

MUSIC  
UNLIMITED 6  
VOID 無



A Tribute to  
**Jonathan Harvey**

**Taipei Chamber Singers**

*with new media designed by*

**Center for Digital Arts  
and Experimental Media**

University of Washington, Seattle

TCS × DXARTS

**MUSIC**  
**UNLIMITED**  
**6** A Tribute to **Jonathan Harvey** **VOID**

2013.10.31

Taipei National Concert Hall

## FOREWORD

# Choral New Art: Songs of Unlimited Sounds

**JU Tzong-Ching**

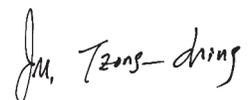
Chairman,

National Chiang Kai-Shek Cultural Center

Singing is the earliest and most cherished music genre practiced by human beings. Vocal art regains attention and value after hundred years of ever changing music trends. Capable of producing not only rich and broad textures but also lifelike mimicry of sounds, the nearly unlimited human voice is set free by composer's imagination. With mutual assistance from electronic music, digital media and mechatronic installations, choral art will go beyond our imagination tonight. Human's original musical performance type clashes with contemporary composers, and both contribute to the birth of Taipei Chamber Singers' production "Music Unlimited VI—Void," manifesting Taiwan's rich creative energy.

It is a delight to see TCS's distinguished international accomplishments since its establishment. The launch of "Music Unlimited" project in 2006 not only expands the many possibilities of vocal performance, but also provides a platform for contemporary choral music. "Music Unlimited VI—Void" is co-produced by the National Chiang Kai-Shek Cultural Center and Taipei Chamber Singers. For this production, we invite the Center for Digital Arts and Experimental Media (DXARTS) at the University of Washington (Seattle), outstanding composers both in and out of Taiwan, dancers and theater artists to coordinate in the interdisciplinary performance of chorus and digital media, explore the great philosophical ideas in the essence of life, and portrays the oriental Zen aesthetics of one and none. Unprecedented in Taiwan, this interdisciplinary production of choral and contemporary music also established a new goal for Taiwan's performance arts.

We wish TCS's concert tonight a complete success. Now, please open up your senses and enjoy the feast where songs of unlimited sounds are served.



# An Inextinguishable Star in the Night

**LEE Huey-Mei**

Acting Artistic Director,

National Chiang Kai-Shek Cultural Center

For the past twenty-one years, Taipei Chamber Singers has spared no effort in pursuing the exquisite art of pure vocal sound. Throughout the numerous international competitions and music festivals it attended, TCS has insisted in maintaining its concise organization and focusing on the promotion of contemporary music. These exceptional achievements are widely recognized and lauded in Taiwan.

The concert at the National Concert Hall tonight “Music Unlimited VI—Void” is an interdisciplinary production composed of chorus, electronic music, mechatronic installations and digital media. Starting from the oriental Zen aesthetics, the concert is free from any specific script or exterior form. The audience need not distinguish between vocal and electronic music, nor need they look carefully for any connections between images and sounds. All the images and sounds on the stage interact and chant the truth of “Dust thou art, and unto dust thou shalt return.”

Congratulations to TCS for bringing vocal performing art to an unimagined level through the cooperation of international artistic production teams, composers, and theater artists. We sincerely hope for your continuous support in helping the National Chiang Kai-Shek Cultural Center cultivate its foundation in Taiwan and establish its place in the international community. Meanwhile, we look forward to seeing more groups as outstanding as TCS to shine through the night with inextinguishable passion.



# Music Unlimited Life Unlimited

**CHEN Yun-Hung**

Artistic Director & Conductor

We get birth from the “void” and grow up in a maze. Throughout our lives, we lie down to the void in the long run. From beginning to end, life ventures through prosperity and triviality and finally returns to the “void.” Thereupon with an epiphany, we let go, and the void becomes limitless. It is no longer the matter of inexistence, but the immenseness of the universe that accepts and observes all.

We started to design “Void” a year ago, which combined avant-garde modern choral music, concise lighting and philosophical images. They are brought into full play and develop the fundamental philosophical idea of life, the “void.” It is the first time that TCS make the experimental concert interdisciplinary in Music Unlimited to lead the new trend of vocal performing arts. By the interaction of transnational avant-garde sounds and images, we hope to open a self-talk for audiences.

The dream of Music Unlimited will come true tonight. We truly thank for the support of National Theater Concert Hall and these artists’ dedication, especially Professor Ching-Wen Chao’s. All of us complete an interdisciplinary concert in the form of theater simile. Besides, we owe to every singer in TCS, who has much passion for choral music. We are leading the transformation of the avant-garde interdisciplinary performing arts and the vocal art in Taiwan together.

In “Void,” we find “Music Unlimited” and “Life Unlimited.”

When the inspiration of sound rings in reaction to the universe, let’s listen to nature’s voice.





The Pride of  
Taiwan,  
Taipei Chamber  
Singers

- 2013 International Choir Festival  
22nd La Fabbrica del Canto
- 2012 Polyfolia 5th World Showcase and  
Marketplace for Choral Singing
- 2011 Performed at ACL Conference and  
Festival, Taiwan
- 2010 Winner of Best Vocal Performance in  
Traditional and Artistic Music Category  
at the 21st Golden Melody Awards for the  
record
- 2008 Performed at The 8th World Symposium  
on Choral Music Denmark
- 2007 Performed at ISCM-ACL World Music Days,  
Hong Kong
- 2006 22nd Bela Bartok International Choir  
Competition, won the 1st in chamber choir  
group and the Grand Prix.
- 2005 International Johannes Brahms Choir  
Competition, won the Gold Medal in both  
Chamber and Folk Group

## PROFILES

# Taipei Chamber Singers

Founded in 1992, Taipei Chamber Singers has won fifteen international awards and become one of the top vocal groups in Asia. International renowned conductors like Gunther THEURING, Peter PHILLIPS, YAN Liang-kun, Paul TRAVERT, Bob CHILCOTT and Frieder BERNIUS, with whom TCS has cooperated, have always given TCS credit for its excellent vocal performance.

Taipei Chamber Singers (TCS) has been dedicated to modern choral music with an advanced vision in recent years.

