

## NEW ASIA

### Abstracts

#### **Panel #1      *Crafting Musical Identities in the West***

##### **Kiu Tung Poon (The Chinese University of Hong Kong): Performing Intercultural Music of the Chinese Diaspora**

The idea of returning to the composer's cultural roots as sources of musical inspiration, as clichéd as it may sound, has been embraced as an effective metaphor for musical creativity in much of the twentieth century and beyond by Chinese musicians at home and abroad. This presentation will look at two piano works by Chinese composers Chen Yi (b.1953) and Liang Lei (b.1972) to examine the sonic attributes that have been framed as "Chinese" and "Western," as well as the language and strategies of musical syncretism that have been featured so prominently in these compositions. In her much performed *Ba Ban*, Chen juxtaposed what was essentially a pentatonic melodic template, or "mother tune," for hundreds of traditional Chinese melodies with chromaticism and serialism. Liang, in his *The Moon is Following Us*, reinterpreted a Qinghai folksong in aid of audio signal processing and set the pitch materials in an avant-garde fashion. This presentation will shed light on the interpretative choices of the composers and the purported integration of distinctive musical languages with explicit reference to folk, authentic compositional elements. I will also attempt to suggest performing approaches in the discourse of musical syncretism.

Young Steinway Artist Kiu Tung Poon appeared as recitalist and collaborative pianist on concert stages in the US, France, Germany, Portugal, Vienna, Singapore, Malaysia, Hong Kong, Macau, and Mainland China. International music festival appearances include Tanglewood and Aspen in the US, Great Wall in Beijing, and Le French May in Hong Kong. As an advocate of new music, she was privileged to work with today's foremost American composers including George Tsontakis and Dan Welcher, and has premiered with the Penderecki Quartet among others. Her interest in Chinese-Western syncretism in music and contemporary Chinese composers resulted in numerous lecture-recitals and performances in the US, Asia, and Europe. Her world premiere of Mark Morris/Samuel Barber's *Excursions* with Mark Morris Dance Group in the Tanglewood Music Festival received enthusiastic review by critics writing for *The New York Times* and *Boston Phoenix*. Graduated from the Indiana University Bloomington and the University of Texas at Austin with a DMA in Piano Performance, she currently teaches at The Chinese University of Hong Kong as a lecturer in performance and serves as the performance stream coordinator in the Department of Music. More information available at [www.kiutung.com](http://www.kiutung.com).

##### **Soo Yeon Lyuh (Mills College): A New Experiment in Progress: Multiple Perspectives on Creating New Music with the Korean *Haegeum***

Over the past seven years, I have been working to find a place for Korean haegeum (Korean two string bowed instrument) in a global music scene. I first went to Hawaii in 2011 as a visiting scholar with the mindset of making the haegeum international by modernizing and Westernizing the instrument itself. As I worked with composers, however, I began to realize that the issue was not the instrument, but the way music was being written for it. To sell music to Western trained audiences (which includes most modern Korean listeners), composers in Korea often write pop-fusion music that treats the haegeum like a violin. My collaborations in Hawaii lead me to focus on creating Korean music that is contemporary in style but authentic in feeling. If the target is to make Korean music familiar, the technique for compositional hybridity should focus on instrument-centered collaborative composition that allows exploration of traditional colors and expressions. This paper explores the way my philosophy has taken shape as a teacher, composer, and improviser. Interactions with composers of many different styles have helped to shape my view on the place of haegeum in an international music scene, and the ways that a variety of composers could utilize its sonic possibilities. I also had the opportunity to compose a major work for string quartet based on

haegeum performance. This shift in position allowed me to understand the compositional process from a different vantage point. By first improvising and recording the parts on haegeum of multiple sizes, then playing the haegeum version for the performers and transcribing the recording, I was using the haegeum to impart Korean musical idioms to players of Western instruments. This cross-cultural composition another way of bringing haegeum influence to larger audiences and different way to think about internationalizing traditional instruments.

