ings above all from our "extra-opus" experiences with comparable gestural types in other works of Western or Asian music. The extent to which these meanings have to be conveyed or "translated" can hardly be answered in general terms. In our examples, the composers seem to want to ensure that the "gestural" narrative threads that are spun remain largely unequivocal. Yet the objection could be formulated that the semanticizations of musical material through structural abstraction and condensation (Qin Wenchen, Bonu Koo, Eun-Hye Kim), montage (Tan Dun, Zhu Jian'er, Yūji Takahashi), sound-silence enactment (Kunsu Shim, Toshio Hosokawa), or sound-noise boundaries (Chen Xiaoyong) cannot be called interculturally "narrative" to the same extent as purely gestural levels. This is countered by the cognitive principle that listening to music tends to correlate heterogeneous signals in an act of synthesis rather than recognizing a fundamental difference between them. This cognitive reasoning can also be extended to the question of aural-cultural hierarchies: a listening process without the formation of hierarchies between weaker and stronger "signals" is almost unthinkable, a phenomenon that the psychology of music classifies as "salience." While attempts to question cultural hierarchies in most of the works discussed here may be successful at first glance, this cannot prevent the new work, its key events, and its arrangement of sound elements from building new hierarchical environments that obscure the narrative threads of cultural identities to a considerable extent. This raises the question of whether harmonic, tonal, and rhythmic models, which refer to certain listening and intellectual traditions – such as contemporary, classical, traditional or popular Chinese/Korean/Japanese or Western music – do not, in turn, tend to establish new hierarchical discourses of power and exclusion (→ V.3, VI.4).

6. The Impact of Traditional Music on Composition in Taiwan since the Postwar Period

The General Conditions of Contemporary Music in Taiwan and the Implications of its Historical Development since 1950

During the frequently cited "Taiwan Miracle" of the 1970s (called "Ilha Formosa" by Portuguese seafarers in 1583[311] and shaped by a changeable history since then) a huge wave of Westernization hit Taiwan. In light of the previous modernization during Japanese colonial rule (1895–1945) and under the Western-oriented *Guomindang* (*Kuomintang*; Chinese National Party; KMT) since 1945, this "miracle" is mostly described today as a simple consequence of a state-controlled economic infrastructure.[312] Although there was serious conflict after 1945 between new "immigrants" from mainland China and "Taiwanese" (Han Chinese living in Taiwan before 1945 and their descendants) as well as the aboriginal peoples, the pro-Western attitude of the government was never seriously questioned in Taiwan, and was consolidated by Cold War politics in sharp contrast to the mainland's isolationism during the 1960s and early 1970s. As a result, American (pop) culture has been especially influential since the beginning of the postwar pe-

311 Weggel, *Die Geschichte Taiwans*, 5.

312 General representations of Taiwan's history are provided by Weggel, *Die Geschichte Taiwans* and Rubinstein, *Taiwan: A New History*.

riod, not least owing to the specific strained political situation in Taiwan during the Cold War period: its direct and irreconcilable confrontation with the political system of the mainland.[313]

The emphasis on a market economy, the utilitarian direction of government policies, and an all-encompassing business-like lifestyle have sometimes made it difficult for contemporary and traditional Taiwanese arts to prosper. Although a small number of Taiwanese artists – primarily film directors like Hou Hsiao-Hsien (Hou Xiaoxian) and Lee Ang (Li An) or choreographers such as Lin Hwai-Min, and to some extent also writers like Bo Yang and Li Ang – have found appreciation on the international scene, Taiwanese art music has been in a less privileged situation from the beginning.[314] This is partly due to the difference between performance modes of contemporary music and traditional music in Taiwanese culture (genres of traditional music are mostly of Han Chinese origin), where music generally had a significant social, religious, or spiritual function in daily life. This gap appears to be more significant than the changes between traditional painting, poetry, or prose and their modern, Westernized successors.

Such considerations may shed light on why the visual arts and literature did not have the same problems attracting public interest as new Taiwanese music, despite a general public skepticism toward modernism in the arts during the postwar decades up to the 1990s. Of course, the "isolation" of new music is a social phenomenon that – partly in a targeted manner but partly also exaggerated in some research[315] – has shaped the situation of advanced music worldwide since 1945, including in the West. And yet some specifics of the situation in Taiwan can be pinpointed, which will become evident in the course of the following discussion.

A first overview of twentieth-century Taiwanese music may be obtained here by listing key proponents of three generations of Taiwanese composers in Table 3.5, which simplifies a division into six generations as outlined in some historical studies.[316] The composers of the first group (born between 1900 and 1939) brought Western music to Taiwan. In the 1960s and 1970s, some of them were involved in a new exploration of traditional Chinese and Taiwanese music as sources of musical composition and in the founding of basic music institutions. The second group of composers (born between 1940 and 1955) was able to build upon this basic infrastructure, undertaking more comprehensive studies in Europe or the USA, and therefore represented a new kind of "professionalism" that often also extended to traditional non-Western music genres. The composers of the third, and presently largest, group (composers born between 1955 and 1980) have had the most comprehensive formal education, mostly in Taiwan and abroad. Many composers of this generation are predominantly Western-oriented, and a significant incorporation of traditional Asian or other non-Western art forms can be observed only in rare individual cases.

313 A precise analysis of Taiwan's postwar cultural development and cultural influences on Taiwan can be found in Winckler, "Cultural Policy in Postwar Taiwan."

314 For modern Taiwanese literature and film, see Martin, *The History of Taiwanese Literature*, Martin, *Taiwanesische Literatur* and Widmer and Wang, *From May Fourth to June Fourth: Fiction and Film in Twentieth Century China*.

315 See Custodis, *Die soziale Isolation der neuen Musik*.

316 See Mittler, *Dangerous Tunes*, 126–268, Hsu, "Republic of China," and Liao, "Héritages culturels et pensée moderne," 307–320.

Table 3.5: Three generation groups of Taiwanese composers

Xiao Erhua 蕭而化 (1906–1985)	Shen Chin-Tang 沈錦堂 (1940–2016)	Pan Shyh-Ji 潘世姬 (1957)
Chen Sa-Zhi 陳洒治 (1911–1992)	Hsu Sung-Rung 徐松榮 (1941–2012)	Chung Yiu-Kwong 鍾耀光 (1957)
Jiang Wenye 江文也 (1910–1983)	Lee Tai-Hsiang 李泰祥 (1941–2014)	Chin Shi-Wen 金希文(1957)
Lu Chuan-Sheng 呂泉生 (1916–2008)	You Chang-Fa 游昌發 (1942)	Lu Wen-Tze 呂文慈 (1962)
Kuo Chi-Yuan 郭芝苑 (1921–2013)	Dai Hong-Hsuan 戴洪軒 (1942–1994)	Wang Ming 王黛 (1963)
Shen Bing-Kuang 沈炳光 (1921–2015)	Lai Deh-Ho 賴德和 (1943)	Du Wen-Huei 杜文惠 (1964)
Shi Wei-Liang 史惟亮 (1925–1977)	Wen Long-Hsin 溫隆信 (1944)	Wang Sue-Ya 王思雅 (1965)
Hsu Tsang-Houei 許常惠 (1929–2001)	Hsu Po-Yun 許博允 (1944)	Lee Tzyy-Sheng 李子聲 (1965)
Liu Deyi 劉德義 (1929–1991)	Pan Hwang-Long 潘皇龍 (1945)	Tung Chao-Ming 董昭民 (1969)
Lu Yen 盧炎 (1930–2008)	Tzeng Shing-Kwei 曾興魁 (1946)	Chen Yu-Chou 陳俞州 (1970)
Lin Tao-Sheng 林道生 (1934)	Chien Nan-Chang 錢南章 (1948)	Lee Chih-Chun 李志純 (1970)
Chen Mao-Shuen 陳茂萱 (1936)	Wu Ting-Lien 吳丁連 (1950)	Chao Ching-Wen 趙菁文 (1973)
Chen Mau-Liang 陳懋良 (1937–1997)	Wu Yuan-Fang 吳源鈁 (1952)	Shih Pei-Yu 石佩玉 (1973)
Hou Chun-Ching 侯俊慶 (1938)	Yang Tsung-Hsien 楊聰賢 (1952)	Liao Lin-Ni 廖琳妮 (1977)
Ma Shui-Long 馬水龍 (1939–2015)	Chien Shan-Hua 錢善華 (1954)	Li Yuan-Chen 李元貞 (1980)

Although the history of Western-influenced Taiwanese music certainly began early in the twentieth century during Japanese colonization, one can probably only speak of "new music" in Taiwan from the late 1960s onwards.[317] Its early key figure is Hsu Tsang-Houei (1929–2001), who returned from his studies in Paris in 1959 and quickly became the defining personality of Taiwanese musical life. In Taiwan, the 1950s were long regarded as a "lost decade" in terms of cultural development which, of course, might also be said of developments in China and other Asian countries to some extent; the polemical term of the "cultural desert" (*wenhua shamo*) was only later included in the public discussion,[318] but dates from this period.

The activities of Hsu Tsang-Houei, who had studied in Paris with André Jolivet and Olivier Messiaen (1954–59), were decisive for the establishment of a Taiwanese musical identity. *Deux Poèmes* for soprano and chamber ensemble op. 5, which Hsu wrote in 1958 while still studying in Paris, demonstrates this search for an identity between Japanese, Chinese, and French cultures through the use of texts by a Chinese and a Japanese poet (Chen Xiaoxi and Yumiko Takada). The polymodal structure in the second song "En revenant de la mer, hier" (*Zuori haishang lai* / *Kinō umi kara*) is, given the tabula rasa in Taiwan's modern music at that point, a daring experiment that can be traced back to Messiaen's polymodal techniques. The soloist is entwined with a fluctuating modal network in the string quartet.

That even such a "soft" modernism led to some small scandals in the early 1960s (see below) demonstrates that Taiwan had, at that point, hardly been touched by modernist thought. Hsu subsequently gave decisive impulses for younger composers by organizing groups of compo-

317 For basic studies on the history of Taiwan's twentieth-century music, see Mittler, *Dangerous Tunes*, 187–229, Mittler, "Mirrors and Double Mirrors," Liu, *A Critical History of New Music in China*, 545–566, Lee, "Taiwan" ["IV. Musikpflege seit dem Ende des 19. Jahrhunderts"], Han, "4. Western art music," Chang, "Taiwan 'xiandai yinyue' 1945–1995," Hsu, *Taiwan yinyueshi chugao*, Lü, *Taiwan yinyueshi*, 149–207, 497–517, and especially Liao, "Héritages culturels et pensée moderne."

