music,” three key components, the music of Aboriginal, Han and Hakka people, will be individually illustrated.

The line of demarcation between traditional and Western music depends on how the time frame is defined. Generally, traditional music is regarded as native while classical music is considered foreign. For instance, to the oldest residents of Taiwan, the aboriginal inhabitants, both Han and Western influences are seen as foreign or imported. The single factor distinguishing them from each other is the point in time in which they were introduced to the Taiwanese people. Accordingly, throughout this discussion, I use the year 1945 as the juncture in the timeline where the above two categories define the nature of either native or foreign music. The significance of this specific year refers to the end of the Japan-occupied epoch in Taiwan, the most recent event where the Han people regained political power during Taiwan’s four-hundred-year history.

⁹ Yu-Hsiu Chen, ed, *Survey of Taiwanese Music* (臺灣音樂閱覽), Images in Taiwan, no. 13 (Taipei: Yu-Shan Publisher, 1997), 106.

In the category of “Western contemporary music,” this study will introduce the works of three different generations of Taiwanese composers, all of whom received traditional Western educations in Europe and America, and in whose works one would expect to find some differences in the incorporation of folk materials and melodies into Western-style music. Much of recent scholarship has studied the impact of Asian music on European and American composers;¹⁰ less study has focused on the reverse situation—the impact of Western music on Asian musicians, not to mention the fusion of Asian and Western traditions in the work of composers based in Asia. These latter areas of focus have stimulated my probe into the significance of the subject “nation” in musical creativity. Such a study may serve to draw attention to further possible directions for Taiwanese educators, performers, and composers, and allow them to introduce their works to a broader international audience.

Historical and Cultural Background in Taiwan

The earliest official historical record of Taiwan dates to 1360 when the Yuan dynasty governed Peng-Hu (澎湖).¹¹ Although Taiwan is a small island with only a short

¹⁰ Yayoi Uno Everett and Frederick Lau, ed, *Locating East Asia in Western Art Music* (Middletown, Conn.: Wesleyan University Press, 2004), 11.

¹¹ Lu, *Music History in Taiwan*, 11.

recorded history, it evolved into one of the world's more advanced nations. In political terms, the island has spent periods under the oppressive rule of five alien regimes over the last four hundred years. Taiwan based its economy on primitive and self-sufficient means, developing rapidly following Dutch occupation of parts of the island in 1624; during the nineteenth and twentieth centuries, it was transformed into one of the most prosperous, industrialized, technologically-advanced countries in East Asia.

The following section provides some general insights into four centuries of Taiwanese history. This background remarks upon the impact of different cultures blending together during Taiwan's development and it is this joining together that became the essential element in the development of present-day Taiwanese music.

Dutch-Spanish Epoch (1624-1661)
and
Ming-Ching Dynasties (1662-1895)

In the mid-sixteenth century, Portuguese ships frequently passed through Taiwan on their way to trade with Japan. Impressed by Taiwan's beauty, Portuguese sailors were the first Europeans to arrive; however, the Portuguese showed little interest in remaining, stopping only when compelled by foul weather or shipwreck, as in 1582. Consequently, the Dutch and Spanish had no rival in Portugal when they sought to establish formal

administrations in Taiwan.¹² During the period of 1624-1662, south Taiwan fell under Dutch occupation, while the Spanish occupied northern Taiwan from 1624-1642.¹³ In 1642 the Dutch sent troops north to attack Spanish fortresses.¹⁴ The Spanish were defeated and, after only 16 years, forced to withdraw from Taiwan. This left the Dutch as the sole ruling power in Taiwan until Cheng-Kung Cheng's (鄭成功) conquest of the island in 1661/62.

In 1662, the Dutch were defeated by Cheng-Kung Cheng, a loyalist of the Ming dynasty who had fled from the newly established Ching dynasty.¹⁵ The rule of the Cheng family had a great influence on Taiwan's history for two important reasons. First, Cheng's conquest of Taiwan was seen as a victory for the Han Chinese over a great Western colonial power. Although Han immigrants arrived in Taiwan very early and in great numbers, it was not until 1661/62 that Cheng established the first Han political administration. Second, the Cheng regime pioneered Taiwanese independence; the Cheng rulers established a Chinese-style political system that introduced Han culture to Taiwan. In southern Taiwan, the Han Chinese gradually overwhelmed the aborigines to become

¹² Chen, *Music in Taiwan*, 18.

¹³ "Taiwan's 400 Years of History," *Encyclopædia Britannica Online*, accessed August 1, 2007.

¹⁴ Lu, *Music History in Taiwan*, 52.

¹⁵ Chen, *Music in Taiwan*, 22.

the dominant ethnic group, paving the way for the complete Han assimilation of Taiwan during the Ching dynasty.

The Manchus who founded the Ching dynasty conquered Taiwan in 1683 and ruled until the island was ceded to Japan after the Sino-Japanese War in 1895. This era previous to the war was the first and almost only period in which Taiwan was practically a part of China, and the incorporation of Chinese culture and ideas affected Taiwanese society tremendously.¹⁶ Politically, a Chinese-style regime and the traditional concept of loyalty to an emperor were established. Economically, Taiwan developed a thriving economy that was complementary to that of China. Socially, the Han inhabitants' encroachment on the Taiwanese plains caused aborigines to become a weakened minority, thereby consolidating the foundation for a Han society in Taiwan. In these years, immigration from China increased; most of these immigrants were the Hoklo, or Hokkien (福佬 or 河洛) from the Fu-Kien (福建) province, and the Hakka (客家) from Kwang-Tung (廣東) province.¹⁷ Today, these three groups—the aboriginal people, the Hoklo, and the Hakka—make up a majority of Taiwan's population.

¹⁶ Lu, *Music History in Taiwan*, 59.

¹⁷ "Taiwan's 400 Years of History," *Encyclopædia Britannica Online*, accessed August 2, 2007.

Japanese Colonialism (1895-1945)

After Taiwan was ceded to Japan in 1895, following the Ching dynasty's defeat in the Sino-Japanese War,¹⁸ Taiwan became a Japanese colony for the next 50 years—until Japan's defeat by Allied forces in 1945 at the conclusion of the Second World War. Japan governed Taiwan in the same way that Western nations ruled their colonies, but with Asian features such as authoritarian despotism and enlightened Confucianism, both of which had a far-reaching impact on Taiwanese society. The colonial government was committed to developing Taiwan to meet Japan's needs. The government achieved noticeable progress in this endeavor, both materially and culturally, in spite of its authoritarian rule and unfair treatment of the Taiwanese people, which resulted in anti-colonial movements.¹⁹ Colonization and modernization became the dual historic traits of Taiwan's colonial period under Japan, laying the foundation for post-war development but also creating difficulties in the early ruling of the Republic of China.

¹⁸ Hsu, *The First Draft*, 255.

¹⁹ Chen, *Music in Taiwan*, 25.

Chinese Nationalist Period (1945-)

Following Japan's surrender to the Allies in 1945, Taiwan was returned to the Nationalist-led (known as Kuomintang or KMT) government of the Republic of China (ROC). The Taiwanese people initially welcomed the removal of the colonial yoke and the return of their fatherland. But in 1947 a series of factors led to the February 28 Incident (二二八事件), a violent disturbance that sowed the seeds of mutual hostility between the Kuomintang government and the people of Taiwan.

Following its defeat by the Chinese Communists in 1949, the Kuomintang evacuated the mainland and reestablished the government of the ROC in Taiwan. Recovering from the war, great efforts were made to develop Taiwan's economy and in recent years, much emphasis has been placed on the development of democracy. Martial Law was lifted in 1987, and the first general election of the presidency took place in 1996. Four years later, the Democratic Progressive Party (DPP) was elected in 2000, and thus the Kuomintang's fifty-one years of rule came to an end, and a new epoch of political-party rotation emerged in Taiwan.²⁰

²⁰ "Taiwan's 400 Years of History," *Encyclopædia Britannica Online*, accessed August 2, 2007.

Music and National Identity: Concepts of the Nation

The question of how to define the characteristics of Taiwanese music, while grappling with the intention of asserting a national musical identity, has become an important issue for many music scholars and musicians of Taiwan. Some Taiwanese composers have come up against the difficulty of establishing a distinctive musical style while preserving the native culture. They have become aware that, in the past two decades, the development of classical music has been hobbled: the size of audiences has waned and the market for classical music has gradually decreased; moreover, musicians work longer hours than previously for a modest income.

These problems of Taiwanese artistic and vocational identity are central to the present study, and have led scholars to the question: Is Taiwan Chinese? Ethnic and national identity can be defined as based on common ancestry and common culture,²¹ but there are other possible ways of conceiving identity, such as the basis of common social experience, including economic and political experience. In his book *Imagined Communities*, Benedict Anderson discusses the concept of the *nation* as a “cultural

²¹ Melissa J. Brown, *Is Taiwan Chinese? The Impact of Culture, Power, and Migration on Changing Identities*, Berkeley Series in Interdisciplinary Studies of China (Berkeley and Los Angeles: University of California Press, 2004), 2.

artifact of a particular kind.”²² The term *nationalism*, he sees as a general notion that exists in peoples’ minds without regard to the actual physical border of a territory. The definition of the nation, therefore, can be viewed as an imagined political community.

Anderson also traces how a single invention—printing—changed many cultures and helped nationalism to materialize. Two forms of imagining products, the novel and the newspaper, provided the technical means for representing this kind of imagined community. Besides books and magazines “the cultural products of nationalism—poetry, prose fiction, music, plastic arts—show this love very clearly in thousands of different forms and styles.”²³ Anderson’s arguments clearly apply as well to classical music, where performance is tied to scores, which are printed texts.

Well-known European musicians, such as Smetana, Dvořák, Janáček, Grieg, and Bartok that represent nationalist concerns have enriched the Western concert tradition by contributing a “nationalistic” music. Taiwanese musicians have also written music that helps promote a sense of national identity. I will discuss two representative examples in my second chapter: the third movement of Tsang-Houei Hsu’s *Trio*, titled *Evening singing on the country road*, where the composer has borrowed the theme from the erh-

²² Anderson, *Imagined Communities*, 41.

²³ Anderson, *Imagined Communities*, 129.

hu (Chinese violin) tune, *Two Springs reflecting the Moon*. Another example is found in the second movement of Kwang-I Ying's *Trio*, in which a popular Chinese folk song, "In a Faraway Place," is embedded deeply in the musical gesture.

Traditional Taiwanese Music

The presence of traditional folk music in Taiwan is abundant and can be divided into three ethnic groups in categories of vocal and instrumental: the music of the Aboriginal tribes, the Han, and the Hakka people. As the earliest known residents of Taiwan, the Aboriginal tribe holds a special position and their music is an essential element of Taiwanese culture; many of Taiwan's extant folksongs or lullabies possess Aboriginal origins. Led by Tsang-Houei Hsu in 1966, the movement for the collection of folksongs is essentially a tribute to the tribes' music. As mentioned before, the Hakka belongs to the Han category; however, due to its cultural influence and population percentage²⁴ within the Han group, scholars have begun to consider the Hakka as a separate ethnic and cultural group.

²⁴ The Hakka people account for about twelve percent of the population in Taiwan.

The Aboriginal Tribes

According to archeological findings dating back to earlier than 3000 B.C.E., Taiwan was inhabited by people of Malayo-Polynesian stock, most probably, who also inhabited the coastal areas of mainland China.²⁵ The aborigines in Taiwan are considered Malayo-Polynesian, or Malayo-Indonesian,²⁶ linguistically, and Austronesian ethnologically.²⁷ They can be divided into two groups, the plains, or Ping-Pu Tribes (平埔族), and the mountain, or Kao-Shan Tribes (高山族). The plains aborigines have mostly assimilated into Chinese culture as Chinese immigrants arrived from mainland China over the past several hundred years. Therefore, modern references to aboriginal tribes in Taiwan now typically refer only to the mountain tribes.

The existing mountain aborigines are generally grouped into ten ethnic tribes (from the north to the south): Tayal, Saisiat, Bunun, Shao, Tsou, Rukai, Paiwan, Puyuma, Ami, and Yami.²⁸ The music of Taiwanese aborigines has preserved some traits of the proto-

²⁵ Tsang-Houei Hsu, *Ethnomusicological Essays* (民族音樂論述稿) (Taipei: Yueh-Yun Publisher, 1987), 2: 152.

²⁶ Hsu, *Essays*, 2: 103.

²⁷ Hsu, *Ethnomusicological Essays*, 1: 135.

²⁸ Hsu, Lu, and Cheng, *The Beauty of Taiwanese Traditional Music*, 23.

Malayo-Polynesian style. Their culture considers music an integral part of almost all aspects of their lives. The genres of the tribes' music are both vocal and instrumental, the vocal music highly developed, whereas the instrumental music is simpler and traditionally held to be less important.²⁹

The vocal music of Taiwanese aborigines differs according to each tribe in terms of lyrics, tonal systems, and singing styles.³⁰ The music is usually classified into ritual songs, work songs, legends, emotional songs, and by its varied styles such as monophonic, polyphonic, harmonic, and heterophonic. The pentatonic scale is most commonly heard, and is most frequently used by the Ami and Puyuma people.³¹ Research on Taiwanese aboriginal music has developed gradually, particularly in the movement for the collection of folksongs led by Tsang-Houei Hsu after 1967. A well-known example of tribal music, "Moon-Enjoying Dance" ("賞月舞曲"), is documented in the second movement of Tyzen Hsiao's cello concerto in the third chapter.

²⁹ Hsu, *Ethnomusicological Essays*, 1: 136.

³⁰ Hsu, *Ethnomusicological Essays*, 1: 154.

³¹ Chun-Feng Hsieh, *Collected Essays on Ethnomusicology* (民族音樂論集) (Taipei: Chuan-Yin Music Publishing Co., 1994), 139.

The Han People

The Han people in Taiwan are ethnically Chinese immigrants. The majority belong to the Hoklo or Hokkien people who came from the Fu-Kien province in the seventeenth century.³² The Hoklo people make up about seventy-three percent of the population and form the central ethnic culture of Taiwan. Naturally, the music of the Hoklo people encompasses traditional Taiwanese folk music.

The Han music in Taiwan can be roughly divided into three groups.³³ The first group is vocal music, including folk songs, folk minstrelsy, and folk theater songs. The melodies of folk songs are mostly monophonic, such as “Three Sighs” (“三聲無奈”) or “Ox Tail Wagging” (“牛犁歌”).³⁴ The folk theater songs are the richest genre of Han-Chinese folk music. They can be classified into four genres: traditional operas, local operas, dancing operas, and puppet-show stages (偶戲). The traditional operas include the most recognizable Chinese operas, Pei-Kuan (北管) and Nan-Kuan (南管).³⁵

³² Hsu, *Ethnomusicological Essays*, 3: 47.

³³ Hsu, *Ethnomusicological Essays*, 1: 42.

³⁴ This kind of folk song is applied in the second movement of Hsu’s *Trio*.

³⁵ Hsu, Lu, and Cheng, *The Beauty of Taiwanese Traditional Music*, 93. See Chapter 2.

The second group is instrumental music scored for gong and drums (鑼鼓樂), drum and wind instruments (鼓吹樂), or other ethnic instrumental music. Gong and drum music is indispensable in Chinese traditional music and is typical in stage, temple, and folk groups. Drum and wind instrument music originated from ancient Chinese military music, and gradually evolved into welcoming music, finally becoming the basis of the modern Chinese folk orchestra. The arrangements emphasize wind instruments such as the so-na (嗩吶).³⁶

A third group is religious music, including that of Buddhist, Taoist, and the music of other traditional religious practices. Buddhism and Taoism are the most popular religions in Taiwan, making up about ninety-three percent of the entire population. Religious music is usually the ritual and sacred music performed during ceremonies, sometimes in the rites of Confucian,³⁷ such as the musical structure used in the first movement of Tsang-Houei Hsu's *Trio: Near the Temple of Confucius* (孔廟附近) (discussed in Chapter 2).

³⁶ So-na is a double-reed woodwind instrument of China, having a conical body and a metallic horn. It has eight finger holes and typically covers a range of about two octaves. There are many kinds of so-na, differing in range and size; the lowest pitches of the four most common sizes are B2, E3, A3, and G4, respectively. The so-na is characterized by its shrill sound and the frequent use of tonguing. "So-na," *Encyclopædia Britannica*, <http://www.britannica.com>, Internet, (accessed July 5, 2005).

³⁷ Lu, *Music History in Taiwan*, 491.

The Hakka People

The Hakka came originally from the Kwang-Tung province. Their dialect is believed to sound closest to ancient Chinese pronunciation.³⁸ The majority of Hakka music comprises vocal folksongs, most of which are called Hakka yodels and tea-picking songs; these can be divided into northern and southern provenances.³⁹ The general title of the northern Hakka folksongs is *Eighteen Melodies in Nine Tunes* (九腔十八調), which connotes different melodies sung in different tunes. The definition for tune is a rather complicated concept that indicates special singing styles in traditional Chinese operas. The title does not necessarily mean that there are exactly eighteen melodies and nine tunes. The southern Hakka folksongs are more conservative than the northern ones and still retain some folksong melodies from the Kwang-Tung province.⁴⁰ The most well-known folksong of this type is generally called *Four Melodies of Mei-Nung* (美濃四調).

³⁸ Hsu, Lu, and Cheng, *The Beauty of Taiwanese Traditional Music*, 148.

³⁹ Hsu, *The First Draft*, 148.

⁴⁰ Lu-Fen Yen, and Mei-Lin Hsu, *Music of Taiwan*. (臺灣的音樂), Prospects of Taiwan, no. 12 (Taipei: Lee's School, 2006), 57.

Hakka instrumental music derives from characteristic Han music for wind instruments: it is pure instrumental music.⁴¹ The most recognizable Hakka instrumental music is *Eight-Instruments Orchestra of Hakka* (客家八音), which primarily uses the eight classic families of Chinese traditional instruments: chin (gold, 金), shih (stone, 石), ssu (silk, 絲), chu (bamboo, 竹), pao (gourd, 匏), Tu (clay, 土), keh (leather, 革) and mu (wood, 木).⁴²

Western Contemporary Music

Western music was first introduced to the Taiwanese people by Catholic missionaries during the Dutch-Spanish epoch in the seventeenth century.⁴³ At that time, the music was limited to that used for religious services, and it consisted primarily of uncomplicated melodic lines. Not until the end of the Ching dynasty⁴⁴ was Western music in Taiwan re-established and thus began its initial stage of development outside religious contexts.

⁴¹ Yu-Hsiu Chen, ed. *One Hundred Years of Music Images in Taiwan* (百年臺灣音樂圖像巡禮), Living in Taiwan, no. 57 (Taipei: China Times Publishing Co., 1998), 25.

⁴² Chen-Kuang Yeh, *Chinese Music and Instruments* (中國音樂與樂器) (Taipei: Wind Mill Publisher, 2005), 39.

⁴³ Su-Feng Yu, *The Development and Exploration of Modern Music in Taiwan* (臺灣現代音樂發展探索) (Taipei: Yueh-Yun Publisher, 2000), 19.

⁴⁴ Chen, *Survey of Taiwanese Music*, 157.

During Japanese colonialism (1895-1945), no specialized music schools were established in Taiwan. For furthering one's musical study, it was necessary to go abroad to get Western training, and Japan was the closest and easiest to visit for Taiwanese musicians, such as the famous Chinese composer Wen-Yeh Chiang (江文也, 1910-1983).⁴⁵ After the Sino-Japanese War, major achievements were made in the system of musical education. The first professional Taiwanese music training school, the National Taiwan Normal University, was established in 1946. Although the aim of the university was to train teachers to work in high schools, for twelve years after the restoration it was the only resource for musical education in Taiwan. The composers who graduated from this university include Tsang-Houei Hsu (許常惠, 1929-2001) and Tyzen Hsiao (蕭泰然, b. 1938). The earliest music theory and composition teachers of the N.T.N.U., Chin-Hung Chang (張錦鴻, 1908-2002) and Erh-Hua Hsiao (蕭而化, 1906-1985), both came from mainland China and taught many first-generation composers. The other significant music school, the National Taiwan Academy of the Arts (now National Taiwan University of the Arts), was established in 1957. The composers from this academy include Shui-Long Ma (馬水龍, b. 1939) and Kwang-I Ying (應廣儀, b. 1960).

⁴⁵ Hsu Tsang-Houei, *History of Chinese Contemporary Music (中國新音樂史話)* (Taipei: Yueh-Yun Publisher, 1998), 56.

For my study, composers are divided into three generations, the classification of which is different from most musical publications in Taiwan, which consider both Chin-Hung Chang and Erh-Hua Hsiao as first-generation composers after 1945. But because they were born in mainland China, they cannot be considered Taiwanese precisely; therefore I classify them as composers *before* the first generation.

In recent years, the United States and Europe have replaced Japan as the major centers for young Taiwanese musicians studying abroad. After 1973, musical trends in Taiwan changed towards developing nationalistic styles. Having learned the latest contemporary musical language and techniques, whether tonal or atonal, Taiwanese composers brought them to bear on their handling of traditional Taiwanese music materials.⁴⁶ A recent Taiwanese scholar categorized and divided Taiwanese music culture into five styles: Western romanticism, Western nationalism, Western modernism, traditional nationalism, and contemporary nationalism.⁴⁷ National identity has obviously become an important issue for musical creations and, as such, is an important focus of my discussion (see Chapter 2).

⁴⁶ Hsu, *History of Chinese Contemporary Music*, 66.

⁴⁷ Pi-Chuan Chen, *History of Contemporary Music in Taiwan* (臺灣新音樂史) (Taipei: Yueh-Yun Publisher, 1995), 299.

In the following chapters, I examine folk music in Taiwan and analyze its use in works by three generations of Taiwanese composers, all trained in orthodox Western educational systems in Europe and America. One would expect to find some differences in their approach to Western music.

My topic stems from a concern about the declining number of performances of Taiwanese compositions, and this study seeks to uncover more about national identity for Western-style classical musicians of the current generation. By analyzing the chosen works, I hope to discover stylistic trends in Taiwanese compositions that might lead to more understanding of the essence of national elements within them. Taiwanese new music might then be reinvigorated from my own and other perspectives.

This study centers on the ethnic impact on modern Taiwanese music. Some of the main points to be discussed in later chapters will be previewed here briefly. As noted previously, several different races and tribes—such as the Japanese, Han-Chinese, aborigines, and Hakka—have influenced Taiwanese culture. Tsang-Houei Hsu, one of the important music educators in Taiwan, has been most influential in collecting and interpreting these influences. He has written many ethnomusicological essays about Chinese and Taiwanese folk music. I examine his and others' writings to learn about the origins of these folk tunes and also the occasions where people performed them.