In 2006, TCS launched the "Music Unlimited Program" and have now cooperated with fourteen outstanding Chinese composers from Taiwan, Hong Kong, China and Malaysia. By striking up conversations between new thinking and new voice, this program signifies a new trend of Oriental choral music in the 21st century. A visionary music platform is built for modern choral arts through commissions, premieres, and publication of scores and video/audio products.

TCS's exquisite representation of modern music has been internationally recognized. From 2007 to 2012, TCS has been invited to perform modern choral music in several major music festivals—where TCS opens up opportunities to present the commissioned works and extend their international influence. In the future, the "Music Unlimited Program" will continue to perform in major international music festivals, circulate its publications to raise the commissioned works' international visibility and voice the modern oriental aesthetics and viewpoints to the world.

*During my long musical career, I must assert that the Taipei Chamber Singers is one of the most excellent and enthusiastic choirs that I have ever encountered. This is due to the disciplined, continuous and profound work of a unique team. The knowledge of choral art of Professor Chen Yun-Hung maintains and stimulates in every member of her choir the passion for discovering in each interpretation the purpose contained in the mystery of music. For this reason I consider the Taipei Chamber Singers one of the best choral ensembles on a world level.*

——— **Alberto Grau**

*TCS have a good performance on singing skills and their interpretation of music is recognized generally by composers. The perfect combination of Artistic Director Chen Yun-Hung and Taipei Chamber Singers as well as the awesome performances are an honor to Taiwan. We are proud of Taipei Chamber Singers.*

——— **Hwang-Long PAN**, Contemporary composer, The prizeman of National Award for Atrs





# Center for Digital Arts and Experimental Media

D:ARTS



The Center for Digital Arts and Experimental Media (DXARTS) is an interdisciplinary degree-granting center at the University of Washington designed to support the emergence of a new generation of hybrid artists. DXARTS fosters the invention of new forms of digital and experimental arts by synthesizing expanded studio research with pioneering advances in digital computing, information technologies, performance, science, and engineering. Embracing an expansive range of arts practice, theory, and research across multiple disciplines, DXARTS creates opportunities for artists to discover and document new knowledge and expertise in an evolving field of media arts.





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Artistic Director & Conductor

**Yun-Hung Chen**

CEO/Artistic Director of Taiwan Choral Music Center and Artistic Director of Taipei Chamber Singers.

Selected by "Who is Who in Choral Music, 2007," Chen Yun-Hung has traveled extensively with various choirs to many international performances and competitions such as "The 42nd Guido D'Arrezzo International Choir Competition" and "The 36th C.A. Seghizzi International Choir Competition" in Italy; "The 4th International Johannes Brahms Choral Competition" in Germany, and "The 22nd Béla Bartók International Choral Competition" in Hungary.

Chen was frequently invited to be the adjudicator for many international Choral Competitions. In 2010, she and Taipei Chamber Singers produced the CD "Utmost Utterance of The Time—A Tribute to Contemporary Choral Music," won the Best Concert Award of the 21st Golden Melody Awards.



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Creative Director & Composer

**Ching-Wen Chao**

Ching-Wen Chao is Associate Professor of Composition in the Department of Music at National Taiwan Normal University. She guest lectured at the University of Illinois, Urbana-Champaign in Fall 2010 and at Stanford University in 2002-03. She received her DMA in composition at Stanford, where she studied with Jonathan Harvey, Brian Ferneyhough, Chris Chafe and Jean Claude-Risset. She was also committed to her research and composition in electro-acoustic music at the Center for Computer Research in Music and Acoustics (CCRMA).

Recent activities include discussion of her compositions in the *Neue Zeitschrift für Musik* published by Schott and in the Editions L'Harmattan Paris. Awards include the First Prize of the Young Composers Competition of the Asian Composers League, and the First Prize of the Music Taipei Composition Competition, Arts Award in Taiwan, the First Prize of the Fanfare Composition Competition and the fellowship recipient of the Chiang Ching-Kuo Foundation Fellowship in Humanities. She has collaborated with world-renowned new music ensembles such as the Arditti String Quartet, Klangforum Wien, Ensemble On\_ line Vienna, California EAR Unit, St. Lawrence String Quartet, the Eighth Blackbird, Taiwan National Symphony Orchestra, Taipei Symphony Orchestra, Taipei Chinese Orchestra, Taipei Chamber Singers, etc. Her works have been premiered in music festivals recently including 2012 World Music Days in Belgium, 2012 Polyfolia in France, Asian Music Festival 2010 in Tokyo, the Electroacoustic Music Society Conference, Institut fuer Neue Musik und Musikerziehung in Darmstadt, Dresdner Tage Fuer Zeitgenoessische Musik, International Computer Music Conference (ICMC), Festival des 38ème Rugissants, etc.



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Director

## Kuan-Hsiang Liu

Kuan-Hsiang Liu was born in Taiwan in 1988. He graduated from the National Taiwan University of Art and joined HORSE dance theater in June 2010 until now. He was given different type of dance training: classical ballet, chine dance, contemporary dance, improvisation, contact work and also had trained tai chi by Cloud Gate dance theater (2006-2008). He has performed productions of choreographer including William Forsythe <Body concerto>, Eliot Feld <A stair dance> and Horse dance theater <Velocity> <Pioneer> <Successor>. He also choreography and publish these productions Mechanism, Smoke, Successor, Fog (2010-2012).



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Lighting

## Cheng-Wei Teng

Cheng-Wei Teng got his BFA degree in theatrical lighting design from Taipei National University of the Arts in Taiwan and MFA from the University of Texas at Austin also in theatrical lighting design. He recently worked in *Dancing Diva* and the musical of the centennial of Republic of China *Dreamers* as associate lighting designer. Cheng-Wei has been working with the Duplicate Theatre Company as the lighting designer since 2009 and developing site-specific theatre. He was also nominated for the best lighting designer of Austin Critics Table Award for the performances *The Idiot*, *The Trojan Women*, *Love's Labour's Lost*. His works including Shakespeare Wild Sister Group *The Dust, il*, *One Table Two Chairs x4*, Taiwan Drama Performer *Forever Dialogue*, River Bed Theatre *A Secret for a Secret*, Film a Dance Environmental Theatre *Within you 1.0*, Mr. Chou *2012 Next Choreography 2*, The Duplicates Theatre Company *Elvis Machine*, *The Man With The Dancing Eyes*, *The Fictional Life of Historical*, *Oddities*, The University of Texas at Austin *Love's Labour's Last*, *The Three penny Opera*, *Canciondel Cuerpo*, *Trojan Women*, *Spring's Awakeing*, *The Idiot*, *Spring's Awakeing*.