Soo Yeon Lyuh is a haegeum (Korean two-string bowed instrument) player, composer, and improviser currently based in the San Francisco Bay Area. Rigorously trained in court and folk repertoires from a young age, Lyuh is known for her masterful performances of new compositions for the haegeum. Deeply invested in exploring new musical possibilities via improvisation, she has collaborated with the Wadada Leo Smith, Fred Frith, Joan Jeanrenaud, and numerous other diverse international performers and composers. Lyuh endeavors to expand the repertoire of the haegeum by regularly commissioning new works from composers all over the world. She was recently selected by the Kronos Quartet as a "Fifty for the Future" composer and premiered her piece "Yessori" in 2017. Lyuh holds a BA, MA, and Ph.D. in Korean Musicology from Seoul National University where she taught for six years. More recently, she has organized workshops and lecture concerts in collaboration with composition and ethnomusicology faculty at UC Berkeley, UC Santa Cruz, UC Davis, Mills College, and University of Hawai'i at Manoa. Lyuh seeks to continually expand contemporary haegeum possibilities through work with new media and technology. She is currently a Scholar-Artist in Residence at Mills College.

## **Panel #2      *Modern Music in Post-War Japan***

### **Padraic Costello (Independent Scholar): Sounding Modernity: Musical Hybridity and Cultural Juxtaposition in Post-War Japanese Opera**

Transcultural musical interaction is often characterized as a form of hybridity, and as a merging of cultures. Homi Bhabha's "third space" presents a tantalizing framework for contextualizing hybridity as a place of harmonic convergence, where cultures coalesce into a "new space." However, amidst modern shifting global dynamics, cultural interaction is often more complex, subtle, or even volatile than this suggests. 20th and 21st century Japanese appropriation of the European operatic form is a rich site for discussing hybridity. Opera is often assumed as favoring "Western" cultural coding, having originated within a European social climate. However, in Minoru Miki's "An Actor's Revenge" and Toshio Hosokawa's "Matsukaze," both composers juxtapose the music and structure of Japanese theater within their works, challenging the authority placed on opera as an extension of "Western" creation. Further, between these works, there is a differentiation in what elements constitute contemporary opera and Japanese theater, situating "Japan" and "Opera" as heterogeneous, rather than homogeneous constructs. Instead of seeing hybridity here as "Japanese composers doing Western music," or a collapsing of "East and West," these works function as spaces in which two equal sound structures, originally bred in separate places and contexts, are juxtaposed as a way of articulating Japan's historical past within a modern cosmopolitan context. In utilizing opera as a tool to create soundscapes of culturally dissonant-yet-dependent sounds, Miki and Hosokawa look to musical and theatrical languages of Europe and Japan in order to create a genre that simultaneously encompasses Japan's heterogeneous cultural present and historical past.

Padraic Costello is a professional countertenor and art administrator in New York City. In addition to his position as chorister with the Choir of Men and Boys at Saint Thomas Church Fifth Avenue, he performs in various new music projects, with a particular interest in promoting music by composers from East Asia and Polynesia. He also works in the Performing Arts department at Japan Society, assisting with the execution of traditional and contemporary Japanese performing arts events. Mr. Costello completed an MA degree in Ethnomusicology at the University of Hawaii at Mānoa in December 2016. His thesis considered the agency of Japanese composers who create new opera, stemming from the European opera tradition, in both Japan and abroad. This work engaged with the social, cultural, historical, and economic contexts for the creation and production of new operatic compositions, situating composers as agents working to actively shift the cultural logic of opera into the contexts of Japanese modernity. He has continued his research as an independent scholar, and is currently interested in how both composition and

localized classical music culture around the world has served as a challenge to dominant conceptions of classical music as a purely and inherently “Western” construction.