Five cello-related works of Taiwanese composers are analyzed in this study. These composers are representative of the three generations; all have had traditional Western-style training in composition in Japan, Europe, or America. Tsang-Houei Hsu studied in France and was a first-generation composer. He was a mentor to many of the second-generation composers such as Tyzen Hsiao and Shui-Long Ma. Both Hsiao and Ma were tutored in Taiwan by Hsu and then pursued advanced studies abroad. I examine their biographies, works, and music styles to demonstrate how their varied backgrounds, and the era in which they lived, affect their works. Specifically, I examine in detail the applications of pentatonic harmonies and motives, of forms linked to Asian poetry and ritual, and of folksong—especially through direct quotation, allusion, and texts or textures that recall monophonic folk music.

Musical forms and textures will be analyzed and compared. Music for cello is an appropriate example of a rich source of this folk-influenced tradition. In many cases, the influence of folk idioms is reflected in details of string performance practice, an issue that is particularly clear to me as a practicing cellist. For example, in the music of Shui-Long Ma, *Idea and Image* for Shakuhachi and Four Violoncellos, my analysis illuminates how Ma applies *glissandi* or timbres on the cello to imitate the sound or manners of playing the traditional Chinese instruments erh-hu (Chinese violin) accompanying the solo

shakuhachi (Chinese flute). Lastly, I explore the advantages and disadvantages of employing elements of national flavor and folk music in selected works, and examine the composers' works and testimony as to how these materials have influenced their works.

At present, few studies in English pertain to the subject of East-West elements in Taiwanese new music. Among those written by American scholars, a related thesis on "The Cello Works of Hsiao Tyzen"⁴⁸ exists, as do several others on Taiwanese education or compositions.⁴⁹ The majority of research on Taiwanese composers and folksongs is written by Chinese scholars. I draw on their publications extensively in the chapters that follow in order to show how Taiwanese musicians have written about their own culture. Most of these musical works have not been published and are performed in public from manuscript copies. By focusing on the relationship between national materials and new music compositions, and on how composers understand and interpret these in their own

⁴⁸ Chen, "The Cello Works."

⁴⁹ Publications in similar topics are as follows: Jui-Wen Ginger Chen, "Selected Contemporary Taiwanese Composers and Their Piano Works" (DMA diss., Northwestern University, 1995), Chien-Chi Lin, "East Meets West: Han Chinese Music, Taiwanese Cultural Identity, and the Mechanics of Music Fusion in Ma Shui-Long's "Liao Tian-Ding" Suite" (DMA diss., University of Washington, 2001), Yi-Jung Tseng, "Tyzen Hsiao, a Native Taiwanese Composer and His 1947 Overture" (DMA diss., University of Southern California, 2003), Pi-Lin Ni, "The Significance of Shui-Long Ma's Composition in the Evolution of Taiwanese Piano Music" (DMA treatise, Florida State University, 2006), Bonnie Chia-Ling Lin, "Violin Concerto in D by Tyzen Hsiao: The First Violin Concerto by a Taiwanese Composer" (Ph.D. diss., City University of New York, 2008).

works, I hope to stimulate more research in Taiwanese art music, and to bring it to a broader audience.

CHAPTER 2

TSANG-HOUEI HSU AND THE FIRST GENERATION OF TAIWANESE COMPOSERS (1945-1973)

The year 1945 was remarkably significant to the history of Taiwan and to the development of Taiwanese music education in particular. This year began an era when Taiwan, having been returned to the Chinese Nationalist government, was no longer ruled by colonial Japanese administrators. During the Japan-occupied epoch, Taiwanese composers and musicians had acquired most of their training in Western music in Japan.¹ After 1945, and until 1973, a first generation of Taiwanese composers began to pursue their music education in Europe or America, no longer confined to Japan. In Europe and America they learned compositional techniques of twentieth-century contemporary music and brought this Westernized education back to Taiwan. Prominent composers emerging from this period were Wei-Liang Shih (史惟亮, 1925-1977), Tsang-Houei Hsu (許常惠, 1929-2001), Tei-I Liu (劉德義, 1929-1991), and Yen Lu (盧炎, b. 1930).²

¹ Hsu, *History of Chinese Contemporary Music*, 56.

² Hsu, *Essays*, 2: 110.

In addition to their Westernized education, most Taiwanese composers were still influenced by folksongs and lore of their native culture, which has become a major source of inspiration for their works. In order to illuminate how Taiwanese composers use folk materials, I will examine in this chapter an important first-generation composer, Tsang-Houei Hsu, his musical life, and the influence of the folksong movement on his work. The first Chinese student to go abroad after the Sino-Japanese war (1937-45), Hsu introduced European contemporary music to the Taiwanese people when he returned. An analysis of his piano trio, *Nostalgia*, shows Hsu's adoption and transformation of his native folksongs. In particular, my analysis focuses on the relationship between his European influences and those of Taiwanese folksongs.

Life, Career, and Works

Tsang-Houei Hsu was born in 1929, during the period of Japanese Colonialism, in Chang-Hua, located in the central region of Taiwan. As a teenager, he showed interest in music while receiving his education in Tokyo.³ At the end of the Sino-Japanese war, he returned to Taiwan and graduated from the Department of Music of the National Taiwan

³ Kun-Liang Chiu, *Came from Shanghai Yesterday: Songs of the Life of Tsang-Houei Hsu* (昨自上海來: 許常惠的生命之歌), History & Scene, no. 89 (Taipei: China Times Publishing Co., 1997), 78.

Normal University, in 1953. Hsu decided to pursue his music studies after obtaining his first degree and so went to Paris,⁴ studying music history with Jacques Chailley, composition with André Jolivet, and analysis with Olivier Messiaen⁵ from 1954 to 1959. In 1958, he received the *Certificat d'étude Supérieure* in music history from the Université de Paris.⁶ During his stay, he was deeply affected by the music of nationalist composers, such as Debussy and Bartók, and by French existentialist literature, all of which largely impacted his compositional approaches later on.

At the age of thirty, Hsu began serving as a professor in several universities in Taiwan, including the National Taiwan Normal University, the National Taiwan Academy of the Arts, the National Institute of Arts, Soochow University and Tung-Hai University. He was considered a mentor, working with many active and well-reputed composers and scholars of ethnomusicology in Taiwan. In addition to his teaching, Hsu was also an active musician and author. He founded the Chinese Composer's Forum (製樂小集, 1961), the Chinese Society for Contemporary Music (中國現代音樂研究會,

⁴ Chiu, *Came from Shanghai*, 165. The first Chinese person Hsu contacted when he arrived in Paris was Hiao-Tsiun Ma, Yo-Yo Ma's father. Ma, Sr. had been the last Chinese student studying abroad in France before the war.

⁵ Tsang-Houei Hsu, *Musical Journals in Paris* (巴黎樂誌) (Taipei: Pai-Ke Culture, Inc., 1982), 108.

⁶ Chin Chao, ed., *Tsang-Houei Hsu: The Star in East* (許常惠: 那一顆星在東方), Taiwan Music Hall: Senior Musician Series, vol. 16 (Taipei: China Times Publishing Co., 2002), 62.

1969), the Composers Association of Taiwan (中華民國作曲家協會, 1989), and co-founded the Asian Composers League (亞洲作曲家聯盟, 1973).⁷ Over a span of four decades he published more than two dozen books, mainly in the field of Taiwanese ethnomusicology and music history. His writings remain highly regarded as the most established resources for musicologists in Taiwan.

Hsu's compositions encompass several genres, including opera, cantata, Chinese ballet music, symphony, concerto, chamber music, solo song, and solo instrumental music (for both Western and Chinese instruments). Many of his composition titles adopt the names of traditional Chinese poems, dramas, or folk ballets, such as *Four Songs: I Am a Drop of Fountain*,⁸ op. 1, no. 1 (歌曲四首: 我是一滴清泉, 1956), *Cantata: Pin Chê Hsing*,⁹ op. 8 (*Ballad of the Chariots*, 清唱劇: 兵車行, 1958-65), and *Dance Drama:*

⁷ Tsung-Min Hsueh, *Dictionary of Taiwanese Music* (臺灣音樂辭典) (Taipei: Taiwan Commercial Press, 2003), 267.

⁸ The lyric, *I Am a Drop of Fountain*, was written by Mo-Jo Kuo (1892-1978), a prominent writer, poet, and dramatist in China.

⁹ Tsang-Houei Hsu, *Searching for the Fountainhead of Chinese Music* (尋找中國音樂的泉源), Yu Yueh Ser. 35 (Taipei: Shui-Niu Books, 1988), 9. My translation. Tu Fu (712-770), one of the greatest realistic poets in the history of Chinese literature, wrote *Pin Chê Hsing* in the style of Yueh-Fu (樂府) around the year 751 in the Tang dynasty. Yueh-Fu originally referred to the old Han Music Bureau, which existed to collect country music and folksongs as well as to create poetry in the ancient Chinese style. Afterwards, the Music Bureau, Yueh-Fu, was the name of a folksong-styled verse poem used during the Tang Dynasty. It gradually lost its original character and disappeared during the latter half of the Tang dynasty.

Chang-Ô Flies to the Moon,¹⁰ op. 22 (舞劇: 嫦娥奔月, 1968). Hsu, in particular, has concentrated on the creation of contemporary music derived from Chinese ethnic literature or music, which he was exposed to as a member of a well-educated family. His early exposure to Chinese culture inspired him to collect and arrange three volumes of folk songs for piano for the education of young Taiwanese: *Piano Pieces from Chinese Folk Songs for Children*, op. 34 (1980), *Piano Pieces from Chinese Folk Songs for Youngsters*, op. 35 (1981), and *Piano Pieces from Chinese Folk Songs for Youths*, op. 46 (unfinished).¹¹

Music Style, Philosophy, and Contributions to Taiwanese Music

Hsu shows close affinities to Debussy and Bartók, among Western composers, while remaining loyal to his Chinese legacy;¹² his compositional style is rich in national color. He maintains that the most important challenge to Chinese musicians nowadays is to balance traditional and modern styles while reconciling Chinese and Western cultural

¹⁰ *Chang-Ô Flies to the Moon* was a Chinese folk myth telling the story of Chang-Ô, who flew to the moon with the elixir of life, chased by her famous archer husband, Hou-Yi, who was corrupted by fame and fortune.

¹¹ Chao, *Tsang-Houei Hsu*, 185-86.

¹² Chao, *Tsang-Houei Hsu*, 66-68.

conflicts,¹³ or as he has written: “to make use of the traditional music as a spring of contemporary music.”¹⁴ This artistic notion stems from his studies with Chailley, Jolivet and Messiaen;¹⁵ Hsu recounts that Jolivet once told him that “the greatest problem Chinese composers face today is how to enhance and glorify the essence of Chinese traditional music while adopting and applying Western compositional techniques.”¹⁶

In the preface to his 1968 book, *Searching for the Fountainhead of Chinese Music*, an autobiographical note describes the turning point of Hsu’s musical career: “I became intoxicated by the Western modern culture in the book of *Musical Journals in Paris* (巴黎樂誌). In *Where Should Chinese Music Go* (中國音樂往哪裡去) I was in conflict with myself and was satisfied by neither Western nor Chinese elements. But in *Searching for the Fountainhead of Chinese Music* (尋找中國音樂的泉源) I seem to have found myself.”¹⁷ Hsu believes that a great nation should preserve and protect its ethnic culture. However, he observes, “the ethnic culture is only the sum of historical events if the

¹³ Hsu, *Searching for the Fountainhead*, 108.

¹⁴ Hsu, *Essays*, 1: 213.

¹⁵ Chiu, *Came from Shanghai*, 188. Hsu audited a music analysis class under Olivier Messiaen at the Paris Conservatoire in 1958.

¹⁶ Chao, *Tsang-Houei Hsu*, 72.

¹⁷ Hsu, *Searching for the Fountainhead*, ii. Three of these books are a series of Hsu’s essays, published in 1962, 1964 and 1968.

national spirit of the past is not continuously being elaborated in the present. The real tradition ought to exist vividly within the spirit and culture of the modern Chinese generation.”¹⁸ Hsu predicted that nationalism in music would be significant for future developments in Taiwanese music.¹⁹

Hsu often gathers his artist and musician friends, especially the younger generations, to sketch their ideas in an artistic environment, providing his own studio space for creative activity. He began a “movement of contemporary music” for the purpose of founding the Chinese Composer’s Forum and still contributes most of his time to furthering the development of Taiwanese music. In the 1960s, he began teaching and speaking about the ideas of French modern music to Taiwan, opening the door of modern music in Taiwan.²⁰ There is controversy surrounding the issue of who was first to bring contemporary Western concepts of music; Hsu, however, certainly has had the greatest overall influence on Taiwanese musicians. “Contemporary music is distinguished by the modernity of its spirit, but is not differentiated by the period producing it.”²¹ Hsu believes the essence of modern music is built on modern musical language, which is constantly

¹⁸ Hsu, *Searching for the Fountainhead*, 74.

¹⁹ Hsu, *Searching for the Fountainhead*, 32.

²⁰ Chao, *Tsang-Houei Hsu*, 77.

²¹ Hsu, *Searching for the Fountainhead*, 107. My translation.

changing even within the same nation. He introduced the model of achieving mastery for Taiwanese students, through a regimen of comprehensive study of the literature, art, music, and drama of the French Impressionist School. In forty years of teaching, Hsu's influence on music education in Taiwan has been profound. He has nurtured numerous renowned pupils including Tyzen Hsiao (b. 1938), Shui-Ling Ma (b. 1939) and Kwang-I Ying (b. 1960), second- and third-generation composers.²²

Hsu was also first to endorse field collecting and folk music research. His purpose was to preserve these traditions while fostering innovation; promoting a national music, while encouraging musical creativity. Hsu has also been actively involved in the cultural exchanges of international music, which have allowed Taiwanese music to move onto the international stage. In 1998, he received the French government's *Officier de la Légion d'Honneur*²³ for his artistic achievement.

The Movement for the Collection of Folksongs

In the course of his lifetime, Hsu has had two aspirations as a musician: to create contemporary music and to research and conserve ethnic Chinese traditional music. "The

²² Hsu, *Essays*, 2: 242.

²³ Hsu, *Ethnomusicological Essays*, 4: 245.

difference between Western and Eastern ideologies of music is a difference in values.

The aesthetic of Western music focuses on the overall structure; that of Eastern music

attaches importance to individual elements, such as tone color, rhythm, or sonority,”²⁴

based on his study in Paris, he wrote. Although Hsu began his music career with

orthodox Western training, he still had relatively little knowledge of Chinese traditions,

and began dedicating a large part of his activities to the search for Asian musical

materials.

Hsu writes that the folksong is the musical soul of a nation, the most basic and primitive technique of expression of a nation’s music.²⁵ He admires Debussy, not only for his innovation that liberated tonality in classical music, but also for his commitment to breaking down the constraints of German music in order to conserve French traditional music.²⁶ Besides Debussy, Béla Bartók directly influenced Hsu, inspiring him to collect Taiwanese folk songs. Hsu quotes from Bartók: “The [musical] creation ought to be a fusion combining [elements of] East and West.”²⁷

²⁴ Tsang-Houei Hsu, *Searching for the Root of Our Ethnic Music* (追尋民族音樂的根), China Times Ser. 163 (Taipei: China Times Publishing Co., 1979), 143. My translation.

²⁵ Hsu, *Searching for the Fountainhead*, 177.

²⁶ Chiu, *Came from Shanghai*, 189.

²⁷ Tsang-Houei Hsu, *Nationalist Musicians* (民族音樂家), Music Ser. 3 (Taipei: Yu-Shih Culture, Inc., 1967), 101. My translation.

Bartók deems that it ought to be the nature of the composer to make use of musical phraseology from folk music, and it should sound like speaking his own native language. In terms of the spirit of musical compositions, he especially puts emphasis on that, without the state, there can be no internationalism; and without the nation, there can be no state.²⁸

This doctrine employs definitions from political theorist Benedict Anderson's concepts of "state" and "nation."²⁹ The former is an internally autonomous territorial and political unit; the latter is "the people of the nation"³⁰ who share common customs, origins, history, and, frequently, language. Anderson considers nationality or nationalism a "cultural artifact" that creates an "imagined community." The corresponding phrase, which profoundly inspired Hsu, is found in Bartók's writing:

[In our original compositions] neither peasant melodies nor imitations of peasant melodies can be found . . . [In this case, the composer has] completely absorbed the idiom of peasant music, which has become his mother tongue. He masters it as completely as a poet masters his mother tongue.³¹

²⁸ Chiu, *Came from Shanghai*, 190. My translation.

²⁹ Anderson, *Imagined Communities*, 12.

³⁰ Judit Frigyesi, *Béla Bartók and Turn-of-the-Century Budapest* (Berkeley and Los Angeles, California: University of California Press, 1998), 52.

³¹ Frigyesi, *Béla Bartók*, 23. This quotation is originally written by Bartók quoted by Frigyesi in this book. The interpolations within the brackets are as in Frigyesi's version.

In 1991, Hsu spoke at the fifteenth conference of the Asia Composers League (1991), stating, “What Bartók indicated to me was intimate and realistic, perhaps because Hungarian culture was closer to the Asian and Hungarian and Taiwanese people have had similar bitter historical experience.”³²

The Hungarian composer Zoltán Kodály has also been in a position to preserve “cultural identity”³³ for the purpose of integrating its traditional character to “the national community, to the people that have become a nation.”³⁴ Likewise, Hsu found a co-enthusiast for preserving folksong of their culture in Wei-Liang Shih.³⁵ Shih writes,

Music is established above the soul of the nation . . . it is an obligation to restore the soul of the nation by developing a national music of its own; and furthermore, it is the first step to establishing the national music through the movement of collecting folk songs.³⁶

³² Hsu, *Essays*, 1: 214. This was quoted directly from Hsu in English.

³³ Zoltán Kodály, *Folk Music of Hungary*, trans. Ronald Tempest and Cynthia Jolly (New York: Praeger Publishers, 1971), 19.

³⁴ Kodály, *Folk Music of Hungary*, 145.

³⁵ Hsu, *The First Draft*, 336. Shih (1925-77) was born in Liao-Ning province, China. He came to Taiwan in 1949 and went abroad to study in the Vienna Academy of Music in 1958. Besides his education, he made every endeavor to preserve the traditional music.

³⁶ Yu, *The Development*, 107. Wei-Liang Shih, “A Rich Harvest of the Work for the Collection of Folksongs,” *Yu Shih Yueh Kan* 10 (幼獅月刊) (1967): 78-79.

To that end, in 1966 and 1967, Shih, Hsu and others established several organizations, including the Folk Music Research Workshop.³⁷ They also conducted a series of fieldworks that unearthed numerous buried folk treasures. In two years, Hsu and Shih discovered more than 3,000 songs belonging to the Han and the aborigines, and also led efforts to collect and record Taiwanese Nan-Guan music, Hakka Eight Tones, and the music of aboriginal tribes. These collections help to delineate a history of Taiwanese music and to preserve the country's cultural inheritance.

In 2000, Hsu was appointed national policy adviser to the president and chairman of the National Culture and Arts Foundation. He also founded the Chinese Folk Music Research Center (1967), Chinese Folk Arts Foundation (1975), and Chinese Society for Ethnomusicology in Taiwan (1991), and has spent much effort for the protection of traditional Chinese folk music, music which became the basic materials for his own creative work.

Trio: Nostalgia, Three Melodies (鄉愁三調), op. 7, for Violin, Cello and Piano

Hsu's piano trio is an excellent example of the composer's ideal of embracing materials from both Chinese and Western music. Different characteristics of his

³⁷ Hsu, *Ethnomusicological Essays*, 3: 22.

compositional techniques are shown in the three movements. My analysis will focus on the use of Chinese and Japanese pentatonic scales, the employment of ancient Chinese ritual music, and the transformations of two ethnic folksongs in Hsu's music. To demonstrate the Western influence, I will identify some hidden characteristics borrowed from Debussy and Bartók.

The original version of Hsu's piano trio was completed in Paris where he had been inspired and affected by numerous masters in the summer of 1958. The trio received its premiere performance in 1960 in Taipei, and in 1970, during his trip to Japan Hsu revised it for a performance in the city of Osaka. The last of his works composed during his time in France, the piece was dedicated to his beloved father, Wu-Ting Hsu (許五頂).³⁸ The Chinese title does not correspond exactly to its English translation; in Chinese, the title, 鄉愁三調 (pronounced *hsiang chou san tiao*), gives a sense of the circumstances in which the composer suffered while he was abroad.³⁹ The English title, *Nostalgia*, given by the composer himself, connotes a sentimental longing for things past. A more appropriate English translation might be *Three Melodies about Homesickness*.

³⁸ Chao, *Tsang-Houei Hsu*, 161.

³⁹ Hsu, *Essays*, 1: 95.

The reviews from the premiere concert in 1960 were mostly negative, possibly because at the time, Hsu's "new music" style was misapprehended. "Hsu's works were a combination of unusual melodies and disturbing sonorities. Furthermore, there were hardly any proper cadences," wrote the critic, Ming-Tao Lo, who also wrote: "it is not possible to exalt the spirit of Chinese music by merely adopting one simple folk tune using the techniques from the 'new French school.'"⁴⁰ Nevertheless, other reviews, for instance, that of another critic, Ai-Wei, was more positive. To Ai-Wei, Hsu's chamber music was "presented in the style of pure Eastern primitive, blended with the strength of Western contemporary composition."⁴¹

The most striking characteristic of this work is the integration of Western impressionistic harmony with melodies composed using traditional Chinese pentatonic scales.⁴² None of the three movements aims at a realistic depiction, as the titles seem to suggest (for example, *Near the Temple of Confucius*), rather, the composer represents the nostalgic feeling, and a mood of obsessive longing. The composer wrote, "[The movements] were motivated by nostalgia and imagination, different from the structural

⁴⁰ Yu, *The Development*, 50-51. Cited in United Newspaper on June 2, 1960. My translation.

⁴¹ Chiu, *Came from Shanghai*, 253. Cited in Central Newspaper on June 18, 1960. My translation.

⁴² Chiu, *Came from Shanghai*, 232.

work [composed] later after my research of the folk-music materials.”⁴³ He advises audiences to focus on the music itself rather than the titles, which are simply his imagined motivations.

The following analysis shows Hsu’s adopted folksong materials, and demonstrates what I see as is his logical approach. My goal is to show the connections between various musical sources hidden in the pitches, and how Hsu’s national identity is reflected in the music.

Near the Temple of Confucius (Lento)

Near the Temple of Confucius (孔廟附近) is a ballad, marked Lento. The composer portrays the ceremony in honor of Confucius, held in the temple of his hometown, He-Mei, in Chang-Hua. At the time of his composing the piece, an entry written just before the premiere of the trio in Hsu’s journal states: “these two elements [the new sonority and the old Chinese tradition] might become self-contradictory and in conflict . . . therefore, I still hope to find the real spirit in Chinese music, perhaps in folk songs of the frontier in open countries, or the ritual music of the ancient temples.”⁴⁴

⁴³ Hsu, *Essays*, 1: 215.

