

THE DEVELOPMENT OF TAIWANESE WESTERN
VOCAL MUSIC SINCE 1895:
AN OVERVIEW

by

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ABSTRACT

The term *Taiwanese* first came into use after World War II. In 1949, civil war (the Communist Revolution) in China forced General Chiang Kai-Shek (蔣中正, 1887-1975) to move to the island of Taiwan. Many immigrants from mainland China followed him. Some inhabitants of Taiwan, the descendants of 17th century immigration, called themselves *Taiwanese* to distinguish themselves from the new wave of immigrants following Chiang Kai-Shek. These new immigrants were labeled “Out-of-State” (外省人) people. Nonetheless, today, with yet another change in political climate, people call themselves *Taiwanese*—even those people who came to Taiwan after World War II—to differentiate themselves from the citizens of the People’s Republic of China. Currently, *Taiwanese* refers to people who were born in Taiwan, grew up in Taiwan, were educated in Taiwan, and hold a passport from Taiwan, the Republic of China. This complicated historical background motivated people (especially since the 1970s) to focus more on Taiwan’s varied cultural identity and inspired them to create beautiful, nationalistic art.

Since 1895, both Western musical traditions and the political climate in Taiwan exerted heavy influence on Taiwanese vocal music. This recital and accompanying manuscript offer glimpses into the expression of the Taiwanese spirit through song during three distinct political periods in Taiwan’s history: the music and poetry of Teng Yu-Hsien (鄧雨賢, 1906-1944), written during the Japanese colonization and lasting from 1895-1945; the work of Lu Chuan-Sheng (呂泉生, 1916-2008) and Hsiao Tyzen (蕭泰然, 1938-2015), who composed much of their work during the period after World War II and up to 1990; and from 1990 to the present,

during which many composers continue to work with Western influences and their Taiwanese heritage.

Since 1949, because of the political climate, Taiwan's political status has remained controversial. Many people claim Taiwan an independent country known as the Republic of China, and it functions in this way today; others insist Taiwan is merely an island constituting part of the People's Republic of China.

DEDICATION

This manuscript and recital are dedicated to my parents and my sister, for their selfless love and support.

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CHAPTER I
AN INTRODUCTION TO TAIWANESE HISTORY

1.1 Japanese colonization: 1895 to 1945

Taiwan, an island in East Asia, formerly was called *Ilha Formosa* by Portuguese sailors in the mid-16th century. Taiwan was officially and precisely marked on the world map for the first time. Taiwan's current pluralistic, free, and open-minded climate can be explained through its colonization since the 17th century by such nations as the Netherlands (formerly Holland), Spain, and Japan, in addition to the Chinese Ming and Qing Dynasties. Also, a large number of Han Chinese people emigrated from the southeast coast of mainland China to Taiwan, most them from Fujian and Guangdong provinces.

In 1895, the Qing dynasty lost the War of Jiawu, the First Sino-Japanese War. According to the Treaty of Shimonoseki, the Qing dynasty had to cede Formosa (Taiwan) and the Pescadores (as known as Penghu, an archipelago of sixty four islands about thirty miles west of Taiwan) to Japan. For the next fifty years, Taiwan was a colony of Japan.

The Japanese government had coveted Taiwan's natural resources for a long time. After Japan took over Taiwan, industries grew there, and the Taiwanese people became laborers

and increasingly were seen as inferior citizens. The Japanese government found it difficult to keep order with the Taiwanese public. To that end, the Taiwanese people held anti-Japanese protests of all kinds, many of which urged the establishment of a new Governor-General of Taiwan (臺灣總督) and the selling of Taiwan to France.

Nonetheless, the Japanese had more reasons for concern than merely an unfriendly and discontented populace. Taiwan is located in the subtropics, so compared with the climate of Japan, Taiwan's climate is humid and hot. This weather historically served as a hotbed of epidemics such as malaria and dengue fever. Three times more Japanese soldiers were killed by plagues than in wars.¹

The Governor-General of Taiwan, Kodama Gentaro² (1852-1906), appointed Goto Shinpei (1857-1929) the head of civilian affairs in 1898. Goto supported Herbert Spencer's (1820-1903) principles of biology and explained the principles by emphasizing two important details. Goto stated, "First, people must either change themselves or have others assimilate to their way of thinking; secondly, they must stay true to themselves and hone their own strengths

¹ Taiwan Bar Studio. *Episode Zero: Selling out Taiwan? Goto Shinpei's Plan, the Initial Period of Japanese Colonial era, "Taiwan for Sale Proposal."*, video, https://www.youtube.com/watch?v=eHTV_Xdrkp8&list=PLwItru4bLdHx3nnUrFUBFWwMHuo_4Yx9P&index=1 (accessed January 26, 2015).

² Traditionally, Japanese and Chinese family names are listed first in both written and spoken communication. This document will follow that tradition, i.e. Chiang, Kai-Shek or Kai-Shek Chiang will appear Chiang Kai-Shek.

in order to survive.” (一是順應或同化周邊的事務；二是保持自我，發揮個人特長。)³ The Japanese government could not adopt the same set of ruling policies for both Japan and Taiwan. As a result, Goto decided to observe Taiwanese policies prior to formulating a new plan. First, he initiated a series of surveys to learn about the population, traditions, and habits of Taiwan (台灣舊慣調查). He then used the findings of this research as the point of reference for legislation and the justice system. He customized Taiwan’s tax law and established Taiwan as an independent economic island. The large number of police officers combined with a neighborhood watch system and the local militias to keep the peace. Goto began building schools and developing an infrastructure for drinking water and sewage disposal. Thus, the public hygiene problem was solved. Goto also expanded transportation systems, began publishing newspapers and built the post office network, telephone and telegraph services, a hydroelectric power plant, and the Bank of Taiwan. By 1905, Taiwan no longer relied on Japan’s financial support, and instead Taiwan was self-sufficient.⁴

Education reform represented a major area of development in Taiwan. Isawa Shuji (1851-1917), a Japanese educator of the Meiji period, was appointed the first Education Minister. He established and emphasized the importance of compulsory primary education for children. In

³ Jifu Luo, *Ri ben di guo zai tai wan : ri ben jing lue tai wan de ce mou pou xi* [Japanese Empire in Taiwan: The plan analysis of Japanese operation in Taiwan.] (Taipei, Yuan-Liou, 2004), 111-112; my translation.

⁴ Taiwan Bar Studio. (accessed January 26, 2015).

1896, Isawa established an experimental public language school in Taipei. The success of this experiment prompted Isawa to establish another thirteen schools by 1898. In 1898, Isawa upgraded these public language schools to become compulsory schools and advocated children to attend one of the three types of primary schools: *shogakko* (小學校, only for Japanese students), *kogakko* (公學校, public school with admission restricted to Taiwanese children), and aborigines children education center (番童教育所, in aboriginal areas). Later, in 1905, this school became the Aborigines Public School, 番人公學校). In 1941, all the schools (except for a few aboriginal schools) were reclassified as *kokumingakko* (國民學校, public schools with no restrictions) and opened to all students. Subjects taught included basic academic studies such as Japanese reading, writing, and mathematics and comprehensive subjects such as singing and physical education. Isawa also established secondary schools, high schools, normal colleges, a medical college, agricultural and mechanical schools, and vocational schools. Some students who successfully finished high school or possessed financial support had opportunities to go to Japan to study.

1.2 After World War II: 1945 to 1990

The years following World War II through 1990 include two different time periods, namely the early postwar years from 1945 to 1949 and Taiwan martial law from 1949 to 1987. After WWII, the Chinese Communist Party began negotiations with the Chinese Nationalist

Party, also known as the Kuomintang party (KMT). At this time, the communists hoped to join congress and combine both military powers. The President of the Republic of China (ROC), Chiang Kai-Shek (蔣中正, 1887-1975) rejected the request of Communist President Mao Ze-Dong (毛澤東, 1893-1976). As a result, the second Chinese civil war began in 1945 following the first Chinese civil war (1927 to 1937). The Marco Polo Bridge Incident, also known as the Lugou Bridge Incident or the July 7th Incident⁵ (盧溝橋事變 or 七七事變), interrupted these two civil wars and signaled the beginning of the Second Sino-Japanese War (1937-1945). After the KMT lost several battles in the second Chinese civil war, Chiang resigned the presidency, and Vice President Li Zong-Ren (李宗仁, 1890-1969) became the president. However, the negotiations between communists and ROC did not succeed. As a result, on 1 October 1949, Mao founded the People's Republic of China (PRC). At the end of the same year, Chiang resumed the presidency due to Li's illness and as a result led all the military and government personnel to retreat from Taiwan.

In Taiwan, on the other hand, neither the ROC nor the PRC formally recognized most people. Instead, they knew they were Chinese either of the Qing dynasty or Chinese of Japanese heritage. As a result, the question of Taiwan's sovereignty proves puzzling for many people. In

⁵ The Marco Polo Bridge Incident was a battle between the National Revolutionary Army of Republic of China and the Japanese Army, and this battle is recognized as the start of the Second Sino-Japanese War (1937–1945).

1945, the American Supreme Commander of Southwest Pacific Area, General Douglas MacArthur (1880-1964), appointed Chiang representative at the Japanese Surrender Ceremonies in Taiwan. According to the Japanese Surrender Ceremonies, Japan could retain sovereignty until the San Francisco Peace Treaty became effective in April 1952. Chiang was only the delegate administrative authority for the military occupation of Taiwan. In December 1949 Chiang lost the occupying power in China and moved his government to retreat to Taiwan. At this time he also claimed Taiwan as the temporary government center. Thus, some people believed the alliance had been disbanded since China had changed so dramatically. Also, the United States had assented to continuing the military occupation of Taiwan.⁶

Many people in Taiwan hoped sincerely for Chiang's people to come, but the reality differed from their hopes. Within fifty years many people had obtained a fine basic Japanese education, and some people still spoke some Chinese dialects. Very few people could understand Mandarin Chinese or possessed good communication skills. Misunderstandings worsened, and several anti-KMT organizations were established. As a result, armed conflict occurred; the largest of these conflicts was the 228 Massacre, also known as the 228 Incident⁷. This

⁶ Taiwan Civil Government. *Part One: Understanding of the "One China Policy."*, video, <http://youtu.be/C9zBGR09fRU> (accessed January 26, 2015).