318 The writer Chen Ruoxi coined this polemical formulation in the 1960s before she remigrated to China during the Cultural Revolution (Martin, *Taiwanesische Literatur*, 55). It was already widespread in the 1950s, however (Winckler, "Cultural Policy in Postwar Taiwan," 31).

sers based on the Japanese model and establishing a Taiwanese ethnomusicology. The composers' groups were based on similar alliances of young Taiwanese painters such as *Dongfang huahui* (Eastern Painters) or *Wu yue huahui* (Painters of May). The most important composers' groups emerging in this period were *Zhi yue xiao ji* (Composers' Forum, 1961–72), *Wu ren yueji* (Five-Man Music Group, 1965–67), *Xin yue chu zou* (Music Premiere, 1961–62), *Jianglan yueji* (Jianglang Music Group, 1963–65), and *Xiangrikui yuehui* (Sunflower Group, 1968–71). Above all, the Composers' Forum enabled younger composers to present their works to a limited public in the 1960s and early 1970s. The music composed, however, was still largely defined by a Romantic orchestral and song style seasoned with pentatonicism, oriented toward the prewar styles of composers such as Xiao Youmei (1884–1940) and Huang Zi (1904–1938), which had been "imported" by mainland Chinese musicians in 1949.[319]

How sustainable the artistic and institutional development of the 1960s was can be measured by a comparison to works of the early 1970s. Efforts to forge links with local traditions played an increasingly important part during the 1960s. An important prerequisite for these new links was the fieldwork conducted by the composers Hsu Tsang-Houei and Shi Wei-Liang (1925–1977) in 1966/67. Their work was part of the *Minge caiji yundong* ("Folk Song Collection Movement"), which placed a special focus on the music of indigenous peoples for the first time since Japanese colonial rule. Hsu's ongoing influence as a teacher at the National Taiwan Normal University (*Guoli Shifan Daxue*) and Shi's founding of the *Xiandai yuefu* (Modern Music Bureau) in 1973, which aimed to combine traditional and contemporary music, were crucial for promoting these activities further.[320] The *Xiandai yuefu* – established while Shi was conductor of the Taiwan Provincial Symphony Orchestra (*Taiwan sheng jiaoxiang yuetuan*) and named after the famous music department at the Chinese imperial court of the Han Dynasty (206 BCE–220 CE) – explicitly encouraged Chinese and Taiwanese to incorporate musical traditions into the compositional process. Although the music performed by the *Xiandai yuefu* probably did not depart much from the more conservative style of the time,[321] it had some impact on subsequent developments: it served as one of the starting points for the choreographer Lin Hwai-Min (b. 1947) to found his dance troupe Cloud Gate Theater (*Yunmen wuji*) at the end of 1973.[322] In the following years, the dance productions of this group made it possible for a small avant-garde around composers such as Lee Tai-Hsiang (1941–2014) and Hsu Po-Yun (b. 1944) to perform larger-scale works at a time when such opportunities were still very limited.

The more experimental spirit of this period was supported not least by the rise of *Xiangtu wenxue* (Nativist Literature),[323] which called for a reflection on a local Taiwanese identity follow-

319 Chang, "Taiwan 'xiandai yinyue' 1945–1995," 390. On Xiao Youmei and Huang Zi see Melvin and Cai, *Rhapsody in Red*, 92–115.

320 Shi Wei-Liang returned to Taiwan in 1966 from studies in Vienna and Stuttgart. Hsu's and Shi's efforts to document Taiwanese folk songs were initially supported privately by Fan Chi-Yun, as the government had refused to fund the project (Mittler, *Dangerous Tunes*, 192). Hsu and Shi founded the Society for Chinese Folk Music Research (*Zhongguo minzu yinyue yanjiushe*) in 1967 and subsequently collected more than 2,000 songs (Chang, "Taiwan 'xiandai yinyue' 1945–1995," 394–395). A course in ethnomusicology was first established at Donghai University in 1971.

321 Criticism of the *Xiandai yuefu*'s first concert in July 1973 is mentioned in You, "Taiwan jin sanshi nian 'xiandai yinyue' fazhan," 94 and Mittler, *Dangerous Tunes*, 201–202. You also provides general information on the *Xiandai yuefu* ("Taiwan jin sanshi nian 'xiandai yinyue' fazhan," 91–102).

322 Chang, "Taiwan 'xiandai yinyue' 1945–1995," 395.

323 See Martin, *Taiwanesische Literatur.*

ing the "Nixon Shock" in 1971 and the exclusion of Taiwan from the United Nations. For this reason, a distinction between Western and Chinese cultural models was increasingly sought. Writers such as Wang Tuoh (1944–2016) and Huang Chun-Ming (b. 1935) opposed the repression of the authoritarian KMT and developed an aesthetic alternative to the conservative "Cultural Renewal Movement" (*Wenhua fuxing yundong*) of the KMT government from 1966 and the restrictive cultural policy of the 1960s. Yet other groups, such as the Cloud Gate Dance Theater, tried to counteract polarization by highlighting similarities between archaic Chinese and contemporary Taiwanese culture.

In the realm of art music, however, it seems that the impact of the *xiangtu* movement was not as marked as is sometimes assumed. References to "indigenous" Taiwanese culture (as opposed to Mainland Chinese and Western culture) in compositions dating from the 1970s are very rare. Instead, there are frequent references to the legacy of (mainland) Chinese culture, most often to its much-revered archaic periods (for example, in Hsu Po-Yun's *Han shi* or in Lee Tai-Hsiang's *Da shenji*, see below). This tendency was partly due to the specific topics selected by Cloud Gate and other performance groups, which did, however, occasionally include more specific Taiwanese themes as well.[324] On the threshold of songwriter and pop culture, by contrast, "root-seeking" led to a new wave of songs sung in the Taiwanese dialect that became very popular.

In any case, music in Taiwan was certainly a political matter during the 1970s. In particular, the use of folk songs from both China (suspected of communist sympathy) and Taiwan (interpretable as support for Taiwanese independence) was viewed with suspicion by the powerful. The Yayin opera group, which had set itself the goal of reforming Beijing Opera, was accused of imitating the model works of the Chinese Cultural Revolution.[325] But the nervous energy that was set free at that time (peaking after the Formosa incident in 1979[326]) and the increasingly open criticism of authoritarian governmental rule had some effects on contemporary music. Among the results were the performance series New Environment of Asian Music (*Yazhou yinyue de xin huanjing*) by Hsu Po-Yun in 1977, and the Tradition and Prospect concert series (*Chuantong yu zhanwang*, 1978–90) organized by Lee Tai-Hsiang.

The establishment of state and private music institutions in the 1980s was a sign of increasing cultural responsibility and prosperity, which, however, did not necessarily improve the situation of new music immediately. These included the State Council of Cultural Planning and Development (CCPD, 1982; today Council for Cultural Affairs;[327] cultural agendas had previously been taken over by the Ministry of Education), the National Institute of the Arts (*Guoli yishu xueyuan*, 1982; today: *Taibei yishu daxue*/Taipei National University of the Arts), the National Cultural Center (1987), and the Taiwanese section of the ISCM (International Society for Contemporary Music), founded in 1989 by Pan Hwang-Long (b. 1945, see below). The National

324 Chang, "Taiwan 'xiandai yinyue' 1945–1995," 394–395.

325 Mittler, *Dangerous Tunes*, 191.

326 The "Formosa incident," also known as the "Kaohsiung incident," refers to events that occurred in 1979 as a result of a demonstration by the non-partisan political opposition (*dangwai*). Activists from the *dangwai*-founded *Formosa* magazine in May 1979 and demonstrated against martial law and human rights violations on International Human Rights Day (10/12/1979). Three days after this demonstration, 152 exponents of the *dangwai* movement were arrested, including many of the later leaders of the DPP (Democratic Progressive Party); see Weggel, *Die Geschichte Taiwans* 205–207 as well as Reinhardt, *Politische Opposition in Taiwan 1947–1988*.

327 The Council of Cultural Affairs consists of a number of foundations, of which the National Culture and Arts Foundation (*Guojia wenhua yishu jijinhui*) is the most important.

Concert Hall and the National Theater, representative new buildings in traditional Chinese architecture in the center of the capital Taipei, were opened in 1987, although at first they did not provide sufficient programming or audience attractions.[328] While new radio programs and a growing number of composition commissions were beginning to stabilize the situation of new art music in the late 1980s, it remained socially marginalized.

Problems of Taiwanese Cultural Identity and the Two-Pronged Discourse of Traditional and Contemporary Music

This brief historical survey shows that the question of cultural identity has played an important part for most Taiwanese artists from the beginning, and that it has done so in various distinct ways. This question is charged with tensions for a number of reasons. On the one hand, they result from the mingling of ethnic and social groups in Taiwan, including the aboriginal peoples of Austronesian origin (*yuanzhumin*), the "Taiwanese" (Han people who lived in Taiwan before 1945), the "Chinese" (Mainland Chinese who moved to Taiwan from 1945 on, a large number of them – around one million – in 1949, along with Chiang Kai-Chek's troops, who fled communist troops after their defeat in the civil war), and the Hakka (*Kejia*). While the specific identity and unique traits of the aboriginal and Hakka minorities (often more in theory than in fact) has become largely accepted, the conflict between "Taiwanese" and "Chinese" groups is unresolved, dating back to the "228-incident" of 1947, in which more than 10,000 native Taiwanese were killed by Chinese forces.[329] Subsequently, there have been decades of authoritarian repression of a specific Taiwanese culture and language by the KMT government, which ruled solely by "martial law" for 38 years, from 18 May 1949 to 14 July 1987. Although there seem to be signs of reconciliation, this conflict still cuts across Taiwanese society today and considerably complicates the question of Taiwanese identity, primarily because of its instrumentalization by political parties, regularly fueled by the mainland's "One-China policy" and threats to occupy Taiwan by military force.

It is clear that against this background, anyone who seeks to define "traditional music" encounters difficulties. Overviews make it clear that, with the exception of the music of the indigenous groups, which has caused a stir in the field of ethnomusicology at least since the copyright lawsuit against the pop group Enigma,[330] all music genres practiced in Taiwan have come from mainland China at some point over the centuries. Of course, genres such as *beiguan*, *nanguan*, *gezaixi* (Taiwanese Opera), or *jingju* (Beijing Opera) have developed quite differently from their mainland counterparts during the past 70 years; one could surely argue that the way they are performed now is "typically" Taiwanese. The above-mentioned problems of social marginalization, however, equally apply to most forms of traditional music: they do not fit into the economically dominated Taiwanese society, and their future as part of a Taiwanese identity therefore is not secure at all. It is also unclear whether the growing institutionalization of traditional music can counteract this or is rather part of this marginalization process.

Against this background, one might assume that new art music and traditional music in Taiwan, in their incommensurability and alterity in relation to processes in society and to in-

328 Mittler, *Dangerous Tunes*, 196.

329 Weggel, *Die Geschichte Taiwans*, 95–98. Under the government of the Democratic Progressive Party (DPP) and President Chen Shui-Bian (2000–2008), 28 February was declared a national holiday and a culture of remembrance began to establish a collective memory of this event.