⁴⁴ Hsu, *Musical Journals*, 80-82. Entry dated April 4, 1958. My translation.

The ritual music used during the fiesta Ya-Yueh (雅樂)⁴⁵ originates from ancient Chinese court music, which, unfortunately, remains for the most part lost to us; the ceremonial music for honoring Confucius represents a rare survival of Ya-Yueh.⁴⁶ The ceremony is performed in six-canto lyrics,⁴⁷ by Ya-Yueh Thirteen Tones (雅樂十三音).⁴⁸ Each canto presents a binary form (A+a) in eight phrases. Every phrase of the four-word lyric becomes a motive of the chapter. Each word is set as a note lasting four beats, at a slow tempo in quadruple meter (4/4). The melodies are adopted from the Chinese pentatonic scale: the first, second, third, and sixth cantos are in Yu mode (羽調), while the fourth and fifth cantos are in Kung mode (宮調).⁴⁹

The Chinese pentatonic scale (Example 2.1), named Wu-Yin (五音), is one of the tonal pentatonic scales.⁵⁰ This scale contains three major seconds and two minor thirds, with no semitones. The pitch names are Kung (宮), Shang (商), Chueh (角), Chih (徵),

⁴⁵ Hsu, *Ethnomusicological Essays*, 1: 10. The history of the Chinese ceremonial music Ya-Yueh can be traced back to the time of Huang-Ti (the Yellow Emperor, 1698-1599 B.C.).

⁴⁶ Chen, *Survey of Taiwanese Music*, 115.

⁴⁷ Lu, *Music History in Taiwan*, 488. The system of six-canto lyrics was formulated in the Ching dynasty; it had been formulated as nine-canto lyrics in the previous Ming dynasty.

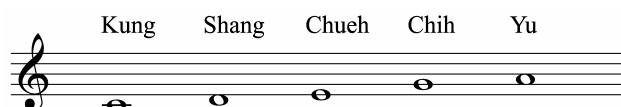
⁴⁸ Lu, *Music History in Taiwan*, 488. Ya-Yueh Thirteen Tones is a style of Han music presented by thirteen different types of instruments. Today, this set of instruments is used only in two temples of Confucius in Tainan (the oldest one) and Chang-Hua (the composer's hometown).

⁴⁹ Tsang-Houei Hsu, *Introduction to Ethnomusicology* (民族音樂學導論) (Taipei: Yueh-Yun Publisher, 1993), 210.

⁵⁰ Hsu, *Ethnomusicological Essays*, 2: 48-49.

and Yu (羽), corresponding to the Western pitches C, D, E, G, A, a form of pitch-class set (02479).⁵¹

Example 2.1 Chinese pentatonic scale (02479)



Unlike Japanese pentatonic scales (Example 2.2), one of these semitonal pentatonic scales, which includes two major thirds, results from omitting the sixth degree of the diatonic scale: [C, E, F, G, B], pitch-class set (01568).

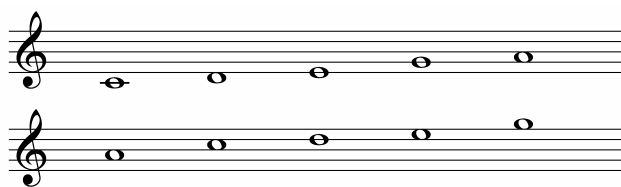
Example 2.2 Japanese pentatonic scale (01568)



⁵¹ Joseph N. Straus, *Introduction to Post-Tonal Theory* (New Jersey: Prentice-Hall, Inc., 2000), 30. The concept of pitch-class set is the basic building block of post-tonal music. Prime form is presented here as an economical way of summarizing set classes.

The music of the Confucian rite uses only the Kung and Yu modes, which correspond to major and minor pentatonic scales, (Example 2.3), both arrangements of set class (02479).

Example 2.3 Major and minor pentatonic scales



The Lento movement has eight phrases (Table 2.1), evenly divided into two parts: section A (Subject) and section a (Answer). The sections are a mirror image of each other, or a palindrome. Mode-wise and motivically, section A—phrases 1 to 4 (mm. 1-36)—is in symmetrical retrograde to section a—phrases 5 to 8 (mm. 36-69). (In other words, phrase 1 is answered by phrase 8, phrase 2 by phrase 7, and so on.) The composer gradually adds more motives to phrases, using different modes, such as G and C major. This process enriches the musical gestures both thematically and rhythmically. After the climax (phrase 4), he slowly decreases the motivic elements until the tonality returns to the Chinese Yu mode. The arrangement of the phrase structure of the movement is similar to that of the canto in Ya-Yueh.

Table 2.1 Formal organization of Tsang-Houei Hsu's *Nostalgia*, movement I

Section	Phrase	Meter	Mode	Motive***	Description
A (Subject) (7+11+10+10)	1 (mm. 1-7)	3/2+2/2	Yu	A	Prelude
	2 (mm. 7-18)	4/4	Yu	A	
	3 (mm. 18-27)	3/2+2/2	G*+C**	B+C	
	4 (mm. 27-36)	3/2+2/2	Yu+G+C	A+B+C	
a (Answer) (6+14+7+7)	5 (mm. 36-41)	4/4	Yu+G	A+B	
	6 (mm. 42-55)	3/2+2/2	Yu+G	A+B	
	7 (mm. 56-62)	4/4	Yu	A	
	8 (mm. 63-69)	3/2+2/2	Yu	A	Postlude

* G indicates a G minor pentachord (01357).

** C indicates a chromatic pentachord (01234).

*** Motive A: (0247); Motive B (01357); Motive C (01234).

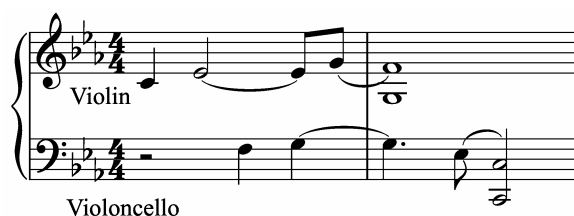
Each of the phrases is clearly separated by altered time signatures, switching from 3/2+2/2 to 4/4. Hsu's use of Western and Chinese music is demonstrated in the compound meter 3/2+2/2, a recognizable signature of Bartók's music; however, the 4/4 meter also suggests the affect of the Ya-Yueh according to its tetrastich (four-word) lyric.

A separate technique is engaged in phrase 1, which consists of a homorhythmic melody with all voices in the same rhythm. The chordal motion of phrase 1 imitates the sound of the Chinese percussion instrument, the chung (鐘),⁵² which is often used in the beginning of the ceremony. In addition to the pentatonic sonority and harmony, the

⁵² Hsu, *Ethnomusicological Essays*, 1: 5. Chung is a bronze percussion in the chin (gold) department that is one of the eight families of Chinese musical instruments. See p. 20 for more information.

composer employs an additional technique in this movement, namely imitation (between violin and cello in phrase 2) which is antiphonal in contrapuntal style (Example 2.4, mm. 8-9).

Example 2.4 Tsang-Houei Hsu's *Nostalgia*, movement I, duet by retrograde motion
(mm. 8-9)



The upper voice presents the first phrase of the theme and the lower voice answers by modifying the theme with pitches in retrograde while rhythms repeat exactly in their original pattern. The alternation between violin and cello continues throughout phrases 1, 2, 3, 6 and 7. In phrase 5, where the piano rhythm changes into an arpeggio-like pattern (mm. 36 and 38), the descending pattern demonstrates a different formulation of motive

A, set class (0247). It is also in imitation of another Chinese percussion instrument, the pien-chung (編鐘), which is used prominently in the ceremonial music.⁵³

There are three main motives in this movement: motive A (0247), motive B (01357), and motive C (01234).

Example 2.5 Tsang-Houei Hsu's *Nostalgia*, movement I, transformation of motive A (mm. 1-7)

piano (mm. 1-7)

Outer Voices (0247) T7 (0247)

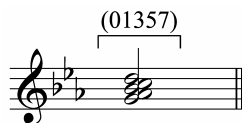
Inner Voices (0247): [G, A, F, D] (0247): [F, G, Eb, C]

(0247)

⁵³ Chen, *Survey of Taiwanese Music*, 116. Pien-chung, set of bells, is one of the chin instrumental family as well as chung. It consists of 14, 16 or 24 bells suspended on a large wooden frame.

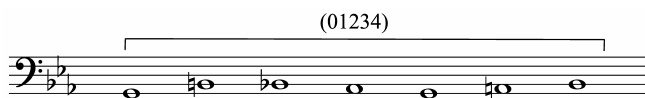
The piano plays an eight-measure introduction using transformations of motive A (Example 2.5, mm. 1-7) to create the atmosphere of Chinese ritual music. As mentioned previously, the set of the first four notes/words, a tetrachord, is developed into the prominent motive A, which itself originates from the beginning four notes of the Yu mode. In mapping motive A, we see that the unordered set class 4-22 (0247) is transformed from [0,3,5,7] into [7,10,0,2], transposing up a perfect fifth (mm. 1-4). Even as the composer utilizes the pentatonic scale for his compositional material, he still manages to produce the familiar, Western tonic-dominant relationship. The transformation of motive A shows how Hsu illuminates Chinese materials in Western structure and style.

Example 2.6 Tsang-Houei Hsu's *Nostalgia*, movement I, motive B (m. 18)



Motive B (Example 2.6, m. 18) and motive C (Example 2.7, m. 18) are both constructed from pentachords.

Example 2.7 Tsang-Houei Hsu's *Nostalgia*, movement I, motive C (m. 18)

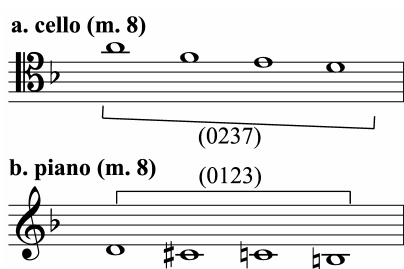


The former is a component of the first five pitches in a A-flat minor scale; the latter a chromatic basso ostinato starting on G. Motive B is heard in phrases 3 and 4 (mm. 18-27 and mm. 27-36) in the upper voice of the piano, then is switched into the lower voice of the piano in phrases 5 and 6 (mm. 36-41 and mm. 42-55), where the retrograde structure is supported symmetrically. Motive C also produces some fascinating sonorities with the chromatic pentachord containing a major third, a crucial relationship in terms of the Japanese pentatonic scale. One negative review from the premiere performance points out that, “the dissonances of chords with bizarre rhythms offer, not the sentiment of the scene in a Chinese temple, but the atmosphere in a Japanese shrine.”⁵⁴ The reviewer, who presumably suggests that Hsu's music does not sound authentically Taiwanese, reflects a nationalist hostility. The Japanese ingredient shows Hsu's upbringing, coming from the

⁵⁴ Tsang-Houei Hsu, *History of Modern Chinese Music* (近代中國音樂史話) (Taipei: Morning Bell Publishing Co., 1970), 45. My translation.

midst of his early childhood experience in Tokyo where he received his first formal musical training.


Example 2.8 Debussy's *Cello Sonata*, movement I, two tetrachords (m. 18)



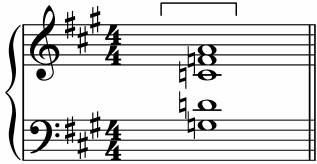
Besides the Japanese flavor, Hsu employs Bartók's mixed meters and Debussy's use of parallel applications of motives A, B and C, found in the older composer's Cello Sonata. In the first movement of that work, the first four pitches of the two contrasting tetrachords (Example 2.8, m. 8)—set class (0237)—correspond to the first four of the Japanese pentatonic scale—set class (0123)—another chromatic chord. In the second movement, Debussy develops his exploration of chromaticism combined with the pentatonic scale (Example 2.9, mm. 48-49). Hsu's exploration uses a Chinese tetrachord (0247) and a chromatic pentachord (01234), applying a similar technique (Example 2.10, mm. 27-28).

Example 2.9 Debussy's *Cello Sonata*, movement II, chromaticism and pentatonic scale
(mm. 48-49)

a. piano (mm. 48-49) (01234)

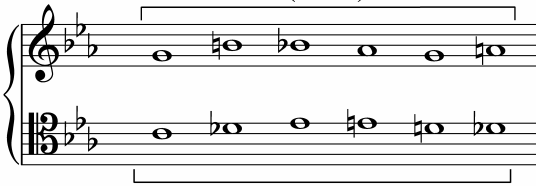


b. cello & piano (m. 49) (02479)

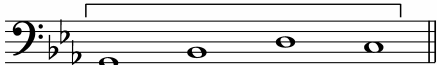


Example 2.10 Tsang-Houei Hsu's *Nostalgia*, movement I, motive C (mm. 27-28)

a. violin & cello (mm. 27-28) (01234)



b. piano - LH (mm. 27-28) (0247)



Gathering at the Border (Allegro)

The second movement, *Gathering at the Border* (邊原集聚), describes the nomadic frontiersmen assembling and dancing in the grasslands of Western China. This is a rondo, marked Allegro-Andante-Allegro (ABACA; Table 2.2) with fluctuating, mixed-meter time signatures and a bridge section connecting each section.

Table 2.2 Formal organization of Tsang-Houei Hsu's *Nostalgia*, movement II

Division	Section	Phrase	Key	Mode	Voice	Essence
Allegro	Section A (mm. 1-25) (2+6+5+6+5)	Phrase A (1-13)	E minor	Yu	Cello	Phrase a (Rhythm A)
		Phrase A (14-25)	E minor	Yu	Violin	Phrase a (Rhythm A)
	Section B (mm. 25-53) (4+6+6+5+6+4)	Bridge B (25-34)	E minor	E minor	Piano	Prelude for Section B
		Phrase B1 (34-44)	E minor	Yu	Piano	Phrase a & b (Rhythm A1)
		Phrase B2 (44-53)	E minor	Yu	Piano	Phrase a1 (Rhythm A1)
	Section A (mm. 54-77) (6+4+8+6)	Phrase A (54-69)	A minor	Yu	Piano+Cello	Phrase a (Rhythm A)
		Bridge A (69-77)	A minor	Yu	Violin+Cello	Prelude for Section C
	Andante	Section C (mm. 78-102) (4+4+4+6+7)	Phrase C1 (78-85)	A minor	Yu	Violin→Cello
Phrase C2 (86-95)			A minor	Yu	Violin→Cello	Phrase a (Rhythm A & A1)
Bridge C (96-102)			A minor	Shang	Violin	Prelude for Section A
Allegro	Section A (mm. 103-116) (2+6+6)	Phrase A (103-116)	E minor	Yu	Cello→Violin	Phrase a (Rhythm A)

Unlike the first movement (Example 2.5), which presents the listener with a number of distinct voices, the second movement is homophonic; the main melody is always supported by an accompaniment in chordal or elaborated patterns. The spirit of the melody is simple and strict, resembling the character of nomadic people.

In the standard format of rondo form, section A exposes the main theme. In Hsu's design, the inspiration of the whole movement resides in section B (mm. 25-53), where the Taiwanese "Hoklo" ("福佬," Hsu used the spelling "Foklok") folk song⁵⁵ is the primary melodic material. The word "Hoklo" describes the Han-Chinese immigrants from the former Chang-Chow and Chuan-Chow prefectures of Fu-Kien Province. Hsu uses a song, "Farming Melody" ("耕農歌," Example 2.11), arranged by Xing-De Tseng (曾辛得).

⁵⁵ Tsang-Houei Hsu, *Colorful Ethnic Music of Taiwan*, trans. Shiu-Keh Lin. Series on Chinese Cultural Heritage (Taipei: Council for Cultural Planning and Development, Executive Yuan, 1989), 22.

Example 2.11 “Farming Melody,” arranged by Xing-De Tseng



The song is included in elementary music textbooks and has become very popular in Taiwan.⁵⁶ “Farming Melody” originates from another song, “Tai-Dong Diao” (“台東調”),⁵⁷ and was arranged by Tseng sometime between 1945 and 1969. “Tai-Dong Diao,” one of the mountain songs, is named after the ancestors of Hen-Chun who moved to the east to explore Tai-Dong. In its more modern version, “Farming Melody,” a simple four-line ballad in Yu mode, comprises four phrases [a, b, c, b].

In section B of the second movement, phrases B1 (mm. 34-44) and B2 (mm. 44-53), outline “Farming Melody” with piano in a slightly different rhythm.

⁵⁶ Hsu, *Ethnomusicological Essays*, 3: 147.

⁵⁷ Hsu, *Ethnomusicological Essays*, 3: 146.

Example 2.12 Tsang-Houei Hsu's *Nostalgia*, movement II, phrase A, violin (mm. 14-24)

Hsu leaves out the second repeated phrase b. He also explores additional possibilities of the tune in section B and varies it to the theme in section A (Example 2.12, mm. 14-24), using phrases a and c.

Example 2.13 Tsang-Houei Hsu's *Nostalgia*, movement II, phrases C1 and C2 (mm. 78-95)

Phrase C1: violin (mm. 78-81)

Phrase C2: violin (mm. 86-89)

Phrase C2: cello (mm. 90-95)

a
"Farming Melody"

A similar technique is found in section C (Example 2.13, mm. 78-95), although the melody in phrases C1 and C2 is sometimes inverted or transposed with diminution or augmentation. Here, the essential material is simply the texture of phrase a. In sum, the movement looks like a rondo, but can also be seen as a series of variations.

Example 2.14 Tsang-Houei Hsu's *Nostalgia*, movement II, rhythm A (m. 3)



In terms of rhythmic material, two dominant rhythmic patterns stand out formally: rhythm A (Example 2.14, m. 3), which is a short-long-short syncopation in the melody; and rhythm B (Example 2.15, m. 12), a long-short-short pattern in the accompaniment.

Example 2.15 Tsang-Houei Hsu's *Nostalgia*, movement II, rhythm B (m. 12)



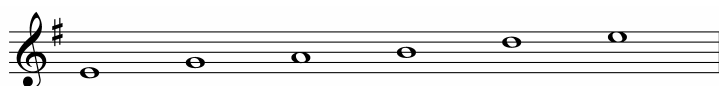
Rhythm A is essentially developed from rhythm A1 (Example 2.16, m. 1), extracted precisely from m.1 of phrase a in “Farming Melody.”

Example 2.16 “Farming Melody,” rhythm A1 (m. 1)



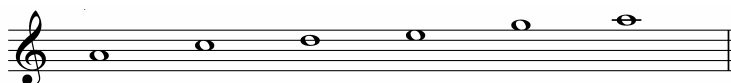
Throughout the entire movement, rhythm A (and its original rhythm A1) are represented in each phrase except in bridge B (mm. 25-34), bridge A (mm. 69-77), and bridge C (mm. 96-102), which consist of even quarters or eighth-notes. Rhythm B suggests horseback riding in the vast grassland; the long-short-short pattern depicting the sound of horse hooves on the ground, while the two even eighth-notes indicate a slow walking tempo.

Example 2.17 Yu mode in E minor



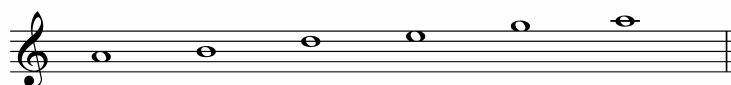
Hsu primarily uses Yu mode in either E minor (Example 2.17) or in A minor (Example 2.18).

Example 2.18 Yu mode in A minor



Again, two exceptions are found in bridge B (mm. 25-34) and bridge C (mm. 96-102), which are in E minor and in Shang mode (Example 2.19).

Example 2.19 Shang mode in A minor



However, the original mode used in “Tai-Dong Diao” is the Chih mode: “Chih mode provides a sense of openness appropriate for mountain songs; Yu provides a sense of

sadness popular in recent Taiwanese melodies.”⁵⁸ In his 1990 speech, Hsu recounts his extended research on the origins of the “Tai-Dong Diao.” He never mentions how he used this tune in the Trio. Interestingly, most of the reviews and analyses make no mention of the folksong either, although they refer to one he uses in the third movement. A possible explanation for his omission might be the composer's affection for the tune, although he discusses it later in his musical career.

Evening Singing on a Country Road (Lento)

The third movement, *Evening Singing on a Country Road* (村路晚唱) returns to the Lento tempo in a variation form. Hsu seems to yearn for the folk tune he once heard on the country lane in He-Mei Town. The theme of this movement is borrowed from a famous erh-hu⁵⁹ tune, *Two Springs Reflecting the Moon* (二泉映月), composed by the famous folk entertainer, Yen-Chun Hua (華彥均, 1893-1950).⁶⁰

⁵⁸ Hsu, *Ethnomusicological Essays*, 3: 155. The quotation is from Hsu's article, “Transformation from ‘Tai-Dong Diao’ to Sister Ching O Ya’: Discussing the Stability and Adaptability of Taiwan Fu-Lao Folk Songs,” published during the 4th International Conference of Ethnomusicology in April 17, 1990 in Taipei, thirty-two years after he completed this trio.

⁵⁹ Yeh, *Chinese Music and Instruments*, 110. Erh-hu is also called nan-hu. It is a Chinese vertical fiddle, consisting of two strings, commonly tuned a fifth apart, which is stretched over a wooden drum resonator. A vertical post (without fingerboard) goes through the resonator, and the bow is moved between the strings.

⁶⁰ Chao, *Tsang-Houei Hsu*, 162. While studying in Paris, Hsu found this tune in the book, *A Study of Chinese Folk Music*, by Ma-Ke.

Yen-Chun Hua, nickname Blind A-Ping, earned his living as a street performer, playing erh-hu and other instruments in front of the Chung-An Temple.⁶¹ The tune *Two Springs*, originated from a Taoist so-na⁶² song in sacred music style.⁶³ During his years of street performances, A-Ping recomposed this tune into the present version. The song was named by A-Ping and a music historian, Yin-Liu Yang (楊蔭瀏), after the well-known scenery—Two Springs—of a place called Wu-Hsi, in 1950.⁶⁴

Due to the nature of street performances, the erh-hu tune can be played continuously or stopped at any point. Famous for its sorrowful sentiment, the tune is enhanced in Hsu's setting by various techniques in bowing, dynamic changes, and frequent position shifts within a wide range of registers. The tune *Two Springs Reflecting the Moon* avoids a formulaic portrait of a scene; in a way it resembles a type of Chinese painting that relies

⁶¹ Yen-Chun Hua, *Erh-Hu and Pi-Pa Collections of A-Ping* (阿炳二胡琵琶曲集) (Hong-Kong: Hsin-Ching Music Publishers, 1976), 1. Yen-Chun Hua, nickname Blind A-Ping, was born in the region of Hui-Chuan Mountain in Wu-Hsi, Chiang-Su. He was skilled in many traditional Chinese instruments such as erh-hu and pi-pa. Unfortunately, he suffered from an illness and lost his sight at the age of thirty-five.

⁶² "So-na," see page 18, footnote 38.

