

An aerial photograph of a city street, likely in Boston, showing buildings, trees, and a street layout. A white rectangular box is overlaid on the top right, and a vertical black line is positioned to the left of the title.

X

may 2, 3:00PM
marsh chapel
735 commonwealth ave
boston

Paraxis

About Parallaxis

Paralaxis is the ongoing result of intense collaboration between four doctoral composers at the BU School of Music and the Taiwanese flute virtuoso Cheng-Yu Wu. Over a period of 2 months, we have been working on a series of brand new compositions for flute and electronics to be premiered and recorded by Mr. Wu. More than anything, this group of pieces will be meant to offer a variety of angles from which to hear a flute. These compositions showcase the rich history of the instrument, going back to the traverso (the baroque ancestor of the concert flute) and forward to modern variants such as the bass instrument; not only that, in Parallaxis one hears these instruments being augmented in ways that range from subtle sonic enhancement, to theatrical make-believe.

Program

Lovesong (8') - André Mestre
for flute, harp, cello, and electronics

Vanishing Point (4'30") - Luciano Leite Barbosa
for traverso and electronics

Öndun (9') - Georg K. Hilmarsson
for flute and electronics

disquiet (7') - Heather Stebbins
for flute

Gyuke (13') - Hui, Tak-Cheung
for bass flute and electronics



Cheng-Yu Wu 吳正宇

Flute(s)

Cheng-Yu Wu was born in Taichung, Taiwan in 1981. He began his musical education under Ms. Li-Ming Chen's guidance in 1996. He attended National Taiwan University and majored in Philosophy in while he continued to pursue a music career. In 2011, Cheng-Yu earned his Master's Degree in Music from Conservatorium van Amsterdam working with Harrie Starreveld, Marten Root, Marieke Schneemann, and Ellen Vergunst.

Cheng-Yu is known as a flutist and specialized in interpreting variety of music styles. He studied contemporary music with Mr. Harrie Starreveld, and Baroque flute with Mr. Marten Root. He formed his chamber music group, The CVA Trio, with Violist Mr. Victor Gil Gazapo and Harpist Ms. Anna Steinkogler in 2009 and performed in both the Netherlands and Austria. During this time, Cheng-Yu also collaborated with Pianist Harimada Kusuma as Goudsbloemduo in 2008. They have been performing in the Netherlands, Belgium, Italy, and Taiwan till today.

In 2012, Cheng-Yu started an experimental solo flute recital project titled "Just Flute?!". The project was well received and soon he was invited to feature in the Van Gogh Museum in Amsterdam, and Taipei International New Music Festival. Cheng-Yu is well-known for his creativity of playing different types of flutes for various music styles. In addition to concert performance, Cheng-Yu is dedicated to flute and composition education. He formed a modern music ensemble, TimeArt Studio, in 2013. Cheng-Yu is currently active as a flute soloist and a music educator in Amsterdam, Shanghai, and various cities in Taiwan.

Guest Performers

Stephen Marotto | Cello



A native of Norwalk, Connecticut, Stephen has received a Bachelors degree with honors from the University of Connecticut and a Masters degree from Boston University, where he is currently a candidate for a Doctorate of Musical Arts degree under the direction of Michael Reynolds. Stephen's formative teachers include Kangho Lee, Marc Johnson, and Rhonda Rider. As a frequent collaborator of the Boston-based contemporary sinfonietta, Sound Icon, Stephen has worked with numerous prominent composers. Stephen played with several new music ensembles in the Boston area and is a passionate advocate for contemporary music. He has attended music festivals at the Banff Centre, SoundSCAPE in Maccagno, Italy, and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interests that include contemporary chamber music, improvisatory music, and electronic music. In his spare time, Stephen is an avid hiker and outdoorsman.



Maria Ren | Harp

Maria Ren is a harp performance major at Boston University College of Fine Arts. She was a recipient of the BU CFA Performance Award, winner of the RCS Scholarship Competition and the Boston Harp Festival Competition. She was also the finalist of the BU Concerto Competition and Anne Adams Harp Competition. Before coming to Boston University, Maria studied with retired BSO principal harpist Ann Hobson Pilot. She currently studies with BSO principal harpist Jessica Zhou.

André Mestre is a Brazilian composer and sound-artist based in the Massachusetts. His works often engage cultural objects and practices. In his music these mannerisms are invariably displaced and their formal affect resynthesized. Currently, he is a doctoral student at Boston University with the support of a CAPES-Science Without Borders Fellowship. He holds a Master of Music degree from the University of Alberta and a Bachelors' from State University of Campinas.

An active member of his community, André was a 2015/16 Rising Artist with Arts Connect International, a non-profit organization whose mission is to cultivate and connect leaders in the arts field committed to cultural and social inclusion. He is also a 2014 Cultural Diversity in the Arts Award recipient by the City of Edmonton, and the artistic director of Curto-Circuito, a pedagogical program and concert series in Brazil that champions the music of emergent Brazilian artists.

The point of departure of **Lovesong** was a field of exchangeable sonic and physical identities, framed by the uneven relationships in the ensemble. The result--a landscape of asymmetrical affect--emerges from this play of presences.