330 See more detail in Utz, *Neue Musik und Interkulturalität*, 33–38.

dustrially marketed music forms, perform the critical function of a counterdiscourse. It must be taken into account here, of course, that a "pure" or "authentic" form cannot be constructed in either area, but that both – together with their more popular variants – are involved in a process of continued recontextualization and reinterpretation of musical-cultural artifacts, and they inevitably, owing to their institutionalization,[331] interact with societal processes as a whole. Mixed forms in particular are often under commercial pressure, and thus create a broad forum for, for example, aesthetically questionable arrangements of traditional music in a neo-Romantic guise, as evident from the tradition of the Chinese orchestra since its inception (→ III.1).

Baldly "conservative" arguments from both areas of course fall short. One cannot "preserve" a local performance tradition or a self-referential avant-garde idiom, because neither ever existed in a pure form. The advice to return to one's "roots" and to study one's "own" traditions was thus only sporadic among the composers born in the 1950s – a skepticism toward any form of instrumentalization of "tradition" prevailed as, in Taiwan, this term had been used too often as a nostalgic reminder of the Chinese "motherland" during the decades of the Cold War.

Against this background, it becomes clear that aesthetically independent art music can only be produced in this situation by a small avant-garde, which ultimately frees itself to some degree from local cultural-political and market-oriented needs without having to pay homage to an illusory concept of musical autonomy. Although the term "avant-garde" was dismissed in an earlier chapter of this book (→ II.1), it may have a certain relevance to the situation in Taiwan in the 1970s if one steps back to some degree from its transnational contexts: the term can be used to describe a form of musical creativity that self-confidently emancipates from dominant cultural discourses, a kind of creativity that – though often with limited international impact – eloquently challenges the global dominance of Western music as well as simplified forms of nationalist or folkloristic aesthetics.

Taiwan's Small Avant-Garde During the 1970s and After – The Works of Lee Tai-Hsiang, Hsu Po-Yun, and Pan Hwang-Long

Undoubtedly, some of the most remarkable connections between new and traditional music emerged in Taiwan during the 1970s, though this phase should certainly not be idealized,[332] as the avant-garde achievements in this period faced massive social resistance, even among composer colleagues. I will examine the paradigmatic developments of Lee Tai-Hsiang, Hsu Po-Yun, and Pan Hwang-Long, who all began their careers in the 1970s. Despite their very different backgrounds, some of their works share the quality of exposing traces of the historical moment in a special way in their sound structures.

For Lee Tai-Hsiang,[333] a member of the aboriginal Ami people, his relationship to the *bentu* culture, the local culture of Taiwan, has evidently been of great importance from the outset.

331 See ibid., 31–33.

332 Chang Chi-Jen's excellent investigation (Chang, "Taiwan 'xiandai yinyue' 1945–1995") sometimes tends to do this.

333 Basic information in this section comes from an in-depth personal conversation between the author and Lee Tai-Hsiang in Taipei (23/05/2000). An extensive biographical presentation in Chinese appeared in 2002: Chiou, *Li Taixiang*. For Lee Tai-Hsiang see also Mittler, "Mirrors and Double Mirrors," 16–17, Mittler, *Dangerous Tunes*, 205–213, Mittler, "Li Taixiang," Ka, "Gaoshan liushui," and You, "Taiwan jin sanshi nian 'xiandai yinyue' fazhan," 48–49, 157–165. Extensive information and documents about Lee are available as part of the National

Although his family moved from Taidong to Taipei when he was only four years old, he regularly met *gezaixi* and *budaixi* (puppet show) performers, and their sounds and language formed a natural part of his childhood's acoustic environment. Western music dominated his youth: he was a talented violin player and received early support from his teacher Chen Ching-Gang. After graduation he became concertmaster of the Taipei Symphony, and from 1969 to 1971 he was conductor of the *Taiwan sheng jiaoxiang yuetuan* (Taiwan Provincial Symphony Orchestra).

Only when he was 17 years old did he return to Taidong and consciously listen to Ami music. At that time, he also entered the National Academy of the Arts (*Guoli yishu zhuanke xuexiao*, today named *Guoli Taiwan yishu daxue*/National Taiwan University of the Arts) to study printmaking and, later, composition. His earliest compositions were stylistic copies of Corelli, Mozart, Schubert, and Brahms. In 1964 he had a crucial encounter with Hsu Tsang-Houei, who essentially told him two things: first, he should draw his music from his own origins; second, his music should be "much newer… even newer than Bartók."[334] As a result, Lee's series of works *Long Wu* (1970–72) was written for various Chinese instruments, a first, still quite simple attempt to use these traditional "sound media." A more mature step to incorporate traditional elements can be found in the short piano trio *Yunxing sanbian* (Evolution: Three Chapters), composed in 1971 and later integrated into a performance at the Cloud Gate Theater.[335] The work captivates the listener with the multitude of extended, "performative" playing techniques (playing inside the piano, beating and scratching the strings, "toneless" sounds, etc.), which were a novelty in the Taiwanese context. The fact that Lee tried to combine these techniques with an adaptation of the *luogu dianzi* patterns from the Beijing Opera drum ensemble (*wuchang*)[336] (→ III.4) shows how consciously he was striving at the time for a synthesis of Western avant-garde and Chinese tradition. In the third part of the trio (Ex. 3.34), Lee develops a pattern based on the sequence of *jingju* percussive syllables *cang* (a firm beat on the *daluo* large gong, *xiaoluo* small gong, and *ba* cymbals) and *qi* (a firm clash of the cymbals), transformed into repeated chords (piano, later violin) and structured by irregular accents from the other instruments.

While Lee associated the scattered sounds produced by extended playing techniques with the calligraphic principle of *liu bai* (white space within and between the drawn lines is considered the essence of the calligraphic artwork), the melodic design in the first movement (Ex. 3.35) suggests the vocal inflections of Beijing Opera's spoken and frequently sliding vocal style *yunbai* (→ V.1).

Lee's trio can be described as a remarkable experiment considering the historical situation in which it appeared. The time from 1973 to 1975 was decisive for Lee's musical development. He developed his principal aesthetic ideas based on a unique combination of American-influenced experimental art and traditional Chinese philosophy. Supported by a grant from the Rockefeller Foundation in 1973/74, Lee delved into the experimental approach during a stay at the Center for Music Experiment (CME) at the University of California, San Diego, which was founded in 1972 and directed by Roger Reynolds from 1972 to 1975.[337] Here, Lee took part in weekly rehear-

Digital Archives Program, Taiwan: http://lth.e-lib.nctu.edu.tw/en/bio-1.htm. See also http://musiciantw.ncfta.gov.tw/list.aspx?c=4&p=M020 and http://baike.baidu.com/view/1107817.htm.

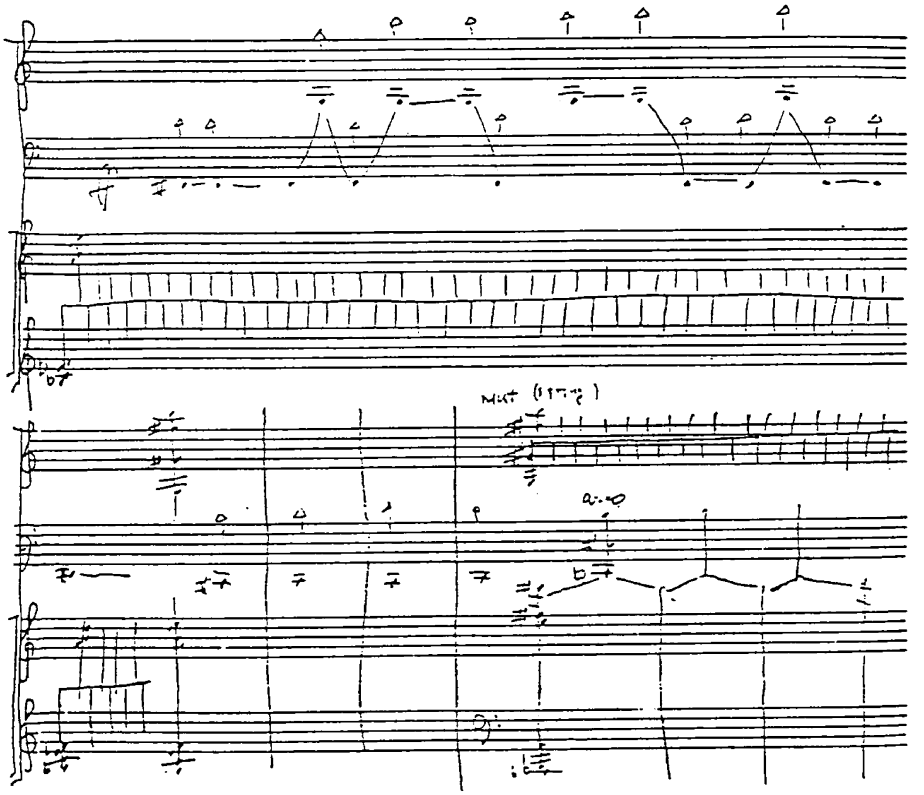
334 Personal communication, Taipei, 23/5/2000.

335 You, "Taiwan jin sanshi nian 'xiandai yinyue' fazhan," 157–165; Mittler, *Dangerous Tunes*, 208–209.

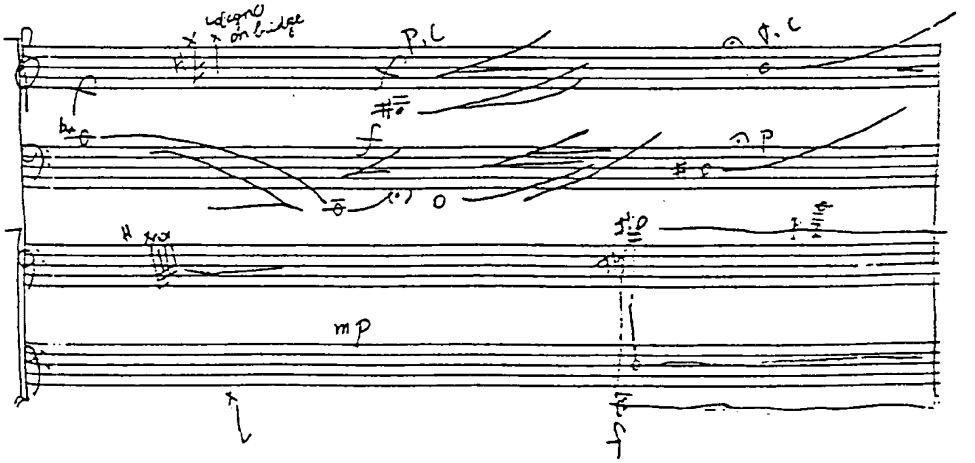
336 On the reception of the *luogu dianzi* by Chinese composers, see Rao, "The Tradition of *Luogu Dianzi*."