⁶³ *Sound of Hope Radio Network*, <http://big5.soundofhope.org>, (accessed July 12, 2005).

⁶⁴ *World Journal Newspaper* (New York), June 8, 2005.

on free strokes and shuns detail. With rigid musical structure, both seek to express the charm of the ancient Eastern nation.⁶⁵

Table 2.3 Musical structure of *Two Springs Reflecting the Moon*

Section	Measure	Phrase	Cadence	Register & String
Theme	m. 1	Introduction	ii	Low-G3 string
	mm. 1-8	A-B	I-V	Low-G3 string
	mm. 8-12	C	V	High-D4 string
Variation 1	mm. 12-16	A-B	I-V	Low-G3 string
	mm. 16-27	C-Bridge-C	V-vi-V	High-D4 string
Variation 2	mm. 27-35	A-A-B	I-I-V	Low-G3 string
	mm. 35-49	C-C-A-B	V-V-I-V	High-D4 string
Variation 3	mm. 49-55	A-B	I-V	Low-G3 string
	mm. 55-62	C-C	V-I	High-D4 string
Variation 4	mm. 62-68	A-B	I-V	Low-G3 string
	mm. 68-78	C-A-B-A	V-I-V-I	High-D4 string
Variation 5	mm. 78-84	A-B	I-V	Low-G3 string
	mm. 84-89	C	V	High-D4 string

The musical structure of the erh-hu solo piece, *Two Springs Reflecting the Moon*, is theme and variation, here presenting its theme with five variations (Table 2.3).

⁶⁵ *World Journal Newspaper* (New York), June 9, 2005. The famous conductor, Zeiji Ozawa, who has conducted the song many times, was very affected by the song and burst into tears when he listened to it for the very first time. “We should kneel down to listen to this work because it moves people deeply!” he said.

Example 2.20 *Two Springs Reflecting the Moon*, introduction



A segment of the introduction (Example 2.20) that precedes the theme consists of six notes [E, D, E, C, B, A], characterizing the sound of a deep sigh, perhaps, followed by three bolder phrases.

Example 2.21 *Two Springs Reflecting the Moon*, phrase A



Phrase A (Example 2.21) ends in a perfect cadence, while the remaining two phrases, B (Example 2.22) and C (Example 2.23), end on half-cadences.

Example 2.22 *Two Springs Reflecting the Moon*, phrase B

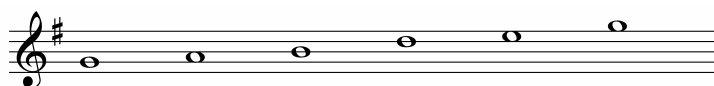


Example 2.23 *Two Springs Reflecting the Moon*, phrase C



The five variations are developed from these three phrases. The piece is structured on Kung mode in G major (Example 2.24) and Yu mode in E minor (Example 2.25).

Example 2.24 Kung mode in G major



Example 2.25 Yu mode in E minor



The closing pitch D, however, strongly suggests that the piece ends on an unresolved cadence, a common occurrence in Chinese traditional music. The erh-hu is tuned to pitches G3 and D4 in this case. Due to its limited register, Hua sets phrases A and B on the lower G3 string of the erh-hu, with phrase C on the higher D4 string, ingeniously creating a sense of polyphony within the instrument.⁶⁶

In the third movement, the composer chooses the same variation order as the original source, adding his own touches.

Table 2.4 Formal organization of Tsang-Houei Hsu's *Nostalgia*, movement III

Section	Measure	Phrase	Key	Cadence	Voice
Theme	m. 1	Introduction	G major	ii	Cello
	mm. 1	Phrase A	G major	I	Cello
	mm. 5-7	Phrase B	G major	vii	Cello
	mm. 7-10	Phrase C	G major	V	Violin
Variation 1	mm. 11-13	Phrase A	G major	I	Cello
	mm. 13-15	Phrase B	G major	V	Cello
	mm. 15-20	Phrase C	G major	V	Violin
	mm. 20-22	Bridge	E minor	i	Violin
	mm. 22-27	Phrase C	E minor	vii	Piano
Variation 2	mm. 28-31	Bridge	E minor	v	Piano
	mm. 31-35	Phrase A	G major	I	Cello
	mm. 35-39	Phrase C	G major	ii	Violin
	mm. 39-42	Phrase A	E minor	i	Cello→Violin
	mm. 43-46	Phrase C	G major	V	Cello+Violin
	mm. 46-49	Phrase B	G major	V	Violin+Cello
	mm. 50-57	Phrase C	E minor	i	Piano

⁶⁶ Hua, *Erh-Hu*, 30.

The movement is divided into three sections: theme, variation 1, and variation 2 (Table 2.4). As with the folktune of Hua, Hsu's movement is in G major, this time staying in 4/4, except during the transition of the bridge section (mm. 28-29), which is in 3/4. Hsu retains similar register rules as those in Hua's work, such as the low register (Hsu uses cello) for phrases A and B, and high register (violin) for phrase C. With three distinct voices, Hsu has a greater range of registers in which to display his ideas, enhancing the expressivity of his piece.

In the opening section, the cello plays a six-note introduction and phrases A and B (mm. 1-7), representing the low register as Hua, setting the tune on the low G string. While the voice of the cello exposes the melody, the violin follows, in a duet that is later taken up by violin and piano in phrase C (mm. 6-11). In mm. 1-7, an intricate counterpoint in the violin answers the cello statement four times. The six-note cello motive (m. 1) is now developed in the violin part, transposed variously by a third, fifth, fourth, and octave, the same essential intervals as in traditional Western procedures (Example 2.26, mm. 1-5).

Example 2.26 Tsang-Houei Hsu's *Nostalgia*, movement III, development of the six-note introduction (mm. 1-5)

The image shows a musical score for Violoncello and Violin, measures 1-5. The Violoncello part is in the bass clef, and the Violin part is in the treble clef. Both are in 4/4 time. The Violoncello part starts with a triplet of eighth notes (E, F#, G) and a half note (A). The Violin part starts with a triplet of eighth notes (G, A, B) and a half note (C). The Violoncello part has a bracket labeled '3rd' under the first triplet. The Violin part has a bracket labeled '3rd' under the first triplet. A bracket labeled '5th' connects the end of the Violoncello triplet to the start of the Violin triplet. A bracket labeled '4th' connects the end of the Violin triplet to the start of the next Violoncello triplet. A bracket labeled 'Octave' connects the end of the Violoncello triplet to the start of the next Violoncello triplet.

Those four segments all start and end in the same pitch, E. The violin begins with the same three pitches of the cello opening. Instead of descending a major third to C, the accompaniment melody jumps a minor third higher to G, imitating with an alteration the gesture of the counterpoint. Then, after starting on E, the violin segment leaps a fifth higher. Not counting the second note, B, the melody goes a fourth degree lower, yet to maintain the tonality, the composer adds an E at the end. At the last segment, the same pitches are used an octave lower, answering and completing the entire phrase.

At the end of the violin-cello duet, the composer alters the folk tune and introduces an unpredictable note at the end of phrase B in the cello: instead of the root of the dominant (D) Hsu lands on the leading-tone of G major (F-sharp), while the violin plays an E (m. 7), creating a noticeable dissonance. Phrase C, presented in the violin, completes the exposition of the theme. Besides the melody in the violin, the rhythm of the preceding

phrase C in the piano (mm. 6-7) stands apart in that two sets of different rhythmic materials alternate between registers; one, the slightly varied six-note introduction, the other a septuplet; the latter appears only once throughout the piece (Example 2.27, mm. 6-7).

Example 2.27 Tsang-Houei Hsu's *Nostalgia*, movement III, spring-like accompaniment (mm. 6-7)



The rhythmic patterns indicate a style of the family of Chinese instruments called *ssu* (silk, 絲), appropriate for the spring scene, as the title of the original tune suggests.

Another salient characteristic of the theme section is the persistence of the D-E dyad.

This dyad, a major second, appears several times, both melodically and harmonically: in the beginning of the intro (m. 1), at the end of phrase B (mm. 6-7), and at the beginning and end of phrase C (m. 7 and m. 10) (Example 2.28, mm. 1, 6-7, and 10).

Example 2.28 Tsang-Houei Hsu's *Nostalgia*, movement III, major-second dyad (mm. 1, 6-7, and 10)

a. violin & cello (m. 1) (m. 7)

b. violin & piano (m. 6-7) (m. 10)

In tonality, variations 1 and 2 alternate between two related scales, G major and E minor, with the final cadence settling in the minor scale.

My analysis of his work demonstrates the fusion and connections he has embraced with various materials. At the time he finished the Trio, in 1958, Hsu was still developing his compositional style, and although it is not a mature work, we can still appreciate his gestures toward a new musical style.

It is premature to say that this is the best direction for Taiwanese composers, but Hsu has certainly opened a door for them to explore many others. The following chapter will examine the works of two composers of the second generation. Their works have developed extensively from Hsu's example and made a striking impression on the international musical stage. I will discuss the efforts made by these composers, and their achievements, in terms of Taiwanese nationality and compositional style.

CHAPTER 3

THE SECOND GENERATION OF TAIWANESE COMPOSERS (1973-1980)

During the 1970s, nearly thirty years after Taiwan was returned to the Chinese government, the second-generation composers began taking an active role in music circles.¹ The quantity and quality of musicians noticeably increased, and compositional methods and techniques they brought back to Taiwan, including serial, electronic and computer music, developed considerably. The majority of second-generation composers continue to play decisive roles in contemporary music in Taiwan. Many of them—such as Mao-Shuen Chen (陳茂萱, b. 1936), Tyzen Hsiao (蕭泰然, b. 1938), Shui-Lung Ma (馬水龍, b. 1939), and Hwang-Long Pan (潘皇龍, b. 1945)—were pupils of Tsang-Houei Hsu.²

During the 1960s, a wave of modernism moved through art circles in Taiwan. Conflicts between provincialism and internationalism and between Eastern and Western attitudes became popular topics among musicians. Taiwanese composers also began searching for a wider range of possibilities to enrich their compositional topics and

¹ Hsu, *Essays*, 2: 113.

² Hsu, *Essays*, 2: 100.

materials. The styles of Taiwanese composers after 1960 can be described as encompassing two trends: the modernization of Chinese music (1961-1973) which became the main musical movement, and the renovation and restoration of traditional Chinese music (since 1973) which has been the dominant stylistic approach in musical creativity in Taiwanese concert music.³

The second-generation composers acquired more comprehensive knowledge than their predecessors. And in their search for an authentic voice, they unearthed treasures of their own culture. The dilemma they faced was how to use the international musical language of the contemporary West to revive the Taiwanese musical tradition.

This chapter will introduce two dominant composers of the second generation in Taiwan: Tyzen Hsiao and Shui-Lung Ma, both well known within the Taiwanese community and internationally. The analysis in the following paragraphs will contrast the neo-Romantic techniques found in Hsiao's *Cello Concerto* with the use of Chinese painting philosophy in Ma's *Idea and Image*.

³ Hsu, *History of Chinese Contemporary Music*, 71.

Tyzen Hsiao

Due to the change of political circumstance in Taiwan (when Martial Law was lifted in 1987), Hsiao's prestige has recently become more prominent. Besides the use of ethnic Taiwanese materials one would expect to find in a pioneer of research in this music, Hsiao's music reflects the influence of Romanticism reminiscent of Sergei Rachmaninoff. But the essence of his work is arguably more Taiwanese than Chinese, exemplified by the lyrics of his songs, (primarily in Taiwanese), and in one of his most famous works, the *Cello Concerto in C Major*, which I will analyze to show how it illustrates Taiwanese elements in his approach. Before turning directly to the score in detail, it will be useful to construct a background of the composer's early training, his life, work, style, and philosophy.

Biography and Compositional Style

Hsiao—the grandson of a pastor and the son of an elder—was born in the city of Kaohsiung; he came from a pious Presbyterian family. Both of his parents, Jui-An Hsiao (蕭瑞安) and Hsueh-Yun Lin (林雪雲), a dentist and pianist respectively, studied in

Japan before beginning their professional careers.⁴ Hsiao's mother began teaching him the piano at age five, and he made his recital debut two years later. As a result of his religious background, Hsiao was able to immerse himself in church hymns, choral music, and other sacred music from Western Europe.⁵

From 1959 to 1963, Hsiao studied music at the National Taiwan Normal University and started to show an interest in composition. In 1961 he began his first formal compositional studies with Tsang-Houei Hsu, who had just arrived with the newest ideas from Western contemporary music. During the years of his study with Hsu, Hsiao strayed from Hsu's new approach and instead wrote choral and church music for children. These religious experiences of his childhood paved the way for his future compositional style. After his graduation, Hsiao married Jen-Tzu Kao (高仁慈), the daughter of a prominent family in Tainan, and dedicated a large part of his career to teaching music.

After a year and half, Hsiao began his graduate studies at the Musashino Academy of Music (武藏野音樂大學) in Tokyo, Japan, where he studied piano performance with Nakane Nobue (中根伸也) and composition with Fujimoto Hideo (藤本秀夫).⁶ In 1967

⁴ Hua-Jung Yen, *Tyzen Hsiao: Taiwanese Romanticism (浪漫臺灣味)*, Taiwan Music Hall: Senior Musician Series 19 (Taipei: China Times Publishing Co., 2002), 148.

⁵ Chen, "The Cello Works," 31.

⁶ Yi-Jung Tseng, "Tyzen Hsiao, A Native Taiwanese Composer and His 1947 Overture" (DMA diss., University of Southern California, 2003), 8.

he received the Diploma in Education. During an interview in 2002, Hsiao stated that his experience with Hideo was the second time he had the opportunity to “study with the best.”⁷ Hsiao returned to Taiwan in 1970 and began studying piano with Dr. Robert Scholz. Their relationship resembled father and son perhaps more than teacher and student,⁸ and Scholz had a great impact on Hsiao in ways both musical and personal.

The year 1977 was critical for Hsiao, who was compelled by financial and political circumstances to move to the United States, but by 1987 he had received a master’s degree in composition from California State University in Los Angeles (CSLA).

Throughout his studies at CSLA, Hsiao attempted to break away from Romanticism and apply modern twentieth-century techniques to his compositions.⁹ His musical structures matured and became more conscientious. During his seventeen years in California (1978-1995), Hsiao was able to fully concentrate on composition, and the years were very productive for him. Indeed, he became instrumental in making Americans aware of Taiwanese music and musicians. Hsiao composed prolific ally and was ultimately

⁷ Yen, *Tyzen Hsiao*, 32-33. The first opportunity was with Hsu.

⁸ Yen, *Tyzen Hsiao*, 39.

⁹ Yen and Hsu, *Music of Taiwan*, 203.

successful in establishing his own musical style by blending elements of Taiwanese folklore with Western European music.

After receiving numerous awards in the United States, Hsiao returned to Taiwan in 1995. He occupied his time rehearsing for concerts, associating with musicians, and most of all, promoting his ideas about Taiwanese music. He was becoming the most recognized composer in Taiwan,¹⁰ and lived under the immense pressure of constant deadlines. His health was finally affected in 2002, when Hsiao suffered a stroke; since most of his family was in the United States, he returned to California and has remained there.

Hsiao has written in a variety of genres ranging from those of religious music to settings of traditional Taiwanese folk songs. His compositions can be divided into three periods: (1) before 1977, (2) 1977-1987, and (3) 1987 to the present. In the early period in Taiwan, he completed two operas, an oratorio, piano works, instrumental pieces and many choral works. Perhaps because of his studies and background as a pianist, Hsiao imitated the style of Frédéric Chopin, not only in piano works, but even in his orchestral ones.

¹⁰ Tseng, "Tyzen Hsiao," 16. Hsiao was awarded the prize for best composer and for album of the year at the 1999 Taiwanese Gold Song Awards.

While residing in the United States, his middle period, Hsiao yearned for his homeland and began to compose songs to texts written by Taiwanese authors. During this time he completed several important works including the solo piece *The Vagabond* (出外人, 1978), the choral and orchestral work *March of Democracy* (出頭天進行曲, 1980), the choral work *Take Care! My Dear Mother* (媽媽請妳也保重, 1986), and the string quartet *Crepuscular Country* (黃昏的故鄉, 1987).

In his late period, Hsiao has developed his own musical language, which borrows and departs from both Chopin and Debussy. The essential materials of his late work are based on folk songs; but by using only fragments from them as foundations of his new pieces, Hsiao has completely altered the arrangements of these folk songs. His three most prominent concertos and other large-scale works, such as *The Most Beautiful Flower* (上美的花, 1992), and *1947 overture* (一九四七序曲, 1994), were all composed during this period.

Musical Approach and Philosophy

Known as the “Oriental Rachmaninoff,” Hsiao’s compositional style is deeply influenced by Romantic composers such as Chopin and Rachmaninoff: “Just as Rachmaninoff represented the aspirations of Russian émigrés, Hsiao Tyzen represented

the aspirations of overseas Taiwanese.”¹¹ Indeed, Hsiao and Rachmaninoff share a similar “condition”: both were marvelous pianists who lived in Los Angeles away from their homeland and, consequently, treasured memory and nostalgia; longing for the past inspired them creatively and deepened their works in these expressions.¹²

Like many young pianists, Hsiao had adored Chopin, but also became his champion in the early period of his compositional career. His first composition teacher, Hsu, once advised him to “leave Chopin, study Debussy, and then find your own path.”¹³ Growing out of his love of Romanticism, Hsiao’s early works are nonetheless permeated with nationalist Taiwanese traits, whether he uses a tune from a Taiwanese folksong or one of his own creation.¹⁴ The temperament of Hsiao’s later compositions can be described as nationalistic with a contemporary flair.¹⁵

¹¹ Jui-Wen Ginger Chen, “Selected Contemporary Taiwanese Composers and Their Piano Works” (DMA diss., Northwestern University, 1995), 114.

¹² Chen, “The Cello Works,” 1.

¹³ Yen, *Tyzen Hsiao*, 30. My translation.

¹⁴ Chen, “The Cello Works,” 47.

¹⁵ Yen and Hsu, *Music of Taiwan*, 203.

In addition to Romantic composers, Hsiao's four mentors—Hsu, Hideo, Robert Scholz, and Milton Stern¹⁶—also had enormous influence on his music. For a concert in 1995, Hsu wrote:

Tyzen Hsiao finally moved away stylistically from Chopin, and though he did not go by way of Debussy, he has still found a contemporary style of his own. His creations are basically post-Romantic. Because of his passion for Taiwan, he mines his roots—using Taiwanese folk tunes as compositional materials. On the other hand, he has absorbed the knowledge to craft his distinctive style from his religious background and Western techniques of the twentieth century.¹⁷

One of the third generation composers, Gordon Shi-Wen Chin (金希文), mentions a conversation he had with Hsiao:

From what I've heard, the musical language of Professor Hsiao's works is Romanticism. He (Hsiao) said there was a lack of this specific style in Taiwanese works: we have tribal music, traditional Chinese and Taiwanese music, and then we jump almost directly into avant-garde contemporary music . . . missing from Taiwanese music history are three hundred years of Western tonal music. He was willing to fill in that missing link.¹⁸

¹⁶ Dr. Milton Stern was Hsiao's piano teacher at CSLA.

¹⁷ Hsu, *Essays*, 2: 229-230. My translation.

¹⁸ Heng-Che Lin, ed., *Affectionate Romantic: Selected Articles about the Music of Tyzen Hsiao* (深情
的浪漫: 蕭泰然音樂世界選輯), Wang Chuen Feng 1 (Taipei: Wang Chuan Feng Co., Inc., 1999), 9-10.
My translation.

Cello Concerto in C Major, op. 52 (1990)

Composed in Hsiao's mature period (1986-1995),¹⁹ the *Cello Concerto in C Major*, op. 52, was a milestone in his career. As an enthusiast of Romantic music, the composer used traditional Western forms, incorporating Taiwanese folk songs and quotations from his own songs. The following analysis will consider three aspects of the work. First, some background information, such as the timeline of the compositional process, the treatment of form in the movements, and the availability of related publications. Second, the style of the concerto, where I include a discussion of the composer's work, contains the harmony, melody, and thematic materials. Finally, I will present the structural analysis of Hsiao's *Cello Concerto*.

The *Cello Concerto* was the second of three concertos commissioned by the Taiwanese United Fund of Southern California (南加州台灣人聯合基金會)²⁰ during Hsiao's residency in the United States. It was composed following the completion of his

¹⁹ This was the period after Hsiao entered CSLA and before he regained his contact with Taiwan's musicians.

²⁰ Lin, *Affectionate Romantic*, 13. The Taiwanese United Fund of Southern California (TUF) was established in 1986 by Dr. Heng-Che Lin, a musical amateur and Hsiao's close friend.

Violin Concerto in D Major, op. 50, and took him a year to finish.²¹ The score was dedicated to a young fifteen-year-old cellist, Felix Fan (范雅志), who had just won the grand prize in the American String Teachers Association national solo competition that same year.²²

The world premiere, performed by the cellist Carol Ou (歐逸青) and the Taipei Country Cultural Center Orchestra, took place in 1992, in Taipei.²³ The original version of the *Cello Concerto* contained three movements. Hsiao received critical comments which indicated that the concerto was too lengthy. Without harming the value of the piece, he decided the second movement might be omitted. For the American premiere (given by Felix Fan in 1995) the composer dropped the second movement, and the work remains today in its present two-movement form.²⁴

After Hsiao's return to Taiwan in 1995, all of his music was entrusted for publication to the Tyzen Hsiao Music Foundation (蕭泰然文教基金會) in Taipei.²⁵ Most of his published compositions are vocal, religious, and violin pieces. The orchestral

²¹ Yen, *Tyzen Hsiao*, 116. This violin concerto was completed in 1988. It was dedicated to a renowned Taiwanese violinist, Cho-Liang Lin (林昭亮).

²² Chen, "The Cello Works," 49.

²³ Lin, *Affectionate Romantic*, 99.

²⁴ Chen, "The Cello Works," 51.

²⁵ Lin, *Affectionate Romantic*, 304.

version and piano-reduction of his *Cello Concerto* are still forthcoming in publication. A sound recording of Hsiao's large-scale works, as performed by the Russian Federal Orchestra (funded in part by the Tyzen Hsiao Music Foundation in 2003) is available on compact disc.²⁶

Hsiao's music exemplifies Benedict Anderson's philosophy of national identity: his musical style maintains a strong Taiwanese identity and, even as he is compared to Rachmaninoff, the influences of his long-term residency in the United States and Western training have not diminished his passion for Taiwanese music. Rather they have strengthened his enthusiasm for his native identity. The style of the concerto could be categorized as late-Romantic in its intense nationalistic approach. On the program for the American premiere, the composer drew a significant distinction between his violin and cello concertos:

My *Violin Concerto* resembles a graceful damsel who nearly everyone falls in love with at first sight; by contrast, my *Cello Concerto* resembles the mature woman: it requires listening to carefully in order to discover her abundant inner beauty.²⁷

²⁶ Tyzen Hsiao, *Tyzen Hsiao*, Russian Federal Orchestra, Angelok: CD-9912/13, 2003, compact disc.

