

shakuhachi. These two techniques are further utilized in various levels, whose combinations of each other lead the structure of developments in timbre.

FAREWELL

ANDRÉ DOUW (NETHERLANDS)

“Farewell” is a beautiful old poem written during the Tang dynasty by the poet Li Bai (701–762). It describes in very simple and moving terms the feelings of a man saying farewell to his friend. Especially these words have a strong emotional value to me: “Farewell I bid you here; away ten thousand miles you drift, like lone tumbleweeds in the wind blow. Alone, off you go.” The flute composition written for my friend Cheng Yu is inspired by the feelings of foreboding and sadness that one has because of the approaching farewell and separation. For the melody I used the ancient Chinese Qin Yue scale which I transposed and modulated in a modern European fashion. The piece has four short sections: Introduction, Sadness, Struggle and Peace.

CLEARING

MERIJN BISSCHOPS (NETHERLANDS)

Clearing expresses a mental state of vacuity and openness. It's a musical association based on the poem 'Deer Enclosure' written by the Tang Dynasty Chinese poet Wang Wei (701 – 761). The moment described in the poem could have lasted for just a second or for several hours. Experiencing nature's simple beauty, while people are never far away.

SPECIAL THANKS TO MERIJN BISSCHOPS AND DE LINK



TEN POEMS

TIMEARTSTUDIO PRESENTS

CHENG-YU WU, FLUTE

19/09/2014, 19:15

PIETER VREEDEPLEIN 169, TILBURG

TimeArtStudio

TimeArtStudio is a collaboration of a group of young musician, who aim to inherit the tradition and devoted into contemporary music. We pursued the goal of supporting New Music and giving it appropriate performances. Younger audiences are also catered for: educative projects for teenagers, composition projects for secondary school students and collaborations with the composition departments of universities. TimeArtStudio has thus set out to build its own repertoire, encouraged by continuous contact with composers from different cultures, countries and generations, and long-term workshops for young composers. In addition to seek for fusion between cultures, TimeArtStudio has also explored the relationship between visual, space and sound.

Cheng-Yu Wu, Flute

Cheng-Yu Wu is born in Taichung, Taiwan. He began his musical education at the National First Senior High School and studied with Li-Ming Chen. He went to National Taiwan University studied philosophy and in the meantime he studied with Anders Norell and Yi-Hui Lin. Cheng-Yu Wu was the principal flute of The Ministry of National Defence Symphony Orchestra from 2003 till 2004. After the military service Cheng-Yu Wu went to Europe and studied with Harrie Starreveld, Marten Root, Marieke Schneemann, and Ellen Vergunst at Conservatorium van Amsterdam and got his master diploma of music in 2011. Since 2012, Cheng-Yu Wu started an experimental solo flute recital project "Just Flute?!" which has so far been invited by the Van Gogh Museum in Amsterdam, and Taipei International New Music Festival. Cheng-Yu Wu is well-known for his flexibility of performing different kinds of flutes for various styles of music. Beside concerts, Cheng-Yu Wu also gives lecture to flute or composition students in Taiwan and Shanghai.

IN BETWEEN II

HUI TAK CHEUNG (HONG KONG)

The first *In Between* for alto flute solo was written in 2013, the music and title was inspired by a Taiwanese photographer Sean Wang's photo album. As a continuation of the first work, *In between II* used a Chinese poem as inspiration. In this piece, I explored the ambiguity between reality and perception. Through the re-exploration of traditional instrumental colors, subtle changes and micro-tonality, I would like to build up illusions that constantly shifting between the past and present, a soundscape that Eastern and Western aesthetics are unified but meanwhile are coexisted.

WITH WIND AND SNOW I COME WHEN NIGHT IS DARK

LIU XIANGKUN (CHINA)

"At wattle gate, a dog is heard to bark; with wind and snow I come when night is dark." For numerous times have I been in such a circumstance, my own door being silent only with dogs of neighbors barking at me. This experience, different from the original poet's, has given me more subtle emotions toward the lines of poem.

As far as it's considered today, Baroque Traverso is flat in pitch, inaccurate and intractable in intervals, dim and inconsistent in timbre. But it's these characters that make perfect Baroque demeanour, like shakuhachi to Japanese Honkyoku and Jinghu to Chinese Beijing Opera. I've always been trying to reconstruct some "undifferentiated" East Asian music, meri technique (lower the head and change the angle of air current to reach lower pitches) and note repetitions with various hole slap instead of tonguing are borrowed from

Harimada Kusuma presenteert

Kamermuziek in Kralingen

Concertserie met talentvolle, veelbelovende musici

Seizoen 2014/2015



Concert 1

Zaterdag, 20 september 2014

15.00 uur

Cheng-Yu Wu, dwarsfluit
Sára Gutvill, mezzosopraan
Harimada Kusuma, piano

Bloch: Suite Modale voor fluit en piano

Hindemith: Fluitsonate

Mahler: Kindertotenlieder



Locatie:

Pro Rege Kralingen

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Kaarten: €10,00

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www.harimada-kusuma.com