Kabus – Kabus Memori (Cloud of Memories)

A Collection of Solo Piano Works

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Synopsis Of Kabus-Kabus Memori

Kabus-kabus Memori means 'Clouds of Memories'. It is a collection of short and easy pieces, in this project for solo piano initiated by Dr Tham Kent Horng. Dr Tham is researching and recording some of my early piano works. This collection is commissioned by Dr Tham. It consists of 6 solo piano pieces which are: 1. Sebuah Pantun, 2. Meditasi Lagu Dalam Mimpi, 3. A Tango Waltz, 4. Pantun – Rawak, 5. Meditasi Dalam Mimpi V, 6. Kabus Pantun.

Clouds of Memories are collection of pieces from the past, some are revisited work and some are used previous materials as based for new one. Time here is past memories, clouds that shrouded the memories, some are clear and some are misty. This collection is a shred of this memory. As human, time is as our one’s own moment and past memories preserved but no memories of the future exist except imagined or predicted one.

I would like to extend my expression of gratitude to Dr Tham for the commissioning, performing and recording the works and many thanks to his team, Dr Yen Lin Goh as the co-researcher and pianist. I hope the project would continue to benefit the younger generations of musicians and composers and to preserved and documented some musical memories too. Kabus-kabus Memori is dedicated to Tham Kent Horng.

1. Sebuah Pantun is in Malay, means a traditional rhyme, commonly 2 or 4 lines long. The piece is derived from 5 series of notes and 7 cycles of numbers which weave around a hidden structure which is based around 4 small proportions, intentionally related to the 4-line pantun. These elements are distributed throughout the piece. The piece is originally written in October 2002, London for Thalia Myers Spectrum ABRSM project.

2. Meditasi Lagu Dalam Mimpi means 'Meditation Song in a Dream'. The piece is a revisited piece that was written in 2007. It is based on gamelan numbering and pentatonic scale. The piece was the second section of Warna Yang Bernada and the different between the two is the time. In 2007, the time is structured and almost fixed while in this piece, the time is less structured, accommodating flexibility and therefore time is not pre-determined. The piece is composed for Bobby Chen for a performance at Dewan Filharmonik, Petronas KLCC. Warna Yang Bernada was first performed by Bobby with London Sinfonietta in 2007. The piece is dedicated to Bobby. The duration of the piece is between 3-4 minutes depending on the performer interpretation. It is re-visited in Feb 2018, Shah Alam and Subang Jaya.

3. A Tango Waltz is conceived a few years back and was revised for this collection. This is a personal piece because for my private interest in tango music and also tango dance. Waltz also something that I have preference towards. It is quite conventional piece with flavors indicated in the title. The piece is dedicated to Kent and Yen Lin. Jan – Feb 2018.

4. Pantun – Rawak is using previous materials then make it random, hence the title Rawak means random. It is free but with indication of length of rests and the closeness of the notes. It is dedicated to Kent. It is completed in Mac 2018, Subang Jaya.

6. Kabus Pantun is derived from my Pantun cycle is written using gamelan numberings and numbers were transformed into sounds and notes. Pantun is Malay traditional poem that can be in 2, 4, 6 (etc.) phrases. In four phrase pantun I am using, there are 4 short but played continuously. The sections are like the shadow (pembayang) and the meaning in pantun. The Pantun series passing through passing through London, Venice, Zagreb, Split, Dubrovnik, Reykjavik and Boston - the piece is dedicated to Kent and his research project. This version is written between Shah Alam, Subang Feb 4, 2018.

