

現代學院
THE MODERN ACADEMY II

2016 - 2017

Co-presented by 協辦

HONGKONG
NEW MUSIC
ENSEMBLE
香港創樂團



CONNECTING
SPACES

HONG KONG – ZÜRICH

Zürich University of the Arts

CONFLUX

A live performance via high-bandwidth internet
by musicians in Zurich and in Hong Kong

2.7.2016

HONG KONG

6 PM / 10 PM

A5T916, Au Shue Hung Building
Hong Kong Baptist University

12 NN / 4 PM

Konzertsaal 1, Toni-Areal,
Zürich University of the Arts

ZÜRICH



The Modern Academy Stage 2 is financially supported by the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region.

現代學院第二期獲香港特別行政區政府「藝能發展資助計劃」的資助。

In collaboration with 聯合策劃

hkbu 香港浸會大學音樂系
department of music



香港浸會大學
HONG KONG BAPTIST UNIVERSITY

Programme

(1200 - Zurich | 1800 - Hong Kong)

Christian Wolff: *Edges* (1969)

tutti

Steven Snowdon: *Long Distance* (2013) -

"Atlanta, GA - 1972"

"Brooklyn, NY - 1975"

Percussion: Matthew Lau (Hong Kong)

Joachim Flüeler: *Game I: Roles* (2016)

tutti

Christopher Keyes: *Antiphone in Memory of Pierre Boulez* (2016)

Flute: Giulia Cudini (Zurich) | Tete Bae (Hong Kong)

Clarinet: Barnabás Völgyesi (Zurich) | Leung Chi Shing (Hong Kong)

Bruno Maderna: *Serenata per un Satellite* (1969)

tutti

Lam Lai: *The Raindrops* (2016)

Contrabass Flute: Matthias Ziegler (Zurich)

Viola: William Lane (Hong Kong)

Programme

(1600 - Zurich | 2200 - Hong Kong)

Christian Wolff: *Edges* (1969)

tutti

Joachim Flüeler: *Game I: Roles* (2016)

tutti

Isang Yun: *Inventionen* (1983/84)

"Harmonie"

Flute: Matthias Ziegler (Zurich) | Tete Bae (Hong Kong)

Christopher Keyes: *Antiphone in Memory of Pierre Boulez* (2016)

Flute: Giulia Cudini (Zurich) | Tete Bae (Hong Kong)

Clarinet: Barnabás Völgyesi (Zurich) | Leung Chi Shing (Hong Kong)

Bruno Maderna: *Serenata per un Satellite* (1969)

tutti

Lam Lai: *The Raindrops* (2016)

Contrabass Flute: Matthias Ziegler (Zurich)

Viola: William Lane (Hong Kong)

Curated by:

Matthias Ziegler (Zurich), William Lane (Hong Kong)

Zurich:

Violin - Hannah Walter, Johanna Zschokke (ZHdk students)

Cello - Joachim Flüeler (ZHdk student)

Clarinet - Barnabás Völgyesi (ZHdk student)

Flute - Matthias Ziegler, Giulia Cudini (ZHdk student)

Saxophone - Zhang Kai Ju (ZHdk student)

Sound Streaming - Johannes Schütt

Video - Benjamin Burger, Joel de Giovanni, Bojan Milosevic

Stage Director - Daniel Späti, Johannes Schütt

Sound Engineers - Hanspeter Ehram, Ernesto Coba (ZHdk student)

Co-producer - Institute for Computer Music and Sound Technology, ZHdk

Hong Kong:

Viola - William Lane (HKNME)

Clarinet - Leung Chi Shing (HKNME)

Flute - Tete Bae (Guest Performer)

Horn - Chau Siu Hin (The Modern Academy fellow)

Saxophone - Chik Chi Him (The Modern Academy fellow)

Percussion - Matthew Lau (Guest Performer)

Dixi - Poon Ka Hei (The Modern Academy fellow)

Sound Engineers - Lai Ching Kong, Hui Man kit (The Modern Academy fellow)

Video Co-ordinator - Ziv Chun

Steven Snowdon: *Long Distance* (2013), for percussion and electronics
"Atlanta, GA - 1972"
"Brooklyn, NY - 1975"

"Once upon a time, in the days before the ubiquitous and invisible internet, there was only one network. It was made of long-distance lines - actual wires - and it was ruled by an absolute monarch, Ma Bell. Most people traveled the network along conventional channels. But there were also explorers, a small group of curious misfits eager to map the darkest, most obscure corners of this evolving global net. Harvard students, blind teenagers, budding engineers - eventually they came together and formed a subculture. They became phone phreaks." - Jesse Hicks