⁷ The 228 Incident began on 27 February 1947. It began when a team of the Tobacco Monopoly Bureau tried to arrest the seller of smuggled cigarettes. However, one of agents used the pistol to hit the seller, and the other agent fired the pistol and shot a bystander. On the next day, 28 February, Taiwanese civilians began an anti-government and protesting movement.

disturbance began on 27 February 1947 and was suppressed violently by the KMT government.

The military and police killed thousands of civilians the next day. Most historians describe this day as the darkest in Taiwan's history. Taiwan then lived under martial law for thirty-eight years (1949 to 1987) during the White Terror Period, which lasted for forty-three years (1949 to 1992).

Due to the Cold War, the subsequent strengthening of Taiwan's diplomacy was strained. The ROC served on the United Nations Security Council (UNSC) and constituted the only Chinese representation. In 1971, approbated motion 2758: "Restoration of the Lawful Rights of the People's Republic of China in the United Nations" made the following resolution:

The General Assembly.

Recalling the principles of the Charter of the United Nations,

Considering that the restoration of the lawful rights of the People's Republic of China is essential both for the protection of the Charter of the United Nations and for the cause that the United Nations must serve under the Charter,

Recognizing that the representatives of the Government of the People's Republic of China are the only lawful representatives of China to the United Nations and that the People's Republic of China is one of the five permanent members of the Security Council,

Decides to restore all its rights to the People's Republic of China and to recognize the representatives of its Government as the only legitimate representatives of China to the United Nations, and to expel forthwith the representatives of Chiang Kai-shek from the place which they unlawfully occupy at the United Nations and in all the organizations related to it.

1976th plenary meeting, 25 October 1971.⁸

⁸ United Nations. *Restoration of the Lawful Rights of the People's Republic of China in the United Nations: Assembly 2758 XXXVI*, PDF, <http://www.un.org/documents/ga/res/26/ares26.htm> (accessed April 20, 2015).

Withdrawal from the United Nations presented a serious challenge to Taiwan, but this removal was not the worst challenge the country would face. Within the next few years, many countries began breaking diplomatic relations with the Republic of China. Moreover, the United States established a diplomatic relationship with the People's Republic of China and broke ties with the ROC in 1979.

After 1980, people grew more aware of human rights and self-determination. Taiwan's one-party system was established with the KMT government in power in 1945. In December 1979, many opponents looking for democracy gradually organized themselves into an opposition camp. Due to broken diplomatic relationships with the United States, the sixth and seventh president, Chiang Chiang-Kuo (蔣經國, 1910-1988), son of Chiang Kai-Shek, postponed the legislative elections. The opposition camp, headed by Formosa Magazine and its officers, protested and demanded democracy. As a result, many people were arrested and imprisoned. After a decade passed, the eighth president, President Lee Teng-Hui (李登輝, b. 1923), proclaimed the judgment against parties of the protest incident void. Described as the Kaohsiung Incident, this event also was known as the Formosa Incident and the Meilidao Incident (美麗島事件).⁹

⁹ The Meilidao Incident was a series pro-democracy of protests in Kaohsiung on December 10, 1979.

1.3 Post-1990

After the Meilidao Incident, more and more people began to care about politics and democracy. Accordingly, Chiang Jr. noticed the changing of the world's political landscapes. As a result, people in Taiwan had to keep abreast of the times and open a new epoch in history. Chiang Jr. did not ignore the liberalization and democratization trends occurring around the world. Therefore, he lifted martial law and the restrictions on freedom of assembly and discontinued oppositions to political parties, speech, and publishing. As a result, subsequent freedoms were written into law. Due to the Ten Major Construction Projects (十大建設) in the 1970s, the Twelve Major Construction Projects (十二大建設) in the 1980s, and other national projects, employment and economic growth rates increased and inflation decreased. Taiwan's economy finally was on the right track, full of potential and capability. Thus, Taiwan became one of "Four Asian Dragons" (亞洲四小龍).¹⁰

In Taiwan's modern education system, with the coming of globalization, the average age at which students begin studying English decreased. Simultaneously, the government has popularized recognizing Taiwan's history, promoting mother languages (included Taiwanese, Hakka, and other aboriginal languages), self-identifying with native culture, embracing different groups, and respecting other cultures.

¹⁰ Chen, Shouyun. *Zou Jin Jiang Jingguo*. (Taipei: Showwe Information, 2012). 249-251.

CHAPTER 2

JAPANESE COLONIZATION: 1895 TO 1945

2.1 Musical environment

Before the Japanese government came to rule in Taiwan, western music already existed there. Dutch and Spanish people occupied the south and north of Taiwan in 1624 and 1626. They brought both Protestant and Catholic Christianity to Taiwan. For many Taiwanese people, these years presented the first opportunity for contact with western culture. In 1636, the Dutch established churches and schools and taught Latin, hymn singing, and theology.¹¹ However, the Kingdom of Tungning (東寧王國, 明鄭時期, 1661-1683) destroyed all of the western schools and churches after 1662. Taiwan effectively was closed to the western world until 1857 and 1862, when the Qing dynasty opened four harbors, Anpin, Dnashui, Keelung, and Takao (安平, 淡水, 雞籠, 打狗), to Great Britain and France. Britain then built a consulate in Taiwan, and the Christian missionaries returned to Taiwan and brought church music as well.¹² During the Japanese occupation, singing class and choral education represented some of the most important classes in the school curriculum. Under the Japanese occupation, the Taiwanese

¹¹ Yuxiu Lu. *Taiwan Music History* (Taipei: Wunan, 2003), 51-56.

¹² *Ibid.* 59, 84.

government ordered choral education in Taiwanese schools. Because of choral education,

Taiwan fully accepted Western music through Japanese music education in Taiwanese schools.¹³

Shuji Isawa, an important person in the history of choral education in Japan and Taiwan, wanted Taiwanese people to learn Japanese without using *katakana*, one component of the Japanese writing system. At the time, without a translator, they could use Chinese characters to teach Japanese pronunciation. Isawa assured students learned both languages, Taiwanese and Japanese, and increased the number of teachers and translators to teach the languages.¹⁴

Meanwhile, the Japanese language schools featured two separate classes depending on the age of the student. One class was composed of Taiwanese people between fifteen and thirty years old, and they could learn Japanese in half a year. The other class was for Taiwanese persons between eight and fifteen years old, and they could learn four years of Japanese, reading, and writing essays. This second class included choral education and, as a result, became mandatory for Taiwanese children.¹⁵

During Japanese colonization in Taiwan, no proper chorus school books existed for students, and most of the songs used in schools were written in Japan and brought to Taiwan.

¹³ Lin-Yu Liou. *Nihon shokuminchika no shōka kyōiku : Taiwan ni okeru seiyō ongaku no juyō no ichi sokumen* (Tokyo : Fuji Zerokkusu Kobayashi Setsutaro Kinen Kikin, 1995), 1.

¹⁴ Lin-Yu Liou. *Shokuminchika no Taiwan ni okeru gakko shoka kyōiku no seiritsu to tenkai* (Tokyo: Yuzankaku, 2005), 10-12.

¹⁵ *Ibid.* 12-13.

However, songs written in Taiwan were sung at important events. Since these schools did not have their own series of songs, they continued to sing songs written in Japan.¹⁶ In 1915, the Taiwanese government released an official choral collection for Taiwanese schools. This book included forty-six songs sung in grades one through six. Most of them were collected from other songbooks, including *National Holiday Song Book* and *Elementary Song Book*. Out of the forty-six songs written by Japanese composers, twenty-nine songs were written in Japan and seventeen were written in Taiwan.¹⁷

This friendly musical environment proved open and amenable both to classical music and popular music. Many popular singers, songwriters, composers, and musicians went to Japan to obtain an education in Western music. In addition, this environment also stimulated the development of all kinds of music businesses such as record companies, radio, performance groups, and competitions.¹⁸

¹⁶ Ibid., 117-121.

¹⁷ Liou. *Nihon shokuminchika no shōka kyōiku : Taiwan ni okeru seiyō ongaku no juyō no ichi sokumen*, 9-10.

¹⁸ Lu, 127-142.

2.2 Teng Yu-Hsien (鄧雨賢, 1906-1944) and his Music

Teng Yu-Hsien was a Hakka¹⁹ musician. He was born in Longtan (龍潭), Taoyuan (桃園). In 1908, his father accepted a job teaching Chinese in Taihoku Normal School (now named National Taipei University of Education, 國立臺北教育大學), so the entire family moved to Taipei. In 1914, Teng went to Bangka Public School (艋舺公學校) to study and to begin learning Taiwanese. He could speak Taiwanese fluently when he graduated in 1920, and he wrote most of his works in Taiwanese. In 1920, he went to Taihoku Normal School and began learning Western instruments such as piano, violin, harmonium, and mandolin. After he graduated in 1925, Teng taught in public school for a few years, and he decided to study music theory and composition in Japan in 1929.²⁰

However, after returning to Taiwan and searching for music-related employment for a year, Teng found no available opportunities. As a result, he served as a translator in the District Court in Taichung. Fortunately, in 1932, Wang Yun-Fong's (王雲峰, 1896-1909) song *Peach Blossom Weeps Tears of Blood* (桃花泣血記) played in a blockbuster movie. Because of market demands, the record companies began looking for talented songwriters, poets, and singers such

¹⁹ Hakka people immigrated from Guangdong province to Taiwan around the end of the Ming dynasty and the beginning of the Qing dynasty (ca.1644). Today, the Hakka population is approaching 4.2 million(2011-2012), accounting for about 18 percent of the total population in Taiwan. Their dialect is also called Hakka.