Tazul Tajuddin
24 March Subang Jaya

Acknowledgement

First I would like to thank Kent for this collection of short piano pieces. He approached me and wrote that he is applying for research funding to do a collection of piano works. I was delighted and agreed to his proposal. He eventually received research funding from his university UPSI and then he commissioned me for some works which I composed a few in this collection. I also would like to thank Yen-lin as co-researcher together with Kent in this project. I dedicated some works here to Kent and Yen-lin. During this period of working for this project, Bobby wrote to me for a solo piano piece for his recital at Dewan Filhamonik PETRONAS which he premiered. Later Bobby gave UK premiere in the Ulveston Music Festival. This collection in total of 6 pieces was premiered by Kent and Yen-lin at UPSI, UiTM, Johor Baharu, UCSI and USM. Kent also did a lecture recital at Doctor of Musical Performance Conference in Lithuania. Thank you for your interest in performing my solo piano works. I hope we can collaborate further and producing more of piano works in the future.

Tazul Tajuddin, Subang Jaya, 21 Nov 2018
Tazul Izan Tajuddin, born in Banting, Malaysia was a British resident composer. He grew up in Kuala Lumpur, later was in the USA Carnegie Mellon University and Doctor of Philosophy in Composition from University of Sussex in the UK. He attended composition courses in Manuel de Falla Festival Granada, Spain, 1996 and Institut de Recherche et Coordination Acoustique/Musique or Institute for Research and Coordination in Acoustics/Music (IRCAM) in Paris France, 2001. His music such as the Arabesque, Temunan, Mediasi Ukiran, Gamelbati, Pantun and Topography cycles has been inspired by Asian cultures, geometrical patterns and designs, and Western European art combined with multi-cultural contemporary ideals. Distinguished French composer, Henri Dutilleux described him as ‘a very finely gifted composer and an original temperament, which encompasses both rigour and new ways of thinking’. He has studied with renowned composers such as Leonardo Balada, Michael Finnissy, Martin Butler and Jonathan Harvey. He also has studied with Franco Donatoni (Manuel de Falla Festival), and consulted with Brian Ferneyhough (IRCAM) and meeting Iannis Xenakis in Pittsburgh and New York in 1996 and Pierre Boulez at Fontainbleau, France. He was invited by Toshio Hosokawa to Takefu Festival Japan in 2003, invited to New Zealand by Jack Body in 2011 and 2013-4 invited to Frontier+ Festival at Royal Birmingham Conservatoire, UK by Joe Cutler.

Professor Tajuddin has received the highest academic award in Malaysia in the field of Arts and Creativity (music composition) by the Malaysian Ministry of Education and also the highest academic award in the same field by University of Technology MARA (UiTM) in 2017. His choral arrangement of Malaysian folk song Jong-jong Inai arrangement (written in 1993) was performed by National Choir of Malaysia and won first prize for mixed choir at 4th Bali International Choir Competition 2015. In 2010, Sebuah Pantun III has received repertoire honorary mentioned in the Carl von Ossietzky International Composition Competition in Germany. He was nominated for MERDEKA Award 2012, one of the most prestigious awards in Malaysia.

Tajuddin has been the first Malaysian composer to win 1st prize in the prestigious Toru Takemitsu Composition Award 2002, 1st prize in the 8th Tokyo International Competition for Chamber Music Composition 2003 (Temunan II, Joji Yuasa as jury), 1st prize in the 2nd Molinari Quartet Composition Competition 2004 (Mediasi Ukiran – Temunan VIII, Canada), 1st prize in the 21st Japan Society of Contemporary Music Composition Competition 2004 (Sebuah Temunan II), 1st prize in the Lutoslawski Composition Award 2005 (Gamelbati III, Poland) and won the New Millennium Composition Commission Award (Gamelbati, UK) 2005. He has been the first Malaysian composer to be shortlisted composer with the Society for Promotion of New Music three times in 2001, 2004 and 2007. His work Temunan was selected by the Asian Composer’s League Asian Music Festival, Tokyo in 2003. In 2006, International Society of Contemporary Music (ISCM) Britain selected his work Temunan II for the ISCM World Music Days 2007 Hong Kong, representing both UK and Malaysia. His works have been selected as finalist in the 4th Seoul International Competition for Composers, South Korea (Gamelbati VI) (2007). EARPLAY Donald Aird International Composition Competition 2006, San Francisco, USA (Mediasi Ukiran – Tenunan VIII), Derek Shiel Composition Competition 2000, London, UK (Mamara...), Edvard Grieg International Competition 1999, Oslo, Norway (Jeritan), Carnegie Mellon Student Composition Competition Award 1996, Pittsburgh, USA (Self-Portrait).


