

TEN SONGS OF CHANGE

PROLOGUE

WATER	KAN
MOUNTAIN	K'EN
THUNDER	CHEN
WIND	SUN
FIRE	LI
EARTH	K'UN
LAKE	DUI
HEAVEN	CHIEN

EPILOGUE

T E N S O N G S O F C H A N G E

This album came to life through a collaboration initiated by cellist/vocalist Maya Fridman, who invited Lulu Wang and myself to explore the *I Ching* (*The Book of Changes*) through poetry and music. For me it was a great opportunity not only to work with these two very gifted women but also to take a deeper look into this epic work of Chinese literature, perhaps the oldest book on the planet although it felt a bit intimidating at first.

While re-reading the *I Ching*, which many Chinese refer to as 'the wisdom of wisdoms', I realized that, like many mystical writings, this book speaks to us beyond the limitations of our intellectual mind. Just like poetry, it's not so much about the words, but more the feeling the words evoke connecting us to our own innate wisdom, the wisdom of nature, of which we are a part. In the same way, music is an art form with the power to connect us to this deeper form of being. With this in mind, music and poetry seem to be the perfect way to explore the eight trigrams, which form the basis of the *I Ching*. Richard Wilhelm, who translated the *I Ching* describes the trigrams as follows: *"The eight trigrams were conceived as images of all that happens in heaven and on earth. They are symbols standing for changing transitional states; just as transition from one phenomenon to another is continually taking place in the physical world."*

As each trigram represents a specific time of day, the order of the trigrams on this album forms an entire cycle of night and day: we begin at dusk with a love song sung by a lady from the Mosuo tribe to which Maya responds and we end at nighttime with a Lullaby sung by Maya to the words of poet Li Shangyin. These two songs frame the eight instrumental pieces exploring the trigrams. My inspiration for the music came from the emotional aspects attributed to the trigrams. While all pieces reflect the state of continual transition which takes place in the phenomenal world, the seventh piece 'Earth' is about stillness, about immutability. For me it is the heart of this musical cycle. The music of Earth is an attempt to convey the timeless space that is never born and never dies, the formless energy that nature,

we and all life are part of; the infinite unknown from which everything emerges.

Lulu Wang selected poetry from the Tang and Song Dynasty which are considered the golden age of Chinese arts and culture. Each of the poems reflects the feeling of the trigrams and the related musical piece. By weaving the poetry into the music, the album becomes a tapestry of experiences and moods reflecting upon the eight trigrams.

The music is dedicated to Maya Fridman, an alchemist who, through her deep musical understanding can turn any music into gold. Her sound on the cello speaks from soul to soul. Working with Maya and Lulu on this project has been a dreamlike experience for which I am ever grateful.

Marion von Tilzer

My meeting with writer Lulu Wang happened on April 18 2018 at the presentation of her latest book. As we talked in the midst of a crowded room, her voice sounded like beautiful music to me. It stayed in my head like an unresolved mystery until I met Marion von Tilzer. It was just a couple of months later that we sat down to talk about conscious dreaming, music and magic. Since I have been in love with her music long before, our meeting didn't feel like a pure coincidence. It brought me the idea to introduce Marion and Lulu, and together delve into the unfathomable world of *I Ching*. That exploration has been one of the most magical things that happened to me. I wish I could capture all the conversations I had with Lulu Wang. She knows how to express in words what is beyond words, even beyond music.

In that space beyond Marion composed her *Ten Songs of Change*: each song is like a window to a world of a nature element. Marion is not only an outstanding composer but a great pianist as well. It was my long-lasting wish to play together with her. Thank you Marion and Lulu for such a precious gift.

Maya Fridman

道生一，一生二，二生三，三生万物。

P R O L O G U E

The Way gave birth to one. One gave birth to two, Two gave birth to three, Three gave birth to all things.

柔情似水，佳期如梦，忍顾鹊桥归路。
两情若是久长时，又岂在朝朝暮暮。

水

W A T E R

Their tender love flows like a stream,
This happy day seems like a dream.
Can they bear a separate homeward way?

If love between both sides can last for aye,
Why need they stay together night and day?