337 The CME was founded in 1972 as Project for Music Experiment and renamed Center for Music Experiment (CME) in 1973; it was initially funded by the Rockefeller Foundation. In 1993 it was renamed the Center for Research in Computing and the Arts (CRCA). Within the CME, among others, the Studio for Extended Performance, the

Example 3.34: Lee Tai-Hsiang, ***Yunxing sanbian****, III, staff systems 1–2*



Example 3.35: Lee Tai-Hsiang, ***Yunxing sanbian****, I, staff system 6*



sals and performances of new works, including his own, and, in line with the trend of the time, dealt with electronic music, Indian and Tibetan music, meditation, dance, photography, and multimedia performance concepts.

In linking these impressions back to the terminology of the Chinese philosophical tradition, he developed a compositional approach that he characterized with the terms *kenengxing* (potentiality), *budingxing* (indeterminacy), and *kebianxing* (variability). Another key experience was reading an article by the Japanese composer and pianist Yūji Takahashi (→ III.4) that Lee said he read in *Time* in December 1974.[338] Takahashi's article made him realize that he was looking for an "abstraction" of his own tradition, that the coloristic representation of tradition, criticized by Takahashi, also appeared to be unsatisfactory and insufficient to him. Lee believed that Chinese or Japanese instruments should not be used because of their special "color" or by simply transferring modern playing techniques originally developed for Western in-struments onto them; rather, he insisted that composers truly appreciate them and study their proper traditions. Lee saw the particularities of Chinese elements in the fact that they are able to express the aesthetic concepts of *yun* (rhyme, phrase, inflection) and *kongjian* (empty space), so that they ultimately lead to *xu yin* (empty sound), to silence. *Yun* finds its most concrete manifestation in the ideal of a steadily changing pitch and tone color inherent in almost all genres of Chinese music. The "music of the void" meanwhile serves as the foundation on which all "real, continuous sounds" (*shi yin*) rest, and they must therefore be perceived as symbols of cosmic forces. The idea that all sounds, or basically all acoustic phenomena, are a representation of a natural cosmic principle according to Lee was a crucial key to understanding the Chinese perception of music, especially as transmitted in Daoist aesthetics.

Yu – Chan – Ximen ding (Rain – Zen – Ximen Market, 1975), *Da Shenji* (Great Ritual, 1975), and *Taixuyin* (Sound of the Great Void, 1979/97), Lee Tai-Hsiang's key works of the 1970s, probably represent his most successful and ambitious attempts to synthesize these two major starting points, the experimental avant-garde and Daoist thought. *Yu – Chan – Ximen ding* is a rare example of Taiwanese *musique concrète*, and accentuates dynamic and atmospheric contrasts by combining silence in the second movement ("Zen") with the noisy acoustic environment of Taipei's *Ximen* district in the third. The piece caused confusion in the audience at the eventful Taipei performance of 1975, shortly after Lee's return from the USA, featuring four tape machines, two vocalists, and also the illustration of rain (first movement) by throwing torn-up newspapers into the audience.[339]

The large-scale work *Da Shenji* was commissioned by the Cloud Gate Dance Theater for the production *Wu Feng* (1976). It clearly shows Lee's engagement with American minimalism: the "gamelan-like" instrumentation and structure overlaps *ostinati* of different lengths, which are based on different basic time values (Ex. 3.36).

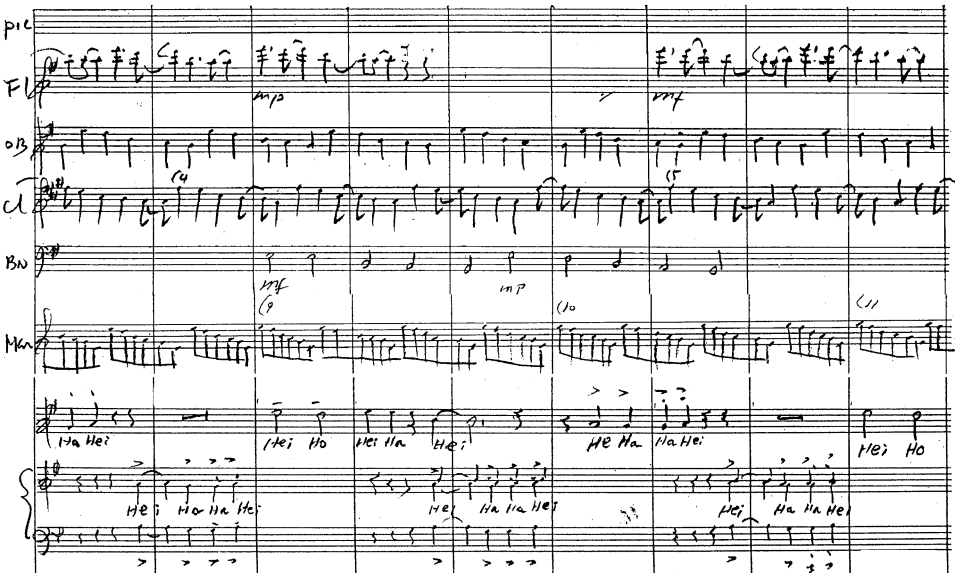
While the dominance of the percussion ensemble and the mostly "shouting" voices establish a general "tribal" atmosphere, the interlocked dialogues of solo voices and choir, with their fre-

Extended Vocal Techniques Ensemble (EVTE), and the KIVA Improvisation Ensemble were founded. In 1977, a department for computer music was opened under the direction of Pauline Oliveros. See https://library.ucsd.edu/dc/collection/bb10936072.

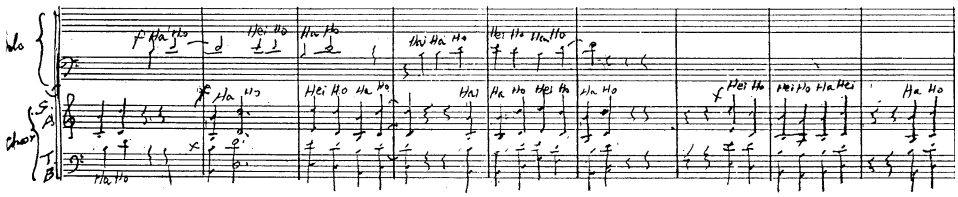
338 Personal communication with the author, Taipei, 23/5/2000. Takahashi had returned to Japan from a nine-year stay in the USA, where he had contact with Roger Reynolds, among others, and Europe. During this period, Takahashi edited the magazine *TransSonic* (1974–76). I was unable to verify the article in *Time*.

339 Ka, "Gaoshan liushui," 3–4, Mittler, *Dangerous Tunes*, 210.

Example 3.36: Lee Tai-Hsiang, ***Da Shenji****, II,* ***Chengren li*** *(Initiation Ritual), mm. 37–45*



Example 3.37: Lee Tai-Hsiang, ***Da Shenji****, III,* ***Qi ge*** *(Worship), voices, mm. 55–63*



quently skipping and sliding qualities, demonstrate Lee's attempt to incorporate structures from Ami music in the third movement (Ex. 3.37).

Lee Tai-Hsiang's scores often resemble sketches; *Taixuyin* (1979) mainly consists of graphic notation and verbal instructions, which also relate to choreographic elements. The beginning of the work creates vocal sound from breath and buzzing noises.[340] Performers of Lee Tai-Hsiang's music confirm that his works develop progressively during rehearsals, even when there is a more fixed score at the beginning.

The predominance of minimalist patterns in *Da Shenji* and *Taixuyin* can probably be linked to the choreography of the Cloud Gate Dance Theater. These influences make Barbara Mittler's claim that Lee "incorporated"[341] Ami music in these works rather questionable. The music of the

340 See Mittler, "Mirrors and Double Mirrors," 17.

341 Ibid., 16.

Ami actually contains few repetitive patterns and is characterized by its free and complex form of polyphony, which hardly allows for such minimalist music to be derived from it.[342] Lee himself admitted that the Ami influence is not substantial in these works. He felt that it is much more difficult to synthesize Ami tradition and Western composition than to synthesize Chinese and Western aesthetics. There is no doubt, however, that something of the "atmosphere" of Ami music is preserved in Lee's thinking and musical writing, as the introductory text for the second part of *Taixuyin* (1997) puts it:

> This composition is fundamentally an enormous song.
>
> The expression of the song consists of linguistic linearity, aboriginal singing, and various expressions progressing in different patterns.
>
> This work originates in Chinese literature and painting, with the music flowing endlessly like a landscape and the calligraphic strokes in a Chinese art masterpiece.
>
> The composition is based on the structure of movement, and there are no architectural limits or frames of reference. It describes the continuous movement of airflow and the phenomena of self-preservation and self-destruction; the longer the performance, the larger the composition.
>
> It describes relativity rather than absoluteness.
>
> The audience is welcome to participate during the performance.
>
> If more elements are added in each performance, the outcome…[343]

Lee also realized similar projects in cooperation with the American percussionist Michael Ranta (b. 1942), who had worked with Karlheinz Stockhausen, Jean-Claude Eloy, and Helmut Lachenmann, and lived in Taiwan for seven years (1973–79).[344] Ranta subsequently invited Lee Tai-Hsiang to Germany, where Lee participated in a concert in Vlotho in October 1979 and realized *Huanjing san zhang* (Three Fantasy Landscapes, 1979) for voices, Chinese instruments, and percussion together with Ranta.[345]

Lee had already begun writing pop songs in the mid-1960s to "change the atmosphere in society," to "raise the level of popular music," and to "build a bridge to serious music."[346] In these pop songs, which can be seen as part of a "songwriter movement" at Taiwanese universities, there is now a much more conscious construction of local Taiwanese identity. In the 1970s, some of these songs caused political controversy, for example because Lee used the image of the sun in *Yi tiao riguang dadao* (A Sunbeam Path into the Future), which was heavily loaded as a symbol of China's Mao Zedong propaganda.[347] His most famous song *Ganlanshu* (Olive Tree,

342 Loh, "Tribal Music of Taiwan," offers a fundamental study of Ami music.

343 Lee Tai-Hsiang, program booklet, March 1998; Lee Tai-Hsiang Private Archives, translation by the author.

344 See Ranta, "Zeitgenössische Musik in Ostasien – vier Regionen," 38–39, 42–44.

345 A recording of the third movement was published on the LP *Weltmusik – Resonanz* (Feedback; Telefunken / Decca 1980).

346 Ka, "Gaoshan liushui," 2–3. Translated by the author.

347 Mittler, "Mirrors and Double Mirrors," 16.

1976) was criticized for its "nonaffirmative" language.[348] Even if the boundaries between Lee's pop songs and his "serious" music seemed to be largely blurred, the shift toward songwriting led to a significant decline in Lee's avant-garde compositions. Lee, who never held an academic position, justified this change not least by economic necessity, which was also reflected in his activities as a film music composer.[349]

Hsu Po-Yun[350] grew up in a cosmopolitan environment and was involved in internationally oriented cultural-political activities early on. He was active in the composers' groups of the 1960s and founded a number of cultural organizations, in particular the New Aspect Cultural and Educational Foundation (*Xin xiang wenjiao jijinhui*, 1978); he was also involved in the founding of the Asian Composers League (ACL) in 1973 in Hong Kong together with Hsu Tsang-Houei and four other composers from Taiwan. He has traveled extensively within Asia since the early 1970s. Against this background, his tendency toward pan-Asian aesthetics takes on a clear autobiographical dimension.

