

## ABSTRACT

Title of dissertation: EAST MEETS WEST:  
THE EFFECT OF THE COMPOSITIONAL STYLE OF  
WESTERN VOCAL MUSIC ON CONTEMPORARY  
TAIWANESE COMPOSERS

Hui-Ju Chen, Doctor of Musical Arts, 2008

Dissertation directed by Professor Carmen Balthrop  
School of Music

This dissertation project explored some of the outstanding contemporary Taiwanese vocal composers, whose compositional style has been affected by Western vocal music, and it is hoped that the public will learn of and appreciate their music. I selected 12 outstanding and representative contemporary composers and divided them into several different generations. Those composers were: Chung-Ho Lee (b.1917), Chih-Yuan Kuo (b.1921), Tsang-Houei Hsu (1929-2001), Yen Lu (1930-2008), Tyzen Hsiao (b.1938), Shui-Long Ma (b. 1939), Nan-Chang Chien (b.1948), Fan-Ling Su (b. 1955), Yiu-Kwong Chung (b. 1957), Shu-Si Chen (b.1957), Chung-Kun Hung (b. 1963), Tzyy-Sheng Lee (b.1965).

The first generation of composers of contemporary music in Taiwan was divided

into two types. These composers became the primary faculty of the newly established music departments and formed a strong foundation of Western music in Taiwan.

The second generation of composers of contemporary music in Taiwan studied in either Europe or America. They adopted a compositional style ranging from Debussy to Schönberg.

The third generation of composers of contemporary music in Taiwan was cultivated by the second generation. Most of them went to Europe and America for further study after graduation. Thus, they learned more avant-garde compositional techniques, including serial music, electronic music, computer music and concrete music.

In the fourth, and youngest, generation of composers, born after 1950, I found not only marvelous composers, but many amazing female composers as well. These composers combine Western and Eastern compositional techniques more fluidly, and have created a most unique sound in modern Taiwanese music.

These two song recitals were presented in Gildenhorn Recital Hall, at the University of Maryland, College Park. The first program was performed on April 24, 2008, and the second one was presented on October 19, 2008. Besides these two

recitals, I performed the leading role of the daughter in the world premiere of the 21<sup>st</sup> Century Taiwanese opera by Nan-Chang Chien's *My Daughter's Wedding*. This Hakka (a dialect of Mandarin) Opera production had three performances which took place on October 12, 13, 14, 2007 in The National Theater, Taipei, Taiwan, and was attended by the chair of my dissertation committee, Professor Carmen Balthrop. The influence of both Western vocal compositional style and theater elements are greatly evidenced in this opera. The program and video recording of this opera will be included in this dissertation packet.

EAST MEETS WEST:  
THE EFFECT OF THE COMPOSITIONAL STYLE OF WESTERN MUSIC ON  
CONTEMPORARY TAIWANESE COMPOSERS

by

Hui-Ju Chen

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2008

Advisory Committee:

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## TABLE OF CONTENTS

The Letter of explanation.....	1
Title Page.....	2
Copyright Page.....	3
Abstract Page.....	4
The program of 1 <sup>st</sup> dissertation recital.....	5
The Program note of 1 <sup>st</sup> dissertation recital.....	6
The CD of 1 <sup>st</sup> dissertation recital.....	7
The program of 2 <sup>nd</sup> dissertation recital.....	8
The program note of 2 <sup>nd</sup> dissertation recital.....	9
The CD of 2 <sup>nd</sup> dissertation recital.....	10
The program of <i>My Daughter's Wedding</i> .....	11
The DVD one of <i>My Daughter's Wedding</i> .....	12
The DVD two of <i>My Daughter's Wedding</i> .....	13
The Proquest/UM release Agreement.....	14

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THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC  
presents

# Hui-Ju Chen

Soprano

ACCOMPANIST:  
Miori Sugiyama

## DISSERTATION:

East Meets West:  
The Effect of the Compositional Style  
of Western Vocal Music on  
Contemporary Taiwanese Composers

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APRIL 24, 2008 AT 5:30PM

JOSEPH & ALMA GILDENHORN RECITAL HALL  
CLARICE SMITH PERFORMING ARTS CENTER  
University of Maryland, College Park

## PROGRAM

CHUNG-HO LEE (b. 1917)  
Chanting in an autumn night  
Happy snowflake

CHIH-YUAN KUO (b. 1921)  
The beautiful lady Yu  
Autumn cicada  
Jacqueminot

TSANG-HOUJEL HSU (1929-2001)  
A star in the East  
Waiting  
The shepherdess

YEN LU (b. 1930)  
Under the window  
Beyond the haze

### INTERMISSION

TYZEN HSIAO (b. 1938)  
The fairest flower  
Mother's hair  
Silly girl

SHUI-LONG MA (b. 1939)  
Spring silkworm  
Reflection of the flower

NAN-CHANG CHIEN (b. 1948)  
Because of the wind  
Walking alone in the rain  
Ariste  
A blossoming tree

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts Degree. Hui-Ju Chen is a student of Carmen Balthrop.

**Hui-Ju Chen**

*Soprano*

and

**Miori Sugiyama**

*Pianist*

**April 24, 2008 at 5:30 PM**

**Gildenhorn Recital Hall**

**Clarice Smith Performing Arts Center**

**University of Maryland, College Park**

## ~~Program Notes~~

The true development of Western music in Taiwan started during the period of Japanese Rule (1895-1945). In the past hundred years, a large number of composers have contributed greatly to Taiwan's Western vocal music. In today's program, I have divided seven outstanding and representative Taiwanese contemporary composers into three generations.

**The first generation composers** of contemporary music in Taiwan are divided into two types. One type is the native Taiwanese who studied abroad and came back to Taiwan to teach. The other type was trained in Mainland China and followed that exiled government to Taiwan. These composers became the primary faculty of the newly established music departments and formed a strong foundation of Western music in Taiwan. For this first generation, I have chosen **Chung-Ho Lee / 李中和 (b.1917)** and **Chih-Yuan Kuo / 郭芝苑 (b.1921)**.

**Dr. Lee**, born in Jiangxi Providence in China, is a well-known composer, conductor and music teacher in Taiwan. Most of his teacher's works were vocal, including solo songs and choral music. In their vocal music, as well as in his, you can clearly see the blueprint of Schubert's compositional style. Under their influence, Dr. Lee uses a combination of western tonal harmony with a modal system that was derived from the pentatonic scales. As a patriotic and passionate composer, Dr. Lee's music consoled many wounded souls, who left their homeland during the Civil War, and inspired people to live for the future.

**Mr. Kuo**, born in Miaoli County in Taiwan, is most likely the first Taiwanese composer who officially majored in composition during the early period of Japanese occupancy. He went to Japan to study composition. His music, composed after 1945, included vocal and various instrumental works. In his song compositions, he pays great attention to the intonation of the language. His general rule is that when the tone goes up, the pitch should go up, and vice versa. He believes this is the only way to express the true emotional meaning of poetry and the only way to let the audience understand the song. His musical style can be regarded as that of "nationalism". He adopted the functional harmony of western Tonal system as a basis and combined it with Taiwanese native melody.