Other performers include Malaysian National Symphony, Thallein Ensemble (Edwin Roxburgh), Hertford Symphony Orchestra (Gerry Cornelius), Art Respirant (Japan), Ken Takaseki (Japan), Juan Pablo Izquierdo (US-Chile), Yoichi Sugiyama (Japan-Italy). Alter Ego Ensemble (Italy), Polish String Quartet (Poland), Bobby Chen (UK-Malaysia), David Alberman (ex-Arditti Quartet, UK), Ananda Sukarlan (Spain-Indonesia), Adam Sherkin (Canada), Nicholas Ong (Malaysia). Mei Yi Foo (UK-Malaysia) Daiske Kino-Shita (Japan), Max Riefer (Germany), Ildiko Allen (UK), Asian Contemporary Music Ensemble (ACME) Ensemble (Malaysia). CHROMA Ensemble (UK), Max Riefer (Germany), UiTM Percussion Ensemble (Malaysia).

He has received support from Fulbright Malaysia-USA, Malaysian Arts and Culture Department, Ministry of Tourism and Culture Malaysia, Society for Promotion of New Music (spmn now Sound and Music UK), Ralph Vaughan Williams Trust, Performing Rights Society UK, Britten-Pears Foundation, Overseas Malaysian Executive Committee (London), Felton Trust Cambridge University, Asian Contemporary Music Society (ADOK), the Society of Lutoslawski and Kanazawa Citizen’s City Centre Japan.

In 2010 as artistic director, he initiated, conducted and curated the 1st Malaysian Composers Concert Series, to promote students and young composers and performers to perform new works collaboration between UiTM and KL Performing Arts Centre (klpac) (More than 100 shorts works have been premiered in this series). The event has been attended by Malaysian prominent figures in education such as Tan Sri Arshad Ayob and also Minister of Education wrote in his foreword: ’Creativity is the essence of success in today’s challenging world. Every culture is imbued with its own distinct musical and artistic expression that is passed from one generation to another, thus creating layers of heritage to be cherished by all. Composition is often regarded as the pinnacle of such expressions and its performance gives birth to valued creative acts. The 4th Malaysian Composer Concert Series 2013 is one such endeavour which the Ministry of Education applauds. It epitomizes deep thinking, honed music literacy, collaborative actions and stylistic performance engagement at a heightened level of artistic discourse by a new generation of intellectuals.’

His first opera production ‘Opera Puteri Saadong’ was premiered at Kuala Lumpur Performing Arts Centre (klpac) in Jan and Penang Performing Arts Centre (Penangpac) in Feb 2015 was successful and very well received (Innovative cultural ornament, Malay Mail. 30 Jan 2015, ‘...visionaries.’ Borneo Post, 30 Jan 2015, ‘benar-benar menggamit perasaan...berjaya mencuit tangkai hati penontonKosmo, 11 Feb 2015, ..terpegun’..‘cipta sejarah’.. Kosmo. 29 Jan 2015).

Tajuddin started conducting in 1991 as assistant conductor of the National Choir, Malaysia and later in 1997 and 2003 he was invited as guest composer/conductor. He has conducted his own works with Carnegie Contemporary Ensemble (USA), National Choir of Malaysia, National Symphony Orchestra of Malaysia and from 2001 to 2009 Sculpted Sound Ensemble with artistic director Derek Shiel in London, UK. Since 2009, he has been conducting the UiTM Symphony Orchestra, Choir and Contemporary Music Ensemble as well as performed with UiTM Guitar Quartet with Nathan Fischer. He also has conducted new works by composers from Uzbekistan, England, Italy and Germany. He conducted his own opera in Malaysia, Japan and the UK in 2015-2016 and since 2010 at the Malaysian Composers Concert Series.