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DXARTS

## Martin Jarmick

Martin Jarmick embeds our physical and emotional reality in visual and sonic forms. Refinement is embraced and disrupted; the metaphysical is fused in composition. Whether screen-based or installed, time-based or static, the life of an image is born in its encounter; the other side of an image lives in us. Martin returned to college as an older student after working as a filmmaker and artist. He acquired his BFA in Digital Art & Experimental Media from the University of Washington where he will return in 2014 as a doctoral candidate. He has taught youth and college level courses and workshops in cartooning, illustration, and time-based media both in and out of academia, helping a diverse range of students find their voice through a multitude of tools. His productions and works on paper have been shown across the United States and abroad including the Seattle International Film Festival and a live multi-media performance at The National Concert Hall in Taipei, Taiwan in 2012. He was awarded the Society of Professional Journalists Scholarship, and is a two-time recipient of the Mary Gates Research Scholarship for his new-media art practice.



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DXARTS

## Ha Na Lee

Ha Na Lee was born in Seoul, South Korea. Lee works primarily in video, performance, installation art, and experimental film. The subject of her artwork focuses on portraying an individual's experience of psychological and physical trauma in a poetic narrative. She is especially interested in exploring them by creating bodily and cinematic experiences, and spatializing fragmented narratives in the form of interactive and immersive environments. Her work has been exhibited in a number of solo and group exhibitions, and her videos have been screened nationally and internationally, in the U.S, South Korea, Japan, Puerto Rico, Spain, and the Netherlands. She is a recipient of a New York Foundation of Arts (NYFA) Fellowship, Strategic Opportunity Stipends, the Goldberger Graduate Research Fellowship at Stony Brook University in New York, and others. She is currently a Ph.D candidate at DXARTS, Center for Digital Arts and Experimental Media, and lives and works in Seattle, U.S.A.

# Music Unlimited

Music Unlimited Program, started by Taipei Chamber Singers in 2006, aims to promote the Eastern-oriented contemporary vocal art, and has been releasing more than thirty contemporary Chinese chorus works with many brilliant Chinese composers from Taiwan, Malaysia, Hong Kong, and China. At the same time, based on a three-dimension-structure of “commissioned works”, “premiering debut” and “related publication”, it keeps expanding, and striving for building a stage with advanced vision, exclusive for contemporary eastern vocal music.

During the years, Music Unlimited Program reconstructs the traditional culture essence and gives the tradition a new meaning and appearance rooted in oriental visions, continuing to create the new thinking and language of contemporary eastern vocal music. In the globalized world, it establishes a unique value of eastern vocal art.

Its advanced vision and Taipei Chamber Singers’ accurate interpretation of contemporary works are internationally highly praised. This flourishing creativity is also spreading through a string of performances invited by international vocal art events.

During 2007 to 2013, TCS has been invited to internationally high-lighted occasions like ISCM-ACL World Music Days in Hong Kong, the 8th World Symposium on Choral Music in Denmark, and ACL Conference and Festival in Taiwan as a commissioned performer, and also invited to France and Italy for tour performances. TCS has surprised the world with outstanding cultivation of contemporary music, and dedicates to creating opportunities for releasing commissioned chorus works, increasing the international visibility and influence of contemporary eastern vocal art.

Back in Taiwan, Taipei Chamber Singers also joined hands with other representing art groups in popularizing contemporary music. TCS was not only twice designated as the performer for finalists in National Concert Hall’s composition competition, but also invited by Asian Composers League to present debut works of native composers. At the end of 2012, TCS collaborated with long-devoted contemporary percussion group, Forum Music Ensemble, in the performance <Percussion & Voice>, opening a dynamic dialogue in a varied music context with fantastic sparks and boldly portraying a brand new look for contemporary music.

Facing the art dynamic of the new era, Taipei Chamber Singers continues to expand the Oriental sophistication and artistic level of <Music Unlimited>. In 2013, TCS experimented with the cross-over collaboration of vocals and digital media for the very first time. Under the theme <Void> of Zen in Eastern philosophy, Taipei Chamber Singers invited DXARTS Center for Digital Arts and Experimental Media from University of Washington, Seattle and worked with theater workers and composers from native and overseas to initiate an epic conversation where the East meets the West and audio meets visual with no boundary. In the future, <Music Unlimited> will continue to breakthrough and open up new patterns for Eastern choir. In addition to expanding the scale of commissioned works, connecting the views of Asian composers and propelling the discussion on contemporary positioning of Asian culture, TCS hopes to inspire many more impacts between vocal and other forms of art, thus creating new voice and life in the unlimited fusion of cross-over collaborations.

# Void

By Hsiao-Chun Huang

**Art is like life; every step of the way is like a trial seeking belief.**

For our belief, we have plunged into the unknown for an answer, injured ourselves and came to realization on the difficult path, and finally transformed with wisdom. And then, we rose again with our original belief; we came to life, vibrated with life, and eventually settled as life. We walk the path until art becomes immeasurable; we pursue so until we find all that we crave in art.

<Music Unlimited> walks the line in such a pursuit of art. Its energy amassed with a variety of challenges throughout the years, carrying on creating unique values of Oriental voices and transforming again and again in the unknown affliction. Facing the brand new <Music Unlimited>, Artistic Director Ms. Yun-Hung Chen adapted the profound philosophy of Siddhartha by Hermann Hesse, depicting the spiritual journey where man rises from void, lives as being, receives awakening and finally returns to void, echoing the eight-year-long journey we have taken pursuing art. Unprecedentedly, the presentation of the performance becomes a place where the East clashes with the West, creating an interdisciplinary vocal and visual feast. Alongside the DXARTS Center of Digital Art and Experimental Media of University of Washington, Seattle, extraordinary contemporary composers from Taiwan, the United States, the United Kingdom, and Ukraine opened a dialogue with theater workers and together they went on discovering the essence of life.