**Serena Yang (University of California, Davis): The Japanese Reception of Cage in the 1950s and 1960s**

After John Cage and David Tudor visited Japan in October 1962, the term “Cage shock” circulated widely among the Japanese public. My interviews with Japanese composers suggests that the term “Cage Shock” seriously oversimplifies the reception of Cage’s debut in Japan. The pianist Yuji Takahashi stated that Cage would have met Japanese audiences well-prepared for his visit by musical trends present in Japan as early as the late 1940s. Intellectuals, such as Kuniharu Akiyama and Toshiro Mayuzumi, who enthused about the potential contact between Cage and Japanese music circles, had made Japanese familiar with Cage’s name and concepts through journal articles and word of mouth in the 1950s. The avant-garde group Experimental Workshop had also started to correspond with Cage in 1952 while carrying out their genre-crossing collaborations. In 1961, Toshi Ichianagi’s premiere of Cagean experimental music whetted the Japanese appetite for seeing Cage’s performance and confirming whether the irrational thought they found in Cage’s music was true art or mere nonsense. Before inviting Cage to Japan, the Sogetsu Art Center (SAC) had been a hub for avant-garde activities since 1958. It is also where the notorious improvisational Group Ongaku had its debut. When the members of Group Ongaku saw Cage’s performance at the SAC, instead of a shock, they considered it a recognition of their experimental, multi-media performances. For other Japanese, the term “Cage Shock” functioned as a media buzzword, increasing the public visibility of Cage and the SAC in a short time. This paper delineates the unknown cultural exchange between Cage and Japan since the end of WWII. By examining the media coverage of Cage and Japanese composers’ musical and verbal responses, I argue that Cage’s visit to Japan turned the Japanese’s experiences of Cage from the personal to the public level.

Serena Yang is a Ph.D. candidate in musicology at the University of California, Davis. Her research interests include cross-cultural studies, experimental and contemporary music in the US and Japan. Yang holds a bachelor’s in violin from National Sun Yat-Sen University, Taiwan, and a master’s in Music History from the University of Cincinnati’s College-Conservatory of Music. She has delivered papers at the AMS Pacific Southwest Chapter, Northern California Chapter, and Pacific-Northwest Graduate Music Conference. Her article “Mode and Atonality in Japanese Music: Pitch Structure in Minoru Miki’s Jo no kyoku” is published in *Music Research Forum* 30 (2015). And her article, “Cage and George Herbert Mead: The Unknown Influence of Van Meter Ames,” revised based on her master’s thesis, is published in the *Journal of the Society for American Music* 11 (2018). Yang is the recipient of the Nippon Foundation Fellows Scholarship from 2016–17 and Japan Foundation Japanese Studies Doctoral Fellowship from 2018–2019. Her dissertation “‘John Cage Shock’ and Its Aftermath in Japan” examines the unknown side of the cultural exchange between Cage and Japan from 1945 to 1990.

**Panel #3      *Representing Cultural Difference***

**Jonathan Yaeger (Juilliard School): East is East? Minoru Miki’s Symphony for Two Worlds in East Germany, 1981**

In 1981 the Leipzig Gewandhaus Orchestra commissioned the Japanese composer Minoru Miki to write *Symphony for Two Worlds*, a work juxtaposing orchestra and Miki’s ensemble of traditional Japanese instruments. Rather than combine the two ensembles, Miki’s piece set their sounds and performers alongside each other and highlighted their differences. In one sense the work reflects postwar Japanese composers’ articulation of a national identity distinct from the West, as shown in the work of Judith Ann Herd and Stephen Nuss. Yet *Symphony for Two Worlds*, in the unlikely locale of Soviet-aligned East Germany (the GDR), also anticipated what Andrea Moore calls the “multicultural turn” in post-Cold War new music. That is, the piece represents musical integration without assimilation, whereby contrasting musics supposedly remain themselves while coexisting in a global community. It was not only in musical content, but in public presentation and reception that the *Symphony* heralded post-Cold War musical multiculturalism. Miki’s ensemble, Pro Musica Nipponia, sat downstage *seiza*-style, in traditional

Japanese dress, emphasizing cultural and sonic differences through spatial segregation from the orchestra. The Leipzig reviewers treated the Symphony seriously but also as exotica, underlining its differences from canonic orchestral music. Miki's program note described his work as a call for peace between East and West. His use of these terms is convoluted, reflecting the Cold War's topsy-turvy geography: Japan was politically West but culturally East, the GDR the opposite. Miki's score communicates more clearly, with allusions to music of American, French, and German origin, all set in sonic opposition to the Japanese ensemble. German musical culture, the piece implies, belongs in the West and not the Soviet Bloc. Thus severed from German culture, the GDR of the Symphony is neither triumphant nor menacing but simply irrelevant—all the more appropriate given the country's quick dissolution nine years later.

