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In approaching this piece, I was considering what Chinese music means to me, because I was born and raised in the US and all of my musical training was Western. So even though my parents tried very hard to keep Chinese culture alive in our household by teaching us the language, observing Chinese customs and celebrating the holidays, I always felt that the Chinese part of my identity was missing from my compositional voice, because I had all Western training and I had no, or very limited, exposure to Chinese music. I did study a little bit of Chinese music when I was in university, trying to fill what I saw as this hole in my musical identity. So in writing this piece, I tried to come to terms with what Chinese music means to me, and of course it means something quite different than someone who was born and raised in China and grew up surrounded by the music.

I think I approach Chinese music like a Westerner, simply because of my strictly Western training, even though in other aspects of my life and even my culture, I feel it's a combination of Chinese and Western influences—yes, heavily Western, but there's still the Chinese aspect as well. So this piece is very much a Western piece, but I wanted to find different ways to acknowledge Chinese music as I understand it. I tried to use the Chinese instruments in a more idiomatic way versus very contemporary ways, keeping to conventional tunings and traditional ways of writing for the instruments. My approach differs in each movement; for example, in some movements I deliberately separate the Chinese and Western elements by layering or contrasting them, and in other movements I try to blend them more seamlessly.

As for the feeling behind the piece, there isn't only one "feeling". The work is written in four shorter movements that explore the balance of Chinese and Western elements in a different way, and each movement expresses something a little bit different. The first movement is very energetic and very rhythmic, and has a lot of elements borrowed from popular culture and from the musical experiences of my youth. The second movement, *Lost and Found*, is in three sections: the outside sections are more chromatic and feature the Western instruments, and the middle of the movement features the Chinese instruments by having them playing heterophonically but with different melodic embellishments. The third movement is quite "Western", in that it features piano and percussion, constantly changing meters and complex rhythms. But even in this movement, I've cut back and forth between this very aggressive writing and a more folk style writing for the Chinese instruments. In the last movement, called *Still Life*, I wanted to create something very meditative and still, I wanted a sense of something suspended in time, where colours from all the different instruments are featured:

A little fragment here, leading to another fragment here. It's almost like a collage of colours where you'll have a short phrase played by a certain instrument, leading to a completely different colour and another musical fragment. So it's kind of sewn together in bits and pieces.

Western contemporary music itself is so varied, though all of it built on the classical/romantic European tradition that came before it. It's like this big tree of history and tradition, with contemporary music represented by the top of the tree, but we have to acknowledge where the roots are, and what this music developed out of. For each individual the definition of contemporary music is very personal. And for me, it just happens to be which composers I gravitate toward or what sound I gravitate toward. And even with Western music, beyond concert music, my influences include, for instance, popular music from when I was young, or my experience playing in a marching band when I was in university. I think it is impossible to remove those influences from one's music. In fact, in this piece, I make a point of trying to embrace these various influences. Therefore the Western influences in this work include anything ranging from a bass line of a pop song from the 1980s, and a little bit of the rhythm 60

from a marching band that I used to be in throughout university.

From contemporary music, I acknowledge the influence of composers such as Stravinsky, Debussy, Messaien, Takemitsu, Ligeti. I don't actively quote, but I do recognize in my music elements of these various voices that have worked their way in and just how they've influenced my development and my own compositional voice. What particular elements am I drawn to? Well, with Debussy for certain, colour and transparency and just a certain exquisite beauty to his works. I find that they're very spiritual or other worldly in some ways. His orchestration is very beautifully and masterfully done.

So I like his treatment of colours. When one looks at a Debussy score, sometimes it's quite, quite complex and yet if you listen to it, it's so pure and transparent. I find it amazing how he controls the orchestra so well with so many detailed nuances. So that's one thing that I really looked at. Debussy's music, particularly his orchestral works, and just the general idea of musical flow.