Hsu Po-Yun's works, like those of Lee Tai-Hsiang, require a close form of collaboration between the composer and performer; in contrast to the precision of serial or postserial scores, the often sketch-like design usually leaves some room for interpretation, which should of course be "culturally informed." Against this background, Hsu inserted a variety of references to Asian vocal models, including details that are rendered in a precisely notated approximation, for example by molding the speech melody meticulously with graphic lines (see Ex. 3.39). It is characteristic that the identity conflict for Hsu, who was born in Japan and became acquainted with different musical traditions in Asia at an early age, resolves itself in a decidedly hybrid conception. As sources of inspiration for his vocal style – which he also transfers to the instrumental level – he names Beijing Opera (his father was in close contact with the legendary Beijing Opera actor Mei Lanfang), the local Taiwanese genres *beiguan* and *nanguan*, the Japanese *nō* theater, Korean *p'ansori*, Indonesian *kecak*, and Mongolian ritual chants:

> For example, you will find the typical feature of a steadily sliding voice in *nō* as well as in *p'ansori*. The latter is distinguished by very sharp *sfffz*-attacks followed by a *subito piano*. As a composer, I feel free to play with these different elements, and while composing I think of myself being an actor on the stage. In the process of a composition however, I do not attempt to copy these elements, but to derive something new and original from them.[351]

Of course, Hsu also combines this thinking with compositional techniques of Western provenance. Partly self-taught, he took courses in music theory and analysis with Hsu Tsang-Houei for a time in 1960. Since the early 1970s, he has organized multimedia projects with Lee Tai-Hsiang and worked with the Cloud Gate Dance Theater and other performance groups. A remarkable series of works emerged in the mid-1970s (1973–75), after which he largely gave up composing in favor of his extensive work as a cultural manager.

The few works by Hsu from this period, however, are certainly among the most successful attempts to approach identity tensions productively in Taiwan. In *Zhongguo xiqu mingxiang* (Meditation on Chinese Theater, 1973) he transfers the vocal characteristics of the Asian genres

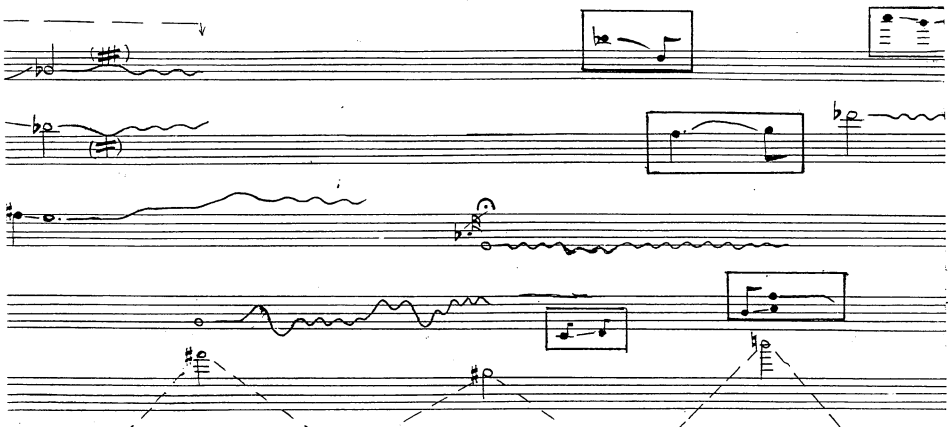
348 Ibid.

349 Ka, "Gaoshan liushui," 4.

350 On Hsu Po-Yun see Mittler, "Mirrors and Double Mirrors," 28–29, Mittler, *Dangerous Tunes*, 206–207, 336–337, and Mittler, "Xu Boyun."

351 Personal communication with the author, Taipei, 18/3/1998.

Example 3.38: Hsu Po-Yun, ***Zhongguo xiqu mingxiang****, p. 27*



detailed in the above quotation to the "abstract" surface of a piano quintet. Similarly to what Lee Tai-Hsiang achieved at the same time in his piano trio, Hsu uses a wide range of advanced playing techniques but integrates them into a far more dramatic process of formal shaping. The vocal models lead to a large number of glissando variants, often combined with abrupt dynamic contrasts (Ex. 3.38).

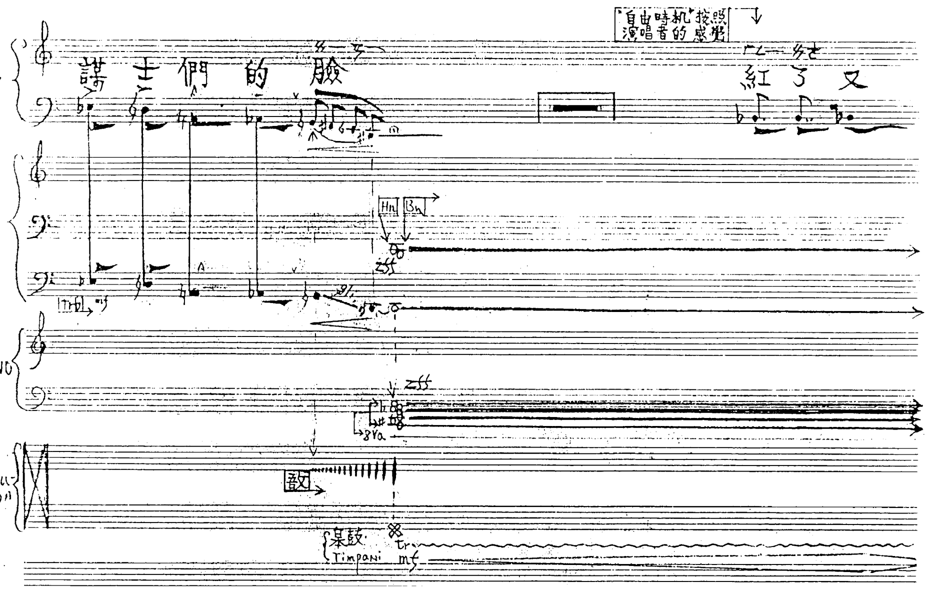
Han shi (Cold Food, 1974) for male voice and chamber ensemble, based on a well-known legend from the Spring and Autumn Period (722–481 BCE), then applies these principles directly to the human voice, and the singer moves between toneless whispers and forceful calls within a highly dramatized instrumental environment (Ex. 3.39). The instruments are used sparingly but build up locally intensified textures. The resulting mood of ritual and the archaic, achieved by reducing the artistic means, prefigured the approach taken by Chinese composers of the *xinchao* (New Wave) in the 1980s (Tan Dun, Qu Xiaosong, → II.3; III.4–5) more than ten years in advance.

Hsu's *Pipa suibi* (Pipa Essay, 1975) for the Chinese *pipa* is based on the principle of an interrupted pulse, which is generated by guitar-like rather than traditional *pipa* playing techniques.[352] This creates an atmosphere of restlessness comparable to the traditional repertoire of the *wu* genre,[353] whose most famous repertoire piece is *Shimian maifu* (Ambush from Ten Sides, 1818), but without quotations and based on a "reinvention" of the instrument. Although Hsu argues that he used the classical three-part form of the *daqu* (*xu – po – ji*) from the ceremonial music *yayue* performed at the imperial court of the Tang Dynasty (618–907), it is possibly more

352 See Hu, "Zur Musik der Pipa im 20. Jahrhundert," 132–136 and Mittler, *Dangerous Tunes*, 347.

353 Traditional *pipa* compositions are mostly based on programmatic concepts and usually entitled with a *timu* (motto-like subject). An increasingly virtuosic performance practice developed in the nineteenth century. Particularly noticeable are onomatopoeic noise effects, which occur particularly in the pieces of the "war repertoire" (*wu*) (e.g., the clinking of weapons or the removal of armor), such as in *Shimian maifu*. The literary *wen* repertoire, on the other hand, developed gentler sonorities and is often associated with descriptions of nature and landscapes.

*Example 3.39: Hsu Po-Yun, **Han Shi**, p. 2*



adequate, due to the mere nine-minute duration, to conceive the form of the piece as a single continuous process.

Finally, *Sheng – si* (Life – Death, 1974) can be described as Hsu's principal work. With a duration of over 30 minutes, the piece not only uses an variety of instrumental groups (including the Chinese instruments *xiao*, *zheng*, *huqin*, *yangqin*, *sheng*, and *xun*, as well as nine Western string instruments and four Western wind instruments), but also features an electronic soundtrack that can be considered advanced in the historical context. Even if Hsu claims that only simple technical means were available (including an echo unit and a wave oscillator), the development of the electronic part leads to spectacular sound situations, especially in the first part of the piece. Despite the large-scale setting, the structure is kept simple, with the last section focusing on an intensification of events. As in his other pieces, Hsu's international professionalism here takes priority over any form of localist identity construction.

Pan Hwang-Long, born in 1945 in Nantou County, is a significantly different case compared to Lee and Hsu.[354] He stayed in Europe from 1974 to 1982 and had apparently been little involved with the spirit of optimism during the early 1970s. This was probably due to the fact that he had not belonged to the "inner circle" around Hsu Tsang-Houei. He had studied at the National Taiwan Normal University with Liu Te-I ("Pietro," 1929–1991), who came from the Chinese province of Hebei and had studied in Germany with Paul Hindemith, Harald Genzmer, and Gün-

354 An extensive discussion of Pan's music is provided by Sung, *Pan Hwang-long* and Sung, "Interkulturelles Komponieren in der zeitgenössischen taiwanesischen Kunstmusik." Further basic information on Pan is provided in Liu, *A Critical History of New Music in China*, 554–556, Mittler, "Pan Huanglong," Lee, "Pan Hwang-Long," Zhao, "Renshi women de zuoqujia: Pan Huanglong," and Lo, *Gu jin xiangsheng yinyue meng*.

ther Bialas.[355] Pan was strongly influenced by his studies with Helmut Lachenmann in Hanover between 1976 and 1978. Intense personal sessions temporarily resulted in a close proximity to Lachenmann's musical conception. Pan's String Quartet no. 2 (1977), created in the spirit of Lachenmann, caused public protests at the premiere in Hanover on 26 January 1978.[356] The young composer here followed the principle of *musique concrète instrumentale*, which Lachenmann had been developing since the late 1960s. The physical conditions of sound production are exposed compositionally, and thereby undermine established listening habits. The barren structure in Pan's string quartet is dominated by largely isolated noise sounds. In the later String Quartet no. 3 (1981–83), a gentler, more contemplative idiom is already hinted at, without disavowing the aesthetic of the earlier work. The fourth part develops a concentrated study in *col legno* techniques and harmonics, resulting in an exceptionally rich sound spectrum (Ex. 3.40).