Jonathan Yaeger is a professor of music history at the Juilliard School, where his courses range from the classical repertory into American jazz and popular traditions. His research focuses on the music, politics, and culture of postwar Germany, especially the German Democratic Republic and the Leipzig Gewandhaus Orchestra; publications include articles in the collections *Music and Diplomacy* and *Classical Music in the German Democratic Republic*. He has presented papers at, among other locales, the American Musicological Society, the Medieval Academy of America, and the Leipzig Stasi Archive (BtSU). Jon also sings with Downtown Voices, a chorus based at Trinity Wall Street, and for many years was a choral conductor and church organist. He holds a PhD in musicology from Indiana University, an MM in choral conducting from the University of Cincinnati (CCM), and a BA in history from Yale.

#### **Bo Fang (The Chinese University of Hong Kong): The Cultural Images of Chinese Music in the American Opera Dream of the Red Chamber**

The opera *Dream of the Red Chamber*, co-produced by San Francisco Opera and Hong Kong Arts Festival, premiered in September 2016 at San Francisco, and continuously performed in Hong Kong and three cities in Mainland China in 2017. Based on a story from the most influential same name Chinese classical novel (*红楼梦*), and created by the world well-known artists' team, the opera drew the audiences' attention not only from the Bay areas, but also Hong Kong, Mainland China and the Chinese diasporas from elsewhere. The operatic version of DRC has been widely discussed among the audiences in terms of its fusion musical language, English adapted libretto, modern but oriental aesthetics' style of sets and costume design, etc. The music (of this opera), in particular, has recognizable Chinese elements in terms of both the musical materials and aesthetics. In this paper, I analyze the original Chinese music materials as follows that Bright Sheng used in this opera: Qin ge (singing with the seven strings zither) Poem of the Autumn Breeze (*秋风词*); Peking Opera instrumental tune Chant of the Dragon Boat (*水龙吟*); and Folk tune Tune of the Black Bamboo (*紫竹调*) in terms of the historical, socio-cultural, and political contexts of each. I also analyze how and why he used these materials in particular scenes. My goal is to depict his adaptation and representation of the cultural images of "Chineseness" in his opera DRC.

I have a B.A. in Musicology from The University of Science and Technology of Su Zhou, an M.A. in Musicology from Shang Hai Conservatory of Music and an Mphil in Ethnomusicology from The Chinese University of Hong Kong. I am now a Ph.D. candidate in Ethnomusicology at The Chinese University of Hong Kong. My research interests include Traditional Chinese music, Contemporary Christian Music Ministries, Music and Media, Contemporary opera. I am also a music critic, reviewing various types of contemporary concert hall performances as well as ethnographic documentary films about musics.

#### **Panel #4 Asian Instruments in New Music**

##### **Chatori Shimizu (Hochschule für Musik Dresden): The Shō in Compositions Today**

For over a thousand years, the shō (Japanese free reed mouth organ) has been used in the context of Gagaku (Japanese court music) without a dynamic change in the music's aesthetics, purpose, and identity throughout

history. Today, the shō is at a crossroads as to how it is used in music. No longer can the instrument be understood in the context of Gagaku. With a theoretical and notational analysis of two works composed in the context of Western art music, *The Shō in Compositions Today: An Instrument of Gagaku and Western Art Music of the Twenty-First Century* provides insights on the evolving role of the shō in the music of today. The author introduces the unique time identity of the shō and presents notational techniques, which best reflects the musical flow of the instrument.