**The second generation composers** of contemporary music in Taiwan, all studied in either Europe or America. They adopted their compositional style ranging from Debussy to Schönberg and did not use the technique of Nationalism or late Romanticism. This generation did not deal with the major-minor Tonal-system. Rather, they used the Chinese Pentatonic Mode and the Medieval modal system of the West. I personally feel that they were also strongly influenced by Bartók because of the use of chord clusters and the minor second interval. The composers whose music fits into this category are: **Tsang-Houei Hsu / 許常惠 (1929-2001)** and **Yen Lu / 盧炎 (b.1930)**

**Mr. Hsu**, born in Chang-Hua County, Taiwan graduated from the Department of Music, National Taiwan Normal University in 1953. In 1954, he went to Paris to study music history under Jacque Chailley at the Paris-Sorbonne University, as well as music analysis under Oliver Messiaen at the National Superior Conservatory of Paris, and composition with Prof. André Jolivet privately. His compositional style was also influenced by Claude Debussy, Béla Bartók and Chinese composer, Kwang-Chi Wang. Mr. Hsu brought back the new ideas of the Western world; introduced twentieth century musical concepts, techniques, and styles; and created a new musical phenomenon on the island. His outstanding accomplishment in the history of music in Taiwan earned him much praise as the "father of modern Taiwanese music".

**Mr. Lu** was born in Nanjing, Mainland China, and came to Taiwan in 1949. He studied at the music department of National Taiwan Normal University and graduated in 1953. He went to the United States to study composition under Professor William Sydeman at Mannes College of Music in New York. Then in 1977, he studied composition with Dr. George Rochberg and George Crumb at the Graduate Institute of University of Pennsylvania. During the fifteen years of his stay in the United States, he was exposed to and influenced by the avant-garde style of music. However, he describes himself as a conservative person, who does not pay too much attention as to whether his composition is following the current trend. Rather, he concentrates on expressing his inner feelings. He says he likes to combine the use of atonal, tonal, Ecclesiastical modes, and Chinese modes, and multi-tonalities to compose, hoping these kinds of combinations can provide mutual benefits for and contrasts between the East and the West.

**The third generation composers** of contemporary music in Taiwan were cultivated by the second generation. Many of them were students of Prof. Tsang-Houei Hsu, and most went to Europe and America for further study after graduation. Thus, they learned more avant-garde compositional techniques, including serial music, electronic music, computer music and concrete music etc. The three interesting composers that I found to represent this generation are **Tyzen Hsiao / 蕭泰然 (b. 1938)**, **Shui-Long Ma / 馬水龍 (b. 1939)**, and **Nan-Chang Chien / 錢南章 (b. 1948)**

**Mr. Hsiao** was born into a deeply devout Christian family in Kaoshiung, Taiwan. Majoring in piano performance, Mr. Hsiao graduated in 1963 from Taiwan Normal University where he also studied composition with **Tsang-Houei Hsu** and in 1965 went to study piano and composition at the Musashino Art University in Japan. Afterwards, he return to Taiwan and began his career as a teacher, active pianist, and composer. In 1977, he came to the United States and in 1986, at forty-eight years of age; he continued his graduate study in composition at California State University at Los Angeles. Mr. Hsiao admires the writing of Russian composer Sergei Rachmaninov and has incorporated his musical style into his own compositions; therefore, I agree that most of Mr. Hsiao's music can be considered Neo-Romantic. In addition, it is evident that he has been greatly influenced by his teacher Tsang-Houei Hsu to frequently adopt Taiwanese folk music into his compositions.

**Mr. Ma** was born in Keelung, Taiwan, and has become a renowned composer and musical educator in Taiwan. In 1972, he was awarded a scholarship to study with Dr. Oscar Sigmund at the Regensburg Kirchenmusik Hochschule in Germany. He graduated in 1975 and returned to Taiwan. Growing up in Keelung, Mr. Ma was exposed to many traditional folk arts, including those of pageantry, street theater, and puppetry. He seems to have been one of the contemporary Taiwanese composers most influenced by older, traditional Chinese music, especially the street theater, and this influence emerges strongly in his music.

**Mr. Chien** was born in Jiangsu, Mainland China, and came to Taiwan in 1949. He graduated from the University of Chinese Culture in Taiwan as a piano major in 1970. He also studied composition there. Upon his graduation, he went to Germany and studied at the Staatliche Hochschule für Musik in München with Professor Wilhelm Killmayer in 1973. In 1978, he returned to Taiwan and began teaching composition at the Chinese Culture University. In 1984, he went to Germany again to study advanced contemporary compositional techniques. Currently, he is a professor of music at Taipei National University of the Arts, and an active composer in Taiwan. Mr. Chien's compositions range from orchestral works, opera and chamber music to instrumental solo pieces and art songs. Many of his vocal music have become popular in Taiwan, not only because of the pleasant melodies, but also because he pays great attention in the poetic rhymes and sincere expressions of the meaning of the poems. Mr. Chien is also the composer of Taiwan's first Hakka opera – in which I participated in the Fall of 2007 and is thoroughly explored in another portion of my dissertation project.

~~Texts and translations~~

**秋夜吟(中文) CHANTING IN AN AUTUMN NIGHT (CHINESE)**

窗外飄下一陣沙沙的響，  
在階前我拾起一片葉，  
是梧桐枯凋啊！  
原來是秋深了！  
昆蟲奏著疲軟的歌，  
清風在那裡嘆息；  
這是深秋，這是深秋，  
這是深秋的夜！  
秋夜闌珊，  
清寒如水，  
獨有夜鶯在呼喚，  
寂寞裡添上淒涼；  
我念伊人啊，我念伊人啊！  
你在何方？

OF OUTSIDE WINDOWS, A WAILING WIND,  
BEFORE THE STEPS, I PICKED UP,  
A DRIED DIRMIANA LEAF,  
DEEP AUTUMN COMES!  
GRASSHOPPERS CHIRP WEARYING SONGS,  
WINDS SIGHING;  
DEEP AUTUMN COMES, DEEP AUTUMN COMES,  
SUCH A DEEP AUTUMN NIGHT!  
A MELANCHOLY NIGHT,  
AS COLD AS ICING WATER,  
ONLY THE NIGHTINGALE IS CALLING,  
MOANFUL MY LONENESS;  
MY FAIRONE, MY FAIRONE!  
WHERE YOU ARE?

**雪花的快樂(中文) HAPPY SNOWFLAKE (CHINESE)**

假如我是一朵雪花，  
翩翩的在半空裡瀟灑，  
我一定認清我的方向，  
飛颺、飛颺，  
這地面上我自有我的方向。  
不去那冷漠的幽谷，  
不去那淒清的山麓，  
也不上荒街去惆悵，  
飛颺、飛颺。  
你看看我自有我的方向。

IF I AM A SNOWFLAKE,  
FLYING GENTLY IN THE SKY,  
FLOATING WHERE I MAY,  
RISE UP, RISE UP,  
I HEAD TO MY WAY.  
NOT THAT CHILLY VALLEY,  
NOT THAT REMOTE MOUNTAINS,  
NOT THAT MELANCHOLY STREETS,  
RISE UP, RISE UP.  
I AM HEADING TO MY WAY.

在半空裡娟娟的飛舞，  
認明了那清幽的住處，  
等著她來花園裡探望，  
飛颺、飛颺。  
啊！她身上有硃砂梅的清香。  
那時我憑藉我的身輕，  
盈盈的沾住她的衣襟，  
貼近她柔波似的心胸。  
消溶、消溶，  
溶入了她那柔波似的心胸。

DANCING IN THE SKY,  
HAVE THE WAY TO THE SECRET GARDEN,  
WAITING FOR HER VISITS,  
RISE UP, RISE UP.  
AH, HER SWEET PLUM BLOSSOM SCENTS.  
APPROACHING BY MY LIGHT WINGS,  
LAYING ON HER DRESS,  
CHARGING DOWN BENEATH.  
MELTING, MELTING,  
MELTING AT HER TENDER HEART!

