

TOM BREATH SUFFOCATE

Music by
作曲
**Steen-
Andersen
Ryser
Leroux
Berio
Hosokawa
Filidei**

Charles Ng
Saxophone
& Curator
色士風及策劃

Linda Yim
Piano
鋼琴

**Karen Yu
Samuel Chan**
Percussion
敲擊樂

**19
05
2000**

**HKCC
STUDIO
THEATRE**

香港文化中心
劇場

\$120/60



主辦 PRESENTED BY
HONG KONG NEW MUSIC LIMITED

**HONGKONG
NEW MUSIC
ENSEMBLE**
香港創樂團

 香港藝術發展局
Hong Kong Arts Development Council

香港創樂為藝發局資助團體
Hong Kong New Music is financially supported by the HKADC

鋼琴贊助
PIANO
SPONSORSHIP

通利琴行
TOM LEE
Music

Tickets are now available at URBIX | 門票現於城市售票網出售
Internet Booking | 網上購票: www.urbtix.hk
Credit Card Telephone Booking | 電話購票: 2111 5999
Ticketing Enquiries | 票務查詢: 3761 6661 (10am - 8pm daily)
Programme Enquiries | 節目查詢: info@hknme.org

URBTIX
城市售票網



Present and the past
together we cross paths in this space at last

Breathe in and breathe out
What was our suffocation about?

If time is vertical
does that mean somewhere out there it is not inevitable?

So much presence
leftover silence
So many memories
such gravity

To breathe
and to suffocate at once
In the city of irony

with you and me

PROGRAMME

Simon Steen-Andersen: *De Profundis*

Charles Ng (saxophone)

Benjamin Ryser: *Lullaby*

Charles Ng (saxophone)

Karen Yu (percussion)^

Samuel Chan (percussion)*

Philippe Leroux: *AIRS*

Charles Ng (saxophone), Karen Yu (percussion)^

— Intermission: 20 minutes —

Luciano Berio: *Chemins IV*

Charles Ng (saxophone), tape

Toshio Hosokawa: *Vertical Time Studies II*

Charles Ng (saxophone)

Karen Yu (percussion)^

Linda Yim (piano)

Francesco Filidei: *I Funerali Dell'Anarchico Serantini*

3 musicians:

Charles Ng (saxophone)

Karen Yu (percussion)^

Samuel Chan (percussion)*

^ Associate Musician

* Fellow of The Orchestra Academy Hong Kong, co-directed by HK Phil and HKAPA

Charles Ng (curator & saxophonist)

Amy Chan (light artist)

William Lane, Vanessa Chan, Tim Chan (HKNME production)

Lai Ching Kong & team (audio support)

Jones Production

WARNING: this programme contains strong lighting effects



Hong Kong New Music is financially supported by the HKADC

Piano sponsorship:



PROGRAMME NOTES

Simon Steen-Andersen: *De Profundis*

One of the most regarded living Danish composers, Simon Steen-Andersen is a Berlin-based composer working with a multidisciplinary approach to musical performance and the concert situation. His mother Gudrun Steen-Andersen is a sculptor. This work for soprano saxophone soloist, also playing percussion, is dedicated to his mother's exhibition of the sculpture cycle, "De Profundis", and sculpture series, "LightMatter".

De Profundis is an earlier work of Simon Steen-Andersen and the musical language resembles his string quartets. It demands extreme virtuosity and energy.

"The title, *De Profundis* (From the Deep), is, in a musical context, closely related to the religious cry of despair, which has inspired a multitude of beautiful and intense music. However, the powerful image of existential despair has also given inspiration to this cycle of sculptures. And I chose to borrow *The Deep* from this, even if it is experienced from a different point of view:

Creation, evolution and extinction from the individual to the species - ending in homage to life as a chaotic, ecstatic round dance, where the individual elements are balanced by the others by the maelstrom of collective motion. They are islands of emotional and intellectual goods in a miniature universe, whose origin is founded on points of fascination from evolutionism via comparative behavioural research to aspects of gene technology, in an ever increasing wonder about the phenomenon of existence."