Pan was aware that he had reached an extreme point with his second quartet, and subsequently turned, certainly encouraged by the far more moderate approach of his next teacher Isang Yun, with whom he studied at the Berlin University of the Arts (1978–80), toward the archaic Asian and Daoist thought to which Yun had repeatedly referred (→ III.1). With *Wandlungsphasen* for eight performers (*Wu xing sheng ke*, 1979–80), Pan developed a compositional concept of tension and resolution that refers back to the archaic Chinese teaching of the five elements (*wu xing*: metal, water, wood, fire, earth) that continuously destroy and re-create one another. The design of musical tension and resolution places great emphasis on timbre. The basis for this is Pan's idea of a "sound cadence" (*yinxiang zhongzhishi*), probably linked to Lachenmann's sound typology, from which the principle of "sound content" (*yinxiang yijing*) later emerges as a central principle of composition.[357] In *Transformation* for flute, clarinet, percussion, and two cellos (*Hudie meng* [Butterfly Dream], 1979), Pan applies similar principles to the famous butterfly parable of the Daoist philosopher Zhuangzi. Zhuangzi's philosophy subsequently gained special significance for Pan; it was fundamental to a whole series of works from the key year 1979, including *Ursache und Wirkung* (*Yinguo sanzhongzou* [Cause and Effect]), *Kausalnexus* (*Yinguo muguan sichongzou* [Causal Nexus]), and *Erleuchtung* (*Qishilu* [Illumination]), all scored for small chamber ensembles with three to five instruments.

Back in Taiwan, Pan became professor of composition at the newly founded National Institute of the Arts and was in charge of the Taiwanese section of the ISCM from 1985 to 1989. Although his wide-ranging international activities were now beginning, his compositional idiom, which he established around 1979/80, did not fundamentally change. He continued to adapt concepts from Chinese thought, such as in his *yin-yang* cycle (from 1992). From the middle of the 1970s on, Pan started organizing his works in cycles, one of the most extensive being the *Migong daoyaoyou* (*Labyrinth – Promenade*) cycle begun in 1988, which so far includes more than fifty different chamber music pieces. In this cycle, Pan pursues concepts of a mobile form, leaving the elaboration of the score to the performers, who can select from several predetermined sections.

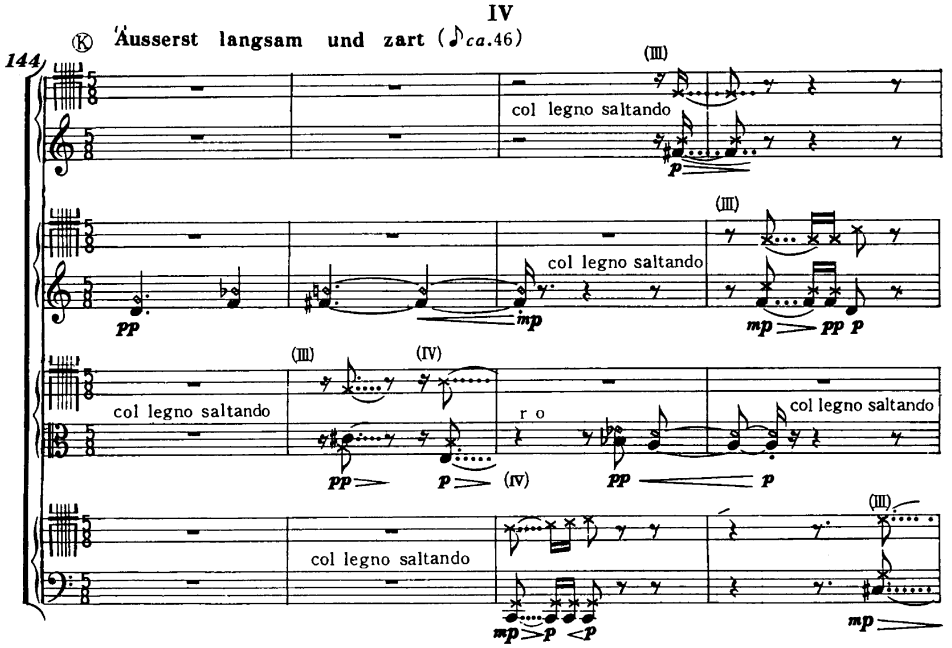
Although Pan grew up in a very traditional environment and even played the *xiao* and *dizi* while still a child, he only started to write for Chinese instruments late on. He worked with the ensemble *Caifeng Yuefang* (China Found Music Workshop Taipei, today: Chai Found Music

355 Mittler, *Dangerous Tunes*, 199.

356 See Sung, *Pan Hwang-Long*, 44.

357 See Pan, "Yinxiang yijing yinyue chuangzuo de linian."

Example 3.40: Pan Hwang-Long, ***String Quartet no. 3****, IV, mm. 144–147*



Workshop Taipei[358]). This ensemble specialized in new works for the Chinese *sizhuyue* ensemble[359] (silk and bamboo music). Of course, this also led to a more intensive examination of specific musical aspects of the Chinese-Taiwanese traditions in Pan's works. Previously, Pan had only employed highly indirect allusions, such as hints of *nanguan* melody in the two orchestral works *Taiwan fengjing hua* (Formosa Landscape, 1987–90, 1987–95). Pan states that the literary and musically refined genre *nanguan*[360] played a key role for him, not least because he was familiar with it since childhood. The first work for *Caifeng Yuefang* was the five-movement sextet *Shi – Dao – Ru* (Dialogue, 1991), in which Pan deals with the relationship between traditional and modern culture, alluding to the Confucian form of learned dialogue. What function should

358 Further information on this still active ensemble, which was frequently hosted in Europe, can be found at http://cfmw.com.tw.

359 *Sizhu* music is the predominant ensemble form of traditional music practice in southern China and is still cultivated in teahouses by amateur ensembles. Since the fourteenth century it has been irreplaceable for the accompaniment of opera music, musical dramas, chants, and dance theaters, but above all it has increasingly spread as an independent ensemble. The most common forms of *sizhu* music today are *Jiangnan sizhu* (in the area of Shanghai), *Guangdong yinyue* (Canton), and *Fujian nanqu* (Fujian, Taiwan). For a thorough study of *Jiangnan sizhu*, see Witzleben, *"Silk and Bamboo" Music in Shanghai*.

360 The genres *nanguan* and *beiguan*, which were brought to Taiwan with the Holo population from the southern Chinese province of Fujian about three hundred years ago, have received particular attention in Taiwan from the very beginning, also in ethnomusicological research. The Taiwan entries in Grove Music Online and MGG Online provide basic information: Lü and Lu, "3. Han Chinese traditional music" and Lee, "Taiwan" ["III. Volksmusik der Han-Chinesen"].

traditional instruments serve today? How could a music sound that brings out the qualities of traditional Taiwanese and Chinese music yet also participates in international developments? Pan lists several techniques he uses to find the answers to these questions: first, the use of single notes as an impulse for the entire musical development; second, the oppositions of emptiness and realism, movement and solidification, light and dark, etc. as a way to clarify the individuality and the similarities of the instruments; third, the contrast between fixed structures (movements 1, 3, 5) and mobile structures (movements 2, 4). The three Chinese characters of the title stand for the three great philosophical-religious traditions of Asia and the potential for their interpenetration: Buddhism (*shi*), Daoism (*dao*), and Confucianism (*ru*).

In his quartet *Wujing, qingjing, yijing* (Matter, Expression, Substance, 1995–96) for *dizi*, *pipa*, *erhu*, and percussion instruments, the writing for the Chinese instruments seems more confident and idiomatic (Ex. 3.41). Pan again refers to a (in this case lesser-known) topos from classical Chinese aesthetics, the balance sought in Buddhism between matter (*wujing*), expression (*qingjing*), and substance (*yijing*), as conceived in a poem from the Tang Dynasty by Wang Changling (689–756). By alternating standard notation and variably notated sections (developing the mobile principles from the *Migong daoyaoyou* series), Pan aims at fluid, continuous transitions between "spiritual and real" and between "limited and limitless." Like Lee Tai-Hsiang, Pan also cites the aesthetic topos of *qiyun*, which he associates with a "light, introverted character, sometimes broken with a thundering strength."[361]

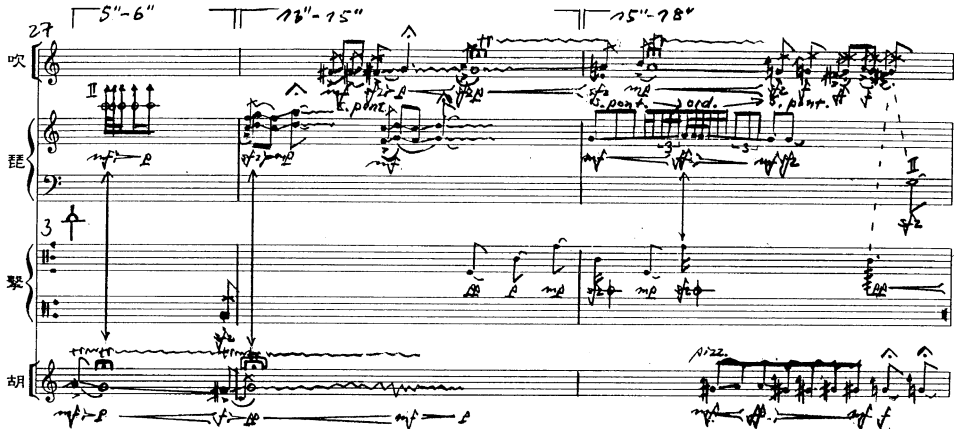
In the Concerto for Violoncello and Orchestra (1996–97), Pan tried to transfer the extremely sophisticated plucking techniques of the Chinese *qin* zither to the European solo instrument, while the binary rhythmic structure in *East and West* (*Dong nan xi bei* [East, South, West, North], 1998), Pan's first work for mixed Chinese-Western instrumentation, alludes to the ceremonial court music *yayue* of the Tang Dynasty as well as the European tonal musical tradition.

In all these approaches, it is always clear that Pan assumes an even stronger abstraction of tradition than Lee or Hsu. In addition, it becomes apparent that, much like these two colleagues, he never tries to construct a specific, local Taiwanese identity, but rather operates mainly on the – politically safe – terrain of ancient Chinese thought. Pan's approach is thus characteristic of an internationally oriented professionalism that was gradually established from the early 1990s among Taiwanese composers, who were well aware of the distinctness and qualities of Chinese and Taiwanese (music) traditions, but rarely gave them a prominent role in the musical structure.

The path of development taken by Lee, Hsu, and Pan since the 1970s also makes it clear that the "avant-garde" tendencies of their early work were not maintained, despite a changing and gradually liberalizing cultural and political climate. In this process, all three became personalities in Taiwanese cultural life in different ways and, not least, important cultural "ambassadors" and mediators for Taiwan on the international stage.