As a researcher, he has received Fundamental Research Grants (FRGS), Exploratory Research Grants (ERGS) research grants from Malaysian Higher Education on Malaysian traditional music such as Kerongcong and Mak Yong and Geran Lestari by UiTM Selangor as co-researcher for compiling trios and string quartets works by Malaysian composers. He is also recipient to Lestari grant 2017-2019 for research project called Trancing Art Music in Malaysia: Focusing on Selected Composers. He received major funding Creative Industry grant from Ministry of Culture to work on his opera project (2012-2015). All research grants totalling to more than RM1.3 million.

From 2017 until 2019 Prof Tajuddin is Dean Faculty of Music, was the head of Composition Program (2011-2014) and Associate Professor in Composition at Faculty of Music, Universiti Teknologi MARA (UiTM). He is Vice-President (2010-2011, 2014-currently) and President (2012-2014) for the Society of Malaysian Contemporary Composers (SMCC) and Associate Secretary to Fulbright Alumni Association Malaysia 2018-2020.

So far, he has written more than 50 works. His works have been performed and presented in 18 countries and broadcasted in Asia, Europe, Australasia and North America. His works are published online by Alexander Street Press (US/UK), Babelscore (France) and recorded by ATMA Classique (Canada), FMR Records (UK), Ibersonic (Spain). Copyright@TazulTajuddin2018
Sebuah Pantun
for Thalia Myers

ca. 50 always strike the notes with strong conviction but in a calm and meditative state of mind, feeling of timelessness

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*Pedal as indicated. Alternative pedal, press it throughout the piece except the first (as indicated) and last bars.

October 2002, London
Meditasi Lagu Dalam Mimpi

to Bobby

Lagu Dalam Mimpi
song in a dream
dreamily, flowingly
freely, improvisatory

\[ \text{accel...} \]

with voice humming 'hm'
the lowest note possible
(meditatively)

\[ \text{rit...} \]

Copyright © Tazul Tajuddin
with voice humming 'hm'
the lowest note possible
(meditatively)

accel...

\( \text{\( j \)} = 86 \)

rit...

with voice humming 'hm'
the lowest note possible (meditatively)

accel...

\( \text{\( j \)} = 86 \)

rit...

with voice humming 'hm'
the lowest note possible (meditatively)
J = 66

with voice humming 'hm'
the lowest note possible (meditatively)

accel...

rit...

with voice humming 'hm'
the lowest note possible (meditatively)

rit...

with voice humming 'hm'
the lowest note possible (meditatively)
with voice humming 'hm'
the lowest note possible
(meditatively)

Duration ca. 3-4 mins
A Tango Waltz
To Kent and Yen Lin

J. = 60 Lightly

Copyright © Tazul Tajuddin
Pantun - Rawak
for Kent

\[ \text{\( J = 60 \) \text{ \( \text{ca. calm and sensitive, very slowly} \)}} \]
\[ \text{\text{always strike the notes with strong conviction but in a calm and meditative state of mind, feeling of timelessness \)}} \]

Tazul Izzan Tajuddin

\( \text{(p with accent and gradually louder until the next dynamic marking)} \)

\( sffz \)

\( \text{(mp like before with accent and gradually louder)} \)

\( mf \) as before accent and gradually louder

\( f \) similar, accent, gradually louder

\( sffz \)

March 2018, Subang Jaya

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Kabus Pantun
for Kent

VERSE 1
with voice smack sound

Kabus Pantun
Kabus Pantun
Kabus Pantun
Kabus Pantun

with voice smack sound

Copyright © Tazul Tajuddin
\textit{j = ca. 96 still intense, dramatic}

\textbf{VERSE 2}