With tremendous honor, Taipei Chamber Singers invited the outstanding and currently internationally active composer, Ching-Wen Chao, to partake as creative director for the production of <Void>. Through her reference,

Taipei Chamber Singers joined hands with the University of Washington, Seattle, and together they collaborated with the artists, constructing a theater simile combining vocals, projections, electronic sounds and lighting aesthetics. Named <Void>, the simile tells a rich story from <Void>'s inception to the end, rendering five phases in life: chaos, childhood, youth, adulthood, and the wise, reflecting the spiritual state in different stages of life.

In the periods of Childhood, Youth, and Adulthood, Taipei Chamber Singers entrusted the new commissioned works respectively to Taiwanese composers Ching-Wen Zhao, the young profound Shi-Wei Lo, and the American composer, Huck Hodge, outlining the trail of life's search with their music. The two core phases, Void and Wise, are then depicted by English contemporary composer, Jonathan Harvey's classic works which serve as a beacon to life's awakening, allowing us to pay tribute to the recently deceased Jonathan Harvey (1939-2012).

Harvey's diverse and free religious mindset allows his work to reflect the rich insights of Buddhism, Christianity and Hinduism. The music incorporates the contemporary discordance and experimenting spirit, and yet speaks in a unique language that transforms inharmony into tranquility of an implicit light. Harvey especially excelled at combining human voices with electronic music and creating a musical environment that demonstrated spiritual meaning. Before entering the phase of Wise, Harvey's <Mortuos Plango, Vivos Voco> will be performed alongside the visual solo, serving as the parting line before becoming learnt. And Harvey's 17-minute masterpiece

<Ashes Dance Back> speaks even louder and profounder the understanding of the wise. With the clash of vocals, electronic music, projection, and lighting, the ashes seem to be dancing mid-air between dreams and reality, dispensing its mysterious wisdom onto the world.

Void starts and ends with Jonathan Harvey's <Forms of Emptiness>, with a Bass chanting Heart Sutra from the music: "Gone, gone, gone beyond, gone altogether beyond, O what enlightenment, all-hail!" For the beginning, the piece gives life's void its blessing upon the receipt of love, hate, kind and bad, which stands for the being of life; For the coda, it gives wishes to the aged and experienced as they return to course of nature, realize void's eternity, perceive all with tranquility, and accept all with generosity. Finally, upon retiring to birth, the cycle begins again.

What is void and what is being? What is end and what is beginning? Void employs an avant-garde vision to describe the mindset of Oriental Zen, creating a fusion where Taiwanese, European, and American composers' contribute their view of life, allowing the poetic image to roam freely in this mass vocal creation where East meets the West. Here, art converges with unlimited freedom, sparkling and flashing, just like the nature bears no limit and all life equals. It never stops changing, and alternating, thus forming the world's entirety.

Just as the protagonist said in < Siddhartha>, "Knowledge can be communicated, but not wisdom. One can find it, live it, do wonders through it, but one cannot communicate and teach it." <Music Unlimited VI> is a major

trial on Taipei Chamber Singer's road in pursuit of art. We look forward that through this experience, we could lead the characters that participated in the production, open their insights, and start a self-leading dialogue. Together with Eastern choir, we would complete a search in Void, rise up, and embark on another journey.

<b>Preface</b>	Forms of Emptiness
<b>Chaos</b>	Breath of Time
<b>Childhood</b>	The Speaking Toys
<b>Youth</b>	Madhye
<b>Adulthood</b>	Time is the substance I am made of Mortuos Plango, Vivos Voco
<b>Wisdom</b>	The Angels Ashes Dance Back I Love the Lord
<b>Coda</b>	Forms of Emptiness

## A Tribute to Jonathan Harvey

# The Gentle Monster

By Ching-Wen Chao & Kris Falk

Some monsters frighten us by the vastness of their knowledge, wisdom, and honesty- Jonathan Harvey, a gentle monster, was and still is, the greatest composer in the contemporary music era.

*“So, what is the purpose of music? It is, in my view, to reveal the nature of suffering and to heal- the one big question of existence.” – J.H.*

Jonathan Harvey is, without a doubt, the most insightful and perceptive composer I have ever seen. His music has always contained visions of the beyond, and yet he always made music and time for human contact.

He was born in 1939 into a musical family in Warwickshire, England, and grew up as a chorister at Saint Michael’s College in Tenbury. He began composing from the age of eleven, when elements of Christianity were often intermingled in his thinking. Directly influenced by Benjamin Britten (a personal friend), and a student of Erwin Stein and Hans Keller (both disciples of Schoenberg), Jonathan Harvey continued his musical studies in the late 60’s with Milton Babbitt at Princeton, in a quest to diversify his compositional perspectives. He was strongly influenced by Olivier Messiaen and Karlheinz Stockhausen, and both had remained mysterious guides for him throughout his work. Later, expanding from western to eastern influences, he discovered an affinity with Buddhism. Through the search for a Buddhist-inspired spirituality, he believed that music could point towards a higher form of consciousness.

There is no more consistently wonderful composer than Jonathan Harvey. His music makes your jaw drop with joy and delight at the amazing possibilities in orchestral or electronic sounds, and the music can take you to other realms of being and thinking. It can also make you feel a sense of essential positivity about the world and our place within it.

I met a young British composer in the 2012 World Music Days in Belgium. He lives close by Dr. Harvey’s house and was often called upon to assist in the transcription of scores. “A strange extreme, that you face this man, and his smile is just as generous and infectious as it has always been,” he said, “an extremely sharp and clear mind, with immeasurably creative ideas, but the rest of his physical body [was] wasting away.”

*“They tell me – gently – that it will become more uncomfortable, and that there isn’t much time”, he says, reflecting on the motor neuron disease that will end his life. There is no trace of bitterness or fear in the way he tells me, just a simple and moving acceptance of what is happening to him. (excerpt from The Guardian)*

Jonathan Dean Harvey suffered from a motor neuron disease in his later years and died on December 4, 2012.