I mentioned marching band, which is very strongly rhythmic in a regular pattern: one-two, one-two, and that's one of my attractions to Stravinsky's music, the emphasis on rhythm. With Debussy, I find I'm drawn towards the expressivity of it and the grace. Stravinsky, particularly in his earlier works, was a rhythmic innovator for that time. I find appealing the rawness in Stravinsky's early music, this very primal connection. And even in the neo-classical works, I find there are sharp edges and clean lines. Quite contrasting to Debussy's music, but it's something that I'm also drawn to.

If I have to think of someone whose work that I very much admire, it would be Ligeti. He had several periods throughout his compositional life where he reinvented his musical voice, or found completely new concepts to explore. Stravinsky did too, and I find that fascinating. So, even as models, not necessarily stylistically, but of how to develop as a composer, I admire those who are continually pushing boundaries and exploring in directions that are brand new. Comparing early works and later works, sometime it's as if they are written by different people, though one can still trace the development of his ideas and his style. Also, I think Ligeti's music represents a very satisfying balance of concept with what one might call surface level appeal. His music is listenable, and yet it's challenging to an extent, but also very rewarding. What I mean by a good balance is that one can listen to and appreciate his music and not necessarily be aware of all the techniques and theory and systematic elements he incorporated in writing the piece. There is something that can really speak to an audience on an immediate level. But if you go deeper and look into the pieces and how finely crafted they are, and how he wove together quite complex systems, it just makes the music that much stronger.

I like that the music functions on a number of different levels, and the deeper you go in the levels, the more rewarding it is. It's like a multi-layered puzzle and for that I really

respect his work. Also, I find he has a kind of quirky sense of humour that comes out in his works. Not all of his music is humorous, of course, but I like the oddities that characterize his music. And it's not predictable and never boring.

(In response to question regarding own work:)

Well, I can only hope that it's more rewarding upon repeated listenings, but you never know. First of all, hopefully people will want to hear it more than once, and hopefully every time they listen they will get more out of the experience. I suppose the first thing to listen for might be the different ways that the Chinese and Western elements are combined in each piece, because I do approach it differently, though in some movements it's quite obvious and other movements not.

For instance, the second movement, which is the one in which the two outer sections are chromatic and the inside one is more pentatonic and features some of the Chinese instruments: the first section took me quite a long time to write because I had the idea to have a very chromatic melody which, for this movement, represents the Western element, and it's kind of a Bartokian melody constructed of a sequence of mostly major and minor half steps that twist around. But the idea was that that melody would be harmonized in different ways--usually with the Western instruments, since it's quite chromatic. And the harmonizations would be a major triad here, 61

a minor triad here, a grab bag of different harmonies. I wanted all these twists and turns, so that you never really know what might come next. And on top of that, I wanted the Chinese instruments to serve as background embellishments, almost like bells in the distance. A little bit of a commentary here and there. In writing this movement, it was a complex weaving together of many different kinds of fragments. So if you look at each part, each player might have three notes and then rest, and then four notes here and rest. So I suppose what I would hope is, with repeated listenings, you would hear more and more of those isolated elements and how they fit into the larger whole. The first time through you might just listen to the melody because your ear needs something to focus on, to guide you through this path. But upon different listenings, one might be able to pick up on all the more fragmentary, momentary things that are embellishing the primary line.

The fourth movement I think, upon first listening, probably what you hear most, again, is the melody. There is one melody that carries throughout the entire movement, but I break it up and pass it back and forth between instruments. In addition, I added a little bit of counterpoint. And then after doing that, I shifted all of the beginning and end points.

So you'll have a phrase, but while that phrase is ending, another one will have already started, and maybe it's part of the same melody and maybe part of the counter melody, and maybe sometimes the counter melody actually acts as a link between the two. But when you listen to it, it's one—hopefully, one unbroken line. But it's still similar to the other one in that your ear should be pulled from colour to colour to colour. It's like taking a thin line, the melody, and just shading it in different ways. For instance, a Chinese instrument might embellish the melodic notes or slide from note to note. Whereas a Western instrument might use something like fluttertongue, or another technique idiomatic to that instrument. In Chinese music, as I understand it, if it's part of an expressive gesture, the movement from note to note isn't performed in a straightforward manner. The player will move with a lot of nuance: pitch bends, embellishments. With Western instruments, not so much.