²⁷ Lin, *Affectionate Romantic*, 112-113. My translation.

While developing a traditional, Western formal structure, the composer adds a touch of unusual harmonic colors by employing folk tunes from his native Taiwanese culture. Hsiao's harmonic vocabulary, in which Eastern pentatonic and Western diatonic scales are blended, sounds clear, pure, and effortless. The pentatonic scales derived from folk materials are not limited to Chinese or Taiwanese melodies, but included the Japanese, an influence that might have resulted from his study in Japan.

An abundance of exquisite melodies in Hsiao's music were known to arouse interest and passion from audiences and became a strong characteristic of his style. He is ingenious at concealing the folksongs in the musical gesture in a fluid and natural way.²⁸ The thematic resources emerging from his *Cello Concerto* comprise the passages from the Heng-Chun (恆春) folk song "Si-Xiang-Chi" ("思雙枝" or "思想起")²⁹ in the first movement, the aboriginal tribal music "Moon-Enjoying Dance" ("賞月舞曲"), and a quotation from his own song "Wanderer is Home" ("遊子回鄉") in the second movement.³⁰

²⁸ Lin, *Affectionate Romantic*, 267.

²⁹ Hsu, *Ethnomusicological Essays*, 3: 146.

³⁰ Chen, "The Cello Works," 54-55.

The First Movement—*Andante recitativo/Allegro moderato*

The structure of the first movement is a variant sonata-allegro form (Table 3.1) proceeded by an introduction. The sections are: introduction (mm. 1-12), exposition (mm. 13-97), development (mm. 98-182), recapitulation (mm. 183-234), and coda (mm. 234-243).

Table 3.1 Formal organization of Tyzen Hsiao's *Cello Concerto*, movement I

Division	Tempo/Phrasing	Theme	Key & Mode	Description
Introduction (mm. 1-13)	Andante (8+4)		Shang mode Japanese scale C minor	Hsiao's fifth chord in "Weeping Melody" of Taiwanese opera
Exposition (mm. 13-97)	Allegro (8+8+8) (4+10+7+4+8) (13+11+4)	Theme A Transition Theme B	C minor→E-flat major E-flat major↔C minor E-flat major	Thematic motive from folksong: "Si-Xiang-Chi"
Development (mm. 98-182)	Andante (10+16+10+10+10) (6+19+4)	Section 1 Section 2	C minor↔C major C major→C minor	Motives from Theme 1 and Theme 2
Recapitulation (mm. 183-234)	Allegro (8+8+8) (10) (2) (7) (9)	Theme A Transition Cadenza Theme B Closing	C minor→E-flat major E-flat major E-flat major E-flat major E-flat major	Thematic motive from "Si- Xiang-Chi"
Coda (mm. 234-243)	Andante (4) Adagio(5)		E-flat minor	Slow ending

Hsiao adds his own touches to the sonata form. The musical structure incorporates the cyclic principle—the return to the expository themes—widely employed in the late Romantic music.

Example 3.1 Tyzen Hsiao's *Cello Concerto*, movement I, introduction (mm. 1-12)

Introduction
Andante Recitativo ♩ = 70

1 Cello Solo
mf *f*

Piano
Andante Recitativo ♩ = 70 (02479) (01568)

4 *cresc.....e'.....accel.*

7 *mp* *cresc.....* *ff*

10 *mp* *molto rit...*

The 12-measure recitative performed by the solo cello as a prologue (Example 3.1, mm. 1-12) replaces the conventional orchestral ritornello usually found in the double exposition of a traditional Western concerto. The sorrowful tune in the beginning of the concerto is reminiscent of Elgar's *Cello Concerto*, which also employs a sorrowful tune beginning with a powerful first chord. The first chord (Example 3.2)—[A, E, B], pitch-class set (027)—formed with two perfect fifth intervals, is a distinctive musical signature of the composer and was named “Hsiao’s Fifth” (“蕭氏五度”) by a group of young musicians in the United States.³¹ A “Hsiao’s Fifth” is a combination of two or more fifths overlapping. The sonority adds a unique Taiwanese flavor, which in Hsiao’s piece lies hidden within the classical form.

Example 3.2 Tyzen Hsiao’s *Cello Concerto*, movement I, first chord set class (027) (m. 1)

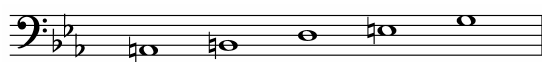


³¹ Lin, *Affectionate Romantic*, 247.

The pitch-class set (027) is a three-note subset³² of a five-note set (02479), which, analyzed further, becomes the prime form of the Chinese pentatonic scale containing five pitches [C, D, E, G, A]. The subset and superset relation stands out in sonority and tone. Set class 3-9 (027), or two pairs of fifths, resembles one of the *perfect* intervals of Western triads. These two connections help to explain the ease of musical fusion emanating from Hsiao's cultural inheritances.

Interestingly, Hsiao uses two types of pentatonic scales within the first four measures. Mm. 1-2 are composed in the Chinese Shang mode (商調), with one exceptional pitch, D-sharp (Example 3.3).

Example 3.3 Chinese Shang mode (02479)

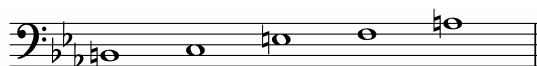


Instead of opening the movement with complete Chinese flavor, Hsiao adds an unpredictable note by altering the third pitch D to D-sharp, creating a minor second, a more pungent sonority (D-sharp to E). The alteration of the semitone exists in the

³² Straus, *Introduction to Post-Tonal Theory*, 84.

Japanese ditonic scale. It also connects this segment to the following two measures (mm. 3-4), which are in one of the Japanese ditonic scales containing two major thirds (Example 3.4). Even with the ascending harmonic line, where two-measure phrases become one-measure phrases, the solo melody is carried out in a descending gesture fitting to the nature of the Japanese pentatonic scale. After expressing these Eastern flavors, Hsiao sustains the Western C minor diatonic scale in the introduction, paving the way for the exposition.

Example 3.4 Japanese ditonic scale (01568)



A striking Eastern trope is found in the sorrowful melody, unaccompanied in the introduction, and treated as one of *Qu-Pai* (曲牌),³³ “Weeping Melody” (“哭調”) in Taiwanese folk opera (歌仔戲),³⁴ an opera style having its origins in Taiwan.³⁵ Unlike

³³ *Qu-Pai* means “Song Format.” In the singing style of Chinese or Taiwanese operas, each song must follow this specific format in the chosen music score and each music score has its own title

³⁴ Hsu, *Ethnomusicological Essays*, 3: 148.

³⁵ Lu, *Music History in Taiwan*, 472.

the plaintive music and sense of unrelenting sadness in Taiwanese opera, Hsiao's "Weeping Melody" expresses the great strength of will required to overcome an unhappy destiny.³⁶

The origins and subsequent history of Taiwanese opera are unknown. It is possible to infer that Taiwanese opera was exalted in the region of Yi-Lan (宜蘭) around the year of 1898.³⁷ Instead of Chinese, the language used in Taiwanese opera is Taiwanese, just as the one used in Chinese opera (平劇) is Mandarin. Most of the Song Format (Qu-Pai) of Taiwanese opera comes from well-known Taiwanese folk songs or even from Chinese opera.³⁸ One of the folk songs adopted in the style of "Weeping Melody" is a Taiwanese Fu-Lao folk song "Si-Xiang-Chi" ("Reminiscing") from the region of Heng-Chun (恆春),³⁹ which becomes the main inspiration for Hsiao's first movement.

In the exposition, theme A (mm. 13-20) is interwoven with a passage of the folksong "Si-Xiang-Chi" (Example 3.5).⁴⁰

³⁶ Lin, *Affectionate Romantic*, 107.

³⁷ Chen, ed., *One Hundred Years*, 29.

³⁸ Chen, ed., *Survey of Taiwanese Music*, 79.

³⁹ Hsu, *The First Draft*, 124.

⁴⁰ Hsu, *The First Draft*, 137. This is the complete version of Tsang-Houei Hsu's edition.

Example 3.5 “Si-Xiang-Chi”—collected by Hsu in 1967

思想起

嘿 思 想 起， 一（啊）年 過 了 一

（啊）年 啊 來， 喔 那 來 光 景 着

那 壞 啊 喂！ 不 當 （得來）賺

就 又 要 來 開， 啊 啊 喂！

不 得 過 日 大 小 得 流 目 屎 啊 喂！

The thematic motive (mm. 14-16) is presented using the tune “Si-Xiang-Chi,” one that evolves from Fu-Lao (福佬, identical to Foklok),⁴¹ and Siraya tribal (西拉雅族)⁴² folksongs constructed out of one of the five Chinese pentatonic scales, Chih mode (徵調)

⁴¹ Yen and Hsu, *Music of Taiwan*, 40. Fu-Lao system is the largest folksong group in Taiwan.

⁴² Hsu, Lu, and Cheng, *The Beauty of Taiwanese Traditional Music*, 23. The Siraya (西拉雅族) are one of many Ping-Pu (平埔族 or Plains Aborigine peoples) in Taiwan.

(Example 3.6), and sung with a quatrain type lyric. This tune also belongs to one of the “Heng-Chun Diao” (“恆春調”),⁴³ a type of Fu-Lao song used widely in Taiwan and notable in Taiwanese opera.⁴⁴

Example 3.6 Chinese Shang mode (02479)



After the orchestra’s continuing broken-chord accompaniment, which serves as a two-measure vamp (Example 3.7, mm. 13-20), the soloist plays theme A, a variation of “Si-Xiang-Chi” in C minor (Example 3.8). This presentation of the theme (mm. 14-20) is divided into two segments, both of which are initiated by the solo cello, then answered by the orchestra. In the first segment, the cello presents the first half of the theme in A minor (mm. 14-17), then the composer lays out the thematic motive—the passage from the folk tune—in the orchestra in C minor (mm. 16-17), thereby completing the whole segment.

⁴³ Hsu, *Ethnomusicological Essays*, 1: 200. There are four different types of melodies in “Heng-Chun Diao.” They are “Tai-Dong Diao” (“台東調,” the original tune of “Farming Melody”), “Si-Ji-Chun” (“四季春,” “Always Springtime”), “Si-Xiang-Chi” (“思想起,” “Reminiscing”), and “Niu-Wei-Bai” (“牛尾擺,” “Ox-Tail Wagging”).

⁴⁴ Hsueh, *Dictionary of Taiwanese Music*, 189.

The second segment of theme A is a repetition of the first half, transposed a fourth higher (Example 3.9, mm. 14-17 and mm. 16-17).

Example 3.7 Tyzen Hsiao's *Cello Concerto*, movement I, theme A (mm. 13-20)

13 *Allegro Moderato* ♩ = 98 Theme A

f *mf*

Allegro Moderato ♩ = 98

f R.H.

15

Thematic Motive

L.H.

17

f

R.H.

19

mp

R.H.

mp

Example 3.8 “Si-Xiang-Chi”—first phrase

Thematic Motive

Example 3.9 Tyzen Hsiao’s *Cello Concerto*, movement I, theme A (mm. 14-17 and 16-17)

a. cello (mm. 14-17)

b. orchestra (mm. 16-17)

Here Hsiao develops the tune as motivic material and will later continue to use it as transition material. The piano version provided in this dissertation's examples shows Rachmaninoff's influence: one sees it in the cello melody and the swirling figuration in the piano. This pianistic style of accompaniment, ubiquitous in Rachmaninoff's piano works creates difficulties for broken chords in distributing the notes among the string instruments. It requires more rehearsal time to make them sound smooth and even in the orchestral version. This style of writing is a common slip among composers who are also pianists.

After its first appearance, theme A is heard again in E-flat major followed by an extended transition (mm. 37-70), also in E-flat major. Hsiao does not follow conventional practice of traditional sonata-allegro form here, where normally theme A, the primary subject, would remain in the home key. Instead, his exposition modulates in the midst of laying out the primary subject. Theme A is presented two times, in C minor and in modulating to E-flat major, so the harmonic shift usually assigned to theme B has already taken place. Theme B (mm. 70-94), a dialogue between the orchestra and cello, maintains E-flat major (Example 3.10, mm. 69-76) with a syncopated rhythm intensifying the contrast to theme A; it repeats twice and ends with the thematic motive derived from the folk tune (mm. 94-97).

Example 3.10 Tyzen Hsiao's *Cello Concerto*, movement I, theme B (mm. 69-76)

Theme B

69 *a tempo* ♩ = 76

rit..... *pp*

71 *a tempo* ♩ = 76

rit..... *p*

73 *mp*

75 *f* *poco rit...* *dim.....*

poco rit..... *dim.....*

The development section can be divided into two sections. The motives of section 1 (mm. 98-153) are derived mainly from theme A, and those of section 2 (mm. 154-182)

from theme B. The two sections are separated by a striking 8-measure break (mm. 144-151) in 3/4, creating a sense of double development, which stays mostly in the tonic, and its parallel major. Hsiao infuses the harmony with E-flat minor motifs locally, and forgoes structural modulation. This withholding of the modulation occurs on occasion in the music of Western European composers; however, it is common in Chinese folk tunes.

The recapitulation of the exposition shows some transformation. It does not follow the normal key resolution because the tonic—the key area of the development—remains. Later in the movement, the composer modulates at the customary time and theme A reappears in m. 199. A cello cadenza (mm. 217-218), comes between the first and second subject groups, after which Theme B reappears in E-flat major. It is followed by a coda (mm. 234-243) in E-flat minor. Here Hsiao changes both key and tempo marking (from Andante to Adagio), creating the feeling of endless sorrow and solitary meditation.

The Second Movement—*Allegro con spirito*

The second movement is an ABA form (Table. 3.2): Introduction (mm. 1-20), section A (mm. 21-78), section B (mm. 79-120), section A1 (mm. 121-145), transition (mm. 146-189), cadenzas (m. 190), transition (mm. 191-222) and coda (mm. 223-244).

Table 3.2 Formal organization of Tyzen Hsiao's *Cello Concerto*, movement II

Division	Tempo/Phrasing	Theme	Key & Mode	Description
Introduction (mm. 1-20)	Allegro (10+10)		A minor	
Section A (mm. 21-78)	Allegro (6+8) (5+5) (6+5+6) (5+4+3+6)	Theme A Theme A1 Transition Theme A2	A minor (Yu mode) C major	Motives from "Moon-Enjoying Dance"
Section B (mm. 79-120)	Andante (4+8+8) (8+10+4)	Theme B	F major	Motive from "Wanderer is Home"
Section A1 (mm. 121-145)	Allegro (2+6+8) (5+6)	Theme A Theme A1	A minor	
Transition (mm. 146-189)	Allegro (15+4) (8+17)	Part 1 Part 2	G minor F major	Motive from Theme B
Cadenza I & II (m. 190)			C major	Timpani & Cello
Transition (mm. 191-222)	Allegro Presto Allegro		C major	Motives from Theme A & Theme B
Coda (mm. 223-244)	Presto (15+4+13+23)		C major	Material from Mvt I

However, instead of the soloist opening the movement, the orchestra begins with a prevailing rhythm in a brisk Allegro. After the introduction, theme A (mm. 21-33), derived from the aboriginal dance music of "Moon-Enjoying Dance" ("賞月舞曲"), appears in the cello (Example 3.11, mm. 21-28).

Example 3.11 Tyzen Hsiao's *Cello Concerto*, movement II, theme A (mm. 21-28)

Section A

21

Theme A

23

25

27

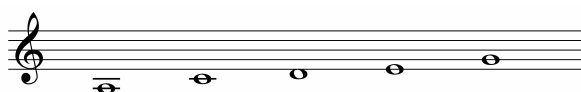
Hsiao quotes from this folk dance for the first theme, evoking a nationalist essence. One might compare his quote with the original melody of this dance music (Example 3.12).

Example 3.12 “Moon-Enjoying Dance”



“Moon-Enjoying Dance” is a traditional celebration song of the Amis tribe (阿美族),⁴⁵ one of the largest aboriginal tribes with abundant melodious songs; most Amis songs pertain to the harvest and moon festivals. “Moon-Enjoying Dance” employs a pentatonic system that lacks semitones, similar to that of the Chinese scales. Example 3.13 shows a typical Amis scale.

Example 3.13 Amis tribe scale—Yu mode



⁴⁵ Hsu, *Ethnomusicological Essays*, 2: 153. Taiwanese aborigines are divided into mountain aborigines and plain aborigines (Ping-Pu). Amis belongs to one of ten mountain aborigines.

The Chinese Yu mode in “Moon-Enjoying Dance,” a minor pentatonic scale, blends with Hsaio’s theme A, here in A minor: “The singing style relies on monophony except for the recitative and free counterpoint polyphony.”⁴⁶

The tribal dance is transformed and modified in themes A1 (Example 3.14, mm. 35-44) and A2 (Example 3.15, mm. 61-68). Theme A1 begins on the dominant pitch, E, of A minor; theme A2 returns to the relative major.

⁴⁶ Hsu, *The First Draft*, 34. My translation.

Example 3.14 Tyzen Hsiao's *Cello Concerto*, movement II, theme A1 (mm. 35-44)

35 Theme A1

mf

mp

37 *cresc.*

cresc.

39 *f* *cresc.*

f *cresc.*

41 *f*

43 *poco rit.* *ff* *poco rit.* *ff* *J = 92*

Transition

J = 92

5 4 3 2 1

Example 3.15 Tyzen Hsiao's *Cello Concerto*, movement II, theme A2 (mm. 61-68)

Theme A2
61 *Andante* $\text{♩} = 60$

mp

63 *poco rit.* *mf*

65 *p* *pp*

67

Prepared by theme A2 in triple meter, section B (mm. 79-120), the climax of the movement, slows to Andante. In this section, Hsiao quotes directly from one of his own songs “Wanderer is Home” (“遊子回鄉”). Annotated by the composer, this section is often compared with the well-known segment, “E.T. Phone Home,” composed by John Williams for Steven Spielberg’s 1982 movie which involves an alien longing for home.⁴⁷ Hsiao would certainly relate, being an alien from another country. The tune has been only slightly modified: it appears in the original musical gesture. Hsiao changes the song’s original key, A-flat major, to the subdominant key of his concerto, F major, in theme B. The lyrics of the song are taken from a poem written by John Jyi-Giokk (鄭兒玉), a professor at the Tainan Theological College and Seminary. Hsiao set them in 1989 after Taiwan lifted Martial Law⁴⁸ and dedicated the song to those overseas dissidents who had, after long years away, been allowed to return after 1987. It describes their joy in seeing their homeland. The text and translation follows:

My loneliness eases as I see the mountain of my hometown.
 看見故鄉的山, 感覺才無孤單。
 I don’t know what to say.
 滿心不曉得通講, 所受安慰解流浪。

⁴⁷ Lin, *Affectionate Romantic*, 105.

⁴⁸ Yen, *Tyzen Hsiao*, 157.

Thanks to my days as a vagabond.

感謝, 給我有根基礎.

I now understand the beauty of my hometown.

我要誇口美麗故鄉.⁴⁹

Section A1 (mm. 121-145) is similar to section A except for an omitted theme A2 and an enlarged transition, which can be divided into two parts by a four-measure bridge in 6/4 meter (mm. 161-164): part 1 (mm. 146-164) and part 2 (mm. 165-189). In the transition, Hsiao exercises the cyclic principle he uses prominently in this large-scale work. He modulates between the two parts from G minor to F major and dramatically slows the tempo from a quarter note at 92 to 76.

Mirroring the previous transition, the cadenza (Example 3.16, m. 109) has two parts as well. Cadenza I is performed by timpani solo, an unusual choice that contrasts the conventional solo cello in cadenza II, which is diminutive but precise, presenting a challenge for the soloist. The concerto concludes with thematic materials from all previously used songs, “Moon-Enjoying Dance,” “Wanderer is Home,” and “Si-Xiang-Chi,” where Hsiao draws out both literal and symbolic characteristics.

⁴⁹ Hsiao, *Tyzen Hsiao*, compact disc.

Example 3.16 Tyzen Hsiao's *Cello Concerto*, movement II, cadenza I and II (mm. 109)

Cadenza 1

190 *Timp.* *Allegro* *Andante* *Allegro* *ad Lib.*

f *p* *ff* *sf*

Cadenza 2

190 *ad Lib.* *poco accel.*

f

190 *Slowly* *accel.* *pp*

mp *mf* *p*

Cadenza 2 started from here.

Shui-Long Ma

Influenced by his childhood familiarity with Han music, Shui-Long Ma, the classically-trained Western composer, has been passionate about protecting traditional Chinese music, which becomes the source of his music. Nevertheless, he consistently reminds himself not to become a narrow-minded “nationalist” who merely forces audiences to accept dominant tradition, yet who cannot provide aesthetic feelings to inspire and move them.⁵⁰ Ma believes that the most effective way to communicate with audiences is to arouse their feelings without resorting to a dogmatic attitude or approach.

⁵⁰ Han-Chin Chen, *The Loner of Music: Shui-Lung Ma* (音樂獨行俠馬水龍), Artistic Master 13 (Taipei: China Times Publishing Co., 2001), 47.

In exploring Ma's philosophy, the following section, after a brief biography, will focus on the interaction of his skills in both music and painting, analyzing one of his prominent works, *Idea and Image*, a work he scored for one shakuhachi and four cellos.

Achievements, Works, and Philosophy

Ma was born in Kee-Lung (基隆), one of the major ports of Taiwan, in 1939. His father was a doctor of Chinese traditional medicine. From his early childhood, Ma began showing an interest in the arts, especially music and painting. Living in a major port city, he was exposed to Chinese and Taiwanese traditional arts and music brought to Taiwan by new immigrants who escaped from the Chinese Nationalist government on mainland China.⁵¹ Ma taught himself painting and music, and after graduating from high school, he decided to concentrate on music, beginning his formal musical training only at age seventeen.

In 1964 he graduated with the highest scholastic record from the National Taiwan Academy of the Arts (now National Taiwan University of the Arts (N.T.A.A.)), majoring

⁵¹ Chen, *The Loner of Music*, 30.

in composition under Prof. Erh-Hua Hsiao (蕭而化)⁵² and minoring in piano and cello.

One of the earliest students under Hsu,⁵³ and a scholarship winner, Ma went on to study with Dr. Oscar Sigmund at the Regensburg Kirchenmusik Hochschule in Germany (1972-1975). He graduated with distinction.⁵⁴ After returning to Taiwan in 1981, he was appointed dean of the department of music at the N.T.A.A., then became dean at the National Institute of the Arts (now Taipei National University of the Arts (N.I.A.)), where he has concentrated his efforts in educational and administrative work.