(Gudrun Steen-Andersen)

Benjamin Ryser: *Lullaby*

Benjamin Ryser is a sound artist from Switzerland. We met in Zurich a few years back, when he performed this piece along with a good friend of mine Kay Zhang. *Lullaby* is to be performed by two players with two megaphones with feedback sound. It is to explore the gradual transitions from silence to colourful noise and to the evolving of the feedback. Together with Karen and Samuel we have modified and developed the piece by adding an eco voice to the lullaby with a Saxophone. This *Lullaby* is strangely intense. (Charles Ng)

Philippe Leroux: *AIRS*

Like in many other of his works, "AIRS" by Philippe Leroux works on an "inside virtuosity" by taking a specific sound as its starting point. In a continuous motion, it evolves through the process of stretching, phasing, and breaking down the musical material. The sound of the duo is constantly forged in a whole: Leroux seeks to unify the heterogeneous, to find the motion that will unify all the musical elements.

(Charles Ng)

Luciano Berio: *Chemins IV*

“The best way to analyse and comment on a musical work is to write another one using materials from the original work: a creative exploration of a composition is at the same time an analysis, a commentary and an extension of the original. The most profitable commentary on a symphony or an opera has always been another symphony or another opera. This is why my *Chemins*, where I quote, translate, expand and transcribe my *Sequenzas* for solo instrument, are also the *Sequenzas*’ best analyses. They are a series of specific commentaries which include, almost intact, the object and subject of the commentary. The *Chemins* are not the displacement of an objet trouvé into a different context or the orchestral “dressing up” of a solo piece (the original *Sequenza*), but rather a commentary organically tied to it and generated by it. Why this insistence on elaborating and transforming again the same material? It is, maybe, a tribute to the belief that a thing done is never finished. Even the “completed” work is the ritual and the commentary of something which preceded it, of something which will follow it, as a question that does not provoke an answer but a commentary, and another question... *Chemins IV*, for oboe and eleven strings, can be listened to as a commentary to my *Sequenza VII* for oboe (1969), a commentary that amplifies and develops certain harmonic aspects of the original *Sequenza*. The *Sequenza* becomes in fact the generator of new instrumental lines, which in turn make explicit its latent polyphony around a pivot - an ever-present B - that puts into perspective all the subsequent harmonic transformations. Like a reverberating chamber, the development of *Chemins IV* mirrors and shatters the elements of *Sequenza VII*, sometimes receiving their anticipated echo in such a way that for the listener the oboe part seems generated by the eleven strings.” (Luciano Berio)

The version being played tonight is adapted to be performed by solo soprano saxophone and pre-recorded saxophone quartet.

Toshio Hosokawa: *Vertical Time Studies II*

Toshio Hosokawa is one of the world's most accomplished composers. From chamber music to orchestral scores, Hosokawa's music is routinely performed around the globe. Hosokawa spent formative time studying with Helmut Lachenmann and absorbing German culture. He explores the boundaries between Western avant-garde and traditional Japanese culture, and is influenced by the static structures of the *Gagaku* music of the Japanese court. In the ongoing series of his chamber and solo compositions under the *Vertical Time Study*, Hosokawa's works begin cerebrally but soon erupt with emotion and virtuosity.

“For Japanese traditional musicians, silence is very important and very different from European musicians. A good example of that difference can be shown with Japanese calligraphy. The Japanese calligrapher draws a line but he does not start on the paper, rather the beginning starts at some point in the air. And what you see on the white paper is the drawing, but it is only one part of the movement, not the whole experience. I have to say the hidden air movements are essential to the drawing and without them there will be nothing to see. For me, music is like that.” (Toshio Hosokawa)

Francesco Filidei: *I Funerali Dell'Anarchico Serantini*

“Commissioned by the Royaumont Foundation, the work pays tribute to one of the many victims of police repression in a democracy, who died in May 1972 in Italy. The three musicians observe the audience; the trial begins. Without any instruments other than their own bodies, they let their masks and hands be heard ...”
(Francesco Filidei)

BIOGRAPHIES

CHARLES NG (SAXOPHONE & CURATOR)

Charles Ng is regarded as a prominent classical saxophonist from Hong Kong. As an experienced saxophone pedagogue, Charles Ng has been teaching numerous private students throughout his career. Charles Ng serves as a faculty member of Saxophone at the Hong Kong Academy for Performing Arts and Educational University of Hong Kong. He has given masterclasses in New York Ithaca College, West Virginia University, Shanghai Conservatory of Music in China, Cap Ferret music festival in France, JAV music festival in Poland as well as a regularly invited artist at the Shenzhen International Saxophone Camp.

