***entends, entends le passé qui marche…***  
                        *“Let your life lightly dance on the edges of time,*  
*like the dew on the tip of a leaf”*  
                                                                        Rabindranath Tagore  
   
*entends, entends le passé qui marche…*for piano and soundfiles is the third of a eleven-piece cycle *Voices in Time*(1989-2011), a musical perspective on the idea of time. The abstract time zones of present, past, future - expressed in the music score by using different notation or gesture, co-exist, and interact continually and constantly in our minds and daily experiences. My interest and exploration into time in *Voices in Time cycle* led to a conjunction of music and artistic responses in several interdisciplinary activities. The accumulated experiences working with visual artist, choreographers, dancers lead to the creation and production of a large collaborative project *one thousand curves and ten thousand colours.*  
   
The tape part was realized at the electroacoustic studio at the University of Calgary, based on material recorded from inside the piano and vocal chant. This work was commissioned by Quebec pianist Rita Gauthier with a project grant provided by the Alberta Foundation for the Arts.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***Fei Yang*** (Chinese: driven by the wind) is the sixth piece in the *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 her creative voice and to-date, ten pieces have been completed in a projected eleven-piece cycle, with each reflecting on a particular time in Chinese history which in turn, echoes our own existence. All the compositions in the cycle seeks for a balance between elements of continuity and elements of change and is a reflection of  "heaven, earth, and men are one" in Chinese philosophy.  Accordion has been used in many works to resemble the Chinese shoeing, a wind instrument used widely in both folk and ceremonial music.  
   
The large part of this work was composed during the four weeks stay at Die Höge in Germany  where I was composer-in-residence in 2000. The summer countryside filled with the whispers of the wind, and the stimulating environment at the artists colony were great sources of inspiration.  
   
*Fei Yang* was commissioned by the Canadian Broadcasting Corporation and New Music Concerts in Toronto.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***Flake upon flake…*** is a collection of piano pieces for young pianists from primary up to intermediate level, composed as a special project to celebrate the 20th anniversary of the  Alliance for Canadian New Music Projects in 1990.  The 'theme', a descending scale introduced in the very first piece *First March of Robot O*,  serves as the building block for all pieces.   
   
Descriptions of the 13 pieces are as follows:  
   
Title                                         Duration                        Level                 Focus   
   
*First March of Robot O*                1'05"                 Primary             learning clefs, basic note value,  
                                                                                                duet playing, listening to 'theme'  
   
*Let's Stick Together*                     40"                   I                       2 hands co-ordination, dynamic                                                                                                                              contrast, wrist staccato & rotation                                                          (horizontal flexibility,  
                                     
*"Mirror, Mirror,*                         45"                   I                       legato/portamento touch, contrary  
*Who is that in the mirror?"*                                                motion, prepared piano (optional)  
             
                                                                         
*Shadow Play*                              35"                   II-III                  finger staccato  
   
*Second March of Robot O*                         1'                      II-III                  ostinato, shifting finger position,  
                                                                                                dynamic envelopes,  vertical                                                                                                                                  flexibility of wrist  
   
*Two Bees Visiting a*                    1'15"                 IV-V                 independence of fingers, velocity,  
*Blooming White Rose*                                                                   blocked keys  
                                                           
*See-Saw*                                     1'10"                 IV-V                 wider keyboard range, grace notes,  
                                                                                                clusters, changing meters  
   
*They Say*                                    1'55"                 IV-V                 dotted rhythm, flexible tempi  
*"Now Say Goodnight"*    
    
*Flake Upon*                                1'30"                 VI-VII               spatial notation, sustained  
    *Flake Upon ----*                                                                                   pedal, arm weight  
                                                 
*Slopin*g                                      1'15"                 VI-VII               flexibility of arm movement, glissando  
  *Slipping*                                                                                   accelerando within rhythmic unit     
     *Sliding----Gliding*  
                                                                                   
*Two Dreams and a Nightmare*      ca.8'                  VII-IX               various kinds of clusters, cluster                                                                                                                             glissandi,  body weight, crossing  
                                                                                                hands, trills & thrills, sostenuto pedal  
                                                                                                precision in 'tuplets' (irregular                                                                                                                                rhythmic groupings), small intervals  
   
*Flake Upon  Flake Upon*--- was commissioned by the Alliance for Canadian New Music Projects with the assistance of a grant from the Ontario Arts Council.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***Flashing into the dark***  
             
                        *To see a World in a Grain of Sand*  
*And a Heaven in a Wild Flower,*  
*Hold infinity in the palm of your hand*  
*And Eternity in an hour.*  
                                                            William Blake  
   
In a time and place where contemporary music is excluded from people’s daily life and is treated with indifference, or even with hostility, the action of creating and presenting music of our time is like a flash soon disappearing into darkness. But it is my hope that in this short instant of flashing, the world and heaven, infinity and eternity, can be sensed by those few who are seeking.  
   