I am grateful to the Taipei Chamber Singers, a group rooted in Taiwan but award-winning worldwide, for giving me this opportunity to introduce Jonathan Harvey’s choral music to the Taiwan audience, and for this project being part of the numerous world concert series in

memory of Jonathan Harvey.

*“When you are dealing with spectral matters you become very aware, in the studio and elsewhere, of the dialectic between fusion and fission– that sounds can be part of a whole.”– J.H.*

Many believe that the foundations of Dr. Harvey’s musical aesthetics are rooted in choral music. As a chorister in the childhood, he sang a huge repertoire of church music and started composing. Based in the Anglican cathedral tradition, polyphonic voices are woven together at the centre of a harmonic aggregate, in pieces like *Missa Brevis (1995)*, *How could the soul not take flight (1997)*, the church opera *Passion and Resurrection (1981)*, as well as two of tonight’s pieces: *The Angels* and *I Love the Lord*. Later on, in Buddhist-inspired works like *Forms of Emptiness*, *Marahi*, and tonight’s climatic piece *Ashes Dance Back*, he continued to explore a vast palette of contemporary vocal techniques and choral textures.

*Ashes Dance back* explores Jonathan Harvey’s view of spectral thinking, and was a great leap forward in modern music by virtue of considering music in terms of the nature of sound itself. The piece was finished in his residence at Stanford and CCRMA, with the technical assistance of Juan Pampin (chair of DXARTS) and his Analysis, Transformation and Synthesis (ATS) tool, to process the sounds of wind, fire and water through a spectrum of choral sound. In each of the 3 movements, the singers began with isolated notes and discrete phonemes, then move through passages of chant, and finally reach out for

sustained chords that pick out fragments of texts previously stated. Based on the deceptively simple harmonic spectrum of B flat, in compressed and extended versions, the chorus sing a range of intervals from microtones to a dominant seventh. As the chorus sings, their sounds are electronically transformed, as in Rumi’s poetry, which envisaged death as ecstatic: “I die a thousand times, my ashes dance back, a thousand new faces.” The ashes are the chorus, they become wind, fire and water, and they are “singing!”

Jonathan Harvey’s love for choral music led him to accomplish the epic *Weltethos*, a 90-minute work for a narrator, mixed chorus, children’s chorus and orchestra, commissioned by the Global Ethic Foundation and premiered by the Berlin Philharmonic on October 13, 2011 for a packed audience. It is a revelation through music of the interconnectedness of all the world’s major religions, as they come together to portray aspects of peace. Through the six movements (Confucianism, Judaism, Islam, Hinduism, Buddhism and Christianity), the music attempts to reveal the “oneness” behind all- every each of movements concludes with the children’s chorus singing “We are the future!”

Just shortly before his death, he finished a series of Songs of Li Po, in which he saw mixtures of the corporeal and joyful as well as the transcendent.

*“In entering the rather intimidating world of the machine I was determined not to produce a dehumanized work if I could help it, and so kept*

*fairly closely of the world of the original sounds. The territory that the new computer technology opens up is unprecedentedly vast: one if humbly aware that it will only be conquered by the penetration of the human spirit, however beguiling the exhibits of technical wizardry; and that penetration will be neither rapid nor easy.”*

For some composers, technology and electronics are a means to explore new worlds of sound for their own sake, and to find new materials in order to increase their technical arsenal. For Harvey, it's just the opposite: computers weren't the route to complicated exaggeration and abstraction, but simply another means to express emotional and spiritual transcendence. Technology was a way of extending the ability of acoustic instruments into other realms of space and time, and to go literally and metaphorically beyond physical boundaries. In his recent *Fourth String Quartet*, the electronics turned the four string instruments into supernatural musical beings that existed in the physical world of wood, string, and metal, creating a sonic halo around the players and the audience. In his *Bird Concerto with Piano song*, the solo pianist plays piano and an electronic keyboard that triggers various kinds of bird singing- thus turning the music into a colloquy of birds.

An invitation from Pierre Boulez to work at IRCAM in the early 1980s resulted in 6 works realized; the first production was *Mortuos Plango, Vivos Voco* (an excerpt which is presented tonight). In it, a vowel sung by the boy (Harvey's son) moves seamlessly into a complex bell

spectrum consisting of 33 partials. The two essentially opposed phenomena are manipulated by computer and cross-bred with synthetic simulations of the same sounds. The piece was concerned with recognizable sounds and the paradox of their interchangeability; that is, the search for a connection between the inharmonic and harmonic, as well as the states of death and living.

*“Don't show me how clever you are.”—J.H.*

Harvey viewed himself as a resource: his first questions to any student were, “What are you trying to do? How can I help?” The sign of a great teacher is the ability to crystallize complex concepts into short, non-cryptic statements that prove to be true no matter how far one delves into the subject.

His comments on any composers' works were always positive, and yet brutally honest and deep. He cultivated the most diverse and yet serious group of composers ever to reside at Stanford: all seeking excellence in music composition, but no two searching in the same manner.

Jonathan Harvey became interested for a time in the concept of one becoming the music while listening. I (Falk) showed him a composition of mine, which made use of very limited material and a great deal of silence. As Dr. Harvey looked over the score, he said, “I am a piece with much silence... I speak in fragments.” Later, I (Chao) had a piece for two pianos in which there were descending scales at various speeds in all the parts. “I am a scale,” Jonathan Harvey gently declared, as he extended both

his arms as though ready to fly.

*“Of course the more contrasts there are, the more violent the contrasts, the more difficulties that are unified, the more interesting the music.”— J.H.*

One could easily misunderstand the expression of “spirituality” to be the condition of meditative transcendence that could lead to the creation of a music of one-dimensional banality. For a composer with a truly hard and determined will as Harvey, he believed that the material had to go through a strenuously rational approach and yet possibly reached out for deeply spiritual messages.

It was not difficult for him to write a piece with the usual modern music language which included novel sounds, fulfilled structures and complicated notation. However, he never tried to find an easy way out. He was unafraid to go where other composers fear to tread in order to illustrate what he saw as the essential unity of the world around us.