I wrote a few specifics in notation but also wrote in general directions to embellish because sometimes with contemporary music you don't quite know exactly what the composer wants. So, back to the idea of shading, there is shading in many of the melodic lines, but then the melody also has background and that background too also consists of multiple layers. I guess the best way I can describe it is, again, things not quite lining up.

So it's not counterpoint, but rather taking a background element, and fracturing it and moving everybody apart a little bit so that lines come in and out and in and out, and on top of all of that flows a melodic line. Upon repeated listenings, one might allow the ear to move away from the melody and start listening to the other elements that are in the

piece. So, perhaps that will give the movement more depth, or at least make it not so boring to hear it multiple times.

I do think more timbrally than I do harmonically. But I'm also aware of the harmony, it just comes a little bit later in the compositional process. I think they actually do have to come hand in hand. The harmony for Still Life, it was quite simple, with a fairly limited vocabulary. And there are certain sections in which even a passage of two to four measures is the same harmony and the activity is not harmonic but timbral motion. But there is that certain sort of stillness to it, because the harmony is not changing, and yet it does have a sense of moving forward because other elements are changing.

The shading in the first movement, I think that's definitely more of a direct line as opposed to Still Life where it's just floating, everything's floating. And what I mean by direct line is it starts with—well, it's an additive process. It starts with just flute alone, with strings beneath holding a chord that swells. And actually that, harmonically, doesn't move at all. But I keep on adding instruments one after another, at least for the opening 24 bars or so. The opening flute line then begins to be passed back and forth between the flute and the Dizi, and then the clarinet as well. So by the end of this section, all the instruments are playing. So that type of shading is a different type of shading. It's more a textural building and then once everybody's in, I move to something completely different. So the first movement is quite different than the others in that I constructed a number of blocks, and 62

all the blocks consist of different material. The movement doesn't go back and repeat things or reinforce certain musical ideas, it just charges ahead, driving toward the end without trying to explain anything that already happened. But it has a lot of energy that goes all the way through the piece and I think that holds the work together.

The second movement, which we talked about already, focuses on chromaticism vs. diatonicism. The third movement though is also very limited material, but it's more complex material. The third movement is defined by pretty much the piano and percussion. The overall character is very fast, low, with dark and grumbly timbres, mostly because I wrote the other three movements first and realized that I needed something low and fast to balance the work! That's when I wrote this aggressive movement, and structurally it's just a big wedge. It has three primary motives: the first idea with low and fast passages for piano and percussion; the second idea is a pentatonic melody with a very syncopated rhythm; and the third gesture is a kind of skipping, falling line.

As the piece goes on, each one gets longer and bigger: for instance, the second motif, begins pentatonic, and it's only three notes of the pentatonic scale that I use. It starts to expand, not linearly, but vertically—I start to harmonize it. First I harmonize in fourths and fifths, and then by the end, it's harmonized chromatically. The following line has a similar treatment. It starts with just two voices, and then it's thickened, harmonized in four voices. And then by the end, I start layering one statement of the line on top of another: it's the falling line interrupted by another falling line, and by another one. So, each of these three motifs are intensified throughout the movement with regard to the level of chromaticism, length, dynamic level, fullness of scoring and in terms of how dissonant the harmonization is.

The challenge for me in this work was combining the Chinese and Western instruments. First, I've never done it before. And secondly, I was writing for the first time for some of the Chinese instruments, so I don't have a lot of experience writing for them, so it was like going back to square one. The very first step of the process was reading the reference book on Chinese instruments that Mark gave me and learning the basics. What are the open strings? What can these instruments do? And meeting with the performers. That's the first thing, or one of the first things, a composer should do: to work with performers, learn about the instruments, learn what they can and cannot do.