Born in Rio de Janeiro (Brazil, 1982), **Luciano Leite Barbosa** is a composer interested in computer-assisted composition and musical modeling. Before moving to Boston, he studied acoustic and electroacoustic composition at UniRio, in Brazil. His music has been performed in concerts and festivals by ensembles such as the Arditti String Quartet, the Nieuw Ensemble, Les Cris de Paris, Meitar Ensemble, the JACK Quartet, Ensemble Dal Niente and Sound Icon. He was awarded prizes at the Domaine Forget/ Rencontres de Musique Nouvelle 2013 and the Nieuw Ensemble 2nd Brazilian Composers Competition 2011, among others. He studied composition with Joshua Fineberg at Boston University, where he is currently finishing his Doctoral degree in Composition and Music Theory. Luciano was recently accepted into the 10-month program Cursus at IRCAM.

Vanishing Point is a piece for traverso and electronics in which two flute multi-phonics are artificially prolonged into a complex mass of sound. The idea was to explore the very fragile sound of the baroque instrument and to gradually transform it into a dense texture. This piece is very minimal in its elements. Through the extreme prolongation of sounds, it searches for a perceptual shift in the listener's attention, in order to disclose the complexities of the hidden sound layers of the flute.

Georg K. Hilmarsson graduated from the Iceland Academy of the Arts and proceeded his graduate studies at Mills College in California, working closely with composers Fred Frith, Zeena Parkins and Roscoe Mitchell. There, he was the recipient of a Paul Meritt Henry Prize for excellence in composition award. Georg has been active in the Icelandic music scene as a bass player, songwriter and arranger, most notably with the band Sprengjuhollin. Currently, Georg is a DMA student at Boston University.

New music solo flute repertoire has become a kind of language. It has established a very distinct vocabulary that is a challenge to steer away from it. Sometimes the best way is to tackle the problems head on: don't question the language--speak it. **Öndun** is looking at the solo performer from different perspectives, a gradual shift from being hyper present to becoming removed from performance.

If you look up the translation of the word "öndun" in an English/ Icelandic dictionary the result is going to be "breathing, respiration." However, in the Icelandic language is rich with lots of different colors and shades. Words can take on a completely different meanings in different context. Öndun is one of these words. For example, it can mean a short pause an old meaning of the word is also "a beautiful death", it is also derived from the word Andar, which means spirits or souls. Even the artists constant search for inspiration is called "anda-gift". The title came really late to this piece, but it was fitting in every color and every shade of the word.

Heather Stebbins is an internationally performed composer of acoustic and electroacoustic works with a background as a cellist. At the core of her music is a deep fascination with the inner structures and intricacies of sound. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve, with whom she studied during a Fulbright Fellowship to Tallinn, Estonia, from 2014-2015.

Heather completed her Doctor of Musical Arts degree in 2016 at Boston University, where she was a Center for New Music Doctoral Fellow, and taught classes in electronic music, MaxMSP, and aural skills. She currently teaches music technology to students at MATCH Charter High School, and will begin teaching math at Boston Collegiate High School in fall 2017. In addition to composing and teaching, Heather enjoys running, yoga-ing, reading, knitting, and exploring new places and spaces with her partner Mike, their son Elliott, and their four-legged companion, Rowan.

disquiet (2012) is an exploration of the physicality, anxiety, and fragility that embody the act of solo performance. In solo performance, subtle changes of breath and pacing can vastly change the intention of even the simplest musical line. The performer is completely exposed.

Gyuke

HUI, Tak-Cheung is a Hong Kong-born composer. Over the course of his career, Hui has been awarded numerous first prizes include Leibniz Harmonien International Composition Competition 2016, ACC International Composition Competition 2015, Atlas Ensemble Composition Competition 2014, and Inter-Sections Fellowship with commission prize. His recent collaborations include 10/10 Ensemble at the Huddersfield Cotemporary Music Festival, Nieuw Ensemble at the Muziekgebouw aan't IJ's An Evening of Today, Looptail Ensemble at the Gaudeamus Muziekweeks and MDI ensemble at the Composi. Hui started his music education at Hong Kong Academy for Performing Arts and completed his masters' degree in Composition at Conservatorium van Amsterdam. He is currently pursuing a doctoral degree at Boston University Centre of New Music under the supervision of Joshua Fineberg.

Gyuke - a chant hold to the lower pitches possible in throat singing used in various ceremonies and prayers. Described by the scripture as "snow-slip roar, descending from the snow mountains," Tibetans believe that only those who ascended to the highest spiritual peaks could have the idea how does the voice of this powerful enlightened being sound. I encountered Gyuke in an unexpected occasion and was immediately shocked by their complex and mysterious sonic quality. In this flute solo work, I attempt to recreate not only on the psychological level but also the physical experience of performing Gyuke; in which the resonance between the performer's body (head and chest) and the instrument is explored in various ways throughout the piece. Each of them creates distinct timbre with constant subtle changes within itself.

Thank you for supporting new music.

We hope you will enjoy the concert!



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Curto-Circuito
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