In 1986 Ma was invited to Columbia University and the University of Pennsylvania as a Fulbright scholar; he gave four concerts in four cities, including one at Lincoln Center in New York, where he became the first Taiwanese composer to present a complete recital.⁵⁵ Ma's compositions encompass many Western genres (orchestral, chamber, piano, vocal, choral) but he also excels at writing for traditional Chinese instruments; his famous *Bamboo Flute Concerto* is one example. It was performed by the

⁵² Chen, *History of Contemporary Music in Taiwan*, 58. Erh-Hua Hsiao (1906-1985), born in China, was one of the first composers to acquire and teach Western musical training after the Japanese colonial period. He was also the mentor of Tsang-Houei Hsu during the latter's college time. Most of the music publications in Taiwan consider him a first-generation composer after 1945. But since his birthplace was mainland China, the author considers him to be a composer before the first generation.

⁵³ Chen, *The Loner of Music*, 71.

⁵⁴ Chien-Chi Lin, "East Meets West: Han Chinese Music, Taiwanese Cultural Identity, and the Mechanics of Music Fusion in Ma Shui-Long's *Liao Tian-Ding Suite*" (DMA. diss., University of Washington, 2001), 8.

⁵⁵ Chen, *The Loner of Music*, 176.

National Symphony Orchestra of Washington, D.C. under the baton of Mstislav Rostropovich in Taipei in 1983.

Idea and Image (意與象) for Shakuhachi and Four Violoncellos (1989)

In addition to Ma's demanding administrative duties at the N.I.A., during the thirteen-year period from 1981 through 1994, he completed four compositions: an orchestral work—*Bamboo Flute Concerto* (梆笛協奏曲, 1981)—and three chamber pieces—*I Am* for Soprano, Flute, and Nine Percussion Instruments (我是, 1985), *Idea and Image* for Shakuhachi and Four Violoncellos (意與象, 1989), and *Meditation of Ink and Wash Painting* for Nine Violoncellos (水墨畫之冥想, 1994).⁵⁶

These chamber works reveal Ma's abstract and philosophic approaches in terms of compositional technique. Two Chinese poems—one modern and one ancient—inspire his *I Am* and *Idea and Image*. Both poems reflect an important category of Chinese antique theory and classical aesthetics—artistic conception (意境, *yi ching*)⁵⁷ and his two works reflect the Chinese concept of irrealism (寫意, *hsieh yi*), which corresponds loosely to a

⁵⁶ Chen, *The Loner of Music*, 163.

⁵⁷ Artistic conception roots from Confucianism, Taoism, and Buddhism.

freedom or liberation from reality; in Ma's music, it signifies a liberation from the strict structure of musical form.⁵⁸

To examine this concept further, the artist may convey a conception by portraying the likeness of an object, or may give expression to artistic feelings by using imagery which, while not depicting the object itself, captures its essence in abstraction. A work of this kind, in the case of music, is rarely restricted by the boundaries of musical form but is in possession of a free spirit.

Ma's *Idea and Image* and *Meditation of Ink and Wash Painting* are works inspired by another form of art—painting; the colors comparable to sonorities in music. Written for cello (Ma's favorite instrument), the works relate to one another in what is called *void-solid* mutualism (虛實相生), a concept of Chinese painting. In terms of musical structure, their obscure melodic lines develop in very free, innovative harmony, with loosely coordinated alignment of parts. This concept put into form privileges the expression of ideas and feelings of the composer.⁵⁹ If we consider these works as a group, a triangular relationship emerges: *Idea and Image* as an extension of *I Am*, and

⁵⁸ The Chinese words have no English equivalents, but these two concepts of 寫實 (*hsieh shih*) and 寫意 (*hsieh yi*) translate broadly to mean realism (or naturalism) and irrealism (or idealism or liberalism).

⁵⁹ Chen, *The Loner of Music*, 176.

Meditation of Ink and Wash Painting an expansion from *Idea and Image*. The three works describe a “ternary of irrationalism” (寫意三部曲).⁶⁰ The composer wrote:

Idea and Image is the combination of *Form* and *Realm*. The composer, Ma Shui-Long, conveyed the imagery beauty from the Chinese poetic form, and reflected it upon the creative idea. What we may find in this piece is the interaction between *Void* and *Solid*, the beauty of mutualism: *Void* connotes *Solid*, and *Solid* reveals *Void*. The composer inventively presents us the beauty of clever-quietude and clear-realm through the intuitive form.⁶¹

The program note above describes the significance and the foundation of the entire piece, although the Chinese concepts remain obscure in this translation. The concepts of *idea* (意, *yi*) and *image* (象, *hsiang*), *void* (虛, *hsu*) and *solid* (實, *shih*) can be divided into simpler concepts of *being* (有, *yu*) and *nothingness* (無, *wu*),⁶² which originate in the ancient Chinese classic text of the *I-Ching* (易經, *Book of Changes*).⁶³ The *I-Ching* is one of three esoteric doctrines, which also include the *Laozi* (老子) and the *Zhuangzi* (莊子),

⁶⁰ Edward F. Kravitt, “The Impact of Naturalism on Music and the Other Arts during the Romantic Era,” *The Journal of Aesthetics and Art Criticism* 30, no. 4 (Summer 1972): 537-538.

⁶¹ Shui-Long Ma, *Idea and Image for Shakuhachi and 4 Violoncellos*, 1989, score, program note in English.

⁶² Alan W. Watts, *The Spirit of Zen* (New York: Grove Weidenfeld, 1960), 35. The spirit of being and nothingness for Taoism is equivalent to the spirit of Zen for Buddhism.

⁶³ Guu-Ying Chen, “Wang Bi’s Taoist Interpretation of the Book of Changes,” *Bulletin of the College of Liberal Arts, National Taiwan University* (台大文史哲學報) 58 (May 2003): 3.

the interpretation from which the *I-Ching* is based; these texts form the metaphysics of Taoism.

The Chinese philosophical concepts of *being* and *nothingness* from the *I-Ching* must be interpreted differently from their Western counterparts.⁶⁴ In the *I-Ching*, “the underlying idea of the whole is the idea of change.”⁶⁵ It is analogous to the relationship of *yin* and *yang* and to the primal beginning of all that exists, *tai chi*. In the visual language of ancient Chinese ink and wash painting, the concepts of void and solid are manifestations of the Taoist *chi* and the emptiness of *Zen*, in the expression of brushstroke, color, and space.⁶⁶

In terms of the objective *form*, music is temporal and painting is spatial, the auditory component corresponds to *solid* and the visual element to *void*. One can only “hear” music, never grasp it with one’s hands; in painting, the art form exists within reach. The idea of “painting the music” interchanges the roles of art and music, illustrating the idea of *tai chi*, with the two aspects mingling and circling.

⁶⁴ Jean-Paul Sartre, *Being and Nothingness*, trans. Hazel E. Barnes (New York: The Citadel Press, 1968), xlv.

⁶⁵ Cary F. Baynes, *The I Ching or Book of Changes*, Bollingen Series 19, trans. Richard Wilhelm (Princeton: Princeton University Press, 1967), lv.

⁶⁶ Chien-Yu Sun, “The Silence of the Void: Exploring the Visual Language of the Void from the East and the West” (DCA thesis, University of Wollongong, 2004), 4.

In terms of the subjective *realm*, “music is the most abstract of arts,”⁶⁷ whereas painting is just the opposite. The “abstraction” of music usually refers to its being ungraspable in comparison to the visual arts, which have physical form. Music is also considered abstract in the sense that the same composition may differ significantly when performed by another player, and an infinite number of versions could exist of the same piece. Yet for one specific painting, the art work itself remains the same. In *Idea and Image*, abstractly, the positions are reversed: the composer paints with pitches instead of with brushes, reminiscent of the famous Tang poet and painter, Wei Wang (王維). Critics, such as Dong-Po Su (蘇東坡) during the Song Dynasty, call Wang’s poems “spoken paintings” and his paintings “silent poems” (“詩中有畫, 畫中有詩”). In terms of similar philosophical aspect, Ma’s music seeks to express vision and metaphor among other artistic elements interlinked with painting.

Idea and Image resembles a fog-shrouded, Chinese splash-ink and landscape painting. To the composer, harmony in music is *idea*; melody is *image*.⁶⁸ He imagines melodies as outlined strokes in painting; color effects in painting are chords with various pitches, or sonorities, connected by a series of chords which varies with pieces. In terms

⁶⁷ Kravitt, “The Impact of Naturalism,” 537.

⁶⁸ Chen, *The Loner of Music*, 57.

of this concept of the “color of sound,” Ma does not subscribe to the idea, associated with the French composer, Olivier Messiaen, of subjectively confining color to a mild form of synaesthesia, manifested as perceiving certain colors upon hearing certain harmonies. Ma, on the other hand, links these two concepts—sound and color—only as he is creating music.⁶⁹ For instance, three primary colors of blue, red and yellow in chromatology might be interpreted as the major triads I, IV and V, or tonic, subdominant and dominant. The tonic chord represents the cold color, which in his mind is blue; this color tends to recede while the dominant chord, representing the warm color, red, appears more active. In this case, some sections of *Idea and Image* are structured under the Yu mode pentatonic scale, starting on D, while the tonality remains, for the most part, rather vague.

To articulate the impression of “musical painting” (“音畫”), Ma applies contemporary space notation (as seen in Example 3.22) throughout, except section 5 (mm. 1-42 and mm. 57-65) (Table 3.3); so almost the entire piece is written without bar lines. A twenty-second span is stated at the beginning of each line system in the score. While this unique non-proportional notation gives more freedom to performers, there are several difficulties that can occur simultaneously.

⁶⁹ Chen, *The Loner of Music*, 58.

Table 3.3 Formal organization of Shui-Long Ma's *Idea and Image*

Division	Notation	Motivic Chord	Mode	Void and Solid*
Section 1 (mm. 1-13)	space notation	M2-m2-m2-M2 (m. 1)	Yu in D to atonal	S (solid) C (void+solid)
Section 2 (mm. 14-26)		M2-m2-m2-M2 (m. 14)	Atonal to Yu in F	S (solid) C (solid)
Section 3 (mm. 27-34)		P5-m2-d4-A5 (m. 27)	Yu in E-flat to F to C to F	S (void) C (solid)
Section 4 (mm. 35-42)		P5-P4-P5-P5 (m. 37)	Atonal	S (solid) C (solid)
Section 5 (mm. 43-56)	4/4 meter	A4-d5-d5-P5 (m. 43)	Atonal	S (solid) C (void to solid)
Section 6 (mm. 57-65)	space notation	M2-m2-M2-M2 and 4+5 (m. 58)	Yu in D	S (solid) C (solid to void)

* S=shakuhachi; C=cello.

First, the notation is only a reference for the performers, indicating pitches not rhythm. As a result, it is necessary to play with the score, rather than a set of parts in order to perform accurately. Second, the element of improvisation holds an unusually prominent place in the work, and can require more rehearsal time, depending on the experience of the players. The fact that all must simultaneously follow the score and improvise their own music within these constructs can result in very different versions, and upholds the idea of music as the most abstract art. As scored, the duration of the entire work is 9'4". When performed, however, it can easily go over; a recent recording is

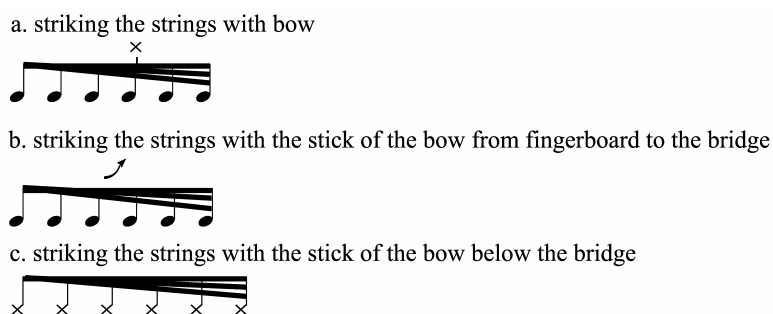
three minutes longer than the score indicates.⁷⁰ Ma considers these kinds of discrepancies to be the beauty of the performing art, in which the indication is only a suggestion not an absolute. Third, the extended techniques are complicated and will be examined shortly.

Besides space notation, Ma uses conventional meter, a quadruple time in section 5 (mm. 43-56). By using this notation, Ma demonstrates the idea of *void-solid-void*: In viewing these types of notation side by side when performing, the traditional meter has more precise and specific indications (*solid*) than the space notation, which provides a general gesture of how the music should sound (*void*).

Because of the unusual notation, this work requires performers who possess advanced techniques. To articulate the artistic concept of *void* and *solid*, the composer requires several unconventional techniques. For the shakuhachi, there are different kinds of ornamentation, such as trills and appoggiaturas. From the viewpoint of the performer, the vibratos, created by the combination of using different blowing and finger-pressing techniques, are more complicated than even complex traditional Chinese pieces. For the cello, there are extended techniques such as *glissandi*, harmonics, and *col legno*, all of which require striking the strings above or below the bridge with the stick of the bow (Example 3.17).

⁷⁰ Ma, Shui-Long, *Shui-Long Ma: Idea and Image*, produced by Forum Music, 2003, DVD.

Example 3.17 Shui-Long Ma's *Idea and Image*, notations of *col legno*



Using these techniques, the composer creates a formless and elusive atmosphere, imitating the familiar image of a Chinese landscape painting. In Section 1, the effect of the *col legno* results in a quiet but eerie percussive sound. The cellos' vibrato imitates the characteristic technique of the solo shakuhachi. The sound of the harmonics might be interpreted as the sound of wind. (They sometimes remind me of another Chinese instrument, the sheng (笙).⁷¹) The use of the high register in the cellos is also broader than usual, sometimes one octave higher than in the standard cello repertory; Ma writes the highest pitch possible (near B6) of the cello (Example 3.18, m. 13). Overall, these unconventional effects performed on a Western instrument—cello—work to develop a

⁷¹ Yeh, *Chinese Music and Instruments*, 100. Sheng is a free reed mouth organ consisting of varying number of bamboo pipes inserted into a gourd chamber with finger holes.

compatible relationship with the Chinese instrument—the shakuhachi—and to promote the idea of *realm in void*.

Example 3.18 Shui-Long Ma's *Idea and Image*, highest pitch—cello I (m. 13)

The image shows a handwritten musical score for cello I, measure 13. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The notation is dense with many notes, some with accidentals, and includes dynamic markings such as *ffz* and *pp*. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The notation is complex, with many notes and accidentals, and includes dynamic markings such as *ffz*, *pp*, and *ppz*. The measure number 13 is written at the beginning of the first staff.

The musical structure of the piece falls outside standard forms. The Zen proverb, “there is solid in void; there is void in solid” (“虛中有實, 實中有虛”) is evident here. Arguably, one could divide the form into sections, which are demarcated predominantly by sets of chords. These chords create interaction among the four cellos to indicate the beginning of each section. Despite the procedure in conventional Chinese music of

starting with an introduction, Ma begins with a strong motivic chord in his opening section.

There are two types of motivic chords: one is broken, the other is a block chord.

Section 1 and section 2 begin with two broken chords as a gesture of four dyad harmonics in a sequence of seconds: major-minor-minor-major (Example 3.19, mm. 1 and 14).

Example 3.19 Shui-Long Ma's *Idea and Image*, broken motivic chord (mm. 1 and 14)

The musical score for Example 3.19 shows a broken motivic chord across six staves. The staves are labeled as follows: Shaku hachi, Vncl, VnclI, VnclII, VnclIII, and VnclIV. The score begins with a measure marked '1' and a tempo marking '♩ = 0.7'. The Shaku hachi staff has a single note. The Vncl staff has a note with a 'f' dynamic. The VnclI staff has a note with a 'ff' dynamic. The VnclII staff has a note with a 'ppp' dynamic. The VnclIII staff has a note with a 'ff' dynamic. The VnclIV staff has a note with a 'ff' dynamic. The score continues with a measure marked '14', where the VnclI and VnclII staves have notes with 'ppp' dynamics. The VnclIII and VnclIV staves have notes with 'ff' dynamics. The score includes various articulation marks, including slurs and accents.

Both chords are displayed among the four cellists consecutively, from the first to fourth players. The composer inverts the order of the two outer voices only at the second chord. The other motivic chords are displayed at the beginning of sections 3, 4, and 5 (Example 3.20, mm. 27, 37 and 43).

Example 3.20 Shui-Long Ma's *Idea and Image*, block motivic chord (mm. 27, 37 and 14)

27 *20'*

Handwritten musical score for measures 27, 37, and 14. The score is written on five staves. Measure 27 features a piano (p) dynamic and a block chord. Measure 37 features a fortissimo (sf) dynamic and a block chord. Measure 14 features a piano (p) dynamic and a block chord. The score includes various musical notations such as notes, rests, and dynamic markings.

37 *20''*

Handwritten musical score for measures 37, 14, and 27. The score is written on five staves. Measure 37 features a fortissimo (sf) dynamic and a block chord. Measure 14 features a piano (p) dynamic and a block chord. Measure 27 features a fortissimo (sf) dynamic and a block chord. The score includes various musical notations such as notes, rests, and dynamic markings.

43

Here, the three are modified as block chords and the previous intervals (major and minor seconds) are replaced by fourths and fifths. In section 6, the composer combines the two types of chords to create closure and all intervals are displayed jointly (Example 3.21, m. 58).

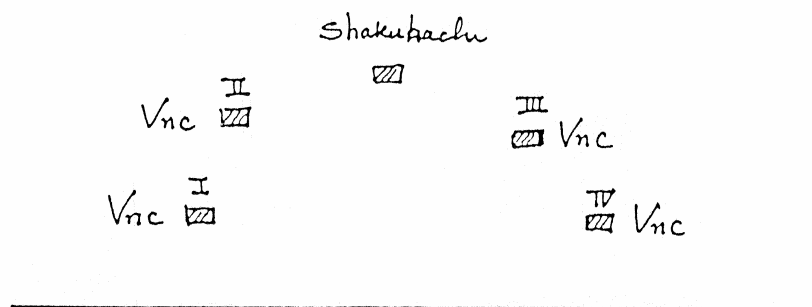
Example 3.21 Shui-Long Ma's *Idea and Image*, two types of motivic chords (m. 58)

Another illustration of the *void-solid* mutualism is found in the instrumentation. Two kinds of instruments, one Eastern, one Western (shakuhachi and cello), alternate in the *solid* concept—melody. The musical techniques Ma develops here to represent the philosophical design of *Idea and Image*, reveal his design of the *void-solid* mutualism, which involves both Chinese and Western styles. Originally, the solo part of the piece was written for tung-hsiao (洞簫).⁷² The composer explains that he chose the shakuhachi

⁷² Yeh, *Chinese Music and Instruments*, 97. Tung-hsiao (洞簫) also called hsiao (簫) is a well-known Chinese woodwind instrument, which has five holes in the front and one in the back.

over the tung-hsiao because of its bold and unconstrained timbre.⁷³ The instrument itself is similar to the tung-hsiao, but has a thicker body, able to produce a more explosive quality of sound. However, a shakuhachi player is rare nowadays and so the instrument is usually replaced by the tung-hsiao.

Figure 3.1 Shui-Long Ma's *Idea and Image*, instrumental arrangement on stage



During the performance, the solo shakuhachi (尺八)⁷⁴ is positioned at center stage, as indicated in a diagram in Ma's score (Figure 3.1). The soloist on the whole presents the main melody, as in sections 1 and 2 (mm. 1-26); the four cellos take turns accompanying. They perform sustained notes, using the *col legno* technique in brief parts

⁷³ Ma, *Shui-Long Ma: Idea and Image*, DVD.

⁷⁴ Hsueh, *Dictionary of Taiwanese Music*, 54. Shakuhachi, a wind instrument made of bamboo, is played vertically like a clarinet. The name shakuhachi originates from the Chinese Tang Dynasty. It was later adopted and still used by Japanese.

in between, in an arresting effect sounding much like background voices (Example 3.22, mm. 1-6).

In section 3 (mm. 27-34), the solo shakuhachi is absent, and the cellos play *fugato* imitating counterpoint. By leaving out the shakuhachi, Ma paints in musical version of the idea behind the distinguished technique of Chinese painting called “margin leaving” (“留白”) where some space in the painting remains absolutely white in color, providing a sense of unlimited liberty of imagination for audiences.

Another example of this practice is found in the notorious piece, *4'33"* (1952), by John Cage. Cage seeks to question our definitions of music and silence by writing three movements to be “performed” without playing a single note, thereby encouraging his audiences to listen to this “silence” as music. Interestingly, Cage was very influenced by Eastern thought and used the *I-Ching* as a compositional tool for many of his works, although not for *4'33"*.

While the soloist remains silent, Ma uses the Western European texture, *fugato*, in passagework of the cellos. *Fugato* is not to be confused with a fugue, rather it a passage in fugal style within a work imitating counterpoint between the voices. Ma's *fugato* melody is heard in the first and second cellos by turn, while the shakuhachi remains silent. The third and fourth cellos continue their accompanimental role with intervals sets, doublestops, played underneath (Example 3.23, mm. 27-30).

Example 3.23 Shui-Long Ma's *Idea and Image*, section 3 (mm. 27-30)

Section 3 (mm. 27-34)

The image shows a handwritten musical score for Section 3 (mm. 27-34) of Shui-Long Ma's *Idea and Image*. The score is written on ten staves, with measures 27 and 29 marked at the beginning of the first and fifth staves respectively. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sf', 'p', 'pp', and 'mp'. The score is divided into two systems by a dashed vertical line.

Section 4 (mm. 35-42) stands out as the only passage within the entire piece where shakuhachi and cello participate equally in the theme. Here, the music moves more noticeably toward atonality (Example 3.24, mm. 35-36) and energy builds in all parts, reaching a high point towards the end of section 4 (m. 39), which prepares the entrance of the next section.

Example 3.24 Shui-Long Ma's *Idea and Image*, section 4 (mm. 35-36)

Section 4 (mm. 35-42)

35

Section 5 (mm. 43-56), the climax of the entire work, re-presents the concept of *Solid* by using a conventional meter (Example 3.25, mm. 43-50). The musical materials, such as the motivic chord, reappear and all five voices respond, interacting with each other. Comparing to the other sections, the rhythmic material here is apparent and straightforward. The shakuhachi once again returns to the solo role accompanied by four cellos. Rhythmically, the top three cellos perform almost identical *tutti*, while the fourth cello playing a continuous minor third in the background.

Example 3.25 Shui-Long Ma's *Idea and Image*, section 5 (mm. 43-50)

Section 5 (mm. 43-56)

43

47

In section 6 (mm. 57-65), the composer reverses the order used in Section 1 by introducing the soloist first; the shakuhachi is then followed by the cellos' motivic chord (Example 3.26, mm. 55-61). Ma replaces the initial interval (the minor second of section 1) with a minor third. At the end of the piece (mm. 62-65), the soloist presents a cadenza-like passage while cellos play the sustained notes, which gradually diminish and disappear.