I have written for Chinese instruments before. The very first piece I wrote was not at all well written for the instruments and it sounds that way. It sounds like a struggle to play, and I think the piece suffers for that. So for this work, I wanted to write something that was well-suited for the instruments, that feels good to play, because I think the music communicates better that way and players have a stronger connection to the music.

This is not to say that one should only write whatever is the most simple for the instruments. But I already knew it would be a challenge fitting the two ensembles (Western and Chinese) together, both for me as a composer and for the instrumentalists forming this brand new ensemble. So that was first step of the composing process, doing a bit of study.

And then second step was modifying the way that I thought about music. So, we go back to the idea of determining what Chinese music means to me, because in most of my music, I don't have any—at least no conscious references—to Chinese music, simply because it would feel very forced, it's not part of my natural voice. But in this work, I allow for the music to openly acknowledge that yes, I have heard Chinese music. It's not exotic to me. It's not foreign to me. It just isn't an element in my own musical voice.

So, I decided to not be hesitant in bringing that part of my listening repertoire into my music. Four Gardens has to do with this idea of embracing the Chinese, embracing the Western, and what I found with Gardens, was that you have these "gardens" of sound objects. It's not a garden of instruments, but just—what does an Erhu sound like? What do people play on Erhu? What does a piano do? What can I get a piano to do? And looking at each of these movements as its own garden.

The first movement is "Spring Rain" and it's actually kind of energetic, I suppose, for spring rain. This is 63

Vancouver spring rain, though, which is all the time, and does not stop. But it (the movement) has a very happy, exuberant feel to it. So even though it's spring rain, it's not nostalgic, it's nothing like that. It's really something that just keeps on coming and keeps on going and going. Also, the reference in the title to "spring" suggests an element of hope, and it has some sort of lightness to it and happiness to it. So even though the movement isn't light all the way through, I think it has that energy and it definitely has this beat, this pulsing that doesn't stop and just expresses this idea of energy all the way through.

The second movement is Lost and Found. That title refers to a newspaper review that I read a number of years ago. I was involved in this Fusion Festival of East and West in Seattle, and a writer had reviewed one of the concerts in which he said, "When East meets West, a lot can be lost in translation." So I never liked that quote because I feel when East meets West, what are you trying to translate? You're not trying to translate, you're trying to create something new.

So I didn't really feel that—what can be lost when you bring two new traditions together? It's about finding a point of intersection. So this was "Lost and Found". What can be discovered by combining these two? And of course in this movement I actually separate them a little bit and yet blend them as well, so in the "Western" part and I incorporate the Chinese, and in the Chinese part and I incorporate Western. And it's a nod to the idea of exploring new ways of coming together.

Titles always come last for me, because I find it very difficult to find two to four words in a title to express everything that I just put in the music, although the garden idea came quite early. I knew that I wanted to embrace these sounds and find different ways of combining them, and I knew that I wanted to do it in many different ways, because this is my first time trying. So I wasn't able to limit myself to just one approach and I knew it would be multiple movements.

And after that, yes, very intuitive, other than some musical concerns that I knew I wanted to balance out the movements. At the very beginning, though, whatever I hear, that's what I write. There's nothing to balance because there's nothing on the page yet. So the very first thing was the energy, and I actually don't really know how that came—just kind of thinking of different ways that I wanted to use the ensemble.

Some of the pitch material came from looking at the instruments and, for instance, much of the piece is based on a D major scale, an altered D major scale. That of course fits very well on a Chinese instrument, and yet it's modified. Because with Western instruments, it's not a problem at all to play chromatically, piano, percussion, whatever, I could colour that D major scale with different harmonizations and counterpoint to enrich the harmonic vocabulary.