*Flashing into the dark* was written for Guido Arbonelli’s special project, “60 seconds for 60 composers. It was premiered at the New Music Festival in Rome, 1999.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***Flower Drum Dance*** is based on a Chinese folk tune, *Fong Yang Flower Drum*. War and famine refugees from Anhui Province supported themselves and their families by performing this joyful and exuberant song on the streets in their neighbouring provinces.  When my nine-year-old daughter heard about my participation in the New Music for Young Musicians Project, initiated by the Canadian Music Centre Prairie Region, she requested a piece like Béla Bartok’s *Swine-Herd’s Dance*, her favourite piece she was playing at the time.  Her wish became my inspiration.  
   
This work was premiered by Claire Eagle at the Steinway Hall, Calgary.   
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***forever after*** was written for flautist Carin Levine for the opening gala at Die Höge, Germany. The material is based on a previous work *….I,Laika…*(1989) for flute, cello and piano, dedicated to the memory of my father, Colonel Luke S. S. Lee, an airforce pilot who was reported missing during a mission to Laos in 1961. While*….I,Laika….*evokes a requiem, *forever after* is a song of remembrance. Those whom we remember, live forever.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***Four Winds from Heaven*** is the ninth piece in the *Voices in Time* cycle.  Since 1979, Hope Lee has been studying Chinese music, medieval and classical poetry, in particular the ideology, philosophy and notation of qin (Chinese 7-string zither) music. The knowledge absorbed and material collected have  integrated and become an important part of her creative voice and to-date, nine pieces have been completed in a projected eleven-piece cycle, with each reflecting on a particular time in Chinese history which in turn, echoes our own existence.  All the compositions in the cycle  seeks for a balance between elements of continuity and elements of changes and is a reflection of  "heaven, earth, and men are one" in Chinese philosophy.   
   
*Four Winds from Heaven* consists of eight songs:  
            *I           (the breath of the earth that nobody sees)*  
*II         O wind, a-blowing all day long (from The Wind, by Robert Louis Stevenson)*  
*III        Blow willow  Blow wind*  
*IV         Laughing, dancing, sunny wind (from Wind, by Amy Lowell)*  
*V          Nan Feng …the warmth of the South wind*  
*VI         Wind o’the Autumn (by Will. H. Ogilvie)*  
*VII       (the blowing of the North Wind that everybody hears)*  
*VIII      it turns and turns again*  
             
There is one unified theme – wind.  Each piece focus on one aspect of the wind: the invisibility, the direction, the motion, the sound.  A particular vocal technique and relationship between words and music were sought to reflect such features.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***gently rings in autumn wind***was commissioned by organist Karen Holmes for a PRO ORGANO OTTAWA concert in 1995, presenting organ and harpsichord works by women composers.  
A distant ring, rushing water and swirling leaves in autumn wind were aural images which came to my mid while composing this work, along with the phrase ‘gently down the stream, life is but a dream’ from the children’s rhyme.   
The registration is according to the specification of the Casavant organ of the First Baptist Church in Ottawa, based on the suggestion from M. Holmes. To Karen Holmes and to the memory of Michael Hambræus this work is dedicated.  
   
\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
***Hsieh Lu Hsing***is the title of an ancient Chinese poem, meaning 'brevity of life is as morning dew on the shallots'. This is the second piece in the *Voices in Time* cycle. Since 1979, Hope Lee has 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 her creative voice and to-date, ten pieces have been completed in a projected eleven-piece cycle, with each reflecting on a particular time in Chinese history which in turn, echoes our own existence. All the compositions in the cycle seeks for a balance between elements of continuity and elements of change and is a reflection of  "heaven, earth, and men are one" in Chinese philosophy.  
   
The piece is in three parts:  
*1. Looking back where visions blur*  
*2. Ancient lament*  
*3. Away the autumn geese fly*  
   
*Hsieh Lu Hsing* was commissioned by Zhang Yan & Liu Qi-Chao with the assistance of a Canada Council grant. The world premiere was given by the Academy Music Chamber Ensemble, 16 October, 2002 at the ISCM World Music Days Hong Kong.