Chatori Shimizu (b. 1990) is a Berlin based composer, shō performer, and sound artist, who constructs his works for a wide range of mediums concerning the time identity in sound. Ranging from orchestral works to sound installations, all of his works engage in repetitive patterns of sound motifs, which aims for the slightest change in the pattern to act as an accent. As the First Prize Winner of Malta International Composition Competition, Shimizu's works have been performed and exhibited throughout Canada, China, France, Germany, Japan, South Korea, United Kingdom, and the United States. Shimizu is a First Prize Winner of the 2016 Malta International Composition Competition, and has been awarded fellowships from Columbia University School of the Arts, Institute of Medieval Japanese Studies, the Mitsubishi Foundation, Omi International Arts Center, Soundstreams, Toshiba Foundation, Yaddo, among others. His music scores are published from United Music & Media Publishing, Belgium. He has also performed extensively as a shō soloist, and has given lectures and demonstrations about the notation and extended techniques about Japanese instruments, in universities and institutions worldwide, such as Columbia University, University of Hawaii at Manoa, The Graduate Center CUNY, Tamagawa University, among many others. Shimizu was born in Osaka, Japan, and spent his formative years in Singapore. He obtained his masters degree in Sound Arts from Columbia University, New York City, and received his BA in Computer Music from Kunitachi College of Music, Tokyo, as a recipient of the Arima Prize; the highest honor bestowed upon the graduating class. He currently studies composition under Mark Andre in Hochschule für Musik Dresden. [www.chatorishimizu.com](http://www.chatorishimizu.com)

### **Shawn Mativetsky (McGill University): New Music for the Tabla of North India – Issues of Composition and Performance Practice**

Through an examination of the works of Canadian and American composers of new tabla music, we will explore the subject of writing for tabla in the context of new music, with a focus on the issues and challenges related to cross-cultural composition. Specifically, the notation systems developed by the American composer, Payton MacDonald, and Canadian / Argentinian composer Alcides Lanza; the contrasting compositional approaches to tabla writing as seen in the works of composers Bob Becker, Christien Ledroit, Nicole Lizée, Tawnie Olson, Robert Rosen, Alcides Lanza, and Paul Frehner; and the issues of performance practice relating to both Western and Indian musical traditions referenced in the performance of these works. To interpret these works, must the musician have a dual background in both Western and Indian classical music, or is knowledge of one or the other sufficient? Must the new music composer have a strong understanding of Indian classical music in order for his/her composition to be successful? Is this notated music compatible with the tabla's oral tradition? As cross-cultural music is increasingly becoming more commonplace, we are seeing more and more tabla players active in the field of new music, and more composers are becoming inspired to compose for this incredible, versatile musical instrument. This presentation aims to show the strength of the tabla as a contemporary percussion instrument, and to discuss and offer solutions to the challenges arising in writing new music for tabla.

Dynamic performer Shawn Mativetsky is considered one of Canada's leading ambassadors of the tabla, and is a pioneer in bridging the worlds of Western and Indian classical music. Called an "exceptional soloist" by critic Réjean Beaucage, *WholeNote's* Andrew Timar adds that "as a leading disciple of the renowned Sharda Sahai, he has serious street cred." Shawn Mativetsky is highly sought-after as both performer and educator, and is active in the promotion of the tabla and North Indian classical music through lectures, workshops, and performances across Canada and internationally. Based in Montreal, Shawn teaches tabla and percussion at McGill University. His solo album, *Payton MacDonald: Works for Tabla*, was released in 2007, and *Cycles*, his recording of Canadian compositions for tabla, was released in the fall of 2011. In 2017, he released *Rivers*, a solo tabla album rooted in the rich traditions of the Benares style of tabla playing. Aside from being renowned as a tabla soloist, Shawn Mativetsky collaborates regularly with numerous Indian classical artists, and performs with pianist Xenia Pestova, violinist

Parmela Attariwala's cross-cultural Attar Project, Indo-fusion group Ragleela, the improv trio Of Sound, Mind and Body, with Tim Brady and Helmut Lipsky, and percussion group Ensemble Duniya.