361 Pan, "*Wujing, qingjing, yijing*," 90 ("Die ungeradzahligen Abschnitte verwenden variable Notation und haben einen leichten, introvertierten Charakter, ab und zu durchbrochen von einer donnernden Stärke, erfüllt mit der Ästhetik des abstrahierten Reims (*qiyun*) […]. Das ganze Stück vereint somit in sich das Geistige und das Reale, das Begrenzte und das Grenzenlose […].)

Example 3.41: Pan Hwang-Long, ***Wujing, qingjing, yijing****, mm. 27–29*



Conservatism and Reinvention of Traditions since the 1980s

An avoidance of significant connections to "sounding" traditional music is unmistakable among the composers of the following generations, often accompanied by a conservatism brought back from academic education in the USA. Although traditional music was included as a compulsory subject in the training (also for composers) at several Taiwanese universities,[362] it rarely seems to have had a far-reaching impact on the compositional work, not least because of the lack of informal, non-academic contact with traditional music genres and their performers. In the 1980s, a growing number of Taiwanese composers were trained in the USA, where an clear departure from the "experimental tradition" of Ives, Cowell, Cage, Partch, or Tenney had taken place since the late 1970s (anticipated early on by some of their representatives, for example in Henry Cowell's late work), involving increasing trends of popularization and commercialization. The institutionalization of compositional training at universities, the frequent isolation of academic composers from social, cultural, or political discourses, and the orientation toward the repertoire of early musical modernism, as evidenced by the success and spread of Allen Forte's set theory since the publication of *The Structure of Atonal Music* (1973), led most of the Taiwanese composers who were trained in the USA in the 1980s to return to Taiwan with an idiom that was technically advanced but lacked striking or visionary dimensions.

The slow political liberalization of Taiwan, which led to the abolition of martial law in 1987, seems to have been largely accompanied, at least temporarily, by a growing lack of interest in questions of cultural identity and an often uncritical adaptation to Western standards – in contrast, for example, to the filmmaking of Taiwanese directors. The issues of the *Xiangtu* movement were increasingly brought into the center of society by the political opposition, but seem to have influenced art music discourse only in few cases. The decline in personal, direct contact with traditional music practice, which was associated with the progressive urbanization and institutionalization of traditional music genres, had ramifications for Taiwan's mu-

362 Lee, "Taiwan" ["IV. Musikpflege seit dem Ende des 19. Jahrhunderts"].

sical "landscape," as Lee Tzyy-Sheng (b. 1965), one of the leading Taiwanese composers of the current middle generation who studied with George Crumb, among others, argues:

> The alienation of the young generation from Chinese or Taiwanese traditions is relatively strong. Our education is almost completely Western-oriented. During my studies at the National Institute of the Arts in Taipei we had some "antidote" in the form of classes in traditional music. But, except for a few composers, no one was interested in it. I found considerable inspiration in this preoccupation, however, and it was very inspiring to learn about these traditions [*nanguan* and *beiguan*] from the old masters. My music surely shows some traits of this fascination, but mostly only as a conceptual background and not in a very explicit way.[363]

Despite the last restriction, Lee Tzyy-Sheng's *Wang guo shi I* (Poem on the Country's Demise I, 1991) clearly shows how the heterophonic structure between soprano and instruments (Ex. 3.42) relates to the characteristic structures of traditional Chinese practice, for example the comparable adornment of the vocal parts by the knee fiddle (*jinghu*) that leads the instrumental ensemble in Beijing Opera (*jingju*).

Lee used a political reference rarely found among Taiwanese composers with a claustrophobically suggestive work for Chinese instruments entitled *Mr. DE ---- ath* (1990), composed in memory of the victims of the Tiananmen massacre of 4 June 1989. Together with composers such as Wu Ting-Lien (b. 1950) and Pan Shyh-Ji (b. 1957), Lee Tzyy-Sheng belongs to a group of outstanding composers with American training whose idioms shift between structuralist and dramatic-performative dimensions but clearly point beyond mere academicism. However, at the end of the 1990s, shifts toward a more pleasing idiom also seem unmistakable in this group, as becomes apparent when comparing Pan Shyh-Ji's complex and strictly atonal *Quartet* (1988) for guitar and string trio with her soft colored orchestral sketch *Raining Night* (1999).

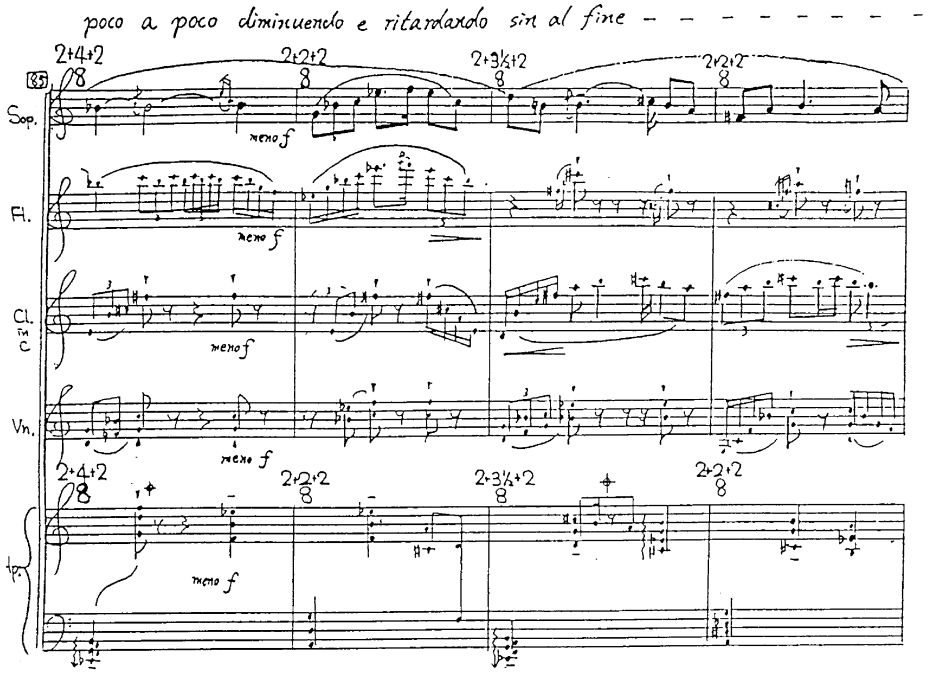
For many representatives of the younger generations, "traditional music" may be an abstract concept from another era. Here too, exceptions confirm the rule, and this is especially true for those composers who have lived outside Taiwan for longer periods of time, sometimes permanently. Tung Chao-Ming (b. 1969) is undoubtedly one of the most original representatives of this generation. His personal "rediscovery" of native aboriginal music and Buddhist music at the end of the 1990s was accompanied by a light-footed synthesis somewhat indebted to the approaches of his teachers in Germany: the irony of Mauricio Kagel and Nicolaus A. Huber's "critical composition." In *Formosa* (1999), scored for two pianists who play "in and on" the instrument, Tung develops striking sonorities such as a "reinvention" of the jaw harp (*lubung*) of the Atayal and Bunun indigenous people and the wooden pestle of the Bunun and Tao groups in the second movement *Wudao* (Dance). An insistent rhythm and an increase in tempo and density lead to an ecstatic finale (Ex. 3.43).

The first movement, *Fangwu luocheng ge* (Song for Housewarming), refers on the one hand to the melodic structures of the song form mentioned in the title of the aboriginal Tao people (formerly known as Yami) who live on the island of Lanyu (Orchid Island) on the East coast of Taiwan; but the music here also reflects more generally the process of oral tradition, as Tung emphasizes in his introductory note:

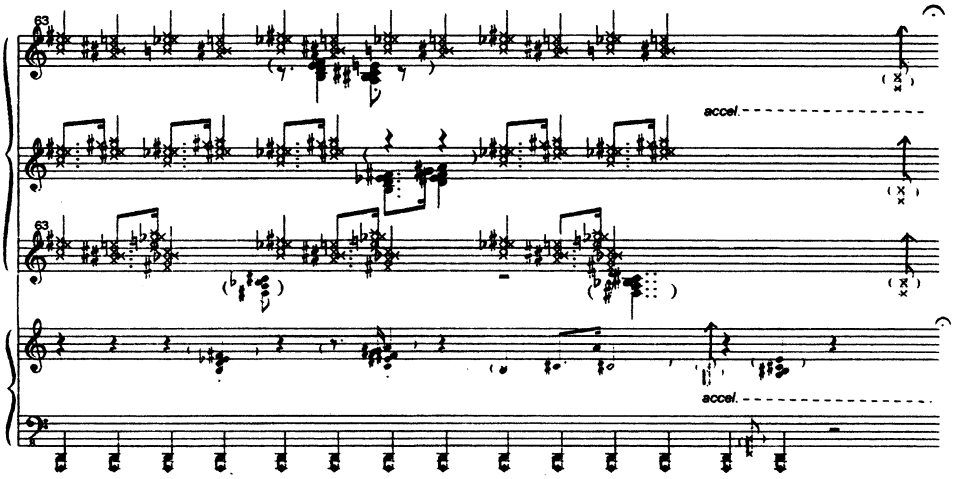
> After focusing for a long time on European music culture, I began to engage with the musical tradition of my mother's ancestors – the natives of Taiwan – and to learn and analyze their mu-

363 Personal communication with the author, Taipei, 16/3/1998.

Example 3.42: Lee Tzyy-Sheng, ***Wang guo shi I****, mm. 80–83*



Example 3.43: Tung Chao-Ming, ***Formosa****, II.* ***Wudao****, m. 63*

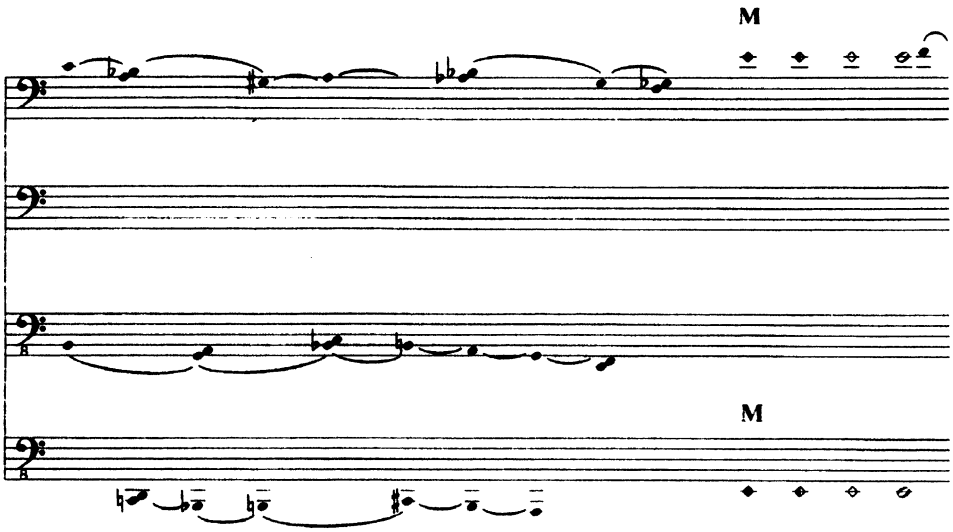


sical thinking in order to be able to combine this with my own music. […] The four-handed piano piece *Formosa* […] consists of three parts and deals with the music of Taiwan, which was once called "Formosa" by the Portuguese. The first part is a representation of the [orally transmitted]

music-making of the aboriginal Taiwanese. The second pianist uses the duration of their breath to determine the duration of the individual phrases, so that the first pianist becomes familiar with the phrasing of the second pianist through repeated "practice," and thus the two of them make music together.[364]