So yes, I guess it's a bit of back and forth. Intuition gives me that first little bit of music and then I start getting more technical in the composition process at that point.

So, for instance, the first movement, I knew that I wanted it to be a free form and as I started writing, I realized that it would be interesting to create a wedge in the beginning. And again that movement was built up of blocks of materials. So I didn't use a systematic approach to the structure for that one. It's more that I had isolated chunks of material come to me intuitively, and I worked with them and shuffled them around to fit that particular movement.

(In response to question regarding the third movement:)

I already knew the sound of the movement well before I knew the title. I knew I wanted it low and rumbily and I wanted this huge climactic explosion at the end, so it just builds and builds. I wanted this feeling of aggression, because the rest of the piece is quite mild, so I wanted something to balance it out and create a little bit of a bite, and also to give a peak to the entire set of four movements.

I wanted something that was constantly on the move and a little bit aggressive. The title "Firelight"-- this is not the nice fire light where you curl up with a book at home. I think it's more like a fire outside, a bonfire, maybe something that's a little bit out of control. So that's more the fire light I was going for. I was inspired by fire wanted because it's very energetic, and it's a little bit ominous, and can be a bit dangerous. 64

So the metaphor of the flames leaping is what came to mind when I was thinking of quickly changing back and forth between the three different main motifs of the piece and how all of them are growing. So it's an aggressive, dangerous fire with lots of energy and activity.

(In response to a question regarding the overall character of the work)

Well again, it's different for each of the four movements. But if you take all the four movements as a whole, it's a bit of a journey, because each of the four movements does have its own character. Each should have its own feeling and I would hope that the players can find that in the music that I wrote for them and communicate it.

So when you experience all four in sequence, it's a sweep: the first movement should be lively and exhilarating and rhythmic and uplifting, in a way. Up to tempo, it can be a little bit hyper, but kind of in a celebratory way. The second movement is more subtle, and that one should be more contemplative, where you are listening to the melody and yet there are so many shifts going on beneath the melody that it's almost like being presented with a puzzle that you should think about, with a little bit of a reprieve in the middle.

And the third movement of course we just talked about, I wanted that one to be something where you are pulled along for the ride that you can feel it growing and growing, and at the very end there's the big tamtam explosion. Then, as I indicate in the score, before the tamtam has completely died away, the fourth movement should begin.

So there's a bit of an overlap where the sound is still ringing in your ear, and that is the moment of ultimate aggression, I suppose, in the piece. And from that comes one of the most calmest moments of the entire work—well, it's certainly the calmest movement. I like that juxtaposition. The players should sense a big release upon the tamtam hit and a very fortissimo chord at the end, and then to immediately settle, so it's like the calm after the storm, and the last movement should be very still and very beautiful and very meditative, and wash away all the tension that came in the third movement. Both for the players who have to count very closely and play intricate parts with lots of notes, and for the audience, to have been taken along in this big sweep of a ride, and then it's—"Ah, now we're here. We're where we wanted to go." So a journey all the way through.

Of course I have a lot more experience writing for Western than Chinese instruments, but I'm trying to think whether I've ever written for Chinese alone....there are only two other pieces that I've written for Chinese instruments, and both included Western instruments.

Well, I'll answer it coming from the Western side, because that's where my experience mostly is. I like the challenge of trying to write for these instruments because not all of them are built to play chromaticism the way that the Western instruments are. Or, with an instrument like the Guzheng, one can tune it chromatically, but then you also

have to think practically because there are six pieces on the program and if every work requires re-tuning, then that would be very laborious for the performer to have to reposition all the bridges between pieces. So I tried to keep it a more common tuning.

But my writing is quite chromatic. So somehow I had to address: "How do I write well for these instruments, yet retain my own musical voice?" And of course that's a consideration that I don't have when I write for Western instruments. I just write, because I'm much more familiar with the instruments and what they can do, and I can hear it in my head fairly accurately.