²⁰ Hakka Affairs Council. *Taiwan Hakka composers: Teng, Yu-Hsien*, website, <http://www.hakka.gov.tw/ct.asp?xItem=25619&ctNode=1838&mp=1828> (accessed Feb. 5, 2015).

as Wang. Teng was a desirable songwriter, and his first published song was *March of the Daitotei* (大稻埕行進曲), with the text in Japanese. This song gained the interest of a record company, Nippon Columbia Kabushiki Kaisha (Nippon Columbia Co., Ltd.), in Taiwan. During the next year, Teng became one of Columbia's exclusive composers, and his works included *A Longing for the Spring Breeze* (望春風), *A Blue Moon Night* (月夜愁), and *Blossoms in the Stormy Night* (雨夜花).²¹

Teng was the most popular and talented young songwriter in Taiwan until the Pacific war interrupted his popularity in 1939. The Japanese government forced assimilation of Japanese culture in Taiwan and stopped all commercial possibilities for Western and Taiwanese music.²² During this process of Japanization (皇民化), the government took Teng's works and replaced the text in Japanese to further Japanese patriotic and military recruitment. As a result, *A Longing for the Spring Breeze* became *The Mother Earth Is Calling on You* (大地は招く), *A Blue Moon Night* became *The Soldier's Wife* (軍夫の妻), and *Blossoms in the Stormy Night* became *The Honorable Soldiers* (譽れの軍伕). These reformulated songs broke Teng's heart, so he quit his job with Columbia and began teaching in the public school in Cyonglin (芎林公學校), in Hsinchu (新竹). So great was his shame over the rewritten songs that he no longer wished to be

²¹ Cultural Affairs Bureau of Taoyuan County Government. *The Media Museum of Teng, Yu-Hsien*, website, <http://www2.tyccc.gov.tw/dys/index.asp> (accessed September 30, 2014)

²² Ying-Fen Wang, *Listening to the Colony: Kurosawa Takatomo and the Wartime Survey of Formosan music (1943)* (Taipei: National Taiwan University Library, 2008), 57-60.

associated with the Japanese propaganda. As a result, he changed his name to Higashida Gyou (東田曉雨) and sometimes used the pseudonym Karasaki Yau (唐崎夜雨). He died in 1944 at the age of thirty-nine due to a heart and lung disorder.²³

Teng was a very special songwriter. He was a Hakka, but he wrote music in Taiwanese. No longer classified as pop music, now Teng's music has become a signature of Taiwan. His work also is synonymous with Taiwanese folk music, as his songs serve as the symbol of Taiwan's mind and spirit. Most people in Taiwan know *A Longing for the Spring Breeze*, think of it as a traditional folksong, and can hum the tune. In 2013, a minor planet, 255989 Dengyushian, was named after Teng. This planet was discovered on 15 October, 2006 at Lulin Observatory (鹿林天文台) by the Institute of Astronomy, National Central University in Taiwan (國立中央大學).²⁴

2.3 Other Musicians and Poets

Teng was Taiwan's most famous pop songwriter during the Japanese colonization. Many musicians, writers and poets continued to write songs after the war, including composers Wang Yun-Fong, Chen Chun-Yu (陳君玉, 1905-1963), Chang Chiu Dong Song (張邱東松,

²³ Henglong Zheng. *Poetry and Music with si, yue, wang, yu—The song writer Teng, Yu-Hsien* (Taiwan: International Teng, Yu-Hsien music conference, 2005.)

²⁴ The International Astronomical Union. *Minor Planet Center: 255989 Dengyushian*, website, <http://www.minorplanetcenter.net/iau/lists/NumberedMPs255001.html> (accessedv February 9), 2015.

1903-1959), and Zhou Tian-Wang (周添旺, 1910-1988). Poets during this time included Lee Lim-Chhiu (李臨秋, 1909-1979), Chan Da-Ju (陳達儒, 1917-1992), and Yang San-Lang (楊三郎, 1919-1989). Singers included Sun-Sun (純純, 1914-1943) and Ai-Ai (愛愛, 1919-2004).

In addition to the growing culture of popular music, classical music also gained popularity during this time. Accordingly, many composers, musicologists, and classical vocalists went to Japan to further their education and development, including: traditional musicologist and educator Zhang Fu-Xing (張福興, 1888-1954); composer and baritone Jiang Wen-Ye (江文也, 1910-1983); composer and educator Chen Si-Zhi (陳泗治, 1911-1992); composer Kuo Chih Yuan (郭芝苑, 1921-2013); choral conductor, composer, and baritone Lu Chuan-Sheng (呂泉生, 1916-2008); composer and musicologist Hsu Tsang-Houei (許常惠, 1929-2001); musicologist Lu Bing-Chuan (呂炳川, 1929-1986); singer Lin Si-Hao (林氏好, 1907-1991); and soprano Lin Qiu-Jin (林秋錦, 1909-2000).

CHAPTER 3

AFTER WORLD WAR II: 1945 TO 1990

3.1 Musical environment, musicians and poets

After the war, people hoped for a new era of peace. However, martial rule came along with the Kuomintang Party's (KMT) arrival. Musicians and poets hoped to write music to express their suffering, and singers wanted to voice their feelings through those songs. Artists dared not speak for fear of arrest or death. The primary reason for such concern centered on the KMT government's sole use of Mandarin rather than the Taiwanese language. As a result, the new regime was not interested in these Taiwanese pop songs. Also, following the 228 Incident, civilians came to protest and fight with the KMT military and police. The language gap worsened the level of misunderstanding between the groups.

In 1948, the Taipei Movie Theater Association staged a play entitled *Mending the Love Nets* (破網補晴天) in the Yongle Theater (永樂戲院) in Taipei. The association invited the songwriter Wang Yun-Fong and poet Lee Lim-Chhiu to compose the theme music *Mending Nets* (補破網). Wang and Lee had a long-term working partnership. As such, whenever one of them had a new idea, they generally sought help from the other to finish the work. Later, Lee's cousin

Chen Shoujing (陳守敬, 1914-1982), the manager of Yongle Theater, wanted to develop the play into a movie. However, the Government Information Office (GIO, 新聞局) thought the theme and text of *Mending Nets* was too dark and seemed to imply that people's lives under the KMT government were awful as well. GIO asked Lee to change the texts or face the show's forced closure. Lee was very upset, because he wrote the song as a true story of his life and how he lost his lover. He and his girlfriend fought on Chinese Valentine's day. Lee regretted the argument once he got home, so he wrote the first two verses and asked Wang to set them the music in order to try to win the girl's heart back. In the end, he won back his girlfriend. As such, the story featured nothing about politics or government criticism. Nonetheless, if he rejected the government's commanded changes, his and his friend's work would be in vain. As a result, he added the third verse to clarify the story. Lee was not satisfied at all. He believed the third verse was like knocking at an open door; it was unnecessary.²⁵

Nets here refer to the couple's fighting, and the second verse describes his desire to fix the problem no matter how long it might take. However, some audiences understood the *nets* here as *hope*, because the Taiwanese pronunciation of *the nets* and *the hope* is the same. GIO was unhappy about people accusing the government of allowing them to live without hope. Lee's

²⁵ Ministry of Culture of the Republic of China's Encyclopedia of Taiwan. *Mending Nets*, website, <http://nrch.cca.gov.tw/twpedia.php?id=10122> (accessed Feb. 4, 2015).

third verse made GIO very pleased, and therefore they allowed production of the movie. The text

below explains the aforementioned story of the work.

I

看著網目眶紅，
破甲這大孔。
想欲補無半項，
誰人知阮苦痛。
今日若將這來放，
是永遠無希望。
為著前途針活縫，
尋傢司補破網。

II

手拿網頭就重，
悽慘阮一人。
意中人走叨藏，
那無來鬥幫忙。
姑不利終罔振動，
舉鋼針接西東。
天河用線做橋板，
全精神補破網。

III

魚入網好年冬，
歌詩滿漁港。
阻風雨駛孤帆
阮勞力無了工。
雨過天青魚滿港，

最快樂咱雙人。
今日團圓心花香，
從今免補破網。

I

I stared at the nets, my eyes turning bloodshot
As a huge hole stared back at me.
Wishing to mend it, I found nothing to mend it with-
Who can imagine what a pain it is!
If this doesn't get done today,
it won't get done ever.
It had to be mended for the sake of our future-
so I went about searching for tools.

II

I picked up the net, my head started to droop-
What a pitiful fellow I am!
My better half was nowhere to be seen;
I ended up with no helper.
But with no options left--
I raised my steel needle, weaving from east to west
As I tried to bridge a space vast as the galaxies with these mere threads,
I put my all into mending these nets.

III

It's a merry winter when fishes fill your nets
And singing resounds in the harbor.
I steered my fishing-boat through the storms-
I have accomplished much with my labor.
When the squall has passed, the skies have cleared,
and the port is filled with fish-
My spouse and I will be the happiest couple ever.
Today we unite, our hearts bursting with gladness.
I'll have no more nets to mend, from now till forever.

Mending Nets was not the only forbidden song. In the 1950s, the KMT government recorded many records to send to the radios, schools, and military, and all the songs were about

patriotic and resistant communists. The Taiwanese people could not understand why they had to learn and appreciate these songs, because they lacked the same feelings and experiences of those people who fought with communists.²⁶ On the other hand, people who followed the KMT lived in military dependents' villages, a community in Taiwan built in the 1950s. The original purpose of this housing community was to provide provisional housing for soldiers of the Republic of China's military and their dependents from mainland China after the Kuomintang Party (KMT) retreated to Taiwan. They all missed their homes and could not stop listening to and singing the Chinese pop songs, especially Shanghai pop songs. However, the government wanted the people to focus on patriotic songs and hoped one day that they might return to Mainland China. Therefore, the government began to use certain elements of the content as reasons to forbid people to sing and listen to the songs. Examples include: the color red, which stood for communism; the color black, which stood for insider information; the color yellow, which suggested erotic themes; and Japanese tunes; which depicted poor people's lives.²⁷

Western pop music was the exception. In 1965, during the Vietnam War, many soldiers were stationed in Taiwan. Few places provided soldiers relaxation and entertainment, such as the American Military Club under Headquarters Support Activity of the United States in Taipei,

²⁶ Zu-Guan Ng, *The Development of Taiwanese Popular Songs in the Post-War Era (1945-1971)* (Master diss., National Central University, 2000), 63-67.