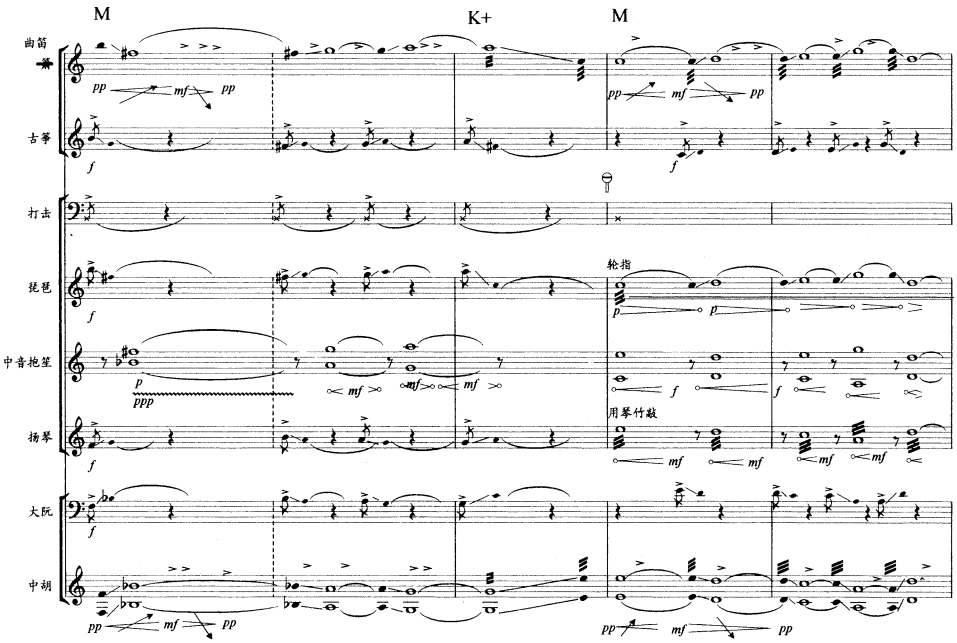
This interactive and communication-based setting, comparable to Yūji Takahashi's approach to Asian instruments (→ III.4) and not unrelated to Lee's or Hsu's semi-open forms of the 1970s, leads to a cautious, fragile texture that builds up tension through the process of mutual listening and imitation (Ex. 3.44). By integrating the oral transmission process and a specific tonality into the musical structures, Tung clearly points beyond the simplistic contrast between "coloristic" and "structuralist" appropriation.

Example 3.44: Tung Chao-Ming, ***Formosa****, I.* ***Fangwu luocheng ge****, p. 6*



364 Tung, "Formosa" ("Nach einer langen Phase der Beschäftigung mit der europäischen Musikkultur begann ich mich mit der Musiktradition der Vorfahren meiner Mutter – der Ureinwohner Taiwans – auseinanderzusetzen und ihr musikalisches Denken zu lernen und zu analysieren, um dieses mit meiner eigenen Musik zusammenbringen zu können. […] Das vierhändige Klavierstück *Formosa* […] besteht aus drei Teilen und beschäftigt sich mit der Musik Taiwans, das von den Portugiesen einst 'Formosa' genannt wurde. Der erste Teil ist eine Darstellung [des oral tradierten] Musizierens der taiwaner Ureinwohner. Der zweite Pianist bestimmt durch seine eigene Atemlänge die Dauer der einzelnen Phrasen, so dass der erste Pianist durch mehrmaliges 'Üben' die Phrasierung des zweiten Pianisten kennenlernt, und somit beide zusammen musizieren.")

Example 3.45: Tung Chao-Ming, ***Die Gesichter des Buddha****, p. 20*



In *Die Gesichter des Buddha* (The Faces of Buddha, 2001) for an ensemble of eight Chinese instruments, composed for *Caifeng yuefang*, Tung deepens this connection between structuralist and performative reception. The work is based on a structural treatment of the Daoist *faqu* melody *Nishang yuyi qu* (Song of the Rainbow Skirt and Plumage) from the Tang Dynasty.[365] Whereas the melody notes in the first part are extremely drawn-out and colored by a dense network of noises inspired by the image of a "snoring Buddha," the melodic line in the second part (Ex. 3.45) gradually becomes more audible: Buddha awakes.

It is evident from the score and the sound result that the organization of this complex mixture of noise and pitched sound becomes an independent dimension in the first part, which develops its own dynamic from the underlying melodic and temporal organization. Culturally coded musical vocabulary is here secondary to concentrating on the acoustic properties of the instruments and sounds used, and increasingly gives way to a unique quality of sound.

The significantly growing number of female Taiwanese composers who are or were continuously active outside of Taiwan includes Wang Ming (b. 1963, based in Vienna), Wang Sue-Ya (b. 1965, temporarily based in Paris), Liao Lin-Ni (b. 1977, based in Paris), and Li Yuan-Chen (b. 1980, based in Chicago and Portland). They are often more respected on the international stage than in Taiwan, where patriarchal structures still shape many parts of academic life today.[366] Wang Ming was trained as a performer of Chinese instruments (*zheng*, *pipa*) at the Chi-

365 The imperial music group *Liyuan* (Pear Garden) was founded under the Emperor Xuanzhong (reigned 713–755) and was under the direct command of the music-loving emperor, who primarily used it to study the "magical music" called *faqu*. The *faqu* was also part of the great court music called *daqu*.

366 See Liao, "Héritages culturels et pensée moderne," 140–141.

nese Culture University, Taipei (*Wenhua daxue*) before studying composition and electroacoustics at the Vienna Academy of Music. From the beginning, she worked closely with her fellow students from *Caifeng yuefang* and often composed for Chinese instruments, for example in her remarkable work *Ballade* (1999). She searches for connections between the performance situation, natural elements, and autonomous musical structures, and combines these levels with a sensitive use of electronic media.

The composer-musicologist Liao Lin-Ni studied, among other teachers, with the Paris-based Japanese composer Yoshihisa Taira (1937–2005), who, since the 1960s, had developed a very individual synthesis of Japanese and French structures and sonorities. Liao has created a series of works emerging from synesthetic experiences which she has also discovered in poems by Emily Dickinson (1830–1886). The latter's late envelope poems provided a starting point for the trio *one bird, one tree…* (2017) for *erhu*, accordion, and piano, a set of five *bagatelles* to be played in any selection and order. As in earlier pieces, poetic language is transformed into spatialized sound, guided by impressions of light and shadow. Liao's *Time of Trees II* (2017) for finger gestures by two pianists, shadows, and sound installation, again consisting of five *bagatelles*, is based on a choreography of the pianists' hands emerging from Bach's "Goldberg Variations." Sound/silence and light/shadow are conceived as inseparable, the pianos' sound, intermingled with prerecorded "tree sounds," creates constantly changing audio-visual situations.

After completing a well-informed and well-researched dissertation on contemporary Taiwanese music at the Sorbonne in 2011,[367] Liao embarked on a remarkable international arts-based research project into the Chinese and Japanese mouth organs (*sheng* and *shō*) and their applicability in contemporary music, in cooperation with IRCAM and other prestigious French research institutions.[368] Such transnational and interdisciplinary contexts provide increasingly powerful means for the younger generation to emancipate itself from Taiwanese cultural impasses and polarizations and to contribute substantially to an internationalized new music community.

A natural accentuation of cultural difference, as developed by Tung Chao-Ming, has meanwhile become increasingly rare in Taiwan itself. Although there is no shortage of cases in which, depending on the context, broadly Chinese or local Taiwanese concepts, languages, or musical idioms are incorporated into the works of composers of all generations, this incorporation is generally conceptualized and "hidden" to a far greater degree than with some mainland Chinese colleagues – though the situation has clearly changed and diversified in China too since the neo-traditionalist concepts of the *xinchao* during the 1990s (→ III.4).

Outlook

The relationship between brain drain and brain circulation is, in the complex intersection with migration, repression, and cultural criticism, key to understanding compositional work in twentieth-century China. With some modifications, this can also be said of the situation in Taiwan, which has become the model democracy of Asia alongside South Korea. The migration of the best minds among composers and musicians to (Western) foreign countries has long since become a brain circulation through which international experience is used effectively to establish a contemporary music life in their own country. Nevertheless, in some respects an "internal" brain drain remains, shaped by the danger of drying out independent creative

367 Ibid.

368 http://www.tpmc-paris.com/sheng-research.

forces in a somewhat utilitarian, economically oriented society – a tendency increasingly felt in many areas of the West as well. In addition to the need to support and champion new art in general, the preservation of aesthetic independence and the development of culture-critical compositional concepts seem to be decisive in this context. Despite all trends in society as a whole, the diversity of traditional musical forms in Taiwan continues to play an important part. The examples discussed here, often in a generation-based manner and sometimes with a certain hesitance and caution, show the great potential of a connection between specifically local Taiwanese, Chinese, Asian, and international ways of thinking, listening and composing, in the best case resulting in art music of the highest international standing, but with unmistakable individual qualities beyond cultural stereotypes. From this perspective, Taiwan's cultural and ethnic diversity appears as a unique opportunity, not just a source of never-ending social conflict.

Even if a difficult situation has continued to the present day owing to international political isolation and internal identity dispute, the idea of Taiwan as a "cultural desert" is definitely a thing of the past (leaving aside the fact that this was an ideologically charged phrase in the first place[369]). In the 1990s, Taiwan gradually discovered important ways to free itself from a long history of suffering through (cultural) imperialism, authoritarian state power, and decades of political censorship, economic commercialization, and nepotism, turning into a vibrant and largely well-functioning democracy.[370] Against this background, it becomes clear that advanced art music must also function as an indicator of political liberalism and international connectivity. Thus the responsibility of cultural policymakers to continue supporting the representatives of Taiwan's vibrant musical life in building an infrastructure is obvious. Taiwan's music from the 1960s to the present must be seen as a small but valuable piece in the mosaic of cultural diversity in which global and local tendencies are constantly intertwined.

369 See footnote 318.

370 Winckler, "Cultural Policy in Postwar Taiwan," 41.