## **Panel #5      *Composition Voices in the Multi-cultural Ecumene***

### **Bill Solomon (Independent Scholar): *Queer Desire, Asian Appropriation, and Utopia in works of the West Coast Percussion Ensemble***

The West Coast percussion ensemble of the 1930s and 1940s was centered around a group of queer composers, including Cage, Harrison, and Cowell, who created the first substantial collection of works for percussion ensemble. The extensive use of Asian instruments and musical structures within the repertoire are queer signifiers that point to the queer cultural pathways through which Asian culture and its homoeroticization were transmitted. These pathways were located in several American artistic communities, particularly those found in San Francisco and Seattle, both crucial sites in the development of the percussion ensemble. The composers' acquisition of knowledge about Asian music occurred in queer-friendly spaces, and often, the experience of this music was intermixed with queer social and/or sexual experiences: San Francisco's Chinatown with its close proximity to the queer North Beach neighborhood; queer social and artistic collaborative networks that passed knowledge of Asian music among members; and, importantly, interactions with the modern dance community, one that was largely non-heteronormative, had a fascination with broad oriental tropes and access to Asian instruments. Notably absent from this appropriation of Asian music was Asian individuals who were not included in the activities of the West Coast group in any notable way. What resulted was the use of Asian culture as a vehicle for western desire without Asian bodies. West Coast composers exploited Asian music as means to facilitating their queer homoeroticism, and in this process, constructed an essentialized vision of a utopian Asian culture that stood in contrast to their lived experiences of American homophobia and the encroaching heteronormativity of the 1940s and 1950s. The composition of Asian-tinged percussion repertoire was an effort to create queer utopian artworks, capitalizing on the novelty of the percussion ensemble while earnestly experimenting with new musical forms and compositional techniques. Several early percussion ensemble works, including Henry Cowell's *Ostinato Pianissimo* (1934), John Cage's *First Construction (In Metal)* (1939), Lou Harrison's *Suite for Percussion* (1942), and Harrison/Cage's *Double Music* (1941), interfaced with Asian musics on multiple levels, from the use of Asian-originating instruments like gongs, woodblocks and drums, to formal plans that mimicked West Coast composers' understandings of Asian musical forms, particularly those found in gamelan. The integration of these musical ideas into a Western-based percussion compositional practice developing out of ultramodernism mirrored the mechanism of how desire functioned within the sexual and collaborative lives of the composers. Considering the ways in which the West Coast composers' sexualities inflected their music, combined with an understanding of the queer underpinnings of Asian music in the west, provides a cultural recontextualization through which to view early works of American percussion music.

Hailed as a "fine soloist" (NY Times) and "a stand out" (The Boston Globe), New York percussionist Dr. Bill Solomon performs with Ensemble Signal, having appeared at Lincoln Center, Tanglewood, Carnegie Hall, LA Philharmonic, Library of Congress, Guggenheim, Miller Theatre, Big Ears, and June in Buffalo. He performed the solo vibraphone part for Boulez's *Répons* in collaboration with the Lucerne Festival and IRCAM with Mr. Boulez as conductor. He has performed at BAM Next Wave Festival with Dawn Upshaw, Ryan Trecartin's Jazz Fest at Park Avenue Armory, as soloist in the New York premiere of Unsuk Chin's *Double Concerto*, NY Fashion Week, and recitals throughout the US and abroad. Mr. Solomon also frequently performs with Talujon Percussion, Hartford Symphony, and performs with several new music ensembles. He is a member of Bent Duo with pianist David Friend. He is a founder of the Queer Percussion Research Group, and has given papers and performances at the Dance Studies Association, Performing Indeterminacy Symposium at University of Leeds, and Transplanted Roots Symposium in Brisbane, Australia. His recordings can be found on Mode, EUROArts, Cantaloupe, and Naxos, two critically-acclaimed discs of music by Steve Reich on *harmonia mundi* with Signal, and Philip Glass' soundtrack to *Project Rebirth*.