Many of us never stopped marveling at the variety of compositional approaches he employed within the same sections of a piece, and yet the composition’s totality sounded incredibly unified. In his *Speakings* for orchestra and electronics, commissioned by IRCAM, he dissolves subject-object duality as united idea and color, and thematicism melts into psychic flow. The piece has no discernible figures or objects, but is an explosion of energy and diffracted light, all appearing to be disparate transformation into a suspended unity.

*“We have a vision of the perfect afternoon or the perfect relationship or whatever and we persuade ourselves that it is real whereas in fact it is changing – and obviously the worst thing is that we get old and die. But I want to acknowledge that in art because I think only by acknowledging it can you achieve ‘emptiness’, the realization that things don’t exist without our construction, which is actually the same as bliss. There’s nothing dark about emptiness - it’s a liberation from the self-grasping mind... So I would say that my music is actually about bliss.”— J.H.*

He believes that art should be capable of inspiring transcendental experiences - that is, passing through the emptiness to arrive at a feeling of wholeness.

Jonathan Harvey has found ways of making the intangible tangible, make time slow down, and transform the delicacy of musical sounds into a revelation of eternity. I can imagine a Buddha sits in his garden and beams contentedly as the birds sing, the trees rustle in the wind, and at the center stillness of it all is Jonathan Harvey, a man as tranquil as those visions of a beyond that are present in his music.

Jonathan Harvey, a gentle monster, I believe is still to this day, the greatest composer in the contemporary music era.

## COMPOSER



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**Huck Hodge**

Huck Hodge writes music that explores the embodied poetics of organized sound, perceptual illusion and the threshold between design and intuition. He has won the Rome Prize, the Gaudeamus Prize, the Franco Donatoni Prize, a Guggenheim Fellowship and fellowships from the American Academy of Arts and Letters and the Bogliasco Foundation, as well as many commissions from the American Composers Forum, Music at the Anthology, the Barlow Endowment, Musik der Jahrhunderte (Germany) and the government of the Netherlands. Praised by the New York Times for his "harmonically fresh work...full of both sparkle and thunder," his collaborators include members of Ensemble Modern, the Berlin Philharmonic, the ASKO|Schönberg Ensemble, the Divertimento Ensemble (Milan), the Talea Ensemble and the JACK Quartet (New York). Hodge studied composition at Columbia University and the Musikhochschule Stuttgart with funding from the Andrew W. Mellon Foundation and the Deutscher Akademischer Austauschdienst (DAAD). He is currently Assistant Professor in Composition at the University of Washington.



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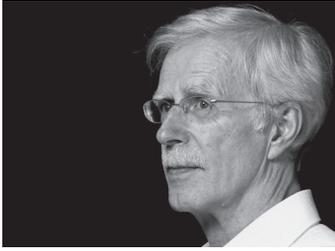
**Irina  
Alexeychouk**

Iryna Aleksiychuk – a composer and a pianist, prize-winner of national and international competitions, laureate of National L.Revutsky Prize, a docent of composers' department of National P.I.Tchaikovsky Academy of Music. Graduated from Kyiv National P.I.Tchaikovsky Conservatoire with outstanding, her majors being "Piano," "Composition," "Organ" (optional), also completed the post-graduate studies in a mentioned conservatoire at the composers' department. Iryna Aleksiychuk is a member of National Union of Composers of Ukraine since 1998.

A diploma-holder of a National S.Prokofiev Young Composers competition (Donetsk, 1993); a prize-winner of the 1st International competition for chamber music performers "Golden Autumn" in "Piano duo" category (Khmelnysky, 1993), a winner of the 45th International ARD competition in "Piano duo" category (Munich, 1996), a prize-winner of the 6th International Murray Dranoff piano duo competition (Miami, 1997); prize-winner of the 1st All-Ukrainian composers competition "Spiritual Psalms" for best choir composition based on the biblical texts (Kyiv, 2001). Awarded by L.Revutski National Prize of Ministry of Culture of Ukraine, National Composers' Union of Ukraine and National All-Ukrainian Music Union for concert activities and performing of modern music.

Since 1994 works as a professor of composition, scores reading and orchestration at the composers' department National P.I.Tchaikovsky Academy of Music. I.Aleksiychuk gives a plenty of concerts in Ukraine, Russia, Belarus, Moldova, Serbia, Italy, Germany and USA as a pianist, composer and organist, as well as a pianist in piano duo with Yuriy Kot, an Honoured artist of Ukraine.

I.Aleksiychuk works in various genres, such as: symphonic, choir, vocal chamber and instrumental.



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**Jonathan  
Harvey**

Jonathan Harvey was a renowned British composer with long dedication in the field of electronic music. Harvey was born in Sutton Coldfield. He studied at St John's College, Cambridge, where he eventually obtained a PhD. Early musical influences included Arnold Schoenberg, Alban Berg, Olivier Messiaen and Benjamin Britten. While undertaking postgraduate study at Glasgow University, he became interested in the music of Karlheinz Stockhausen, a German contemporary composer. In 1969 he took up a Harkness Fellowship at Princeton University, where he encountered Milton Babbitt, another strong influence on his music. In 1975, his son Dominic became a chorister at Winchester Cathedral, and Jonathan composed several choral works encouraged by Martin Neary the Cathedral Organist and John Taylor the Bishop.

In the early 1980s, Harvey produced much music at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris after receiving a job invitation from Pierre Boulez. He fully explored his passion for electronic music there, which resulted in some of his best works such as "Speakings," a composition for large orchestra and electronics. The concept of the piece was to "make an orchestra speak." This piece allowed the analysis of speech to be realized in an orchestral context, using complex algorithms which can process multiple combinations possible in an orchestra setting. Harvey excelled in creating the fusion of electronic music, orchestra, and vocals that conjures exuberant feasts, rich in imagination for both the eyes and the ears. By the time he moved to Lewes in East Sussex and held the post of Professor of Music at Sussex University, Harvey had developed an interest in Buddhism and Eastern religions, which augmented his works with more profound religious definition.