**虞美人(中文) THE BEAUTIFUL LADY YU (CHINESE)**

春花秋月何時了，  
往事知多少？  
小樓昨夜又東風，  
故國不堪回首月明中。  
雕欄玉砌應猶在，  
只是朱顏改。  
問君能有幾多愁，  
恰似一江春水向東流。

SPRING BLOSSOMS AND AUTUMN MOON -WHEN WILL THEY END?  
HOW MUCH HAS HAPPENED IN THE PAST!  
ON THE BALCONY LAST NIGHT, AGAIN AN EAST WIND,  
THE MOON WAS SO BRIGHT, I COULDN'T BEAR TO LOOK  
TOWARD THE OLD LAND.  
THE CARVED GALLERIES AND JADE STEPS MUST STILL BE THERE,  
ONLY THE ROSY CHEEKS HAVE CHANGED.  
I ASK YOU, HOW MUCH SORROW CAN THERE BE?  
IT'S JUST LIKE A WHOLE REIVER FULL OF EASTWARD FLOW IN SPRING.

**寒蟬(臺語) AUTUMN CICADA (TAIWANESE)**

日頭將要落山的烏陰天，  
梧桐排歸列，  
銀杏伸長手，  
樹葉一片一片，  
鳥仔唔知飛去佢位，  
遠遠的所在叫出哀怨的秋，  
一聲、二聲

AT SUNSET OF A CLOUDY DAY,  
FIRMIANA TRESS STAND IN LINES,  
GINKGO TRESS STREACH THEIR ARMS,  
SCATTERING LEAVES,  
WHERE HAVE ALL THE BIRDS GONE?  
I COULD BARELY HEARD THEIR SINGING FROM AWAY,  
ONE NOTE, TWO NOTES, ....

### 紅薔薇(臺語) JACQUE MINOT (TAIWANESE)

紅薔薇呀！紅薔薇！  
微微春風搖花枝，  
花枝就是伊歌語，  
歌語開花紅薔薇。  
紅薔薇呀！紅薔薇！  
溫暖日光惜花蕊，  
花蕊就是伊情詩，  
情詩留香紅薔薇。  
紅薔薇呀！紅薔薇！  
美麗蝴蝶親花蜜，  
花蜜就是伊愛心，  
愛心甘甜紅薔薇。

OH, JACQUE MINOT! JACQUE MINOT!  
DANCING WITH SPRING BREEZE,  
STEM IS HER LYRICS,  
BLOSSOM OF THE LYRICS IS MY JACQUE MINOT.  
OH, JACQUE MINOT! JACQUE MINOT!  
TENDERING WITH WARM SUNLIGHT,  
FLOWER BUD IS HER LOVE POEM  
FRAGRANCE OF THE LOVE POEM IS MY JACQUE MINOT.  
OH, JACQUE MINOT! JACQUE MINOT!  
KISSING BY THE BUTTERFLY,  
HONEY IS HER HEART OF LOVE,  
SWEETNESS OF THE LOVE IS MY JACQUE MINOT.

### 那一顆星在東方(中文) A STAR IN THE EAST (CHINESE)

深夜垂深，  
星宿轉清，  
那一顆星在東方，  
而我卻孤單單地在西方。  
既是我日日遙望妳，  
既是妳日日遙望我，  
爲什麼縮不短這距離？  
爲什麼休不了這怨情？

IN THE DEEPEST NIGHT,  
GLEAMING STARTS HOVER ABOVE  
A WANDERING LIGHT IN THE EAST,  
BUT I AM ALONE IN THE WEST.  
WATCHING YOU EVERYDAY,  
SEEING ME EVERYDAY,  
WHY CAN'T WE CLOSE TO EACH OTHER?  
WHY CAN'T WE END UP OUR SORROW?

深夜垂深，  
星宿轉清，  
那一顆星在東方，  
而我卻孤單單地在西方。  
既是天上有銀河，  
既是地上有長江，  
爲什麼結不起這水？  
爲什麼長江不是銀河？

IN THE DEEPEST NIGHT,  
GLEAMING STARTS HOVER ABOVE  
A WANDERING LIGHT IN THE EAST,  
BUT I AM ALONE IN THE WEST.  
MILKYWAY IN THE SKY,  
GREAT RIVER ON THE GRUND,  
WHY THE RIVER FLOWS APART?  
WHY THE RIVER CAN'T BE THE MILKYWAY?

流水成旋，隕星放火，  
火漩混合處，  
情像漩，情像火。

WHIRL IN THE RIVER, FLAME IN THE SKY,  
WHERE WHIRL MEETS THE FLAME,  
PASSION IS THE WHIRL, PASSION IS THE FLAME.

### 等待(中文) WAITING (CHINESE)

什麼時候了，她還不來，  
什麼時候了，你也不走。  
星顆早寫在黑夜的天際，  
連連古老的屋頂起伏仰偃，  
祇有幾處觀望的窗洩漏燈光，  
而濃霧已漸迷蓋了來去的路。  
誰過去了，誰過來了，  
街車馳去，而你呆住。  
瓦斯燈細微而深沉的呼喚，  
繼則鐵輪震打著剛軌的動脈，  
唉！冷清細弱的青火，  
向天燒起憤怒的情焰。

SO LATE! SHE IS STILL NOT COMING,  
SO LATE, AND YOU'RE STILL HERE.  
WRITING-STRARS HANG IN THE SKY FOR WHILE,  
CROSSING ROOFS UP AND DOWN,  
FEW LIGHTS SLED OUT THE WINDOWS,  
THE MIST DAMPS THE PATHWAY.  
WHO'S HERE? WHO'S APPROACHING?  
STREET CARS RAN BY, AND YOU STUNNED.  
THE DEEP CALLING FROM THE GAS LAMP,  
RAILROAD POUNDING BY THE STEEL WHEELS,  
AHI SUCH COLD AND SLIMMY LIGHT,  
BURNS OUT THE FURY TO THE SKY.

### 牧羊女(中文) THE SHEPHERDESS (CHINESE)

哪有姑娘不戴花，  
哪有少年不馳馬。  
姑娘戴花等出嫁，  
少年馳馬訪親家。  
哎！哪有花而不殘凋，  
哪有馬兒不過橋？  
殘凋的花兒呀，隨地葬；  
過橋的馬兒呀，不回頭。  
當你唱起我這支歌的時候，  
我的心懶了，我的馬累了，  
那時黃昏已重了，  
我又低泣了。

HOW CAN THERE BE A MAIDEN WHO DOES NOT WEAR FLOWERS,  
HOW CAN THERE BE A YOUNG MAN WHO DOES NOT RIDE HORSES?  
THE MAIDEN WHO WEARS FLOWER, IS WAITING TO BE MARRIED.  
THE YOUNG MAN RIDES A HORSE TO VISIT HIS FUTURE IN-LAWS.  
AHI HOW CAN THERE BE FLOWERS THAT DO NOT WITHER,  
HOW CAN THERE BE HORSES THAT DO NOT CROSS BRIDGES (GO AWAY)?  
WITHERED FLOWERS ARE BURIED WHEREVER THEY FALL;  
HORSES THAT HAVE LEFT NEVER TURN BACK.  
WHEN YOU SANG THIS SONG OF MINE,  
MY HEART WAS WEARIED, MY HORSE WAS TIRED.  
ALL THAT TIME, TWILIGHT HAD ALREADY BECOME HEAVY,  
AND I SOBBED ONCE AGAIN.

