***Tangram***(1992) is the fourth piece in *Voice in Time*cycle (1989-2011).
As the seven pieces in different shape and size found in the Chinese puzzle Tangram, seven musical gestures/material organization devices/duration (in proportion of the geometric shape of the Tangram pieces, ie. a triangle takes half of the (time) value of a square) were assigned to bass clarinet and harpsichord.

For bass clarinet: a (square)= chorale texture (multiphonic), b (upward triangle)= ascending line till reaching high pure tone, c (downward triangle)= pure tone followed by descending line to low notes, d (parallel)= descending chords, e (pointed triangle)= combine c & b, f (large triangle) = development and augmentation of a, b, c, g (large triangle) = development and augmentation.
For harpsichord: a= fragments of a wave-shaped gesture, b= pedal notes (with long grace notes in lower register preceding), c= pedal notes (with long grace notes in higher register preceding), d= extract chords from g, add/subtract/alter notes according to notes in new scale & sound desired, e= outline of inversion of b and retrograde of c, with new rhythm, gradually becoming one layer, f= melodic line in multi-layer, g= opposite direction as in f.

The structure of Tangram is formed by focusing the seven segments in the order of aefbgdc.  The sound files serves as a bridge between the two instruments with very different timbre and suggests the possibility of the existence of another dimension - both in timbral and in space.

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***Tiao Tiao*** (Chinese: remote, distant) for chamber orchestra is the third piece of ***Onomatopoeia***

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***Voices in Time*** (1992-94/95), title of the last novel by the late Canadian Writer Hugh MacLennan, is the fifth work of the eleven-piece *Voices in Time* cycle. Since 1979, I have been studying Chinese music, medieval and classical poetry, in particular the ideology, philosophy and notation of guqin (Chinese 7-string zither) music. The knowledge absorbed and material collected have integrated and become an important part of my creative voice, in particular, the pieces in Voices in Time cycle (1989-2011).  Each work in the cycle represents a particular time in Chinese history which in turn, reflects our own existence.
All the compositions in the cycle seek for a balance between elements of continuity and elements of changes.  Musical material, form, compositional technique are result of this concern.  Many works have incorporated Chinese poetry or qin music written at the time; in some, the intonation of a classical poem is transcribed as melodic line or qin music as melodic motives or ‘structural anchor’ and in others, the rhythmic material is based on the rhythm of selected  poems or qin music of the period.

As in Chinese music where sounds of nature were revered and often emulated, water sounds from Kananaskis were recorded, transformed and integrated into the composition on tape. The soundfile, representing the flow of time, was realized at the electroacoustic studio at the University of Calgary.

*Voices in Time* was commissioned by the New Music Concerts with the assistance of a Canada Council grant and was premiered in 1994 in Toronto under the direction of Robert Aitken. This work exists in two versions: chamber ensemble and chamber orchestra. The orchestra version was premiered by the Seattle Creative Orchestra in 1997, conductor by Roger Nelson.

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***von einem fremden Stern***(from a distant star) for organ (1993) was commissioned by German organist Heidi Emmert with a project grant from the Alberta Foundation for the Arts.

The inspiration of this work came from the 60th birthday of my teacher, colleague and friend, Bengt Hambraeus and a memorable performance given by Heidi Emmert at the Calgary International Organ Festival in 1990.  To both this work is dedicated.

The registration is according to the specifications of the Carthy organ of Jack Singer Concert Hall in Calgary, based on suggestions from Ms. Emmert.