In December, 2012, Harvey passed away in Lewes, leaving behind a significant influence for contemporary composers, a respectable number of classic choir-orchestra-electronic fusion creations, and three important publications, "The Music of Stockhausen" published in 1975, "Music and Inspiration," and "Quest of Spirit" in 1999.



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**Shih-Wei Lo**

Taiwanese composer Shih-Wei Lo creates music that involves instruments, voices, digital media, mechatronic arts, interdisciplinary collaborations, etc. Currently he is a graduate student in the School of Music at the University of Washington (UW) in Seattle; he also teaches, works, and studies at the Center for Digital Arts and Experimental Media (DXARTS). He received his Bachelor of Fine Arts in Music Composition and Theory from National Taiwan Normal University, where his mentors were Ching-Wen Chao and Kris Falk.

Lo has composed works for musicians and ensembles such as violists Frank Brakkee and Melia Watras, harpists Shannon Chieh and Valerie Muzzolini Gordon, and the Forum Music Ensemble. Being the only composer who received the 2010 Studying Abroad Scholarship supported by the Ministry of Education in Taiwan, he was also awarded prizes in competitions such as The Voices of Taiwan held by the National Theater Concert Hall and the Literature and Art Creation Awards held by the Ministry of Education. Recent conferences and workshops include the International Society for Music Information Retrieval (ISMIR) 2013, discussion of his multimedia work Things Hoped For, Things Unseen in composers workshop directed by the Seattle Symphony Orchestra, and the 2009 ACL (Asian Composer League) Conference and Festival in South Korea, among others.

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## Forms of Emptiness

Jonathan Harvey

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“Forms of Emptiness” was commissioned by The New London Chamber Choir, first performed in April 15, 1986. This piece sets words from the three poems of the American poet E.E. Cummings, and the Buddhist Heart Sutra in the original Sanskrit. It contains vivid emotional variations and mild speed changes. Between different parts, the speaker recites paragraphs from the Sutra now and then, signifying holiness and the Buddhist sense of nonexistent form. The most important concept here resides in the poetic line “Truth is here”—worldly things seem disposable in the face of truth, and the transcendental is eulogized. For this concert, we pick the last part of the song to signify the beginning and end of “emptiness.”

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## Breath of Time

Irina Alexeychouk

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This piece is an a cappella meditation based on the Hindu scriptures, Hupani-shades. It was commissioned for the Khreschatik Chamber Choir of Ukraine, first performed and highly praised in the “Seasonal Premiers” International Contemporary Music Festival in April, 2002.

“Breath of Time” is written for three soli and a mixed SATB choir a cappella. In the piece, Alexeychouk adopts “Sh,” “Aum” and “Haum” to imitate the sound of the wind. Mezzo sopranos’ chanting joins the wind sound, gradually leading the audience into the musical images. Then through the irregular tempo of 4/8 and 5/8 time signatures, the song evinces a mystic power of life peculiar to Hinduism. Tenors lead the chorus to introduce new tempo while singing the purest chords in parallel intervals of fifths. Later, every part repeats a note for 13 times consecutively in different dynamics, like murmuring and chanting a pious invocation with lips and heart. The appearance of alto solo loosens the heaped tempo, and the chorus returns to the starting point in preparation for the climax. The middle part of the song is composed of scales heaped with major and minor seconds. The scale’s continuous repetition seems to represent God’s response to people’s invocation. At the climax, the same notes are repeated for 8 bars, forming dense chords that create illusions. Soprano solo line rises to the peak, and the texture makes the musical images more vivid. People’s invocation and desire become stronger with God’s response. In this recurring theme, 4/8 and 5/8 time signatures alternate, and the invocation turns from fervid to calm, and eventually to inward. With the line of baritone solo reappears the sound of the wind, like a camera zooming out, slowly leading the audience back to the real world

### INVOCATION

**Om purnam adah, purnam idam, purnat purnam udacyate;  
purnasya purnam adaya, puram evavasisyate**

The Personality of Godhead is perfect and complete, And because He is completely perfect, all emanations from Him, such as this phenomenal world, are perfectly equipped as complete wholes. Whatever is produced of the Complete Whole is also complete in itself. Because He is the Complete Whole, Even though so many complete units emanate from Him, He remains the complete balance.

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## The Speaking Toys

Ching-Wen Chao

I have been interested for some time in the creation of a series of compositions which draws elements from childhood and turns them into something else. The concept of a surface pureness or even naiveté may be transformed into structural unexpectedness, and this could be through the treatment of the material, intricate time layers, the extent to which there are extreme contrasts, or a new conception of form for myself.

In *The Speaking Toys*, the simple purity of a crotale pitch (G) conducts every phrase by triggering its beginning, ending, or an instantaneous shift. A C major triad, as naïve as it can be, proves itself to be a divine object that can conclude every sentence in the entire first half of the piece. It gradually melts itself into a duo of flowing major-triad chorales for the latter section “Mother of the Nature and Land,” in which it warmly resonates and surrounds all being.

The texts are drawn from children’s poems in Renaissance Latin, English and Chinese, indigenous children’s songs and, finally, Sanskrit, which eventually dominates the second half of the piece. “The wind walks by...” (a phrase from a Chinese children’s poem) and it brings time clicks, woodpeckers, desk bells, glass wind chimes, music boxes, insects, light, night, stars, candles and children’s songs. Through the vastness of these “characters” the piece gradually unfolds into a quasi-theatrical form as it attempts to reconcile what initially appeared to be disparate ideas into a suspended unity. Particular combinations of these conversing characters and the various languages help define certain fixed sonorities and musical sections, as if the music speaks in stories from scene to scene, and the stories speak in turn for the music. (Special thanks to the Digital Music Archive Project for Taiwanese Indigenous People, providing material for the indigenous children’s songs.)

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## Madhye

Shih-Wei Lo

In a group of teenagers, the similarities/differences can be observed from their characteristics, behavior, appearance, or values, among others. These traits could result in the dichotomy, forming the situation of “person versus group” or “fusion versus disunion,” where such relationship could be modified due to time and other factors. From another perspective, there could be many inner dialogues and interactions underneath this apparently dichotomous scene; these dialogues and interactions help to shape the spectrum originally constructed by the dichotomy, to create many possibilities, and to make the change(s) happen.