### 窗下(中文) UNDER THE WINDOW (CHINESE)

當暮色裝飾著雨後的窗子，  
我便從這裡探測出遠山的深度。  
在窗玻璃上呵一口氣，  
再用手指畫一條長長的小路  
以及小路盡頭的，一個背影，  
有人從雨中而去。

WHEN TWILIGHT DECORATES THE WINDOW AFTER THE RAIN,  
I CAN DETECT THE DISTANCE OF THE FAR MOUNTAIN FROM HERE.  
I BLOW A PUFF OF AIR ONTO THE WINDOW GLASS,  
AND THEN I USE MY FINGER TO DRAW A LONG AND TINY PATH.  
A PERSON'S BACK AT THE END OF THE LITTLE PATH.  
THERE IS SOMEONE LEAVING IN THE RAIN.

### 煙之外(中文) BEYOND THE HAZE (CHINESE)

在濤聲中喚你的名字而你的名字  
已在千帆之外  
潮來潮去  
左邊的鞋印才下午  
右邊的鞋印已黃昏了

CALLING YOUR NAMES THROUGH THE WAVES, BUT  
YOUR NAME HAS GONE FAR AWAY.  
TIDES IN, TIDES OUT,  
I MADE MY LEFT FOOT PRINT IN THE AFTERNOON  
LEFT MY RIGHT FOOT PRINT IN THE EVENING

六月原是一本很感傷的書  
結局如此之淒美  
——落日西沉

JUNE IS A SAD NOVEL  
WITH SUCH SOLEMN ENDING  
--- THE ROMANTIC FIRE IN THE SKY IS QUIETING DOWN

你依然凝視  
那人眼中展示的一片純白  
他跪向你向昨日  
向那朵美了整個下午的雲  
海嘯，為何在眾燈之中  
獨點亮那一盞茫然

YOU'RE STILL STARING AT  
THE PURE WHITE FROM HIS EYES  
THE PURE WHITE CLOUD COVERING THE SKY  
IN THE AFTERNOON HE BOW HIS KNEE TO YOU  
OCEAN, WHY DO YOU ONLY LIGHT UP  
THE PONDERING FROM LAMPS?

還能抓住什麼呢？  
你那曾被稱為雲的眸子  
現有人叫作  
煙

WHAT'S LEFT?  
YOUR CLOUDY EYES  
ARE CALLING AS  
HAZE BY SOMEONE ELSE

### 上美的花(臺語) THE FAIREST FLOWER (TAIWANESE)

上美的花 請問妳  
上美的花 開在哪

THE FAIREST FLOWER, MAY I ASK YOU?  
THE FAIREST FLOWER, WHERE DO YOU BLOOM?

我愛伊永遠未斂，我愛伊永遠未謝  
我愛伊永遠清香，我愛伊永遠美麗

NEVER WITHERED, NEVER FADED, OH MY FAIREST FLOWER  
FOREVER FRAGRANT, FOREVER BEAUTIFUL, OH MY FAIREST FLOWER.

我聽見花偷偷也跟我講：  
我沒開在 Rocky  
我沒開在 Canyon  
我孤開在妳心中  
妳日夜思念的故鄉  
上美的花

THE FAIREST FLOWER WHISPERED TO ME:  
I DID NOT BLOOM AT ROCKY MOUNTAINS,  
I DID NOT BLOOM IN THE GRAND CANYON,  
I ONLY BLOOM IN YOUR HEART,  
BLOOM IN THE HOMETOWN WHERE YOU LONG TO RETURN.  
THE FAIREST FLOWER.

### 歹囡仔(臺語) SILLY GIRL (TAIWANESE)

歹囡仔 不是物 一日食飽溜溜去  
勿會曉看顧恁弟弟 只管自己去遊戲  
只管自己去遊戲  
歹囡仔 人是不疼你  
歹囡仔 不是物 一日當當要討錢  
三頓不食使癖片(使性子)  
四季挑來擔擔柑  
歹囡仔 人是無愛喋  
歹囡仔 不是物 愛穿好衫著較美  
不曉保惜顧清氣  
染到塗粉滿滿是  
歹囡仔 會食竹仔枝  
歹囡仔 不是物 無啥無事哭啼啼  
哄騙不煞人受氣  
要叫不敢就較遲  
歹囡仔 歹囡仔  
無拍不改變

SILLY GIRL, SO NAUGHTY, SLINK BY AFTER MEAL,  
DOESN'T TAKE CARE YOUR LITTLE BROTHER  
JUST PLAY OUTSIDE  
SILLY GIRL, NO WONDER NO ONE LIKES YOU  
SILLY GIRL, SO NAUGHTY, ASK FOR MONEY EVERYDAY  
NAUGHTY ON HAVING THREE MEALS  
TRAPPING FOR YOUR FAVORIATE FOOD  
SILLY GIRL, NO WONDER NO ONE LIKES YOU,  
SILLY GIRL, SO NAUGHTY, LIKES DRESSING NICELY  
DOESN'T TAKE CARE PRETTY OUTFITS,  
GOT SPOTTY EVERYWHERE  
SILLY GIRL, NO WONDER YOU GET PUNISHMENT  
SILLY GIRL, SO NAUGHTY, CRYING FOR NO REASON  
IF YOU DON'T LISTEN TO THE WARNINGS  
DON'T ASK FOR MERCY LATER ON  
SILLY GIRL, SILLY GIRL  
NO PUNISHMENT NO DISPLINE.

### 阿母的頭髮(台語) MOTHER'S HAIR (TAIWANESE)

做姑娘的時陣  
阿母的頭髮，烏金柔軟又滑溜  
親像鏡同款的溪仔水  
流過每一位少年家的心肝頭

WHEN SHE WAS A YOUNG LADY,  
MY MOTHER'S HAIR WAS BLACK, SOFT, AND SMOOTH,  
JUST LIKE A CLEAR STREAM,  
RUNNING THROUGH EVERY YOUNG MAN'S MIND.

嫁給阿爹的時陣  
阿母的頭髮，活潑美麗又可愛  
親像微微的春風  
化解了一度浪子的阿爹

WHEN SHE WAS MARRIED TO MY FATHER,  
MY MOTHER'S HAIR WAS LIVELY, PRETTY AND LOVELY,  
JUST LIKE A TENDER BREEZE IN THE SPRING,  
MELTING FATHER'S VAGRANT-LIKE HEART.

生了阮以後  
阿母的頭髮，端莊親切復溫暖  
親像寒天的日頭  
保護著幼稚軟弱的阮

WHEN SHE GAVE BIRTH TO ME,  
MY MOTHER'S HAIR WAS GENTLE, KIND AND WARM,  
JUST LIKE THE SUNSHINE IN THE WINTER,  
PROTECTING THE CHILDISH AND WEAK ME.

阮大漢以後  
阿母的頭髮，已經失去了光彩  
親像入秋的天頂  
普通的景色裡一層收成的偉大

ONCE I WAS GROWN  
MY MOTHER'S HAIR BECAME GRAY,  
JUST LIKE THE SKY IN AUTUMN,  
LIKE A RICH HARVEST IN A PALE LANDSCAPE.

### 春蠶(中文) SPRING SILKWORM (CHINESE)

相見時難別亦難，  
東風無力百花殘，

IT IS DIFFICULT TO MEET AS TO PART.  
THE EASTERN WIND HAS DIED DOWN AND  
ALL THE FLOWERS HAVE WITHERED.

春蠶到死絲方盡，

THE SPRING SILKWORM DOES NOT STOP PRODUCING SILK  
UNTIL ITS DEATH,

蠟炬成灰淚始乾，

CANDLES CONTINUE TO BURN UNTIL ALL BECOME ASHES,  
ONLY THEN WILL THE TEARS DRY UP.

曉鏡但愁雲鬢改，

IN THE MORNING, I LOOK INTO THE MIRROR,  
AND I WORRY ABOUT MY OLD AGE.