So in this work one I gave particular consideration to writing idiomatically for the instruments. It was also new for me to try and imagine unfamiliar timbres. Hearing the timbres of the instruments individually was not so difficult, but in combination, issues of balance and mix were all new, so it was fantastic that we had the reading session so I could hear what did not work and what needed more bass, and that sort of thing.

So the biggest adjustment was that I normally write very chromatically and from experience I knew the piece would not be very idiomatic to play nor very satisfying to listen to if I didn't modify my approach whatsoever. So it was a way of constructing the piece so that I could still use my musical language and yet make it suitable, to 65

acknowledge the strengths of the Chinese instruments, which I found was terrifying before I started writing, but in the end it was a very satisfying experience. It was very rewarding. I haven't spoken to the performers, so I don't know whether it worked or not, but I hope I was at least somewhat successful.

(In response to question regarding the project).

I think the project is fantastic. I don't know if this has ever been done on this scale, at least not in Vancouver, bringing together Chinese and Canadian composers for such a collaboration. It's really fascinating to hear how each composer came at this assignment of combining the instruments, and I think all the pieces are quite different and use the ensemble in a very individual way. Every aspect of the project has been very beneficial to the composers, with the educational component, reference materials and workshop session, because for some of us, again, these instruments are rather unfamiliar.

It's been a real learning experience for me, and the performers are so generous with their time, and very enthusiastic and explaining things and trying things, and then to have the reading session as well, which was invaluable. Most times when you write a new piece, you get to hear it three days before the performance. You don't get to modify it and you don't get to rewrite or address concerns. So it's all been a really wonderful learning experience, and I think I've gained a lot from it. And now I have maybe a little bit more confidence, and definitely much more desire, to write more pieces that combine the two [Eastern and Western ensembles] or even a piece for Chinese instruments alone.

I definitely feel that, compared to the Chinese composers, my piece is much more leaning toward Western tradition rather than Chinese, simply because it's where my comfort zone is and what my influences are. When I listen to their pieces, I feel they demonstrate a skill for writing for the instruments, for using the ensemble; the music sounds perfectly tailored to the ensemble, whereas in my work, I know that I wrote a Western piece and then tried to find a way to fit in the Chinese instruments.

With regard to self-identity, I'm not entirely Western, I'm certainly not entirely Chinese. I grew up exposed to both cultures. I grew up as a Chinese-American, now I'm a Chinese-American-Canadian. So in that respect, I love this project because it let me bring together many influences, and have resources to express all different aspects of my musical identity.

But as far as culture, North American culture in music, I think we're at a bit of a crossroads, where music has to figure out what it is and where we're going. And I don't really know what the composer's role in this is. Some people very proactive, in thinking that there is a need to develop music in a certain way. And other people are less concerned with shaping the direction of music and simply writing what they wish to write. I guess it's the question of: "Does one's culture influence the music they write? Or

does the music one writes influence how culture evolves?" It's like the chicken and the egg question.

More and more we see concert composers embracing many different influences and not having to feel apologetic about it. I think there was a time when tonality and even melodies were frowned upon, or pop music, and even now there are still discussions about what is considered to be concert music, and what is not. But, I think we're really seeing the lines being blurred now and this is what I mean by music having to figure out exactly what it is and where it's going. I think one of the challenges is the European tradition of concert presentation of going into a hall and sitting quietly and not saying anything, and you clap at the very end. And in a way, it's very foreign to the younger generation who are used to expressing themselves, being involved—it seems a very antiquated protocol to go somewhere, sit there quietly and not be able to voice your appreciation or opinion.

But the music is getting more and more interesting with resources such as the Internet, so people can access music from all over the world. Before, your influences were just whatever you came into contact with, or if you went on a trip specifically to study a certain type of music, you'd go and learn about it. And now one can explore anything at all; the technology and the amount of information and the access that everybody has is enormous, is limitless. That's one development that is expanding more and more. Also with technology, such as interactive 66

electronics, there are brand new sound worlds being created.