²⁷ *Ibid.*, 67-70.

bars, and hotels. Here, people could enjoy any music free of charge, especially American songs. Therefore, American songs became a new trend. However, this trend lasted only until 1 January, 1980, the day the United States officially broke diplomatic relations with the Republic of China.²⁸

In July 1971, the Ministry of the Interior (MOI, 內政部) made a brochure to list all the forbidden songs and reasons. Moreover, MOI printed a book of patriotic songs for registered singers. If the singers desired to perform in public, first they had to register, and then they had to sing only those songs MOI recommended. This MOI control continued until the day of martial law was lifted on 15 July 1987.²⁹

In the 1970s, a new type of pop song emerged, namely the Taiwanese campus folk song, or schoolyard folk song. This genre began with college/university students and was encouraged by American pop singers, who sang their own work with their guitars. Those students began to write their music along with some new Chinese poetry. This poetry revolution began in 1953. The poet Ji Xian (紀弦, 1913-2013) proposed that poets should break the rhyme and metrical pattern of regime poetry in new works and go forward with western Modernism and against Romanticism. This move resulted in modern poets' works characterization as both hard to read

²⁸ Kun-Cheng Li, *Zaijian! Jinji de Niandai: The History of Forbidden Songs Under the Martial Law*, (Kaohsiung: Information Bureau of Kaohsiung City Government, 2007), 6-19.

²⁹ *Ibid.*, 25-35.

and hard to understand. Next, the new Chinese poetry form, *vers libre*, emerged. This form still maintained the Modernism idea, but it kept the topics and context flexible and easy to read. In the 1980s, artists added elements of rock music to the genre. The favorite poets are Lo Fu (洛夫, b.1928), Yu Guang-Zhong (余光中, b.1928), Ya Hsien (痲弦, b.1932) and Zheng Cho-Yu (鄭愁予, b.1933). In the 1980s, a new generation began to emerge, including Dong Fang Bai (東方白, b.1938), Xi Mu-Rong (席慕蓉, b.1943), Chiang Hsun (蔣勳, b.1947), Chen Li (陳黎, b.1954), and Lin Yang-Min (林央敏, b.1955). The representative song writers of this era were Lo Ta-yu (羅大佑, b.1954), Wang Mon-Ling (王夢麟, b.1954) and Kay Huang (黃韻玲, b.1954).

Classical music did not face the same forbidding restrictions as did pop music. During the period of martial law, most composers wrote more instrumental music than vocal music. This trend lasted until the 1970s, when a few composers had chance to go abroad to study theory and composition in places other than Japan, such as the United States, Germany, France, and other locations. Most composers were looking for new composition techniques, and very few composers focused on writing vocal music. A very few composers used the texts from old Chinese poems, and very seldom did writers publish any kind of the controversial texts. They patiently waited until 1987 to express their views.

During the 1960s, many composers began organizing and collecting Taiwanese traditional tunes and folk songs to include their works. These new elements included tunes,

instruments, and forms. Composers established many organizations and foundations to present their works, including Music-Making Group (製樂小集, 1961), Asian Composers' League (亞洲作曲家聯盟, 1976), Chinese Folk Arts Foundation (中華民俗藝術基金會, 1979), and Folk Music Association of Republic of China (中華民國民族音樂學會, 1991, formerly the Chinese Folk Music Association), which were established by Hsu Tsang-Houei (許常惠, 1929-2001). These groups provided many composers with opportunities to discuss and share their works. Hsu also wrote and edited Taiwanese music history and aboriginal music research in *The New Grove Dictionary of Music and Musicians* in 2001.³⁰

With all the research about Taiwanese folk music, composers then were able to use folk materials to compose music with Western music influences in motive, counterpoint, orchestration, and choral settings to present Taiwanese color. Folk elements included Chinese literature, pentatonic scales, rhythm, theater music, and Chinese instruments.³¹ Some examples include the cantata *Song of Flower Burial* (葬花吟, 1962) by Hsu Tsang-Houei, the symphonic poem *Peacocks Flying to the Southeast* (孔雀東南飛, 1977), *Bang Flute Concerto* (梆笛協奏曲, 1981) by Ma Shui-Long (馬水龍, 1939-2015), the orchestral work *Three Taiwanese Folk Music Pieces: Sword Dance, Nankuan, New Year Celebration* (三首臺灣民間音樂: 劍舞, 南管, 鬧廳,

³⁰ Lu, 513-514.

³¹ Ibid., 498-501.

1973), and the youth opera *The Weaver Girl and the Cowherd* (牛郎織女, 1974) by Guo Zhi-Yuan (郭芝苑, 1921-1913).

3.2 Lu Chuan-Sheng (呂泉生, 1916-2008): Broadcasting and Choir

Lu Chuan-Sheng was a Taiwanese composer and choir conductor who began learning piano in 1933.³² Next, he decided to become a pianist and went to Toyo Conservatory of Music (now known as Tokyo College of Music) preparatory school in 1935. He became an official music student during the next year. However, he had a terrible accident in 1938 and dislocated a joint in his hand. The doctor thought his finger had sustained a permanent injury. Therefore, Lu switched his major to voice and kept the piano, theory, and composition as a minor.³³ After Lu graduated from Toyo Conservatory of Music in 1939, he won an operetta role and sang in Tokyo Takarazuka Theater (東京宝塚劇場). During the next two months, he helped people transcribe and copy (by writing) music.³⁴ In July 1939, he won another operetta role in *The Smile Kingdom* (笑の王国) in the company Tokyo Shochiku (松竹) at Tokiwaza (常盤座).³⁵ In December 1939, he was selected to sing in the choir for the 1940 Summer Olympics. However, the Olympics were cancelled due to WWII, and in 1940, the Japan Broadcasting Corporation (NHK, 日本放送

³² Zhi-Jun Sun. *Lu Quan Sheng : Yi Ge Zhu Meng De Ren Shen*. (Taipei: China Times, 2002), 31-33.

³³ *Ibid.*, 34-40.

³⁴ *Ibid.*, 44.

³⁵ *Ibid.*, 45.

協会 Nippon Hoso Kyokai) took over the choir. Moreover, he also had chances to go back to Tokyo Takarazuka Theater. Lu began serving in NHK and performed at Takarazuka from 1940 to 1942.³⁶ In June of 1942, Lu was invited by Taipei Broadcasting (the call sign is JFAK, under Japan NHK) to hold a recital at JFAK. However, his father was ill, and with the worsening of WWII in September 1942, Lu decided to go back to Taiwan and marry.

In 1944, JFAK invited Lu to join JFAK. Lu's job description included writing and transcribing choral music and conducting the JFAK Choir. However, this job ended prematurely due to the Japanese surrender in August 1945. In October of the same year, the KMT took Taiwan and changed JFAK to the Radio Taiwan International under Central Broadcasting System of the Republic of China (RTI, CBS, 中央廣播事業管理處臺灣廣播電臺). Lu continued to serve as the radio announcer and programming executive. Initially, Lu faced great difficulty due to language issues. Most of staff hailed from mainland China after 1945 and only spoke Mandarin Chinese. Lu had difficulty communicating with people from mainland China. His mother language is Taiwanese, and his educational experiences all occurred in Japan. However, after few months, his abilities grew and communication was no longer a problem.³⁷

Lu's radio program was very popular, and his programs featured a wide variety of music. It crossed classical and popular music, mainland China and Taiwan, and always featured live

³⁶ Ibid., 46-49.

³⁷ Ibid., 54.

performances. Lu encouraged songwriters to write music that reflected people's lives. Many songs and songwriters became famous due to Lu's radio exposure, such as *Come Back Soon* (望你早歸) by Yang San-Lang (楊三郎, 1919-1989), *Collect Wine Bottles* (收酒罈) and *Steaming Meat Dumplings* (燒肉粽) by Chang-Chiu Dong-Song (張邱東松, 1903-1959).³⁸ At the same time, Lu also conducted a few choirs and composed choral music. However, the 228 Massacre in 1947 changed everything. With martial law, the playing and singing of many songs was forbidden. The politics and the public peace was very disorganized, with hatred between out-of-state (外省人, people who came from mainland China) and Taiwanese people. Therefore, Lu wrote the song *Bottoms Up* (杯底不可飼金魚) in April 1949 to encourage people to love each other and treat each other with respect and dignity.

杯底不可飼金魚

飲啦！
杯底不可飼金魚，
好漢剖腹來相見，
拚一步，
爽快麼值錢！

飲啦！
杯底不可飼金魚，
興到食酒免揀時，
情投意合上歡喜，
杯底不可飼金魚，

Bottoms up

Bottoms up!
Do not rear any fish in your drinking glass.
Let us who are genuine friends get together-
Come on,
And enjoy happy drunken times with one another!

Bottoms up!
Do not rear any fish in your drinking glass.
We feel free to feast and drink, any time-
And enjoy the happiest camaraderie.
Do not rear any fish in your drinking glass.

³⁸ Ibid., 55-56.

朋友弟兄無議論，
欲哭欲笑記在伊，
心情鬱卒若無透，
等待何時咱的天，
阿哈哈哈哈！
醉落去！
杯底不可飼金魚啊。

Friends and brothers, there are no barriers between us.
Whether we choose to cry or choose to laugh, it is up to us.
If you are feel dispirited and need some cheer,
Our time has come!
Ah-ha-ha-ha-ha!
Let us drink!
Do not rear any fish in your drinking glass.