夜吟應覺月光寒，

AT NIGHT, WHILE RECITING A POEM,  
I FEEL THE CHILL FROM MY MOONLIGHT.

蓬萊此去無多路，  
青鳥殷勤為探看。

PENG-LAI IS NOT FAR FROM HERE,  
I WOULD LIKE TO SEND THE BLUE BIRD ALONG WITH MY REGARDS.

### 水中花(中文) REFLECTION OF THE FLOWER (CHINESE)

水聲如笛在石中間歇。  
水邊的路開滿了花。  
水中花，我原是為你而來，  
為你足踏青苔，為你四肢都纏上荇藻  
為你仰看滿天星斗都成落淚，  
為你，水中花，  
我已看盡繁華，  
捨此身外，  
別無他想。

WATER RUNS LIKE THE FLUTE BREAKING IN THE STONES.  
BLOOMING FLOWERS GROW ALONG THE MEADOWS.  
FLOWER IN THE WATER, I WAS HERE FOR YOU,  
STEPPING ON MOSS, WRAPPING IN ALGAE,  
STARRING AT THE STARS UNTIL THEY DROP.  
BECAUSE OF YOU, THE FLOWER IN THE WATER  
THE LAVISH IS LEFT IN PAST,  
EXCEPT FOR ABANDONNING THE FLESH,  
THERE IS NO SECOND THOUGHT.

### 因為風的緣故(中文) BECAUSE OF THE WIND (CHINESE)

昨日我沿著河岸  
漫步到  
蘆葦彎腰喝水的地方  
順便請煙囪  
在天空為我寫一封長長的信  
潦是潦草了些  
而我的心意  
則明亮亦如你窗前的燭光  
稍有曖昧之處  
勢所難免  
因為風的緣故

YESTERDAY I WANDERED ALONG THE RIVERSIDE  
  
TO WHERE THE REED DRINKING  
ASK THE CHIMNEY  
TO WRITE A LONG LETTER FOR ME IN THE SKY  
SOMEWHAT SCRIBBLING  
MY HEART  
AS BRIGHT AS THE WINDOW CANDLE LIGHT  
SOMEWHAT SHIMMERING  
SO UNAVOIDABLE  
BECAUSE OF THE WIND

此信你能否看懂並不重要  
重要的是  
你務必在雛菊尚未全部凋謝之前  
趕快發怒或者發笑  
趕快從箱子裡找出我那件薄衫子

IT DOESN'T MATTER IF YOU UNDERSTAND OR NOT  
MOST IMPORTANTLY  
READ BEFORE THE DAISY IS GONE  
HURRYING TO GET ANGRY OR MAKE A LAUGH  
HURRYING TO GET MY LIGHT OUTFIT FROM SUITCASE

趕快對鏡梳你那又黑又柔的嫵媚  
然後以整生的愛  
點燃一盞燈  
我是火  
隨時可能會熄滅  
因為風的緣故

HURRING TO SMOOTH YOUR SOFT BLACK HAIR  
WITH ALL YOUR LOVE  
TO LIGHT UP A BRIGHT  
I AM THE FLAME  
WILL BE GONE ANYTIME  
BECAUSE OF THE WIND

### 雨中獨行(中文) WALKING ALONE IN THE RAIN (CHINESE)

風風雨雨適於獨行  
而且手中無傘  
不打傘自有不打傘的妙處  
濕是我的濕  
冷是我的冷  
即使把自己縮成雨點  
那麼小，小，小  
小也是我的小

THE BLOWING WIND AND BEATING RAIN ARE PERFECT FOR WALKING ALONE.  
AND, DO NOT CARRY AN UMBRELLA IN YOUR HAND.  
NOT USING AN UMBRELLA NATURALLY HAS ITS OWN SUBTLE POINTS.  
SOAKING WET IS MY WET;  
FREEZING COLD IS MY COLD.  
EVEN IF I SHRINK MYSELF TO BECOME A LITTLE RAINDROP,  
THAT SMALL, THAT TINY.....  
EVEN SMALL IS ALSO MY OWN SMALLNESS.

### 戲子(中文) ARTISTE (CHINESE)

請不要相信我的美麗  
也不要相信我的愛情  
在塗滿了油彩的面容之下  
我有的是顆戲子的心  
所以 請千萬不要  
不要把我的悲哀當真  
也不要隨著我的表演心碎  
親愛的朋友 今生今世我只是個戲子  
永遠在別人的故事裏  
流著自己的淚

DO NOT PUT YOUR FAITH ON MY BEAUTY  
DO NOT PUT YOUR FAITH ON MY LOVE  
UNDER MY SHINING AND RIPPLING MASK  
I'M AN ACTRESS AT HEART  
HENCE PLEASE DO NOT  
DO NOT PUT YOUR HEART ON MY MELANCHOLY  
DO NOT CRY FROM MY SHOW  
DEARS, I AM AN ACTRESS  
TEARING FOR MYSELF  
IN OTHER'S STORIES

### 一顆開花的樹(中文) A BLOSSOMING TREE (CHINESE)

如何讓你遇見我  
在我最美麗的時刻  
爲這我已在佛前求了五百年  
求他讓我們結一段塵緣  
佛於是把我化作一棵樹  
長在你必經的路旁  
陽光下慎重地開滿了花  
朵朵都是我前世的盼望  
當你走近  
請你細聽  
那顫抖的葉是我等待的熱情  
而當你終於無視地走過  
在你身後  
落了一地的....  
朋友啊  
那不是花瓣  
是我凋零的心

HOW TO LET YOU FIND ME  
AT MY MOST BEAUTIFUL MOMENT  
I'VE PRAYED BUDDHA FOR FIVE HUNDRED YEARS  
TO WRITE US A ROMANCE  
TURNING ME A TREE  
HE GREW ME WHERE YOU WILL BE  
BLOSSOMING WITH PRUDENCE IN THE SUNSHINE  
BORNE OUT OF A LONGING FROM REINCARNATION  
WHEN YOU APPROACHING  
LISTEN ATTENTIVELY  
THOSE TREMBLING LEAVES ARE MY FERVENT WAITING  
WHIL YOU PASSING BY WITHOUT A LOOK  
ALL LEFT BEHIND  
ON THE GROUND  
DEAR FRIEND,  
WERE NOT PETALS IN HEAPS  
BUT MY WITHERED HEART.

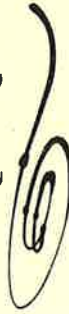
## ~ Acknowledgement ~

Special thanks must be given to my lovely teacher, Prof. Carmen Balthrop, Miori Sugiyama, Dr. Chung-Ho Lee, Prof. Chih-Yuan Kuo, Prof. Yen Lu, Prof. Nan- Chang Chien, Shirley Tsai, Dr. Hai-Tien Lee, Grace Wang and all my friends who have supported me in the preparation of today's performance. I would also like to express deep gratitude to my husband, Hsueh-Cheng and my family for their support. Thank you!

## ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland, opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, rehearsal spaces and classrooms under one roof.