**Michael Jones (Independent Scholar): Double-Edged Mirror: Asian-American Synthesis, Syncretism, and Identity in the Music of David Macbride**

The notion of “East meets West” in the field of contemporary music is one that has evolved from the appropriative Orientalism and “otherness” of the 19th and early 20th centuries into a nuanced and complex web of relationships under analysis on the basis of aesthetic, culture, politics, and identity. As voices from cultures outside of the hegemonic structures of Western music come to the foreground of the art form, it’s necessary to consider what this means for the evolution of the artistic field and to seek opportunities to improve systems that perpetuate toxic ideals and inequality. America’s experimentalist tradition, rooted in Charles Ives and Henry Cowell and extended through John Cage into the modern era is one such theater where these encounters have proven fruitful. This essay, “Double-Edged Mirror: Asian-American Synthesis, Syncretism, and Identity in the Music of David Macbride”, provides a case-study of a composer whose mixed heritage affords him and his music important vantage points of the way the experimental tradition he operates in interfaces with its undeniable Eastern influence. Part one addresses various works by Macbride and analyses them through Yayoi Uno Everett’s methodology of syncretism and synthesis as outlined in her essay “Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy”, with the intention of highlighting the myriad ways Macbride reconciles his Asian heritage with his American environment. Part two explores specifically Macbride’s work with communal music, its history in both Chinese and American traditions, and what it can imply regarding the ossified and stifling patterns in Western music that our society perpetuates. The ultimate intent of this essay is to explore Macbride’s unique body of work and to pinpoint philosophies that can be explored for the improvement of Western music’s existing structures.

Michael Jones is a percussionist and improviser based in the San Francisco Bay Area. While specializing in contemporary music, his work also includes theater, movement, and world music elements. Michael has performed in both North America and Europe and has been appeared as a soloist at the Hartt School of Music, the Summer Institute for Contemporary Performance Practice at the New England Conservatory, and the Darmstadt International Summer Course for New Music in Darmstadt, Germany. Michael has performed with the Callithumpian Consort, The Hartford New Music Collective, the Foot in the Door Ensemble, the William Winant Percussion Group, and Departure Duo. He helps co-curate Music From Other Minds, a radio show presented by Bay Area new music presenter Other Minds on KALW.org. An advocate for classical and experimental music as an arena for social progress, Michael has particular interest in the relationship between music and identity. Michael holds Bachelor Degrees in Percussion Performance and Music Management from the Hartt School of Music, Dance and Theater in Hartford, Connecticut, where he studied with Benjamin Toth, and, in the Fall, will begin graduate studies at the University of California San Diego under the guidance of Steven Schick.

**Logan Barrett (University of South Florida): Hindustani Music Composition from a Western Perspective: Cyclical Rhythm in the Context of Post-Serial Practice**

As a young composer in the digital age, my musical influences are widely varied as a result of being presented so many different types of content through the internet, often without social context given by a teacher or mentor. Musics from all kinds of cultural backgrounds have been shown to me on a largely equal playing field throughout my musical upbringing since my education has been done through such independent learning. As a result, I often feel that I do not have a musical background that is contained to one culture or school of thought, or at least to a lesser extent than many musicians have throughout history. I first became introduced to North Indian music the same way I had been introduced to most Western music; so trying to learn this foreign musical system was not unfamiliar to me. In this presentation, I will present my recent experience writing my Pocket Concerto for tabla and percussion quartet at the Shastra Summer Symposium. I will briefly discuss my compositional work, which is largely occupied by my interest in number theory and its applications to musical parameters. This will include details on the use of the wythoff array and the ‘para-fibonacci’ sequence as it pertains to Pocket Concerto. I will also talk about what I learned from engaging with Hindustani music and the organizing principle of cyclical rhythm. It challenged my western structural vernacular and informed my rhythmic intuition in a fundamental way by introducing a teleology that is present in taal structure. Finally, I will give my thoughts on western composition within a larger

cultural context including ideas such as the social role of new music, how to bridge the gap between Indian and Western musicians, and what the larger significance of bridging a cultural gap means.

Logan Barrett is a composer and pianist currently based in Tampa, Florida. His compositions include works for chamber ensemble, solo instruments, and electroacoustic media. His compositional interests include the implementation of mathematical concepts from number theory into musical narratives and the role of the acoustical and semantic properties of speech in communication and their potential in music. He recently participated in summer festivals including the Longy School of Music's Divergent Studio and the Shastra Summer Symposium. He was featured as a guest composer at the 2018 Composition in Asia Festival at the University of South Florida. As an active advocate of new music, Logan serves as part of the technical team of the New-Music Consortium at University of South Florida and has premiered and performed many works as a pianist. Logan is currently pursuing bachelor's degrees in music composition and philosophy studying composition with professors Baljinder Sekhon and Paul Reller at the USF School of Music. He has participated in additional study and masterclasses with composers including Louis Andriessen, Robert Morris, Amy Beth Kirsten, Kate Soper, Matt Barber, Evan Chambers, Aaron Helgeson, and Marcos Balter.