问君能有几多愁，恰似一江春水向东流。



M O U N T A I N

If you ask me how much that I worry,
It's just like a river in the spring flowing eastward.



THUNDER

肃肃凉风生，加我林壑清。
去来固无迹，动息如有情。



W I N D

"Sough, sough," I hear a breeze that cools the air,
through the forest and through the rill.
Without a trace it comes and goes,
as if it is in love to cease and gyre.

众里寻他千百度，蓦然回首，那人却在灯火阑珊处。

寻觅

F I R E

In the crowd once and again, I look for her in vain.
When all at once I turn my head,
there she is,
where lights are few and dim.



EARTH



LAKE

天若有情天亦老，月若无恨月长圆

乾

H E A V E N

The heaven will grow old if it has sentiments,
The moon will always be round without sorrow.

夕阳无限好，只是近黄昏

EPILOGUE

The setting sun is infinitely good, but near dusk.

A C K N O W L E D G E M E N T S

A huge thank you to Lulu Wang for being such an inspiring companion on this journey. With your heartfelt presence, you have been such a big part of this project.

We are so grateful to Loi Che Rakhorst for creating all the beautiful calligraphy for the album.

Thank you Lei Qiu for reciting the poems and for the English translations of the poems.

We thank everybody at TRPTK for helping us create this album. It has been a wonderful experience. A massive thank you to Brendon Heinst for introducing us to each other, for recording us, and for the elegant artwork for the album. The recording session with you and Ernst Spycckerelle during lockdown 2020 in the beautiful Hertz Zaal was unforgettable. Thanks to Hans Erblisch for the editing sessions. Thank you so much Ben van Leliveld for always being there when we needed you.

Thank you for your generosity, Laurent Jeanneau at Kink Gong records for giving us the permission to use one song for our album: 'Responding Singing 2 Women', track 1 from the CD "Mosuo Songs in Yunnan, China", released on August 22, 2006.

A huge thank you to Jacques Goddijn from Goodmesh, without your support this album would not exist.

The CD was recorded in the beautiful Hertz concert hall in TivoliVredenburg, Utrecht. For this, we are eternally grateful. Thanks also to all the staff for your amazing support during the recording sessions.

Maya Fridman and Marion von Tilzer

GOODMESH

Goodmesh is an artistic agency telling stories through design, workshops, concerts, events, and objects for open space.

Their versatile team of concept designers an architect, a designer, and a musician strives to create space and opportunities for everyone to be more open and enriched by art and all things creative.





Our goal is to create immersive experiences through sound. By creating an acoustic hologram, our recordings give you the illusion of being at the world's most beautiful concert halls and churches - all this, while never leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality. Why? Simply because this is how music should be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way.

Through these recordings, we bring you closer to the music and the musicians than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with an astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively to what you're listening to.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible.

Because at TRPTK, we bring you not just the sound, but the core of music.

A handwritten signature in red ink that reads 'Brandon Heinst'.

recording & mastering engineer at TRPTK

C R E D I T S

Executive producer Jacques Goddijn | Goodmesh

Recording & mastering Brendon Heinst

Co-production Ernst Spycckerelle

Editing Hans Erblisch

Calligraphy Loi Che Rakhorst

Artwork Brendon Heinst

This album was recorded on 21 and 22 July 2020, at TivoliVredenburg (Utrecht, NL) Hertz Zaal.

E Q U I P M E N T

Microphones DPA d:dicate 4006A
DPA d:dicate 4015A
Neumann M149

AD/DA converters Merging Technologies Hapi
Merging Technologies Anubis

Master clock Grimm Audio CC2 at 352.8kHz

Monitoring KEF Blade Two loudspeakers
Hegel H30 amplifiers

Power conditioning Furutech Daytona 303E
CAD Ground Control GC1
JCAT Optimo 3 Duo

Cabling Furutech custom microphone cables
Furutech custom balanced interlinks
Furutech custom power cables
Furutech custom loudspeaker cables

Misc. JCAT NET Card FEMTO
JCAT M12 Switch Gold
Furutech e-TP609E NCF



Grimm *AUDIO*



FURUTECH
PURE TRANSMISSION

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