CLARICE SMITH  
PERFORMING ARTS  
CENTER AT MARYLAND



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THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC  
presents

# Hui-Ju Chen

soprano

ACCOMPANIED BY:  
Kai-Ching Chang, piano

DISSERTATION TITLE:  
East Meets West:  
The Effect of the Compositional Style  
of Western Vocal Music on  
Contemporary Taiwanese Composers



OCTOBER 19, 2008 AT 2PM

JOSEPH & ALMA GILDENHORN RECITAL HALL  
CLARICE SMITH PERFORMING ARTS CENTER  
University of Maryland, College Park

PROGRAM

Tipsy in the flower shade  
Slow, Slow Song  
Hidden Fragrance  
YIU-KWONG CHUNG (b. 1957)

Ye Jin Men  
Cai San Zi  
Sandness of Time  
Yu Mei Ren  
TZYY-SHENG LEE (b. 1965)

INTERMISSION

The Pi-pa music the midnight  
The music in the midnight (World Premiere)  
FAN-LING SU (b. 1955)

Selected from *Four Songs of kui Jiang*  
Ge Xi Mei Lin  
Xing Hua Tian Yin  
Song of sorrow  
CHEN SHU-SI (b. 1957)

Ta Sha Xing  
Yu Mei Ren  
Hao Shi Jin  
CHUNG-KUN HUNG (b. 1963)

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts Degree. Hui-Ju Chen is a student of Carmen Balthrop.

*Special thanks must be given to my lovely teacher, Prof. Carmen Balthrop, Kai-Ching Chang, Dr. Yiu-kwong Chung, Dr. Tzyy-Sheng Lee, Dr. Fan-Ling Su, Mr. Chen Shu-Si, Dr. Chung-Kun Hung, Shirley Tsai and all my friends who have supported me in the preparation of today's performance. I would also like to express deep gratitude to my husband, Hsueh-Cheng and my family for their support. Thank you!*

CLARICE SMITH  
PERFORMING ARTS  
CENTER AT MARYLAND



**Hui-Ju Chen**  
*Soprano*  
and  
**Kai-Ching Chang**  
*Pianist*

**October 19, 2008 at 2 PM**  
**Gildenhorn Recital Hall**  
**Clarice Smith Performing Arts Center**  
**University of Maryland, College Park**

## ~~Program Notes~~

The true development of Western music in Taiwan started during the period of Japanese Rule (1895-1945), a large number of composers have contributed greatly to Taiwan's Western vocal music in the past hundred years. In my previous recital, I introduced seven outstanding representative Taiwanese contemporary composers and divided them into the first three generations. In today's program, I will continue to introduce five new vocal composers. These five composers were born after 1950 and their compositional style has been profoundly affected by western vocal music.

Since Taiwan society attaches great importance to music education, there are more and more marvelous young composers, with many amazing female composers among them. From this new generation, I have chosen **Yiu-kwong Chung/鐘耀光 (b. 1957)**, **Tzyy-Sheng Lee/李子聲 (b. 1965)**, **Fan-Ling Su/蘇凡凌 (b. 1955)**, **Shu-Si Chen /陳樹熙 (b.1957)**, **Chung-Kun Hung/洪崇焜 (b. 1963)**.

**Dr. Chung** is one of Taiwan's best known and most often performed composers. His music, distinguished by its profound Chinese philosophical background and expressive range, has won large and enthusiastic audiences all over the world. He has written for every conceivable type of music ranging from the grandest orchestral work, Chinese opera, musicals, to the most intimate piece in New Age style.

He was born in Hong Kong, 1956. As a composer he was basically self-taught until in 1986 he was awarded the 1<sup>st</sup> prize at the 13<sup>th</sup> Percussive Arts Society Composition Competition in the USA which enabled him to study composition formally in the Ph.D. program of the Graduate Center, City University of New York with Robert Starer and David Olan. He received his Doctoral of Musical Arts degree in percussion in 1991 and Ph.D. degree in composition in 1995 from the Graduate Center, City University of New York. Following Dr. Chung's move to Taiwan in 1991, his music began to receive much wider recognition and has been performed throughout the world at many major international festivals. Moreover, numerous recent commissions and collaborations with internationally renowned artists have confirmed the growing interest in his music throughout the world. He is currently the General Director of the Taipei Chinese Orchestra, the foremost traditional Chinese orchestra in the world

**Dr. Lee** was born in Taipei, Taiwan. He credits his high school music teacher with instilling in him a great love of music. He earned his bachelor's degree at the Taipei National University of the Arts, his master's degree at Boston University and a doctorate in composition at the University of Pennsylvania in 1996. His principal teachers included Professors Yen Lu, Hwang-Long Pan, Theodore Antoniou, Lukas Foss, Richard Wernick and George Crumb. His music has been performed in Taiwan and aboard in Japan, the United States, Poland, New Zealand, Mainland China, the Netherlands, France, Germany, Austria and Thailand. He returned to Taiwan in 1996, and teaches composition at National Sun Yat-sen University, Kaohsiung and National Chiao Tung University, Hsinchu.

Dr. Lee has recently emerged as an active young Taiwanese composer. His compositions are often attached to intriguing and provocative titles, which reflect certain circumstances he has encountered in different periods of his life. Also, he studied with many traditional arts masters to learn the Chinese traditional instruments and Chinese opera singing styles. Therefore, we can easily sense the essence of Chinese traditional music in his works.

**Dr. Su**, born in Hin-Chu, Taiwan, is one of the best known and most active female Taiwanese composers. She went to Vienna to study composition in 1985. She first graduated with an Excellent Degree in musical theory composition from the Konservatorium der Stadt Wien and then graduated from the Hochschule fuer Musik und darstellende Kunst in Wien for Electro-acoustic Music. She returned to Taiwan in 1991. She started to teach in several music schools, and at the same time she received her master's degree in music composition of National Taiwan Normal University and her doctoral degree from Taipei National University of the Arts, study with Professor Hwang-Long Pan. Currently, she is Associate Professor of the National Hsin-Chu University of Education, National Taiwan Arts University and Fu-Jen University. Also, she acts as Vice President of Chinese Woman Composers' Association now.

In today's program, I am going to perform her two songs: *The Pi-pa music the midnight* and *The music in the midnight*. She considers these two songs as a group because the stories actually happened between the two poets. The poetry of the first song was written by one of the most famous Chinese poets in early part of the 20<sup>th</sup> century, Zhimo Xu (徐志摩). He pursued love, freedom, and beauty all his life. He promoted the modern form of Chinese poetry, and therefore made tremendous contributions to modern Chinese literature. The poetry of the second song was written by Huiyin Lin (林徽因), a noted 20th century Chinese architect and writer. She is said to be the first female architect in China. She and Zhimo Xu's legendary love is something that people have always talked about. These two poems were both written in 1931. Zhimo Xu's poem was written earlier than Huiyin Lin's and they are both in response, one to the other.

**Mr. Chen**, born in 1957, is one of the most active and talented Taiwanese contemporary composers today. He received his bachelor's degree in Foreign Language and Literature from the National Taiwan University in 1979. He studied composition with Chang-Fa Yiu during his college years. In 1982, he entered the Hochschuler für Musik in Wien and studied composition with Professor Francis Burt and conducting with Professor Kart Oesterreicher. He graduated in 1986 with Diplomas in Composition and Conducting. His composition has won many awards, including works for solo piano, orchestra, string quartet, and solo songs. At present, He is the Deputy Director of Taipei Symphony Orchestra.

Today, I am going to introduce three songs from a group of Mr. Chen's works. This group of songs is based on poetry and music by the twelfth century poet and musician Kui Jang. Mr. Chen made some changes to the original melodies and added newly composed passages for musical continuity. His intention was not to make them sound avant-garde, but to express the elegance and charm of classical poetry and to revive the ancient songs for the modern audience.