I first learned about phone phreaks a couple of years ago and was immediately fascinated by their tenacity and boundless curiosity. By hacking the inner workings of payphones, building small electrical devices, or even whistling repeated tones at specific frequencies, they were able to manipulate this analog technology to connect with others in far away places or simply listen in on the pops, clicks, and hums produced by the machinery of distance networks. These sonic identifiers were unique to each of the thousands of long distance networks and (luckily for me) it was quite common for phreaks to make high quality reel-to-reel recordings of what they heard. All electronic sound used in this piece come from these recordings and each movement is based upon the unique sonic qualities of calls from payphones in various locations in the US in the 1970s.

Christopher Keyes: *Antiphone in Memory of Pierre Boulez* (2016), for 2 flutes, 2 clarinets and electronics

Antiphone in Memory of Pierre Boulez was commissioned by the Hong Kong New Music Ensemble for a telematic performance, taking place between Hong Kong and Zurich (over the internet) in 2016. The commission came shortly after the passing of Pierre Boulez. I was mindful that one of my most powerful musical memories was hearing a performance of him conducting his work *Répons* in 1986, which has a

significant impact on me as a young composer. Though on a much more humble scale, *Antiphone in Memory of Pierre Boulez* does mirror certain aspect of *Répons*, including Boulez's antiphonal use of instrumentalists in different places (or in this case, cities) and between the instrumentalists and loudspeakers, which articulate the real-time processing of the players sounds. The piece also contains references to several of Boulez's pieces (but no quotations), including of course, *Répons*. The work duration is approximately 12 minutes.

Lam Lai: *The Raindrops* (2016), for contrabass flute and viola

This piece aims at creating a humorous scenario by using the actual setting of the internet performance. There will be one musician on each side and they tend to synchronise the music. The low latency of the internet transmission stresses an interesting effect on the music. Tiny inconspicuous events are applied as theatrical elements in the whole piece. Contrasting characters of the musicians are designed for performing the music. While the flutist has full of cheerful energy to play the music, the violist has a serious personality and strives to work everything out perfectly. These performing attitudes are reflected in compositional process of the music. The leader in the particular movement would guide the mood of that movement.

Lam Lai's flight is sponsored by:

**FONDS
PODIUM
KUNSTEN**
PERFORMING
ARTS FUND **NL**

THE MODERN ACADEMY MODULE 4

23-28.8.2016

Composing for Chinese Instruments



Instructor: Prof Chan Hing Yan

THE MODERN ACADEMY MODULE 5

19-23.10.2016

Masterclass with Toshio Hosokawa



Details and Application:
www.themodernacademy.org

Making Music for the Future

Organised by the Hong Kong New Music Ensemble, The Modern Academy is a unique modern music training programme for emerging professional or advanced student performers and composers. As the foremost such course in Asia, short course modules throughout the year focus on extended research in compositional craft, transdisciplinary collaborative projects, and the performance practice of contemporary classical music. Academy faculty come from top institutions and conservatories, including respectable musicians from all over the world. Fellows of the Academy are given the opportunities to participate in concerts, present their own works, and to perform with internationally renowned artists. Since the first edition in 2014, over 100 young professionals and advanced music students from 17 countries have joined the Academy and participated in various types of innovative presentations and concerts.

Course Features:

- Faculty from top institutions and conservatories
- A platform for young composers to present their works and ideas
- An opportunity for advanced performance students to perform with and learn from professional artists
- Internship opportunities with the Hong Kong New Music Ensemble



CONNECTING SPACES

HONG KONG – ZÜRICH
Zurich University of the Arts

Connecting Spaces Hong Kong – Zurich is a transdisciplinary and transcultural project, an initiative by Zurich University of the Arts (ZHdK). Its two principal objectives are to explore perspectives and opportunities for cooperation between Hong Kong and Zurich and to consider the future of arts universities in the globalized twenty-first century. Connecting Spaces rests firmly on the principle of cooperation. It aims to stimulate mutual exchange between Hong Kong and Zurich on the level of concrete cultural practices.

Connecting Spaces is a hub and an exploratory platform for collaborative projects between Zurich University of the Arts and various institutions in Hong Kong. At ZHdK, Connecting Spaces involves staff and students and investigates various teaching, production, and research formats. In Hong Kong, the project addresses actors from different educational and cultural institutions. The Connecting Space Hong Kong, located in North Point, serves as a platform for exchange.