At the end of 1949, Lu decided to quit his broadcasting job and focus on education. He began to teach at school, publish his songs and choral music, edit music textbooks, and help organize music associations and competitions. He also conducted many choirs at the same time, including school choirs, professional choirs, and amateur choirs.³⁹ In 1956, Lu was commissioned to establish a children choir, the Rongshing Children's Choir (榮星兒童合唱團), by his friend Gu Wei-Fu (辜偉甫, 1918-1982). This idea emerged from his listening to a record of an Obernkirchen Children's Choir Concert. Gu wanted to establish a children's choir like Obernkirchen. Therefore, Gu was responsible for fundraising and development processes, and Lu was in charge of all of the choral issues such as classroom plans, music selection, teaching methods, and composing and editing music. In 1962, Rongshing Children's Choir was changed to Rongshing Choir due to the choir's expansion to include a mixed choir and a women's choir. Lu was the music director and conductor of Rongshing Choir until 1991.⁴⁰

³⁹ Ibid., 57-77.

⁴⁰ Ibid., 78-104.

Lu spent more than 50 years teaching and composing. He was very open-minded, and he led people toward music globalization. Nonetheless, he never forgot his home and history, and he always realized that tradition and modernity could coexist. Lu was a pioneer who turned Taiwanese folk songs into the artistic form of art songs. His contributions to Taiwanese choral music have earned him the title “The Father of Taiwanese Choral Music.”⁴¹

3.3 Overseas—Musicians in the United States: Hsiao Tyzen

Taiwanese musicians not only composed in Taiwan, but many also went abroad to various locations including Japan, France, Germany, Russia, and the United States. Hsiao Tyzen (1938-2015) is one such composer.

Hsiao was born into a Presbyterian family. His father was a dentist and a pastor, and his mother was a pianist. Hsiao began to learn piano at the age of five. In 1959, he went to Taihoku College (now National Taiwan Normal University) and majored in piano. At the same time, Hsiao took private composition lessons with Hsu Tsang-Houei, who studied composition with Jolivet at the Université Paris-Sorbonne (Paris IV) in Paris, France. In 1965, Hsiao went to the Musashino Academia Musicae in Japan. There he still majored in piano and also took private

⁴¹ Yu-Chiou Tchen, *Lu, Chuan-Sheng's Musical Life* (Taipei: Yuan-Liou Publishing Co., 2005), 7.

composition lessons. In 1967, Hsiao returned to his teaching life in Taiwan and took piano and composition technique with Dr. Robert Scholz (1902-1986).⁴²

In 1977, Hsiao had to immigrate to the United States for family reasons. Therefore, with his sister's help, Hsiao moved to Atlanta. In the next year, he moved to Los Angeles and operated a small souvenir store in a shopping mall in Orange County. He could not put his love for music away, so he rented a piano and placed it in his store. He played when he had time.⁴³

One day, three women passed by and heard him play. They gave Hsiao applause and asked him why he was in a souvenir store, a place he did not belong.⁴⁴ As a result, Hsiao decided to go back to school. In 1986, he became a student of The University of California, Los Angeles, and majored in composition. During his time in school, under his professor Dr. B. K. Kim, Hsiao found his compositional voice based on the spirit of Taiwanese folksong and combined western classical, romantic, impressionist, and modern music techniques to cultivate modern Taiwanese music.⁴⁵

In December 1993, Hsiao began composing an orchestral piece entitled *1947 Overture*

⁴² Taiwan Music Institute, National Center for Traditional Arts. *The Online Database of Taiwanese Musicians: Xiao, Tai-Ran*, database, <http://musiciantw.ncfta.gov.tw/list.aspx?p=M019&c=&t=1> (accessed February 5, 2015).

⁴³ Ming-yun Cai, *shi jie ji de tai wan yin yue jia : xiao tai ran* [A World-Class Musician in Taiwan: Xiao Tai Ran] (Taipei: Taiwan Interminds Publishing Inc., 2010), 90-92.

⁴⁴ Joseph Kho, "A great humble man, an interview with Tyzen Hsiao." Pacific Times, February 18, 2009.

⁴⁵ Cai, 98-99.

(一九四七序曲, 1994). However, he suffered a heart attack and almost died. Hsiao prayed to God, “Dear God, I only wrote two pages. Please don’t take my life, and let me finish it. If you must take me now, will you finish the work for me?”⁴⁶ Due to the doctor’s effort and many people’s help, Hsiao became healthy and finished the work in July 1994.⁴⁷

In 1995, Hsiao finally was able to return to Taiwan for the first time since 1977. He decided to stay there. However, he had another heart attack again in October 2001 and went to the United States for surgery. In 2002, due to his health condition, he settled once again in Los Angeles with his family.⁴⁸ He was diagnosed with lung cancer in 2012, and he continued to fight the disease. On 24 February 2015, Hsiao died at home in Los Angeles.

Hsiao’s composition career began in 1961. He dedicated most of his compositions to his religion and his homeland of Taiwan. Hsiao once said, “Silver and gold have I none, but such as I have give I thee—that is my music.”⁴⁹ Hsiao’s sacred works include music for solo voice and choral oratorios and cantatas such as the oratorio *Jesus Christ* (耶穌基督, 1971), the cantata *The Prodigal Son* (浪子, 2000), and *Ilha Formosa—Requiem for Martyr of Formosa* (啊~福爾摩沙—為殉難者的鎮魂曲, 2001).

⁴⁶ Ibid., 147,149, 151. My translation.

⁴⁷ Ibid., 120-121.

⁴⁸ Ibid., 181-192.

⁴⁹ Hengzhe Lin, *Shen qing de lang man*, (Taipei: Wang chun feng, 1999), 29. My translation.

Since 1977, when Hsiao moved to the United States, his homesickness prompted him to write many great works such as his solo songs *Snack Peddlers* (點心擔, 1978), *Sojourners* (出外人, 1978), and *Don't Gripe about Taiwan* (嚙通嫌台灣, 1987), and works for choir and orchestra such as *March of Democracy* (出頭天進行曲, 1980). Hsiao also collected Taiwanese folk songs and edited them for solo voice, choir, chamber orchestra, and orchestra, such as the piano quintet *The Highlander's Suite* (台灣原住民組曲, 1985), the *1947 overture*, and the violin concerto in D (D調小提琴協奏曲, 1988).

CHAPTER 4

LOOKING TOWARD THE FUTURE

4.1 Musical Environment

The Japanese government brought Western classical music into Taiwan. The KMT government led Chinese theater and music into Taiwan. Both of these two regimes supported Western classical music, but they discouraged traditional Taiwanese music most of the time. Therefore, after 1990, when martial law was lifted, many classical music composers began collecting traditional music, which almost had been forgotten since it was not handed down from previous generations. Composers put those materials into their works, which made their compositions unique and more accessible. If traditional Taiwanese music presented Taiwan civilians' lives, then popular music serves as a mirror to reflect Taiwan's political reality. Classical music provides the bridge, combining elements of both traditional and Chinese arts.

The history of classical music education tracks its beginnings to the colonization of Japan and the singing class in regular school curriculum. In the 1960s, the KMT government began an experimental project called Experimental Education for Gifted Children

(資優兒童實驗班計畫).⁵⁰ The program was divided into three classifications: general programs such as those just described, programs in mathematics and science, and programs for students talented in the arts, music, and dance. The programs for students talented in music were established in the early 1960s. Initially these programs existed in only a few elementary schools but then expanded to several other schools in 1973. Children were selected for these programs by IQ tests and musical auditions, and once enrolled they also studied general academic topics such as Chinese, math, science, and history. They also had classical music training, including weekly lessons and ensemble courses, choir and orchestra, and music history and theory, all part of the regular curriculum. In 1979, the government expanded the program to middle schools and later to high schools during the 1980s. In 1988, the Experimental Education for Gifted Children, no longer controlled by central authority, instead began to exist under the command of local governments. Due to this widespread program, classical music education succeeded and expanded quickly in Taiwan. As a result, more and more children have been cultivated as music prodigies.⁵¹

⁵⁰ Harold W Stevenson et al., *Office of Educational Research and Improvement*, (Education of Gifted and Talented Students in China, Taiwan, and Japan. ED372582: Washington DC, 1994), 9-11.

⁵¹ Wu-Tien Wu. "Development and Perspectives of Gifted Education in Taiwan," *Gifted Education* 100 (2006): 3-8.

In addition to music education, the KMT government founded the National Taiwan Symphony Orchestra (國立臺灣交響樂) in 1945. As such, the orchestra has played a vital role in the musical culture of Taiwan. It provides young artist training programs, opportunities to cooperate with international musicians, introduces the Western classical music arts, and promotes music appreciation.⁵² In 1986, another national orchestra was founded, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO, 國家交響樂團).⁵³ In 1987, the National Theater and Concert Hall (NTCH, 兩廳院) in the National Chiang Kai-Shek Cultural Center (國立中正紀念堂), was built. The NSO became the official resident orchestra of the National Chiang Kai-Shek Cultural Center in 2005.⁵⁴ The NSO is moving onward and replaced the role of the National Taiwan Symphony Orchestra. The music directors began regular seasonal concerts and music festivals as well as symphony and opera companies. Moreover, the NTCH began holding young artist auditions (兩廳院新秀) in 1990 and an opera workshop (兩廳院歌劇工作坊) in 2007. Within these two programs, many young musicians have enjoyed more opportunities to perform in quality performances to audiences. As a result, more people began enjoying classical music.

⁵² National Taiwan Symphony Orchestra. *About NTSO*, website, <http://www.ntso.gov.tw/Archive?uid=171> (accessed January 26, 2015).

⁵³ Taiwan Philharmonic: National Symphony Orchestra. *About NSO*, website, http://nso.npac-ntch.org/main/redirect/category_id/22/subcat/23 (accessed January 26, 2015).

⁵⁴ National Performing Art Center: National Theater and Concert Hall. *Introduction*, website, <http://npac-ntch.org/about/show?categoryName=introduction&lang=en> (accessed January 26, 2015).