**Dr. Hung**, born in Hualien County, Taiwan, an prolific and active composer in this young generation. He received his bachelor's degree in composition from Taipei National University of the Arts and studied with Professor Shui-Long Ma and Professor Yen Lu. Upon his graduation, he went to United States and studied at University of Chicago with Professor Easley Blackwood and Professor John Eaton. After got his master's degree in University of Chicago, he went to Yale University to pursue his doctoral degree in music composition and studied with Betsy Jolas, Lukas Foss, Jacob Druckman and Martin Bresnick. Currently, he is Associate Professor of the Taipei National University of the Arts and National Taiwan University. Dr. Hung's compositions range from orchestral works and chamber music to instrumental solo pieces and many vocal pieces. I selected three art songs from his compositions, and the texts were all written by three different ancient poets from the Song Dynasty to show Dr. Hung's compositional style and techniques.

~~Texts and translations~~

**醉花陰**

薄霧濃雲愁永晝，  
瑞腦消金獸。  
佳節又重陽，  
玉枕紗櫥，  
半夜涼初透。

東籬把酒黃昏後，  
有暗香盈袖。  
莫道不消魂，  
簾卷西風，  
人比黃花瘦。

**聲聲慢**

尋尋覓覓  
冷冷清清  
淒淒慘慘戚戚  
乍暖還寒時候  
最難將息  
三杯兩盞淡酒  
怎敵他晚來風急  
雁過也  
正傷心  
卻是舊時相識  
滿地黃花堆積  
憔悴損  
如今有誰堪摘  
守著窗兒  
獨自怎生得黑

梧桐更兼細雨  
到黃昏點點滴滴  
這次第  
怎一個愁字了得

**暗香**

舊時月色，  
算幾番照我，  
梅邊吹笛。  
喚起玉人，  
不管清寒與攀摘。

何遜而今漸老，  
都忘卻、春風詞筆。  
但怪得、竹外疏花，  
香冷入瑤席。  
江國，正寂寂。  
嘆寄與路遙，  
夜雪初積。

翠尊易泣，

**Tipsy in the flower shade**

Light mists and heavy clouds, melancholy the long dreary day.  
In the golden censer, the burning incense is dying away.  
It is again time for the lovely Double-Ninth Festival;  
The coolness of midnight penetrates my screen of sheer silk  
and chills my pillow of jade.

After drinking wine at twilight under the chrysanthemum hedge,  
My sleeves are perfumed by the fragrance of the plants.  
Oh, I cannot say it is not endearing,  
Only, when the west wind stir the curtain,  
I see that I am more gracile than the yellow flowers.

**Slow, Slow Song**

So dim, so dark,  
so dense, so dull,  
so damp, so dark, So dead!  
The weather, now warm, now cold,  
makes it harder than ever to forget!  
How can a few cups of thin wine  
bring warmth against the chilly winds of sunset?  
I recognize the geese flying overhead;  
My old friends,  
bring not the old memories back!  
Let fallen flowers lie where they fall.  
To what purpose  
and for whom should I decorate?  
By the window shut,  
guarding it alone, to see the sky  
has turned so black!  
The drizzle on the kola nut  
keeps on droning: Pit-a-pat, pit-a-pat!  
Is this the kind of mood and moment  
to be expressed by one word "sad"?

**Hidden Fragrance**

The moon has an old color.  
How many times has it shined on me  
While I play a flute by the plum flowers?  
I recall a beautiful woman  
Even though it was chill breaking off a plum twig at departure.

Now I am like He Sun, getting old,  
Losing my touch for writing songs with a spring-wind brush.  
Why do sparse plum blossoms outside of the bamboo grove  
Spread cold fragrance to my jade banquet seat?  
The river country is all at once quiet.  
I sigh, too far away to send a blossoming twig.  
Night snow starts piling up.

An emerald cup easily weeps

紅萼無言耿相憶。  
長記曾攜手處，  
千樹壓、西湖寒碧。

又片片、吹盡也，  
幾時見得？

### 謁金門

風乍起，  
吹皺一池春水。  
閒引鴛鴦芳徑裡，  
手按紅杏蕊。  
鬥鴨欄杆遍倚，  
碧玉驪頭斜墜。  
終日望君君不至，  
舉頭聞鶯喜。

### 采桑子

華前失卻遊春侶，  
獨自尋芳，  
滿目悲涼，  
縱有笙歌亦斷腸。  
林間戲蝶簾間燕，  
各自雙雙。  
忍更思量？  
綠樹青苔半夕陽。

### 時間的砂河

在時間的砂河裡  
我猶如砂漏裡的一粒砂

隨時間的流逝  
停滯在砂河裡

日日催人老  
急急我心中  
倚窗仰頭望  
白雲如昨日  
青山是依舊  
水聲濺不止  
款款情誰訴  
伊人在何方  
光陰染鬢白  
青苔上舊廊  
落葉知秋涼  
明月照深潭  
誰知聲聲歎  
暗夜枕邊涼  
蝴蝶雙雙飛  
乳燕共築巢  
花開只一朝  
青春難復返

請你把砂漏一轉  
讓我的生命再動起來

And these silent red buds are bright with memory.  
I always remember the place we held hands,  
flowers pressed on thousands of trees by cold and  
green West Lake.

Petal by petal, they are blow away,  
When can I see you again?

### Ye Jin Men

Sudden wind,  
blowing the spring water in pond.  
She played with the mandarin ducks in the fragrant path and  
pick up the red apricot flowers.  
Leaning on a railing, she watched the duck fighting.  
From her loose hair dropped a jade hairpin.  
She waits for her beloved one day by day,  
lucky bird is singing, may be her beloved one is coming home.

### Cai San Zi

My friends are no longer with me to visit this beautiful garden.  
Came alone,  
with the emptiness and sadness.  
In spite of the music in the garden, my longing heart is breaking.  
Butterflies chase each other in the woods,  
swifts travel with the flock between the curtains;  
What's left for me?  
green trees, deep moss, and setting sun.

### Sandness of Time

In the river of sandness of time,  
I am a tiny sand in the sand glass.

When time goes by,  
staging in the river.

Elderliness is calling me everyday,  
making me anxiously.  
Leaning the window,  
white cloud just like the one in yesterday,  
green mountain looks forever green.  
Water bounds noisily over the rocks,  
to whom should I send my words?  
Where is the one I am looking for?  
Season colors my hair gray,  
moss climbs on the old steps.  
Falling foliage knows the autumn chill,  
moonlight mirrors on deep lake.  
My heart is not enlightened,  
chilly pillow in dark night.  
butterflies flying in pairs chase each other.  
Young swallows building their nest togher.  
Flowers blooming just for one day,  
my youth will never come back.

Please turn the sand glass upside down,  
revive me.

就是那麼的一落  
譜出永恆的樂章

### 虞美人

少年聽雨歌樓上  
紅燭昏羅帳  
壯年聽雨客舟中

江關雲低  
斷雁叫西風  
而今聽雨僧廬下  
鬢已星星也  
悲歡離合總無情  
一任階前點滴到天明

### 半夜深巷琵琶

又被它從睡夢中驚醒，  
深夜裡的琵琶！  
是誰的悲思，  
是誰的手指，  
像一陣淒風，  
像一陣慘雨，  
像一陣落花，  
在這夜深深時，  
在這睡昏昏時，  
挑動着緊促的弦索，  
亂彈着宮商角徵，  
和着這深夜，  
和著這荒街，  
柳梢頭有殘月掛，  
啊，半輪的殘月，  
像是破碎的希望他，他  
頭戴一頂開花帽，  
身上帶着鐵鍊條，  
在光陰的道上瘋了似的跳，  
瘋了似的笑，  
完了，他說，吹滅你的燈，  
她在墳墓的那一邊等，  
等你去親吻，  
等你去親吻，  
等你去親吻！

### 深夜裡聽到樂聲

這一定又是你的手指，  
輕彈著，  
在這深夜，稠密的悲思。  
我不禁頰邊泛上了紅，  
靜聽著，  
這深夜裡弦子的生動。  
一聲聽從我心底穿過，  
忒淒涼  
我懂得，但我怎能應和？  
生命早描定她的式樣，  
太薄弱

Let me  
to write the forever melody.