Example 3.26 Shui-Long Ma's *Idea and Image*, section 6 (mm. 55-61)

Section 6 (mm. 57-65)

The musical score is written on three systems of staves. The first system begins at measure 55, the second at measure 58, and the third at measure 60. The notation is highly detailed, featuring numerous accidentals, dynamic markings, and articulation marks. The score is written in a complex, expressive style, characteristic of Shui-Long Ma's work. The first system (mm. 55-57) shows a transition from a forte (ff) dynamic to a piano (pp) dynamic. The second system (mm. 58-59) features a variety of dynamics including mezzo-forte (mf), forte (f), and piano (p). The third system (mm. 60-61) continues with dynamic markings such as mezzo-forte (mf) and forte (f), and includes an 'accel.' marking at the end of the section.

In the next chapter, I compare the musical styles of two third-generation composers, one male, and one female. They share similar backgrounds and musical training, although they have developed very different musical styles, from each other and from the previous generation. In two examples of their chamber works, a duet and a piano trio, my analysis will explore what might be called a “new identity” for this generation and the role it plays within the world of Taiwanese composers.

CHAPTER 4

THE THIRD GENERATION OF TAIWANESE COMPOSERS (SINCE 1980)

A third generation of Taiwanese composers emerged in the 1980s, the majority of them pursuing their studies either in Europe or in the United States. Characteristic of this new generation was an increase in the number of female composers, among them Shu-Ying Su (蘇淑英, b. 1955), Hwei-Lee Chang (張蕙莉, b. 1956), Kwang-I Ying (應廣儀, b. 1960), and Yu-Chien Hung (洪于茜, b. 1966).¹ There were also many bright, young male composers, including Tsung-Hsien Yang (楊聰賢, b. 1952), Wong Len-Chung (黃燕忠, b. 1955), Gordon Chin (金希文, b. 1957), Shu-Si Chen (陳樹熙, b. 1957), and Chung-Kun Hung (洪崇焜, b. 1963).

All professionally trained, the third-generation composers developed even more mature techniques and styles than their Taiwanese predecessors. They not only returned to Taiwan with numerous new trends and possibilities, but also, interestingly, derived their musical style from the out-dated ideas of nineteenth-century nationalism, in order to be better received in a diversified and modern Taiwanese society.² However, soon these

¹ Hsu, *Essays*, 2: 115.

² Lu, *Music History in Taiwan*, 226.

composers were no longer satisfied with either nationalism or modernism and began searching for a unique “new sound” that they could present as the distinguishing mark of their generation.

In this chapter, I discuss the composers Gordon Chin and Kwang-I Ying, both of whom trained extensively on the east coast of the United States. Because of what I can provide as an interpreter, I have chosen to discuss chamber music written by Chin and Ying while they were pursuing their graduate degrees in America. They use Western-styled atonality with Eastern folklore in a markedly different way. The musical language they both favor is atonal; however, Chin used a completely contemporary approach in his music, while Ying added traditional Taiwanese flavor to her work.

Gordon Shi-Wen Chin

Gordon Chin is by far the best-recognized young composer in Taiwan. Because of his Christian faith, many of his works fall into the category of Westernized sacred music, including his *Psalm 39*, for cello and piano (1982), *Psalm 143*, Symphonic Poem (1984), *Psalm 145*, Choral Symphony (1987). Even so, he has worked mainly in other genres by adopting Taiwanese influences such as folk stories or folksongs. In 2001, joined by

violinist Cho-Liang Lin, he performed his work, *Formosa Seasons*, in San Diego. His violin piece, *Phantasy*, was performed at Lincoln Center in New York that year.

Biography

Gordon Chin was born in Tou-Liu (斗六), a small town in the middle region of Taiwan. His father, who was his first mentor, introduced him to music through the piano. While in high school, Chin studied with a professor of Musashino Academy of Music (武藏野音樂大學) in Japan, and later on obtained double degrees in piano and composition at Biola University in California. Chin received his master and doctor of music degrees in 1984 and 1989 respectively from the Eastman School of Music, where he studied with Samuel Adler and Christopher Rouse.³ Since 1991, Chin has served as the conductor and director of the Yin-Qi Chorus and Symphony Orchestra (音契合唱管絃樂團) and, since 1996, the Yin-Qi Chamber Ensemble in Taiwan. He is also currently a faculty member of the Taiwan National Normal University, teaching composition and directing a new music ensemble.

Chin's extensive catalog of compositions includes symphonies, concertos, choral works, and chamber works, as well as works for solo instruments. His works have been

³ *Yinqi Culture and Music Foundation*, (<http://www.yinqi.org/musician.htm>), accessed May 25, 2007.

performed worldwide by various ensembles such as San Diego Symphony Orchestra, Asia Pacific Orchestra in Los Angeles, Vancouver Symphony Orchestra, Euodia Chorus and Orchestra in Tokyo, Ensemble 2e2m in France, Tripercussion Ensemble in Germany, and Amadinda Percussion Group of Hungary.⁴

Monologue of Sin (罪的獨白) for Cello and Piano (1985)

I will discuss here his *Monologue of Sin*, a five-minute duo for cello and piano, written when he was twenty-seven years old. Although the work is short, its significance derives from the precision of the layout the composer has designed.

The little duet, *Monologue of Sin*, was written while Chin studied at the Eastman School of Music. The compositional techniques he employs here are contemporary and post-tonal in sound, and the musical structure is carefully and neatly designed, but also quite traditional in form. Harmonically, Chin centers the work on the pitch of A. The piece consists of a five-part strophic variation (ABABA): a binary form (mm. 12-61) preceded by a prelude (mm. 1-12) and completed with a postlude (mm. 61-73) (Table 4.1).

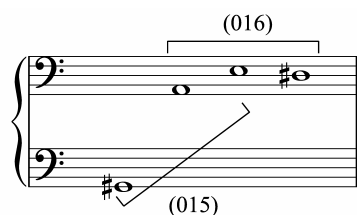
⁴ Gordon Shi-Wen Chin, *Gordon Shi-Wen Chin: Orchestral Works*, Kansas City Symphony, Naxos: 8.570221, 2006, compact disc.

Table 4.1 Formal organization of Gordon Chin's *Monologue of Sin*

Division	Tempo & Phrasing	Theme	Pitch-Class Set	Description
Prelude (4/4) (mm. 1-12)	Quadruple meter (6+4+4)	Theme A1 (A)	(016) & (015)	Basso ostinato
Section 1 (mm. 12-28)	(6+6+6)	Theme B1 (A) Theme B2 (E) Theme B3 (D)	(016) & (015) (016) & (015) (016) & (015)	3 Theme B (A, E, D) show new PCS (027)
Section 2 (mm. 28-47)	(8+6+6)	Theme A2 (F) Bridge Theme A3 (B)	(027) & (015) (015) & (016) (016) & (015)	New motive Preparation for the next climax
Section 3 (mm. 48-61)	(4+5+5)	Theme B4 (D) Codetta	(016) & (015)	4 to 3 rhythm indicates the tempo changing
Postlude (3/4) (mm. 61-73)	Triple meter (4+6+4)	Theme A4 (E)	(016) & (025)	Basso ostinato End in Dominant

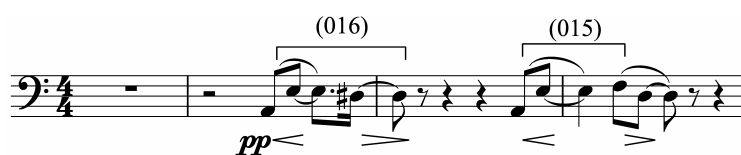
The musical form of this work is developed from a style of motivic variation within a five-part ABABA form. A three-note motive contains two principal interval classes, ic1 and ic5, with a minor second and a perfect fifth representing dissonance and consonance. The combination of the semitone and the perfect fifth allows two motivic sets: set class 3-4 (015) and set class 3-5 (016). Although they are different set classes sequentially, they are both a mixture of the minor second and perfect fifth [G^\sharp , A, E], or [A, E, D^\sharp] (Example 4.1).

Example 4.1 Gordon Chin's *Monologue of Sin*, motives (015) and (016)

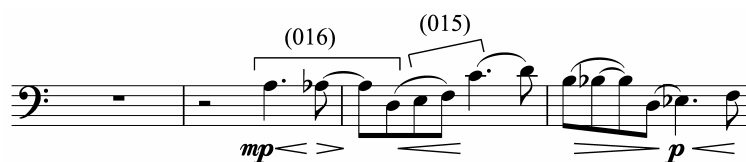


Besides these motives, there are two melodic themes appearing alternately in the piece: groups of theme A (Example 4.2, mm. 1-4) and theme B (Example 4.3, mm. 13-16).

Example 4.2 Gordon Chin's *Monologue of Sin*, first appearance of theme A—theme A1 (mm. 1-4)



Example 4.3 Gordon Chin's *Monologue of Sin*, first appearance of theme B—theme B1
(mm. 13-16)



Themes A and B correspond to the roles of theme and counterstatement, respectively, even as they both begin on the same pitch, A. In addition, they are built on the same motive, set class 3-5 (016), and then followed by the other motive, set class 3-4 (015), the difference consisting of Chin's use of different rhythm and ascending or descending motion.

The undeniable character that distinguishes the prelude and postlude from the main body of the movement is the prolonged and repeated *basso ostinato* on G-sharp in the piano's low register throughout these two sections. This kind of texture is reminiscent of the famous lied *Erlkönig* by Franz Schubert. In both the prelude and postlude, the piano accentuates the steady and continuous quarter notes in the lower voice while the upper register remains inactive. Here, the cello generates dissonance, thereby presenting an image of inner turmoil.

In the beginning of the prelude (mm. 1-12), the constancy of this bass G-sharp creates unresolved tension even as the cello enters with a perfect fifth on pitches A and E. The beginning of theme A1, composed of the motive set (016) is carefully displayed in three passages: mm. 1-6, mm. 6-9, and mm. 9-12. In the cello part (mm. 3-4), what is worth noticing is that the four pitch motive, [A, E, F, D]: excluding the third pitch F, a three-tone pitch class [A, E, D] plays an important role in section 1 later on (Example 4.4, mm. 1-8). The first and second passages are also separated into three segments each, both beginning with the same pitches: [A, E] for the first passage and [B, D] for the second.

The combination of three initial pitches from the first passage, and the first pitch from the second passage with the low G-sharp [G^\sharp , A, E, D^\sharp , B], forms a Japanese pentatonic scale (01568) (Example 4.4, mm. 1-8). The inclusion of only one pitch (B) from the second segment marked *sf*, emphasizes its significance (m. 6). Chin's use of the pentatonic scale may reflect his childhood experience in Japan. Although the piece itself is atonal, the composer chooses a collection of notes most familiar to him.

Example 4.4 Gordon Chin's *Monologue of Sin*, theme A1 and Japanese pentatonic scale
(mm. 1-8)

The musical score is presented in two systems. The first system (mm. 1-4) features a piano introduction in the right hand (labeled 'Prelude (mm. 1-12)' and '8ve simile →') and a melodic line in the left hand (labeled 'Theme A1'). The piano part is marked *pp* and the melodic line is marked *pp*. The second system (mm. 5-8) continues the piano introduction in the right hand (labeled '5' and '(8ve →)') and the melodic line in the left hand. The piano part is marked *mp* and the melodic line is marked *mf*. The score includes various musical notations such as notes, rests, and dynamic markings. Set classes (015), (016), (01568), and (027) are indicated above the melodic line in the first system.

Section 1 (mm. 12-28) follows a slightly different approach: a short introduction played by the piano (mm. 12-14) outlines a sequence of three set classes (016) leading into the second main theme—theme B—which appears three times. In this section, I will refer to the three statements separately as theme B1 (Example 4.5, mm. 13-17), theme B2 (Example 4.6, mm. 21-24), and theme B3 (Example 4.7, mm. 25-27).

Example 4.5 Gordon Chin's *Monologue of Sin*, theme B1 (mm. 13-17)

Example 4.5 shows the musical score for Theme B1 (mm. 13-17). The score is written for a single melodic line (likely a flute or violin) and a piano accompaniment. The melodic line begins at measure 13 with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes. The score includes dynamic markings such as *mp* and *p*, and articulation marks like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line and a repeat sign.

Example 4.6 Gordon Chin's *Monologue of Sin*, theme B2 (mm. 21-24)

Example 4.6 shows the musical score for Theme B2 (mm. 21-24). The score is written for a single melodic line (likely a flute or violin) and a piano accompaniment. The melodic line begins at measure 21 with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes. The score includes dynamic markings such as *p*, *cresc*, *sf*, and *stringendo*, and articulation marks like accents and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line and a repeat sign.

Example 4.7 Gordon Chin's *Monologue of Sin*, theme B3 (mm. 25-27)

Theme B3
stringendo

25

(016) (015)

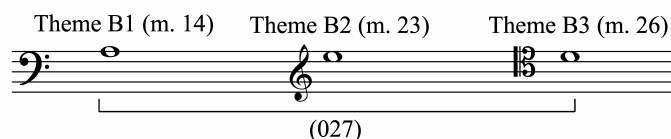
They are, for the most part, the same theme, but transposed to different pitch levels with different accompaniments. As stated previously, theme B also uses a separate form of the motivic set class (016); however, it differs from theme A in its initial rhythm. Theme B has a characteristic pattern of long-short-short (Example 4.8); not only is this theme presented through Chin's use of the long-short-short rhythm, but the interlinked appearances of themes B1, B2, and B3 have the same rhythm, as seen in m. 14, m. 23, and m. 26. These three statements of theme B form a long-short-short pattern in duration of measures, in the lengths of 10, 2.5, and 3 measures, just as we see in the opening rhythm of theme B.

Example 4.8 Gordon Chin's *Monologue of Sin*, a long-short-short rhythm of theme B



Besides establishing a new set of rhythms, section 1 plays a vital role in introducing and previewing the new motive of section 2. The initial pitches of themes B1, B2, and B3 from a three-tone pitch class [A, E, D] (Example 4.9), present a similar pitch class to theme A1 except for the change of D-sharp instead of D.

Example 4.9 Gordon Chin's *Monologue of Sin*, three initial pitches of themes B1, B2, and B3 (mm. 14, 23, and 26)



This set appears earlier in mm. 3-4 of the prelude. The A, E, D pitch-class set combines the perfect fifth with the semitone, set class 3-9 (027). Although it is a completely different set, it is a mixture just as set classes (015) and (016) are mixtures of the perfect fifth and minor second. If the two dominant set classes (015) and (016) are dissonant

motives, set class (027) would be the consonant set class employed for the next theme, A2.

Example 4.10 Gordon Chin's *Monologue of Sin*, theme A2 (mm. 28-30)

The musical score for Theme A2 (mm. 28-30) is presented in a two-staff format. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat). The tempo and mood markings are 'Allargando, Agitato con passione' for the vocal line and 'Agitato (027) con passione' for the piano accompaniment. The score shows a sequence of notes in the vocal line and a corresponding sequence in the piano accompaniment, with set class (027) and (015) indicated by brackets.

In section 2 (mm. 28-47), theme A2 begins on F (Example 4.10, mm. 28-30). Here, instead of going to the dominant E, Chin chooses the starting pitch of the next sequence of set class (015), a minor sixth above the tonic. The first hint of the sequence [A, E, F] is found in the second segment of the first passage of theme A1 (mm. 3-4), where the composer presents set class (015) in the cello. The connection between theme A2 and theme A3 is a bridge section (mm. 36-41) based on an insistent dactylic figure in the cello. The dynamic level of the sonority and the rhythmic activity increase here. The

bridge provides direction for the next theme, starting on the same pitch (B), as theme A3.

In theme A3 (Example 4.11, mm. 40-45), the motive returns to its original form (016).

Example 4.11 Gordon Chin's *Monologue of Sin*, theme A3 (mm. 40-45)

Theme A3
Rit. -----
Meno Mos.
decresc.
mp
(016) (015)
decresc.
3
43
cresc.
mf
3
cresc.
mf

In section 3 (mm. 48-61), theme B4 is presented in rhythmic variation (Example 4.12, mm. 46-51).

Example 4.13 Gordon Chin's *Monologue of Sin*, theme A4 (mm. 62-69)

The musical score for Example 4.13, Theme A4 (mm. 62-69), is presented in two systems. The first system (mm. 62-65) shows a vocal line (soprano) and a piano accompaniment. The vocal line begins with the word "porcote" and features a melody in 3/4 time. The piano accompaniment consists of a steady eighth-note bass line. The second system (mm. 66-69) continues the vocal melody and piano accompaniment. The score is divided into two systems, with measures 62-65 in the first system and measures 66-69 in the second system. The vocal line is marked with "porcote" and "Theme A4". The piano accompaniment is marked with "8va" and "8". The score includes set class labels (027) and (016) for the vocal melody and piano accompaniment, respectively.

In the postlude (mm. 61-73), the *basso ostinato* returns in an even lower register of the piano, and the meter switches from four to three. The slower rhythmic progression contributes to a change of atmosphere and a more relaxed conclusion to the piece; when compared to the tensions of the opening of the movement, this shift of mood suggests a spiritual resolution. Chin starts the melody by using set class (027) at m. 62, adopted

from section 2. Theme A4 follows immediately, beginning on the dominant E (Example 4.13, mm. 62-69).

Another example of Chin's ending on the dominant pitch can be found in his *Psalm 39*. Also titled *Rumination*, this duet for cello and piano was written in 1982, around the same time as *Monologue of Sin*. The text of the Biblical *Psalm 39* relates to the confession of sins while meditating. The content of *Psalm 39* is very similar to *Monologue of Sin*; however, it is tonal music in D-flat major. At the end, Chin changes the tonality, moving the entire piece to A-flat major. Besides the repeated G-sharp in the lower part of the piano as in the prelude, there is one exceptional pitch on A appearing only once in the section, on the third beat of m. 69. The composer treats G-sharp as a leading tone and, as a result, the significance of A seems to be a temporary resolution in the tonic key.

The duration of the entire piece is only about five minutes: a short but well designed work. The musical form is straightforward with rhythm and intervals the two foremost elements, reflecting a spirit of heaviness, struggle, and sadness in the piece.

Kwang-I Ying

One of the distinctive features of the third-generation composers in Taiwan is a noticeable number of female composers. In the world of competitive musicianship, Kwang-I Ying is a successful example. She began her professional musical training at a very young age and furthered her education in the United States.

The following discussion will focus on Ying's *Trio* for violin, cello and piano (1989), a sixteen-minute piece in three movements. It was finished when Ying was twenty-nine years old and still a student at the University of Maryland.

Biography and Works

Kwang-I Ying, born in 1960, is one of an active group of female composers in Taiwan. In 1980, she graduated from the National Taiwan Academy of the Arts (now National Taiwan University of the Arts), majoring in theory and composition under the composer Tsang-Houei Hsu.⁵ In 1982, Ying went abroad to continue her studies in the United States. She earned a master's in piano performance from the University of Maryland in 1988 and a doctor of musical arts degree in composition in 1991. Ying is

⁵ Hsu, *Essays*, 2: 242.

currently an Associate Professor of Music at the National Sun Yat-Sen University in Kaohsiung, Taiwan, where she is active as both pianist and composer.

Ying composes mostly chamber music, which includes her *Fantasy* for Cello and Piano (1987), *In the Mountains* (1988), *Trio* (1989), *A Letter through the Rain* (1990), *Brass Quintet and Percussion* (1997), *Life is important* (2000), and *Trio No. 2* (2002).

Her compositions have been performed in numerous recitals in the United States, France, and Asia.

Central to Ying's musical philosophy is the search for exceptional sounds and sonorities. She believes that all inspiration comes from personal experience, and each idea holds significant meaning beyond obvious appearances; this philosophy stimulates her motivations and guides her compositions. During a conference at the Asia Pacific Festival, she explained her stylistic point of view: "Although I was educated in both Western and Eastern cultures, I have realized that I should no longer search for a unique style other than that which has been presented within myself."⁶ The sounds and sonorities of the work which I explore next in her *Trio* represent her philosophy and her uniqueness.

⁶ Asia Pacific Festival, vers. 2007, (<http://www.asiapacificfestival.org.nz>), accessed July 11, 2007.

Trio for Violin, Violoncello and Piano (1989)

Ying's *Trio* was commissioned by the Ecco Trio in 1989 and premiered on May 21, 1991 at Merkin Concert Hall in New York City. This piece expresses nostalgic memories of distant family and country. At a meeting in March 2004, the composer mentioned that in contrast to Western formal traditions, in which the main theme is usually presented in the first movement, the central core of this *Trio* is the second movement, even though the entire piece still follows the traditional fast-slow-fast arrangement of the classical form. Excepting the folksong, which Ying embeds in the second movement, the piece is set atonally; because of the centrality of the folksong, I will confine my discussion to this movement.

The fast-slow-fast musical form Ying uses seems outwardly Western, but its uniqueness derives from how she applies a Chinese writing philosophy within its form, deviating from common musical practice in placing the fully-formed thematic content in the middle instead of at the beginning of the piece. This particular presentation of musical form is common in Chinese writing. In literature, too, whereas writers of the Western tradition generally state themes at the beginning, Chinese writers, in a procedure called Four-Fold Organization (四段章法), begin their essays with an introduction. This

procedure consists of four main steps as follows: *Chi* (起, introduction), *Cheng* (承, elucidation of the theme), *Chuan* (轉, transition to another viewpoint), and *He* (合, conclusion).⁷

The Four-Fold Organization is one of the principle arrangements generally used in a well-structured and cohesive piece of expository writing. To strategize in composing clear and comprehensible texts, Chinese writers are taught to expand their paragraph-construction skills by developing a four-paragraph essay that consists of an introductory paragraph, two main-body paragraphs, and a concluding paragraph.⁸ The second and third steps, *Cheng* and *Chuan*, hold key roles, dominating the others.

The first section, *Chi*, meaning “a start or beginning,” represents the introduction. This paragraph proposes an approach that will capture the reader’s attention. The second section, *Cheng*, continues the elucidation of the theme, emphasizing by development the position of the first section. The third section, *Chuan*, plays a transitional role to a previous viewpoint, creating a climax of the piece. The last section, *He*, presents a conclusion and synthesizes the earlier sections.

⁷ *Writing Skills*, (<http://media.gdps.tpc.edu.tw>), accessed August 10, 2007.

⁸ In some English-speaking countries, a similar plan is taught in expository writing courses as well.

Translated into music composition, this arrangement might be said to resemble a ternary form with an expanded prelude. Thus, the prelude hints at its relationship to later movements; but also has its own intrinsic structure. In Ying's *Trio* the first movement combines the functions of *Chi* and *Cheng*, the second movement serves as development, or *Chuan*, and, finally, the third movement delivers the synthesis and conclusion of *He*. By adopting the rhetorical schema of Chinese literature, Ying uses the second movement to introduce new material. In her *Trio*, she quotes a folk tune, which turns out to be the only tonal element in the work.