In addition to national organizations, teachers, musicians, and entrepreneurs have founded many musical groups such as the Association of Vocal Artists of ROC (中華民國聲樂家協會, 1992), Philharmonic Radio Taipei (PRT, 台北愛樂電台, 1995), Taipei Philharmonic Foundation for Culture and Education (財團法人台北愛樂文教基金會, 1988), and others. The aforementioned organizations boasted high rates of ticket sales, promoted professional and amateur musicians, and also introduced classical music to diverse groups of people. For example, the Taipei Philharmonic Foundation for Culture and Education operates four choirs, two orchestras, and a musical theater and opera workshop. Persons interested in such musical activities can join any of the aforementioned groups without restrictions placed on age, gender, race, or occupation.

4.2 Musicians

After 1990, composers enjoyed many available channels through which they could work with musicians. Thorough music education enabled composers to continue utilizing their creativity. Accordingly, many significant vocal music composers worked throughout the 21st century. Some of these composers include Lin Fu-Yu (林福裕, 1931-2004), Lu Yan (盧炎, 1931-2008), Chang Hsuan-Wen (張炫文, 1942-2008), Hsu Sung-Jen (徐頌仁, 1941-2013), and Li Tai-Xiang (李泰祥, 1941-2014). Many 21st century composers continue contributing to the body of work, including Chen Mao-Shuen (陳茂萱, 1936), Yiu Chang-Fa (游昌發, 1942), Lai

De-He (賴德和, 1943), Pan Huang-Long (潘皇龍, 1945), Chien Nan-Zhang (錢南章, 1948),
Chin Shi-Wen (金希文), Chung Yiu-Kwong (鍾耀光, 1956), Hong Chung-Kun (洪崇焜, 1963),
Lee Tzyy-Sheng (李子聲, 1965), and Chen Chiung-Yu (陳瓊瑜, 1969).

With Taiwan's small musical society, maintaining the balance between traditional folk styles and modern Western styles likely will present a challenge for the people of Taiwan. To accomplish such a task, the Association of Vocal Artists of ROC have cooperated with composers, poets, and publishers, and since 2003 have published three volumes in an ongoing series entitled *Our Poets, Our Songs* (你的歌我來唱), featuring contemporary commissioned works in hopes that these will motivate musicians and composers to continue celebrating original pieces and creating new work.

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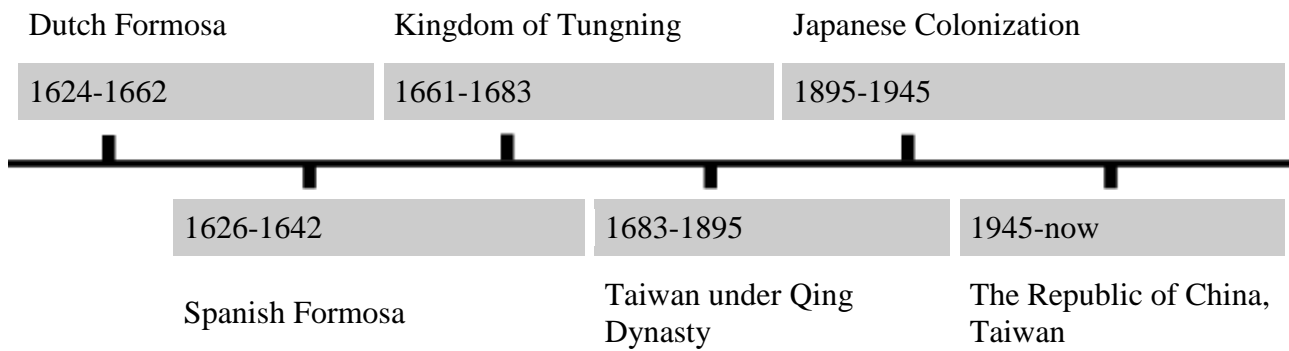
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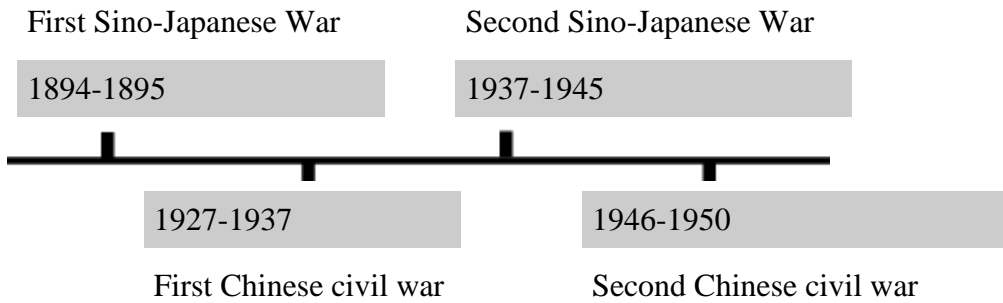
APPENDIX A

HISTORICAL TIMELINE

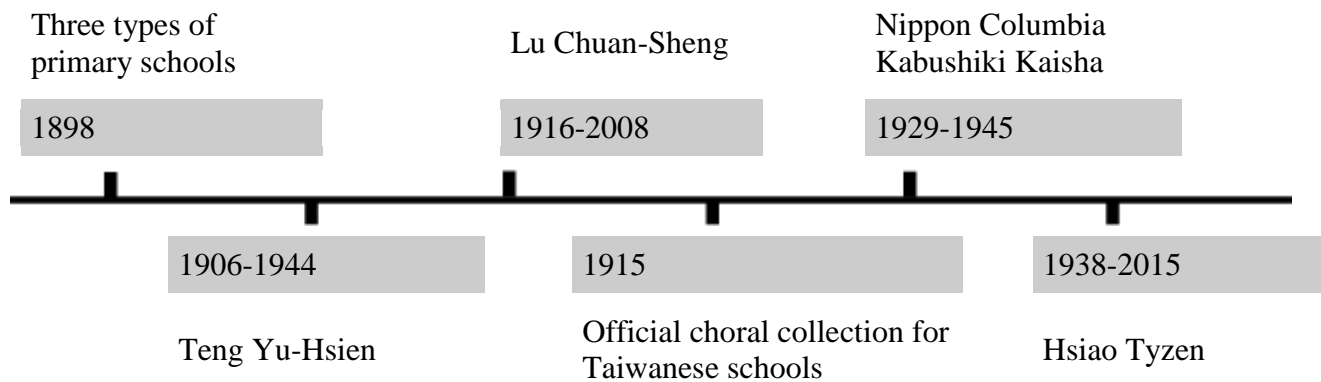
History Periods



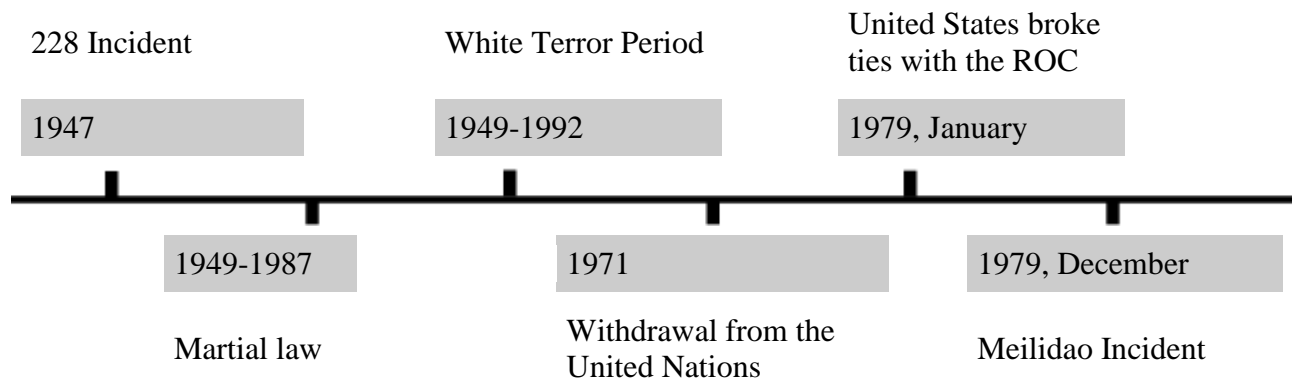
Wars



Japanese Colonization (1895-1945)



Post World War II to 1990



APPENDIX B

TEXTS AND TRANSLATIONS

主導文

曲：蕭泰然
馬太福音，第 6 章第 9-13 節
長老教會翻譯版本

阮在天裡的父
願祢的名聖；
祢的國臨到，
祢的旨意得成，
在地裡親像在天裡。

阮的日食，今仔日給阮。
赦免阮的辜負，
親像阮亦有赦免辜負阮的人。
勿得導阮入於試
著救阮脫離彼個惡的。
因為國，
權能，榮光攏是祢所有，
代代無盡。
阿們。

雖然行過死蔭的山谷

曲：蕭泰然
詩篇，第 23 篇

耶和華是我的牧者，
我無欠缺，
祂使我倒在青翠的草邊，
導我在安靜的水邊。
祂使我的靈魂精英；

The Lord's Prayer

Music: Hsiao Tyzen
The Book of Matthew 6:9-13

Our Father, which art in heaven,
Hallowed be thy Name.
Thy Kingdom come.
Thy will be done in earth,
As it is in heaven.

Give us this day our daily bread.
And forgive us our trespasses,
As we forgive them that trespass against us.
And lead us not into temptation,
But deliver us from evil.
For thine is the kingdom,
The power, and the glory,
For ever and ever.
Amen.

Even though I walk through the darkest valley

Music: Hsiao Tyzen
The Book of Psalms, Chapter 23

The Lord is my shepherd,
I lack nothing.
He makes me lie down in green pastures,
He leads me beside quiet waters,
He refreshes my soul.