### Yu Mei Ren

When I was young, I listened the rainfalls in opera house,  
Red candle light dimmed on the silken curtains.  
When I was in middle age,  
I listened the rainfalls in travel boat.  
Wide river, heavy cloud,  
missing geese were calling for cold wind  
Now, I listen the rainfalls in a monk house,  
my hair is gray, and I finally realize that  
people have no control on their life.  
The rainfalls keep on droning over night!

### The Pi-Pa music in the midnight

It woke me up again,  
a nightmare from the pipa music in the midnight!  
Whose melancholy,  
whose finger,  
like mourning winds,  
like tearing rainfalls,  
like fading flowers.  
In such deep night,  
in such deep dream,  
sweeping fastened strings,  
randomly gliss oriental modes,  
accompanied by the deep night,  
accompanied by the melancholy streets.  
A faint moon hang on the willow tress,  
Oh, the half moon,  
like a fragile man, whose name is HOPE,  
wearing a joker hat  
tied up iron chains on his body,  
jump madly on the season road,  
laughed hysterically,  
"IT IS OVER!" he said, "blow out your lamp,"  
"she is waiting on the other side of the graveyard  
waiting for your kiss,  
waiting for your kiss,  
waiting for you kiss!"

### The Music in the midnight

It must be you,  
playing moanful melancholy,  
in such a night.  
My cheeks are getting red,  
by listening  
such touching love song you made.  
A note pierced out my deep heart  
so sorrow  
I can tell it but how can I respond to it?  
Her fate has been scratched already,  
Love,

是人們美麗的想像。  
除非在夢裡有這麼一天，  
你和我  
同來攀動那根希望的弦。

### 鬲溪梅令

好花不與殢香人，  
浪潏潏。  
又恐春風歸去綠成蔭，  
玉鈿何處尋？  
木蘭雙槳夢中雲，  
小橫陳。  
漫向孤山山下覓盈盈，  
翠禽啼一春。

### 杏花天影

綠絲低拂鴛鴦浦。  
想桃葉、  
當時喚渡。  
又將愁眼與春風，  
待去；  
倚欄繞，更少駐。  
金陵路，  
鶯吟燕舞。  
算潮水、知人最苦。  
滿汀芳草不成歸，

日暮；  
更移舟，  
向甚處？

### 古怨

日暮四山兮，  
烟霧暗前浦。  
將維舟兮無所。  
追我前兮不迨。  
懷後來兮何處？  
屢回顧。

世事兮何據。  
手翻霧兮雲雨。  
過金谷兮  
花謝委黃土。  
悲佳人兮  
薄命誰爲主。  
豈不猶有春兮，  
妾自傷兮遲暮。  
髮將素。

歡有窮兮  
恨無數。  
弦欲絕兮  
聲苦。  
滿目江山兮

is a fragile beautiful image in the paint.  
Unless one day,  
you and me  
could play the music of love together, in our dream.

### Ge Xi Mei Lin

Blooming flowers will not keep evergreen for me,  
but rivers and peaks remain.  
I fear, when trees are green after spring is gone,  
where can I find the fine lady?  
I dreamt about her leaning on a small boat,  
as I rolling the magnolia oars in the floating cloud.  
Wandering around the mountains, I look for her,  
and the green birds call the spring back.

### Xing Hua Tian Yin

Willow twigs swing near by the Yuan-Yan Port.  
My thoughts drift to those years when Lady Tao-Yeh  
had waited for the travel boat  
I send my sorrow to the east wind,  
it is about time to departure from the boat.  
Leaning on the fore, this will be another short stay.  
Down the road to Jin-Lin,  
girls were singing and dancing.  
Only the river, knows the deep sadness  
Although the grass flourish in the sand bar,  
I am not able to return.  
It is getting dark,  
after leaving the boat,  
where should I go?

### Song of sorrow

As sun sets, the surrounding mountains are foggy,  
obscuring the bank ahead.  
I am about to tie up my boat but am unable.  
I pursue my predecessors, but can't catch up.  
I long for those coming later, but where are they?  
I turn around and look back.

As for worldly affairs, which are reliable?  
A hand can bring clouds and rain.  
As it passed through Jin Gu Garden, a flower died,  
and was put in the earth.  
I mourn (that) beautiful woman's sad fate:  
who was her protector?  
How could there be no more of spring?  
This handmaid, for herself distressed, awaits sunset,  
hair about to turn white.

Pleasure have been exhausted,  
but grievances are innumerable.  
My qin strings want to break because  
the sounds are so bitter.  
Eyes filled with rivers and mountains,

淚沾履。  
君不見年年汾水上兮，  
唯秋雁飛去。

### 踏莎行

情似游絲，  
人如飛絮。  
淚珠閣定空相覷。

一溪煙柳萬絲垂，  
無因係得蘭舟住。  
雁過斜陽，  
草迷煙渚。  
如今已是愁無數。

明朝且做莫思量，  
如何過得今宵去？

### 虞美人

落花已作風前舞，  
又送黃昏雨。  
(又送黃昏雨)  
曉來庭院半殘紅。  
惟有遊絲，  
千丈嫋晴空。  
(遊絲千丈嫋晴空)  
殷勤花下同攜手，  
更盡杯中酒。  
美人不用斂蛾眉。  
我亦多情，  
無奈酒闌時。  
(美人不用斂蛾眉  
我亦多情  
無奈酒闌時)

### 好事近

凝碧舊池頭，  
一聽管弦淒切。  
多少梨園聲在，  
總不堪華髮。

杏花無處避春愁，  
也傍野煙發。  
惟有禦溝聲斷，  
似知人嗚咽。

tears moisten my sandals.  
My lord does not see that, year after year,  
on the Fen River, only autumn geese fly away.

### Ta Sha Xing

Our romance is the willows in the wind,  
we are the floating puffs blur in the air.  
In the pavilion, we look each other,  
only lines of tears coursing down.

Willow twigs along the misty creek,  
cannot keep the departing boat.  
Travel geese cross the sunset,  
grass blurred by the foggy shore.  
Our sadness never ceases.

Torrow is too far way,  
how do I survive tonight?

### Yu Mei Ren

Petals from the flowers danced in the wind,  
taking away the evening rain.  
(taking away the evening rain)  
Little red faded in the morning garden.  
Only the willows,  
fly in the sky.  
(only the willows fly in the sky)  
We visit the garden together,  
drinking joyfully.  
No sad, my fair lady.  
I am also a passionate one,  
but there is no more wine and the party is over.  
(Please do not feel upset, my fair lady  
I am also a passionate one  
but there is no more wine and the party is over)

### Hao Shi Jin

Deep jade water in the old pond,  
a mournful string music pass by.  
The rehearsals from yesterday's opera house still,  
but the hairs turn gray.

Red apricot flowers cannot hide for spring grief,  
blossoming in the remote wild.  
Only tears in the broken creek,  
understand my sorrowness.

### ~ Acknowledgement ~

Special thanks must be given to my lovely teacher, Prof. Carmen Balthrop, Kai-Ching Chang, Dr. Yiu-Kwong Chung, Dr. Tzyy-Sheng Lee, Dr. Fan-Ling Su, Mr. Shu-Si Chen, Dr. Chung-Kun Hung, Shirley Tsai and all my friends who have supported me in the preparation of today's performance. I would also like to express deep gratitude to my husband, Hsueh-Cheng and my family for their support. Thank you!