Therefore, this piece derives its name, *Madhye*, a Sanskrit word meaning “between” or “within,” from the above concept. In *Madhye*, the seeming dichotomy is deliberately presented by the exterior elements such as formation, structure, and archetype of the materials. The inner variables, however, allow the transformation to proceed within such a dichotomous environment: the sonic characters and adaptability of the archetype of the materials make it possible to emphasize, obscure, simplify, or complicate their similarities/differences via development and texture over time.

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# Time is the substance I am made of

Huck Hodge

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*Time is the substance I am made of.  
It is a river that carries me away, but I am the river.  
It is a tiger that annihilates me, but I am the tiger.  
It is a fire that consumes me, but I am the fire.*

——— **Jorge Luis Borges**, *A New Refutation of Time*

Mahayana Buddhism teaches that suffering is caused by the false belief that things exist in and of themselves, that the things that I desire are objects independent of myself and that there is even an “I” that desires. This notion, that all things possess distinct, inherent being, that truth is stable and permanent, has dominated Western thought since before the time of Plato. And yet, impermanence is a fundamental quality of the cosmos; one need only remember that all the seemingly absolute, immutable things of existence are dependent on an ever changing, expanding and accelerating universe.

Similarly, we tend to view time as an ordering process externally imposed on distinct and separate objects. Yet if there are no inherent objects, if I am not a thing, but a kinetic state of continuous transformation, one can begin to understand what Borges means when he writes, “Time is the substance I am made of.” The ostensible ravages of time inhere in the essential nature of all things — “it is a fire that consumes me, but I am the fire.”

Music is the consummate embodiment of this conundrum. Does musical material exist outside of time or is time itself the substance of music? This piece explores the inherent temporality of musical material and technique, calling into question the notion of permanence usually ascribed to musical structure and the work itself. The musical narrative unfolds primarily through temporal ambiguity and conflict, while navigating the underlying unity of seemingly incongruous objects from the world of experience — bells, water and fire. The harmonic signature of the great bell of Winchester Cathedral, which is central to Harvey’s *Mortuous Plango Vivos Voco*, plays a role in this work as it comes into conflict with harmonic and inharmonic timbres and harmonies.

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## Mortuos Plango, Vivos Voco

Jonathan Harvey

The electronic piece was commissioned for the Institute for Research and Coordination in Acoustics and Music (IRCAM) by the Centre Georges Pompidou in France. In the work, two contrasting sounds are mingled together: the bell of Winchester Cathedral in England, and the voice of composer's son. In the late 1970s, Harvey accompanied his son to the rehearsals of Winchester Cathedral Choir. The overlapping sounds of choir and bell in the cathedral gave inspiration to this composition. The lyrics are taken from the inscription on the bell, "HORAS AVOLANTES NUMERO, MORTUOS PLANGO, VIVOS AD PRECES VOCO" (I count the fleeing hours, I lament the dead, I call the living to prayers).

The tolling of the bell signifies "death" while the boy's voice represents "life." The walls of the concert hall are imagined as bell sides, producing a resonant space through 8-channel refractions, where the audience have the acoustic experience of being inside a bell. The boy's voice resounds in the space, like a free spirit unbound by death. Harvey creates a metaphysical poetic gesture in this piece through ingenious arrangement and mixture of sounds. The pitch and time structure of this work is entirely based on the bell's rich and irregular harmonic spectrum. Neither tonal nor dodecaphonic, this structure suggests no modes in any western or oriental sense, but creates a numinous ambience where sounds of life and death clash and mingle.

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## The Angels

Jonathan Harvey

"The Angel" is an unaccompanied SATB chorus piece commissioned by King's College, Cambridge. The Service of Nine Lessons and Carols, held in King's College Chapel on every Christmas Eve, is one of the most renowned cultural traditions in England. A carol is commissioned for the event every year. "The Angel" was the one first performed at the service in 1994.

"The Angel" is written for double chorus. One choir articulates the poem of the same title written by John V. Tylor, former Bishop of Winchester, taking angel as a metaphor for the transcendental and indescribable spiritual experiences in religious services. The other choir forms a suspended harmonic web, imitating the poem's "limitless communication" of "intelligences old as sunrise." Based on his experience of practicing Buddhism, Harvey once said that Buddhism and Christianity are not contradictory at all. They both seek the eternal and tranquil realm underneath the busy surface. Great music achieves this goal as well. This work emblemizes Harvey's ultimate search for such eternal existence.

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## Ashes Dance Back

Jonathan Harvey

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This piece was commissioned for the New London Chamber Choir, first performed in the Strasbourg Festival in France (1997), conducted by James Wood.

The central theme and text of the work are taken from Andrew Harvey's translation and adaptation of the thirteenth-century Persian mystical poet Rumi's poem.

*"I burn away; laugh; my ashes are alive!*

*I die a thousand times: My ashes dance back –A thousand new faces."*

Jonathan Harvey enlivens the somber words through dreamlike workings of language and ever-changing music notes. These techniques create unique acoustic experience while stirring illusions and emotions at the same time.

In the beginning, the vowels of different languages are alternated and shifted to imitate the drifting ashes. The composer forges a unique language by various arrangements of consonants and vowels. English and the invented language appear alternately in the song, in which the audience senses both familiarity and strangeness, lost in the realm between illusion and reality.

Besides his ingenuity in language, the composer arranges rhythm, tempo, timbre adroitly to form the images of wind, fire and water. The passage from cradle to grave is visualized as void and empty.

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## I Love the Lord

Jonathan Harvey

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Jonathan Harvey's son was a chorister in the Winchester Cathedral Choir from 1976 to 1980, during which Harvey attended their rehearsals and the weekly services in the thousand-year old cathedral. Inspired by the sound of the choir, the particular echo of the building and the practices of Christian liturgies, the composer wrote this anthem in 1976 for the choir and its music director, Martin Neary.

The lyrics, selected from the Old Testament, describe people in the face of adversity and their hope for the Lord's grace and ultimate salvation. Fixed melodies recur and a G major chord sounds through most of the anthem. Both depict a soul's irrepressible faith in its Lord despite suffering and anguish, and the joyful love it feels in the faith.