為著祂的名，
導我走義的路。
我雖然行過死蔭的山谷，
也不驚災害；因為祢與我同在。

祢的鎚，祢的拐，安慰我。
在我對敵的面前，
祢給我排設筵席；
你用油抹我的頭殼；
我的杯滿出來。
恩典與慈悲的確跟我到一世人。

我要永遠站起在耶和華的厝。
阿們

一隻鳥仔哮救救

嘉義民謠
詞：佚名
編曲：呂泉生

嘿嘿嘿啞，
一隻鳥仔哮救救咧嘿呵，
哮到三更一半暝，
找無巢，
呵嘿呵。

嘿嘿嘿啞，
什麼人仔加阮弄破這個巢都呢，
乎阮掠著不放伊甘休，
呵嘿呵。

望春風

曲：鄧雨賢
詞：李臨秋
編：林福裕

獨夜無伴守燈下
春風對面吹
十七八歲未出嫁
看著少年家

He guides me along the right paths
for His name's sake.
Even though I walk through the darkest valley,
for you are with me;

Your rod and your staff, they comfort me.
You prepare a table before me
in the presence of my enemies.
You anoint my head with oil;
my cup overflows.
Surely your goodness and love will follow me all the days of
my life,
and I will dwell in the house of the Lord forever.
Amen.

Song of the Solitary Bird

Chiayi Folk Song
Text: anonymous
Arranged by Lu Chuan-Sheng

Hey-hey-hey-do-
A bird is howling, "help!"
Howling late into the night.
It could not find its nest,
Ho-hey-ho.

Hey-hey-hey-do
Who has ruined my nest?
If I find you, I will never let you go.
Ho-hey-ho!

A Longing for the Spring Breeze

Music: Teng Yu-Hsien
Text: Lee Lim-Chhiu
Arranged by Lin Fu-Yu

Waiting alone beneath a lamp at night
with the spring breeze on my cheeks.
Unmarried at the age of seventeen,
I'm looking for a handsome suitor.

果然漂嫩面肉白
誰家人子弟
想要問伊驚歹勢
心內彈琵琶

想要郎君做尪婿
意愛在心內
等待何時君來採
青春花當開

聽見外面有人來
開門共看覓
月娘笑阮憨大呆
被風騙不知

雨夜花

曲：鄧雨賢
詞：周添旺
編：錢南章

雨夜花
受風雨吹落地
無人看見每日怨嗟
花謝落土不再回

花落土
有誰人倘看顧
無情風雨誤阮前途
花蕊哪落欲如何

雨無情
無想阮的前程
並無看顧軟弱心性
乎阮前途失光明

雨水滴
引阮入受難池
怎樣乎阮離葉離枝
永遠無人倘看見

There he comes! Fair and good-looking-
Which family is he from?
I don't have the courage to approach him,
My heart beat fast as the pipa's strumming.

I wish him to be my bridegroom,
But I hid my love within my heart
For you, I'm waiting to be picked-
a flower in youth's bloom.

I think I heard someone at the door,
I went to open it.
The Moon-lady laughed at me, a fool-
It's just the breeze- and I've been tricked.

Blossoms in a stormy night

Music: Teng Yu-Hsien
Text: Zhou Tian-Wang
Arranged by Chien Nan-Chang

Blossoms in a stormy night
beaten onto the ground by wind and rain.
No one has seen my constant grief:
Fallen blossoms will never return.

Fallen flowers
who cares?
My future, wrecked by ruthless storms.
Fallen flowers- so what?

Heartless rain!
How little my future means to it!
No one watches this fragile heart,
Its future has lost its light.

Raindrops fall,
drawing me into the pool of suffering.
Flowers, severed from leaf and branch-
No one has seen their ruin.

搖嬰兒歌

曲：呂泉生
詞：盧雲生

嬰兒嬰兒睏，
一暝大一寸；
嬰兒嬰兒惜，
一暝大一尺，(refrain)
搖子日落山，
抱子金金看，
你是我心肝，
驚你受風寒。

(refrain)
一點親骨肉，
愈看愈心適，
暝時搖伊睏，
天光抱來惜。

(refrain)
同是一樣子，
那有兩心情，
查甫也著疼，
查某也著晟。

(refrain)
細漢土腳爬，
大漢欲讀冊，
為子款學費，
責任是咱的。

(refrain)
畢業做大事，
拖磨無外久，
查甫娶新婦，
查某嫁丈夫。

(refrain)
痛子像黃金，
晟子消責任，
養到恁嫁娶，
我才會放心。

Lullaby

Music: Lu Chuan-Sheng
Text: Lou Yun-Sheng

My baby is dozing off-
You grow by an inch each night;
I am so fond of you-
You grow by a foot each night. (refrain)
I rock you till sunset,
and watch over you intently.
You are my precious one,
I will make sure you are warm.

(refrain)
You are my very own,
I adore you more and more.
At night, I rock you to sleep,
At daybreak, I caress you.

(refrain)
They are all the same,
And I would not have felt any differently-
I would love you if you were a boy,
And if you were a girl, I would love you just the same.

(refrain)
You crawl when you are a toddler
And when you get older, you shall go to school.
I shall save up for your tuition,
For this is our duty.

(refrain)
When you finish school, you will do great things-
You will not have to toil for too long.
The lad will take a bride
And the lass will have a husband.

(refrain)
Children are precious as gold,
Your are our responsibility.
I will see you through your wedding day-
Only then will I take my rest.

補破網

曲：王雲峰
詞：李臨秋
編：李奎然

看著網目眶紅，
破甲這大孔。
想欲補無半項，
誰人知阮苦痛。

今日若將這來放，
是永遠無希望。
為著前途針活縫，
尋傢司補破網。

手拿網頭就重，
悽慘阮一人。
意中人走叨藏，
那無來鬥幫忙。

姑不利終罔珍動，
舉鋼針接西東。
天河用線做橋板，
全精神補破網。

魚入網好年冬，
歌詩滿漁港。
阻風雨駛孤帆
阮勞力無了工。

雨過天青魚滿港，
最快樂咱雙人。
今日團圓心花香，
從今免補破網。

Mending Nets

Music: Wang Yun-Fong
Text: Lee Lim-Chhiu
Arranged by Kenneth Lee

I stared at the nets, my eyes turning bloodshot
As a huge hole stared back at me.
Wishing to mend it, I found nothing to mend it with-
Who can imagine what a pain it is!

If this doesn't get done today,
it won't get done ever.
It had to be mended for the sake of our future-
so I went about searching for tools.

I picked up the net, my head started to droop-
What a pitiful fellow I am!
My better half was nowhere to be seen;
I ended up with no helper.

But with no options left--
I raised my steel needle, weaving from east to west
As I tried to bridge a space vast as the galaxies with these
mere threads,
I put my all into mending these nets.

It's a merry winter when fishes fill your nets
And singing resounds in the harbor.
I steered my fishing-boat through the storms-
I have accomplished much with my labor.

When the squall has passed, the skies have cleared,
and the port is filled with fish-
My spouse and I will be the happiest couple ever.
Today we unite, our hearts bursting with gladness.
I'll have no more nets to mend, from now till forever.

燒肉粽

曲：張邱東松
詞：張邱東松
編：李奎然

自悲自嘆歹命人，
父母本來真疼痛
乎阮讀書幾落冬，
出業頭路無半項
暫時來賣燒肉粽

要做生理真困難
若無本錢做昧動
不正行為是不通
所以暫時做這項
麼著認真賣肉粽

物件一日一日貴
厝內頭嘴這大堆
雙腳走到欲鐵腿
遇著無銷上克虧
認真來賣燒肉粽

欲做大來不敢望
欲做小來又無空
更深風冷腳手凍
嗒人知阮的苦痛
環境迫阮賣肉粽

杯底不可飼金魚

曲：呂泉生
詞：呂泉生

飲啦！
杯底不可飼金魚，
好漢剖腹來相見，
拚一步，
爽快麼值錢！

Steaming Meat Dumplings

Music: Chang-Chiu Dong-Song
Text: Chang-Chiu Dong-Song
Arranged by Kenneth Lee

I sigh and agonize over my predicament:
My parents loved me
And had allowed me to pursue studies for several years.
But there was no job to be had after graduation;
For the time being, I get by selling steaming meat
dumplings.

It is not easy starting a business.
Nothing can be done without initial capital funding,
And illegal deals are out of the question.
I have to stick with this for now-
And do the best I can, selling meat dumplings.

Daily necessities cost more and more each day
And there are many dependents in my household.
I have to walk till my tired legs can carry me no further.
It gets painful when business is poor,
When I try so hard getting my meat dumplings to sell.

I don't dare to think about expanding the business-
But keeping it small is even more infeasible.
My hands and feet are chilled by the wind at night-
Nobody knows my pain.
Hard times have forced me to keep selling meat dumplings.

Bottoms up

Music: Lu Chuan-Sheng
Text: Lu Chuan-Sheng

Bottoms up!
Do not rear any fish in your drinking glass.
Let us who are genuine friends get together-
Come on,
And enjoy happy drunken times with one another!

飲啦！
杯底不可飼金魚，
興到食酒免揀時，
情投意合上歡喜，
杯底不可飼金魚，

朋友弟兄無議論，
欲哭欲笑記在伊，
心情鬱卒若無透，
等待何時咱的天，

阿哈哈哈哈哈！
醉落去！
杯底不可飼金魚啊。

亞細亞的孤兒

曲：羅大佑
詞：羅大佑

亞細亞的孤兒在風中哭泣；
黃色的臉孔有紅色的污泥；
黑色的眼珠有白色的恐懼；
西風在東方唱著悲傷的歌曲。

亞細亞的孤兒在風中哭泣；
沒有人要和你玩平等的遊戲；
每個人都想要你心愛的玩具；
親愛的孩子你為何哭泣。

多少人在追尋那解不開的問題；

多少人在深夜裏無奈的嘆息；
多少人的眼淚在無言中抹去。
親愛的母親這是什麼道理。

Bottoms up!
Do not rear any fish in your drinking glass.
We feel free to feast and drink, any time-
And enjoy the happiest camaraderie.
Do not rear any fish in your drinking glass.

Friends and brothers, there are no barriers between us.
Whether we choose to cry or choose to laugh, it is up to us.
If you are feel dispirited and need some cheer,
Our time has come!

Ah-ha-ha-ha-ha!
Let us drink!
Do not rear any fish in your drinking glass.

The Orphans of Asia

Music: Lo Ta-Yu
Text: Lo Ta-Yu

The Orphans of Asia are weeping in the wind;
Their tawny faces covered with red dirt;
Their black pupils white with fear;
The Western Wind is singing a sad song in the East.