So the whole sound world of Western concert music has expanded so much. And yet again, our presentation of it is still the same format. This creates a bit of disparity and it's also putting a wall between potential audience members and the music. There are people trying to present music different ways or bring it to different spaces, but something has to happen to make the music and the culture less separate. There is such a wide variety of musical styles and approaches now, and somehow we have to find a way of bringing it to more people or finding the right audiences. The Internet has been good for disseminating and reaching new audiences, but there is still something very special about live performance and being there and experiencing it, and seeing the performers. It's a collective experience. Watching something on your computer at home isn't the same as collectively experiencing an event with hundreds of other people.

(In response to question regarding UBC music program:).

We do have a set curriculum, but we often revise it to reflect the changing role of music in culture and society. For instance, UBC is adding in a music technology requirement because we recognize that our students need to have these skills and knowledge: they should know how to set up a microphone to record themselves, to edit a recording, to disseminate their performances online or to produce their own recordings. That's part of being a musician in the 21st century.

So on one hand yes, we do update our curriculum. On the other hand, we can teach only so much in four years. We have to limit it at some point and have a focus to the program. Specifically, we're adding the music technology requirement and we're compressing our theory sequence, which used to be six semesters, and now it will be compressed into five. We are achieving this by lessening the emphasis on certain subjects that are perhaps not as relevant or influential as they were in the past. For instance, twelve tone music and set theory were much more influential in the mid-twentieth century. As we move into 21st century, it's not that influential anymore, and there are few composers working exclusively with set theory. So whereas maybe 20, 30 years ago, it might have made sense to devote a significant portion of a curriculum to this particular type of analysis or theory, now it is not as essential to study the system to that extent.

So even though our students learning the material, there's less of an emphasis on it. In order to make room in the program for a course that we do find very relevant to our students today, which is the music technology course, we've made changes elsewhere.

Our program is fairly similar to all universities with a music program in which the training is in the classical Western tradition. Every program covers traditional harmony, everyone covers form and structure, and presumably, by this point, everyone would have some 20th century theory as well.

That was pretty much my own training as well. Counterpoint was an elective for my program of study, and I did take two semesters of it. In my undergraduate program, one went through two semesters of harmony and theory, and then one would take advanced courses in analysis: tonal analysis, atonal analysis, or 20th century analysis and counterpoint. In addition, for composers, which is similar to the electives for composers here, instrumentation, orchestration, advanced orchestration, where you study the various instruments and how to write for different ensembles. I would say there are close similarities between many of these programs. They all cover the music core curriculum.⁶⁷

Dr. Dorothy Chang

Born in 1970 in Winfield, Illinois, Dorothy began studying piano at age six and began composing at the age of fourteen. She received degrees in composition from the University of Michigan and the Indiana University. She is currently an Associate Professor of Music at the University of British Columbia.

Described as “evocative and kaleidoscopic” (Seattle Times), the music of Dorothy Chang is characterized by an emphasis on dramatic intensity and expressive lyricism. Her music has been performed by the Albany, Chicago Civic, Indianapolis, Pittsburgh, Queens, Seattle, Saint Paul Chamber and Vancouver Symphony Orchestras, as well as by chamber ensembles including Eighth Blackbird, the Smith Quartet, the Chicago Saxophone Quartet, and Music from China. Her music has been featured in concerts and festivals across North America and abroad.

Awards and honors that Dorothy has received include a Charles Ives Scholarship from the American Academy of Arts and Letters, ASCAP Morton Gould Award, and awards from the International Alliance for Women in Music, the National Society of Arts and Letters, and the Jacob Druckman Prize from the Aspen Music Festival. She has received commissions from the Canada Council for the Arts, the BC Arts Council, the Barlow Endowment, Chamber Music America and the Mary Flagler Cary Charitable Trust. From 2005-2008, Dorothy served as a Music Alive composer-in-residence with the Albany Symphony Orchestra.