### **Panel #6      *Hybridities in Asian Composition***

#### **Juro Kim Feliz (McGill University): An Imaginary of 'Asia' in Philippine Contemporary Music**

This article reflects on how contemporary music composition in postcolonial Philippines continually negotiates between a critical imagination of Southeast Asia and an internalization of the 'Filipino' construct within the context of modern globalization. As interactions between centres of power and the peripheries governed the emergence of modern music in the region after World War II, the notion of 'Asia' became a crucial point of contention regarding its assumed and necessary distinction from the West. Filipino composer and ethnomusicologist José Maceda envisioned an artistic and philosophical approach towards the creation and production of new music, highlighting a need to examine traditional and, in the case of former colonies turned independent states, pre-colonial modes of musical expression and ways of life. With further exploration and realization through the artistic practices of Filipino composers Ramon Santos and Jonas Baes, this imagination of a pan-Asian paradigm and a developing critique of Western modernism necessarily involved an intersectional approach between ethnomusicology, music composition, and even decolonization. Within this context, this study contemplates whether this approach holds significant and relevant in today's (post)- postmodernist aesthetic positions amidst increased globalization or not, and if it will ultimately revolve around how present artists position themselves within fluid intersections of identity, politics and culture.

Hailing from the Philippines, Toronto-based composer Juro Kim Feliz (b. 1987) finished composition studies at the University of the Philippines and McGill University. Principal mentors include Jonas Baes and Melissa Hui, along with Liza Lim, Dieter Mack, Chong Kee Yong, Bernd Asmus and Linda Catlin Smith in various consultations. He received the Goethe South East Asian Young Composer Award (1<sup>st</sup> place) in 2009, and became a finalist in the 5-Minute Piano Concerto Competition of the Music Biennale Zagreb in 2017. His work *Gandingan sa Kagiliran* for percussion duo has been commercially released in the "Millennial Masters, Vol. 7" CD album by Ablaze Records, and his music has been performed in music festivals and workshops in the Philippines, Indonesia, Malaysia, Taiwan, Israel, Greece, Switzerland, Italy, Croatia, the United Kingdom, Canada and the United States. Besides composition-related activities, he has also been a producer and host of the Filipino radio talk show *Sigaw ng Bayan*, aired at CKUT 90.3 FM Montreal.

#### **Gavin Ryan (Independent Scholar): Variable Sanctity and New Compositions for Gamelan Selonding**

Gamelan selonding, a rare type of percussion ensemble from Bali, Indonesia, is commonly regarded as the most sacred style of gamelan on the island. Largely underrepresented in academic research, there are many misconceptions and errors about the history, use, creation and dissemination of the instruments and music.

However, in the past thirty years, gamelan selonding has had a resurgence of popularity for both traditionalists and contemporary composers and ensembles. This paper examines the history and historiography of gamelan selonding, specifically detailing many of the erroneous generalizations common in current literature. Despite the growing popularity of the ensemble throughout the island, most writing focuses only on the ensemble from Tenganan village and the romanticized, mystical associations and legends surrounding it. Although the Tenganan ensemble is known for being restricted to non-members of the community, the instruments are also the most commonly reproduced out of all the selonding sets. This paper introduces research on many other ensembles throughout the island, including gamelan which predate the instruments in Tenganan, and modern groups that are composing and premiering new compositions. This paper also analyzes new works created by composers I Nyoman Windha, I Wayan Pande Widiāna, I Dewa Alit, and the ensembles Gamelan Sarati Svara, Gamelan Pesel, and Gamelan Salukat. The compositions range in style from those that closely approximate older traditional pieces, to angular, polyrhythmic, modern works.