The orphans of Asia are weeping in the wind;
No one wanted to play it fair in this game with you;
Everyone covets your beloved toys;
My dear children, why are you weeping?

How many are seeking answers to those intractable
problems;
How many sigh hopelessly in the night;
How many have wiped off their tears without a word;
My dear mothers, what is the reason behind all this?

酒斫倘賣嘸

曲：羅大佑、侯德建

詞：侯德建

多麼熟悉的聲音
陪我多少年風和雨
從來不需要想起
永遠也不會忘記
沒有天那有地
沒有地那有家
沒有家那有你
沒有你那有我

假如你不曾養育我
給我溫暖的生活
假如你不曾保護我
我的命運將會是什麼
是你撫養我長大
陪我說第一句話
是你給我一個家
讓我與你共同擁有它

雖然你不能開口說一句話
卻更能明白人世間的黑白與真假

雖然你不會表達你的真情
卻付出了熱忱的生命
遠處傳來你多麼熟悉的聲音
讓我想起你多麼慈祥的心靈
什麼時候你才回到我身旁
讓我再和你一起唱

鄉愁

曲：林福裕

詞：許惠碧

鄉愁是一款情
鄉愁是一種想
夜半夢中夢見故鄉才有的花蕊

桂花、含笑與玉蘭花
這就是鄉愁吔

Do You Have any Wine Bottles to Sell

Music: Lo Ta-Yu, Hou De-Jian

Text: Hou De-Jian

What a familiar sound it is-
that has stayed with me through years of turmoil.
I never had to think about it,
and never will forget it.
Without the heavens, there can be no earth
Without the earth, there is no home
Without a home, where would you be?
Without you, where would I be?

If you had not brought me up
and given me a warm and happy life,
If you had not protected me,
What calamity would otherwise have befallen me?
It is you who nurtured me-
You were there when I spoke my first words.
It is you who gave me a home
so we may share it together;

Though you may be unable to speak,
Yet so well do you understand the light and darkness of the
world, its truths and falsehoods;
Though you cannot express your true feelings
You have offered warmth and life.
I have heard your familiar sound from afar-
It reminds me of your benevolent spirit.
When will you come back to my side
And sing together with me?

Nostalgia

Music: Lin Fu-Yu

Text: Xu Hui-Bi

Nostalgia is a feeling-
Nostalgia is a thought-
At midnight, I dreamed of the blossoms native to my
homeland-
The osmanthus, the banana shrub, and the magnolia alba.
This is a longing for home.

鄉愁是一款情
鄉愁是一種想
夜半夢中夢見故鄉才有的水果
蓮霧、龍眼、西瓜與鳳梨
這就是鄉愁吔

夜半夢中夢見故鄉才有的面容
父母、兄弟和朋友
這就是鄉愁吔

點心擔

曲：蕭泰然
詞：蕭泰然

想著楊桃湯冬瓜茶，
心涼脾土開，
若是 Seven up、Coca Cola
氣味天差地。
想著楊桃湯冬瓜茶，
來啊！飲一杯，再一杯！

台北圓環仔，新竹貢圓，
彰化肉圓，老鼠麵；
台中鵝仔肉，台南擔仔麵，
高雄海鮮，屏東碗粿。

想著楊桃湯冬瓜茶，
精神百倍好，
若是 Seven up、Coca Cola，
實在真正訕。

出外人

曲：蕭泰然
詞：蕭泰然

咱攞是出外人
對遠遠的台灣來
雖然我會講美國話
言語會通心未通

Nostalgia is a feeling-
Nostalgia is a thought-
At midnight, I dreamed of the fruits native to my homeland-
Bell fruits, longans, watermelons, and pineapples.
This is the longing for home.

At midnight, I dreamed of the faces of my homeland-
My father and mother, my siblings and friends.
This is the longing for home.

Snack Peddlers

Music: Hsiao Tyzen
Text: Hsiao Tyzen

When you think of star-fruit soup and wintermelon tea,
It freshens up your entire being.
And if it were merely Seven-Up and Coca-Cola,
You would end up with a flavor vastly different.
When you think of star-fruit soup and wintermelon tea-
Come and have a glass, and yet another glass!

The Taipei Traffic Circle, Hsinchu pork-balls,
Changhua meatballs, and Rat's Noodles⁵⁵;
Taichung goose meat, Tainan Tan-tsu noodles,
Kaohsiung seafood, and Pingtung rice cakes.

When you think of star-fruit soup and wintermelon tea,
It fills you with energy.
But if it were merely Seven-Up and Coca-Cola,
You would get thoroughly sick of it.

Sojourners

Music: Hsiao Tyzen
Text: Hsiao Tyzen

We are all sojourners
Coming from Taiwan, far away.
I may speak English, your local language-
A shared language- but nevertheless, no emotional ties.

⁵⁵ Originally, noodles were sold by a certain vendor who was nicknamed Rat for his Chinese zodiac sign and his short and skinny frame.

咱攏是出外人
對遠遠的台灣彼
有咱的朋友與親人
不時互相在思念

人人在講美國是天堂
使人真欣羨
若是問你講是怎樣
天堂不是在此

嚙通嫌台灣

曲：蕭泰然
詞：林央敏

咱若愛祖先
請你嚙通嫌台灣
土地雖然有卡隘
阿爸的汗，阿母的血
沃落鄉土滿四界

咱若愛子孫
請你嚙通嫌台灣
也有田園也有山
果籽的甜，五穀的香
乎咱後代吃未空

咱若愛故鄉
請你嚙通嫌台灣
雖然討趁無輕鬆
認真打拼，前途有望

咱的幸福未輸人

台灣翠青

曲：蕭泰然
詞：鄭兒玉

太平洋的西南海邊，
美麗島台灣翠青，
早先受外邦統治，
建國今咱出頭天。

We are all sojourners.
There in Taiwan
is where our friends and families are.
We miss each other.

Many people have called America a paradise
which everybody craves.
But if I had been asked-
My paradise is elsewhere.

Don't Gripe about Taiwan

Music: Hsiao Tyzen
Text: Lin Yang-Min

If you respect your ancestors,
Don't gripe about Taiwan.
Our lands might be small,
But they hold your father's sweat and your mother's blood.
Our lands are fertile everywhere.

If you love your children and grandchildren,
Don't gripe about Taiwan.
We have farmland and mountains-
The sweet in the fruits and the fragrance of the grains-
An abundance for our descendents.

If you love your homeland,
Don't gripe about Taiwan.
The work may be hard,
But where there is diligence and effort, there is hope for the
future.
Our fortunes compare well to that of any other.

Taiwan the Green

Music: Hsiao Tyzen
Text: John Jyigiokk Tin

On the southwestern edge of the Pacific Ocean
Stands a beautiful island, Taiwan the Green.
In the past it had been colonized by outsiders-
Since then, it has emerged triumphant and successful.

共和國憲法的基礎，
四族群平等相協助，
人類文化世界和平，
國民向前貢獻才能。

愛佢希望

曲：蕭泰然
詞：李敏勇

種一樣樹仔，佇咱得土地，
嘸是為著恨，是為著愛。
種一樣樹仔，佇咱得土地，
嘸是為著死，是為著盼望。

二二八這一日，
你我做伙來思念，
失去的親人。

從每一片葉仔，
愛佢希望佇成長，
樹仔會釘根佇咱的土地，
樹仔會伸上咱的天。
黑暗的時陣，看著天星，
佇樹頂啲閃爍。

永遠的故鄉

曲：蕭泰然
詞：吳景裕

看著是茫茫的海水，
思念是遠遠的故鄉，
三十年飛鳥啲流浪，
故鄉，我的故鄉。

鼻著是芬芳的花味，
風吹是靜靜的故鄉，
一二叢蓮霧啲開花，
故鄉，我的故鄉。

照著是白白的月光，
出日是美麗的故鄉，

With a foundation in the constitution of the Republic,
The four national races support each other as equals.
Humanity, culture, and global peace-
Citizens contribute towards future progress.

Love and Hope

Music: Hsiao Tyzen
Text: Li Min-Yong

Planting a tree on our land
Not out of hate, but out of love.
Planting a tree on our land
Looking forward not to death, but to hope.

On this day, February the Twenty-eighth,
We gather to remember
the loved ones we have lost.

From every little leaf,
love and hope will grow together.
The tree entrenches its roots on our land,
The tree will reach high towards our sky.
In times of darkness we shall watch the stars in the sky,
Sparkling on the crowns of the tree.

Forever Home

Music: Hsiao Tyzen
Text: Wu Jing- Yu

What I see is a vast expanse of ocean,
What I think about is a faraway homeland.
For thirty years, this bird has wandered-
Homeland! My homeland.

What I catch is the fragrant smell of flowers,
What the wind blows past is my peaceful homeland.
A bell-fruit blossom; two bell-fruit blossoms-
Homeland! My homeland.

It is the pale moonlight shining forth,
And what the rising sun shines on is my beautiful homeland.

三四甲稻仔啲結穗，
故鄉，我的故鄉。
聽著是近近的笑聲，
最夢是細漢的故鄉，
五六隻蜻蜓啲戲水，
故鄉，我的故鄉。

踏著是青青的土地，
希望是永遠的故鄉，
每一遍心內啲叫你，
故鄉，我的故鄉。

Three morgens⁵⁶, four morgens of rice, ripe for harvest-
Homeland! My homeland.
What I hear is the sound of laughter nearby,
What I dream of is the home of my childhood.
Five dragonflies, six dragonflies playing on the water-
Homeland! My homeland.

What I tread on is verdant earth,
What I hope for is an eternal motherland.
All of my heart cries out to you-
Homeland! My homeland.

⁵⁶ A unit of measure used by the seventeenth century Dutch administration. It appears in Taiwanese place names to this day. –Porter Endymion Wilkinson, *Chinese History: A Manual*, (Massachusetts: Cambridge, Harvard University Press, 2000), 243-244.