The second movement is in ABA form, marked Adagio (mm. 1-31), Allegro (mm. 32-87), and Adagio (mm. 88-105) (Table 4.2). Two Adagio sections serve as the prelude and postlude of the movement. The foundation of the material is built on a Chinese nomadic folksong, "In a Faraway Place" ("在那遙遠的地方"), which first appears in the Allegro section (mm. 34-36), interwoven through violin, cello and piano.

Table 4.2 Formal organization of Kwang-I Ying's *Trio*, movement II

Section	Phrasing	Motive and Theme
Section A Adagio (mm. 1-31)	mm. 1-12 (9+3)	Motive (025): violin (mm. 1-2); piano (mm. 3-4); cello, (m. 4 and m. 7)
	mm. 13-28 (13+3)	Motive (025): cello (m. 13, m. 15 and m. 28); piano (mm. 15-16)
	mm. 29-31 (3)	Motive (025): piano (m. 29)
Section B Allegro (mm. 32-87)	mm. 32-41 (2+2+3+3)	Material A: scale-like running notes (mm. 32-33 and mm. 36-38) Theme A1: violin (DFGFEDFG, mm. 34-36, tonic key); Theme A2: cello (DCBACCBA, mm. 39-41, dominant key)
	mm. 42-47 (3+3)	Material A
	mm. 48-55 (6+2)	Material B1: (024) repetition, shifting accent in upbeat and syncopation
	mm. 56-61 (3+3)	Material A
	mm. 61-70 (2+2+6)	Theme A1: violin (m. 62); cello (m. 63) Theme A3: piano (mm. 64-65, mediant key) Theme A4: violin and cello (mm. 66-67, tonic and mediant keys); piano (mm. 67-69, superdominant key)
	mm. 71-78 (6+2)	Material B2
	mm. 79-87 (3+3+3)	Material A
Section A1 Adagio (mm. 88-105)	mm. 88-102 (6+6+3)	Theme A1: piano (mm. 88-93) Theme A2: piano (mm. 94-99) Theme A3: piano (mm. 96-97) Theme A4: piano (mm. 98-99)
	mm. 103-105 (3)	Motive (025): piano (mm. 104-105)

The folksong, “In a Faraway Place,” a love song of longing, describes a nomadic girl living in the vast grassland of the Ching-Hai (青海) province in Western China. This song is well known both in Taiwan and China; in fact, it is called “the father of the northwest folksongs.” Many, who are misled by its fame, consider it a folksong from the area of Hsin-Chiang (新疆); however, it was written by the well-known Chinese composer, Luo-Bin Wang (王洛賓, 1913-1996). Wang graduated in music from Beijing

Normal University. He collected, revised and arranged folksongs. Below are his lyrics to

“In a Faraway Place”:

In that place so far away, lives a beautiful girl,
 在那遙遠的地方, 有位好姑娘,
 People passing by her yurt; turn their heads to take another glance.
 人們走過她的帳房都要回頭留戀地張望.

Her smile is as radiant as the morning sun,
 她那粉紅的笑臉, 好像紅太陽,
 Her lively, enticing eyes are bright like the evening moon.
 她那活潑動人的眼睛好像晚上明媚的月亮.

I would give up all my wealth, just to herd sheep with her.
 我願拋棄了財產, 跟她去放羊,
 To see her lovely face every day, and the pretty gold-trimmed dress she wears.
 每天看著粉紅的笑臉和那美麗金邊的衣裳.⁹

By incorporating this folksong, Ying creates an atmosphere of longing for her homeland, in this case Taiwan. She has explained that while writing the *Trio*, she was having a difficult time studying and living abroad. Creating this work using a simple melody from her homeland helped to ease her mind.

Ying uses the initial three pitches [D, F, G] from the folksong melody as a main motive, belonging to the pitch-class set (025). She divides the tune into four sections—

⁹ *Folk Song of Various Countries*, vers. 1995, (<http://ingeb.org>), accessed August 3, 2004.

themes A1, A2, A3, and A4—spreading them throughout the entire movement (Example 4.14). This exemplifies her technique of applying the Chinese writing philosophy, where the central idea is found fully formed, in the middle, not stated out front.

Example 4.14 “In a Faraway Place”—themes A1, A2, A3, and A4



To create uneven rhythmic gestures, the composer shifts frequently between duple and triple meters. This creates a rhythmic effect reminiscent of horseback riding in the vast grassland, where the story takes place.¹⁰ Ying tends to expand her phrases by adding extra measures to build up tension, here tension lies in the longing and unfinished sound and sense of this Chinese traditional music (Table 4.2, Phrasing). For instance, the opening phrase (mm. 1-12, 9+3) comes to a tentative close at m. 9, but is extended for three more measures, ending at m. 12. This extending technique perhaps conveys a deep

¹⁰ Horseback riding is typical in the nomadic life style of western China.

sense of longing for her home that the composer suffers from, one similar to that of the longing for love in the folksong lyrics.

Section A (mm. 1-31) opens somberly, moving to a stormy development that produces a cathartic effect (Example 4.15, mm. 1-12). The head-motive [D, F, G] of the folk tune, pitch-class set (025), moving from voice to voice and register to register, is carefully disguised in the opening phrase in each of the instruments. First, this three note figure is elaborated in the violin part, which is written in longer note values ([E, G, A], mm. 1-2); later on it is transposed in the piano part ([G, A, E] and [D[#], F[#], G[#]], mm. 3-4, bracketed in the score). Yet to expand the length of the motive, Ying delays the appearance of the third pitch F in the cello part, which completes the presentation of the motive ([C, D, F], m. 4 and m. 7). In order to continue in the atonal language that she introduced in the first movement, the composer separates these three pitches in more subtle statements of pitch-class set (025). Again, she applies the Chinese writing principle: not giving us the main statement at once, but gradually bringing it into view.

Example 4.15 Kwang-I Ying's *Trio*, movement II, motive (025) (mm. 1-12)

Adagio ♩ = 48-52 (with quiet intensity)

The musical score is written for Violin and Piano. It is in 3/4 time and consists of three systems of staves. The first system (mm. 1-4) features a violin part with dynamics *mf*, *f*, and *pp*, and a piano part with dynamics *pp* and *ppp*. The second system (mm. 5-8) includes a violin part with dynamics *mp*, *dim.*, *pp*, and *ppp*, and a piano part with dynamics *pp* and *ppp*. The third system (mm. 9-12) features a violin part with dynamics *mf* and *pp*, and a piano part with dynamics *mf* and *pp*. The score includes various musical notations such as slurs, ties, and fingerings.

Violin part details:
 - M. 1: *mf*, slur, (025)
 - M. 2: *f*, slur, (025)
 - M. 3: *f*, slur, (025)
 - M. 4: *pp*, slur, (025)
 - M. 5: *mp*, slur, (025)
 - M. 6: *dim.*, slur, (025)
 - M. 7: *pp*, slur, (025)
 - M. 8: *ppp*, slur, (025)
 - M. 9: *mf*, slur, (025)
 - M. 10: *pp*, slur, (025)
 - M. 11: *mf*, slur, (025)
 - M. 12: *pp*, slur, (025)

Piano part details:
 - M. 1: *pp*, slur, (025)
 - M. 2: *ppp*, slur, (025)
 - M. 3: *ppp*, slur, (025)
 - M. 4: *pp*, slur, (025)
 - M. 5: *pp*, slur, (025)
 - M. 6: *pp*, slur, (025)
 - M. 7: *pp*, slur, (025)
 - M. 8: *ppp*, slur, (025)
 - M. 9: *mf*, slur, (025)
 - M. 10: *pp*, slur, (025)
 - M. 11: *mf*, slur, (025)
 - M. 12: *pp*, slur, (025)

Other markings: *misterioso*, *una corda*, *modo ordinario*, *tre corde*.

In section B (mm. 32-87), the surprising and high-spirited Allegro section continues with fragments of the folksong (Example 4.16, theme A1, violin, mm. 34-36) heard amid rapid passagework in the piano.

Example 4.16 Kwang-I Ying's *Trio*, movement II, theme A1 (mm. 34-36)

The musical score for Example 4.16, Kwang-I Ying's *Trio*, movement II, theme A1 (mm. 34-36), is presented in three staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Piano. The time signature is 3/4. The Violin I staff begins with a measure rest, followed by a half note G4, then a half note A4, and finally a half note B4. The Violin II staff starts with a half note G3, followed by a half note A3, and then a half note B3. The Piano staff begins with a half note G2, followed by a half note A2, and then a half note B2. The score includes dynamic markings such as *f*, *p*, and *pp*, and performance instructions like "non rit." and "à la pointe".

The cello answers a fifth higher, using theme A2 (Example 4.17, mm. 39-41). The Dorian mode of the folk melody fits into a more chromatic environment with scalar material A (Table 4.2).

Example 4.17 Kwang-I Ying's *Trio*, movement II, theme A2 (mm. 39-41)

Later on, the composer finishes developing the folk tune using theme A3 (piano, mm. 64-65) and theme A4 (violin, cello, and piano, mm. 66-69) at different pitch levels (Example 4.18). The intervals vary; the piano's theme is taken up by both violin and cello at the same pitches D and F-sharp. Immediately after violin and cello start theme A4, the piano initiates A4 at one pitch (C) in the right hand, and another (D) in the left (mm. 66-67), creating a canon.

Finally, in section A1 (mm. 88-105), an abbreviated statement of section A, the Adagio returns, with the folk tune carefully planned in its intentionally fragmented texture with muted instrumentation, and which Ying also highlights in its entirety within the form.

Example 4.18 Kwang-I Ying's *Trio*, movement II, themes A3 and A4 (mm. 64-65, and 66-69)

The musical score is divided into two systems. The first system (mm. 64-65) shows the Violin and Viola parts with dynamic markings *mp*, *f*, and *pizz.* (pizzicato). The Piano part features a continuous eighth-note accompaniment. The second system (mm. 66-69) continues the themes, with the Violin and Viola parts marked *mf* and the Piano part marked *f* and *mp*. The score includes various musical notations such as slurs, ties, and accidentals.

Here, she presents for the first time the entire melody in the lower register of the piano (themes A1 and A2, mm. 88-100; themes A3 and A4, mm. 96-99). The four themes are presented in two different pitch centers, the first two themes in the key of B, the other two in A. The themes are transformed, and overlap at m. 96, creating a tonal dissonance that contrasts with that of the emancipated dissonances of the atonal first movement.

CHAPTER 5

CONCLUSION

Affected by Chinese, Japanese, and French musical traditions, Hsu's music career has had a deep impact on contemporary music in Taiwan. As a first-generation pioneer, composer, university teacher, and ethnomusicologist, he has devoted much of his life to the use of musical materials of many cultures, putting them in harmony, so to speak. His dedication to Taiwanese music education has nurtured many important composers of the second and even third generations. Hsu's contribution to collecting and conserving Taiwanese folksongs has made both musicians and the public aware of the importance of preserving Taiwanese culture and music.

By founding so many musical associations, Hsu has been exceptional in promoting contemporary music internationally. His concept of modern music is both broad and detailed. The awakening of national consciousness in Taiwan has become a dominant trend since the end of the nineteenth century and Hsu suggests, to both Taiwanese musicians and the public, that this new path is a solution to the dilemmas of reconciling music from East and West in our time. He has contributed immeasurably to expand

musical materials and ideas from the different regions of China, all of them exhibiting unique characteristics.

In the music of *Nostalgia*, Hsu shows, in his colorful musical style, the fusion of Chinese folk material and Western harmony and structure. The influence of Debussy and Bartók are readily apparent in Hsu's three movements, their instrumentation and structure carefully considered according to the concepts of Western music, as are the motives or tunes he has adopted from his Chinese background.

Following in the footsteps of the first-generation composers, the second generation of Taiwanese composers enhanced and developed knowledge received from their predecessors. Most pursued their musical careers in Europe or America where Western musical training was most developed. The musical styles they explored come from diverse traditions, making their music difficult to categorize.

In comparing and analyzing the works of Hsiao and Ma, it is not hard to perceive the contrast between their compositional philosophies. Hsiao, on one hand, who emerges as an amalgam of traditional Chinese and European music with his employ of folksongs, is very traditional and European in many ways. Ma, on the other hand, who uses of the Japanese shakuhachi, here in combination with an ensemble of cellos, creates a rather unique sonority with his distinctive instrumentation. While Hsiao's music presents a

Romantic style reminiscent of Rachmaninoff, Ma stands out in his approach of illustrating musically the Chinese philosophical concepts, *Void* and *Solid*. Both composers achieve their ideas of expression in music. To the issue of national identity, Hsiao employs the conventional method of quoting folksongs in his music, while Ma incorporates a Chinese essence into his musical philosophy, notation, and instrumentation.

Unlike the second-generation composers, whose works use more Westernized Chinese sonorities, third-generation composers seem to be desperately in search of meaning in their own unique sounds. The materials they use are selected from the wide range of traditional Chinese folk tunes, and they seek to find a kind of spirituality in explorations of inner consciousness. Thus, they create something exceptional, rather than simply producing haphazard “fusion” music.

As third-generation composers, Gordon Chin and Kwang-I Ying possess similar educational backgrounds, yet differ in their musical style. The works I have analyzed here from Chin’s and Ying’s oeuvre were both written when the composers were graduate students (in the U.S.) in their late twenties. Although the pieces are considered contemporary and atonal, it is remarkable that Chin’s *Monologue of Sin* and Ying’s *Trio* both respond to traditional Chinese texts in individual ways; however, to categorize either piece as absolute or as program music would be to overlook their unique qualities.

Structurally, Chin follows a traditional, Western musical structure—a binary form with prelude and postlude; while Ying adopts the traditional Four-Fold Organization principle of Chinese writing. Other alternatives of both form and content may go beyond those employed by these composers, but the issues of composition for this generation seems not to result from a question of which sources to choose from, but from how to establish a personal voice in one's use of materials. These composers must write music with a very clear personality, for each voice has to find a place to stand within a competitive international community.

By focusing on the relationship between national materials and new music compositions, and how composers understand and interpret these elements in their own works, such a study may stimulate more research in Taiwanese art music and bring it to a broader stage and serve to draw attention to further possible directions for Taiwanese educators, performers, and composers allowing them to introduce their works to an international audience.

BIBLIOGRAPHY

Books

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso Editions and NLB, 1983.
- Baynes, Cary F.. *The I Ching or Book of Changes*. Bollingen Series, no. 19. Trans. Richard Wilhelm. Princeton, New Jersey: Princeton University Press, 1967.
- Brown, Melissa J.. *Is Taiwan Chinese? The Impact of Culture, Power, and Migration on Changing Identities*. Berkeley Series in Interdisciplinary Studies of China, ed. Wen-Hsin Yeh, vol. 2. Berkeley and Los Angeles: University of California Press, 2004.
- Chao, Chin, ed. *Tsang-Houei Hsu: The Star in East* (許常惠: 那一顆星在東方). Taiwan Music Hall: Senior Musician Series, vol. 16. Taipei: China Times Publishing Co., 2002.
- Chen, Han-Chin. *The Loner of Music: Shui-Lung Ma* (音樂獨行俠馬水龍). Artistic Master, no. 13. Taipei: China Times Publishing Co., 2001.
- Chen, Pi-Chuan. *History of Contemporary Music in Taiwan* (臺灣新音樂史). Taipei: Yueh-Yun Publisher, 1995.
- Chen, Yu-Hsiu. *Music in Taiwan* (音樂臺灣). Living in Taiwan, no. 46. Taipei: China Times Publishing Co., 1996.
- _____, ed. *One Hundred Years of Music Images in Taiwan* (百年臺灣音樂圖像巡禮). Living in Taiwan, no. 57. Taipei: China Times Publishing Co., 1998.

- _____, ed. *Survey of Taiwanese Music* (臺灣音樂閱覽). Images in Taiwan, no. 13. Taipei: Yu-Shan Publisher, 1997.
- Chiu, Kun-Liang. *Came from Shanghai Yesterday: Songs of the Life of Tsang-Houei Hsu* (昨自上海來: 許常惠的生命之歌). History & Scene, no. 89. Taipei: China Times Publishing Co., 1997.
- Everett, Yayoi Uno, and Frederick Lau, ed. *Locating East Asia in Western Art Music*. Middletown, Conn.: Wesleyan University Press, 2004.
- Frigyesi, Judit. *Béla Bartók and Turn-of-the-Century Budapest*. Berkeley and Los Angeles, California: University of California Press, 1998.
- Hsieh, Chun-Feng. *Collected Essays on Ethnomusicology* (民族音樂論集). Taipei: Chuan-Yin Music Publishing Co., 1994.
- Hsu, Tsang-Houei. *Colorful Ethnic Music of Taiwan*. Trans. Shiu-Keh Lin. Series on Chinese Cultural Heritage. Taipei: Council for Cultural Planning and Development, Executive Yuan, 1989.
- _____. *Essays on the History of Music* (音樂史論述稿). 2 vols. Taipei: Chuan-Yin Music Publishing Co., 1996.
- _____. *Ethnomusicological Essays* (民族音樂論述稿). 4 vols. Taipei: Yueh-Yun Publisher, 1987.
- _____. *History of Chinese Contemporary Music* (中國新音樂史話). Taipei: Yueh-Yun Publisher, 1998.
- _____. *History of Modern Chinese Music* (近代中國音樂史話). Taipei: Morning Bell Publishing Co., 1970.
- _____. *Introduction to Ethnomusicology* (民族音樂學導論). Taipei: Yueh-Yun Publisher, 1993.
- _____. *Musical Journals in Paris* (巴黎樂誌). Taipei: Pai-Ke Culture, Inc., 1982.

- _____. *Nationalist Musicians (民族音樂家)*. Music Ser. 3. Taipei: Yu-Shih Culture, Inc., 1967.
- _____. *Searching for the Fountainhead of Chinese Music (尋找中國音樂的泉源)*. Yu Yueh Ser. 35. Taipei: Shui-Niu Books, 1988.
- _____. *Searching for the Root of Our Ethnic Music (追尋民族音樂的根)*. China Times Ser. 163. Taipei: China Times Publishing Co., 1979.
- _____. *The First Draft of the Music History of Taiwan (臺灣音樂史初稿)*. Taipei: Chuan-Yin Music Publishing Co., 1990.
- Hsu, Tsang-Houei, Chui-Kuan Lu, and Jung-Hsing Cheng. *The Beauty of Taiwanese Traditional Music (臺灣傳統音樂之美)*. Traditional Arts in Taiwan, no. 1. Taichung: Morning Star Publishing, Inc., 2002.
- Hsueh, Tsung-Min. *Dictionary of Taiwanese Music (臺灣音樂辭典)*. Taipei: Taiwan Commercial Press, 2003.
- Kodály, Zoltán. *Folk Music of Hungary*. Trans. Ronald Tempest and Cynthia Jolly. New York: Praeger Publishers, 1971.
- Lin, Heng-Che, ed. *Affectionate Romantic: Selected Articles about the Music of Tyzen Hsiao (深情的浪漫: 蕭泰然音樂世界選輯)*. Wang Chuen Feng Ser. 1. Taipei: Wang Chuan Feng Co., Inc., 1999.
- Lu, Yu-Hsiu. *Music History in Taiwan (臺灣音樂史)*. Taipei: Wu-Nan Books, 2003.
- Sartre, Jean-Paul. *Being and Nothingness*. Trans. Hazel E. Barnes. New York: The Citadel Press, 1968.
- Straus, Joseph Nathan. *Introduction to Post-Tonal Theory*. New Jersey: Prentice-Hall, Inc., 2000.
- Watts, Alan W.. *The Spirit of Zen*. New York: Grove Weidenfeld, 1960.

- Yeh, Chen-Kuang. *Chinese Music and Instruments* (中國音樂與樂器). Taipei: Wind Mill Publisher, 2005.
- Yen, Hua-Jung. *Tyzen Hsiao: Taiwanese Romanticism* (浪漫臺灣味). Taiwan Music Hall: Senior Musician Series, ed. Chin Chao, vol. 19. Taipei: China Times Publishing Co., 2002.
- Yen, Lu-Fen, and Mei-Lin Hsu. *Music of Taiwan*. (臺灣的音樂). Prospects of Taiwan. No. 12. Taipei: Lee's School, 2006.
- Yu, Su-Feng. *The Development and Exploration of Modern Music in Taiwan* (臺灣現代音樂發展探索). Taipei: Yueh-Yun Publisher, 2000.

Articles and Dissertations

- Chen, Guu-Ying. "Wang Bi's Taoist Interpretation of the Book of Changes." *Bulletin of the College of Liberal Arts, National Taiwan University* (台大文史哲學報) 58 (May 2003): 1-24.
- Chen, Jui-Wen Ginger. "Selected Contemporary Taiwanese Composers and Their Piano Works." DMA diss., NorthWestern University, 1995.
- Chen, Ru-Ping. "The Cello Works of Hsiao Tyzen." DMA diss., Ohio State University, 1999. Ann Arbor: UMI, 1999.9931579.
- Kravitt, Edward F.. "The Impact of Naturalism on Music and the Other Arts during the Romantic Era." *The Journal of Aesthetics and Art Criticism*, Vol. 30, No. 4 (Summer 1972): 537-543.
- Lin, Bonnie Chia-Ling. "Violin Concerto in D by Tyzen Hsiao: The First Violin Concerto by a Taiwanese Composer." Ph.D. diss., City University of New York, 2008.

Lin, Chien-Chi. "East Meets West: Han Chinese Music, Taiwanese Cultural Identity, and the Mechanics of Music Fusion in Ma Shui-Long's "Liao Tian-Ding" Suite." DMA diss., University of Washington, 2001. Ann Arbor: UMI, 2001.3014094.

Ni, Pi-Lin. "The Significance of Shui-Long Ma's Composition in the Evolution of Taiwanese Piano Music." DMA treatise, the Florida State University, 2006.

Sun, Chien-Yu. "The Silence of the Void: Exploring the Visual Language of the Void from the East and the West." DCA thesis, The University of Wollongong, 2004.

Tseng, Yi-Jung. "Tyzen Hsiao, a Native Taiwanese Composer and His 1947 Overture." DMA diss., University of Southern California, 2003.

Scores and Recordings

Chin, Gordon Shi-Wen. *Gordon Shi-Wen Chin: Orchestral Works*. Kansas City Symphony. Naxos: 8.570221. 2006. Compact disc.

Hsiao, Tyzen. *Tyzen Hsiao*. Russian Federal Orchestra. Angelok: CD-9912/13. 2003. Compact disc.

Hua, Yen-Chun. *Erh-Hu and Pi-Pa Collections of A-Ping* (阿炳二胡琵琶曲集). Hong-Kong: Hsin-Ching Music Publishers, 1976.

Ma, Shui-Long. *Idea and Image for Shakuhachi and 4 Violoncellos*. 1989. Score.

_____. *Shui-Long Ma: Idea and Image*. Produced by Forum Music. 2003. DVD.