Charles Ng is one of the most active saxophonists in the community. He has given a personal record of more than 60 concerts internationally in season 18-19 alone. He is a member of the world-renowned saxophone quintet Five Sax – a professional Vienna based ensemble. He enjoys travelling, contributing new ideas to the programme and performing in different countries with the group. Ng is the co-director of the Dawn of Asia Saxophone Project (DASP) – an international saxophone ensemble assembled by elite saxophonists from all over the Pan-Asia area.

Ng is experienced in ensemble, chamber music coaching while he has worked with the MIT Saxophone Ensemble, Zürich Saxophone Collective and Hong Kong Saxophone Ensemble. He is also a guest saxophonist at the Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta and Hong Kong New Music Ensemble.

Charles Ng's mentors include Lars Mlekusch (Zürcher Hochschule der Künste, Musik und Kunst Privatuniversität der Stadt Wien), Jia-Shou Tasi (Taipei National University of the Arts) and Michael Campbell (Hong Kong Academy for Performing Arts)

Charles Ng is proud to be an artist and endorser of the D'Addario Woodwinds and Selmer Paris Saxophone.

SAMUEL CHAN (PERCUSSION)

The First Prize winner of the 2015 Percussive Arts Society International Solo Percussion Competition, Samuel Chan's diverse performing experiences have taken him to celebrated concert halls in multiple continents. Samuel's past highlight includes appearances as soloist with the Houston Symphony and Hong Kong Philharmonic Orchestra. He has performed with ensembles such as the Malaysian and Hong Kong Philharmonic Orchestras, Hong Kong Sinfonietta, Hong Kong New Music Ensemble, and in summers at the Lucerne, Verbier, and Pacific Music Festivals. An avid chamber musician and a member of The Up:Strike Project, he was invited to perform on tour throughout Europe as Co-Principal with the World Percussion Group in 2017, and has collaborated with such acclaimed artists as Lawrence Lesser, Angelo Yu, Orli Shaham, and Aiyun Huang. He has also premiered works by Esa-Pekka Salonen and Tan Dun.

Samuel obtained his Artist Diploma from the Colburn School and Master of Music from The Juilliard School, as well as previously studied at the New England Conservatory and Hong Kong Academy for Performing Arts.

LINDA YIM (PIANO)

Linda Yim is a member of the Hong Kong New Music Ensemble and currently teaches at the Hong Kong Baptist University and The Hong Kong University. She is proactive in promoting classical and modern music education. Yim graduated from the Hong Kong Baptist University, The Hong Kong Academy for Performing Arts, the Royal College of Music in London and the Sydney Conservatorium of Music, University of Sydney where she obtained her Master of Music Studies degree majoring in piano.

Yim has been dedicated to solo and chamber music recitals. She has performed with difference performing groups including the Hong Kong Philharmonic Orchestra, the Hong Kong Chinese Orchestra, Hong Kong Bach Choir and Zuni Icosahedron. She has set foot on the Mainland, Taiwan, Malaysia, Australia and the United Kingdom

www.lindayimpianist.com

KAREN YU (PERCUSSION)

A percussionist, sound artist and interdisciplinary arts researcher, Karen Yu uses sound-making as a medium to question and redefine the relationship between audience and performer. Constantly in pursuit of new possibilities in the performing arts culture, Yu is interested in curating cross-disciplinary collaborations and performances that weave spaces and people together. Based in Hong Kong, Yu is the Chief Curator of Contemporary Musiking Hong Kong, a Co-Founder and Co-Artistic Director of the chamber percussion group, The Up:Strike Project, and an Associate Musician of Hong Kong New Music Ensemble.

Formerly an artist-in-residence at the Banff Centre for Arts and Creativity and a fellow at the Blackbird Creative Lab, Yu was most recently commissioned by the Axel Vervoordt Gallery Hong Kong for a sound performance at Germaine Kruijff's Solo Exhibition "Screenplay", Hong Kong New Music Ensemble for a multi-media work, "the vigil of debris", and Hong Kong West Kowloon Cultural District Freespace, Creation for Freespace: Choreography and Composer Lab. She has performed at the Biennale Montreal, Contemporary Musiking Hong Kong Sound Forms Festival (2019, 2020), Freespace Jazz Fest, Harvard Graduate Music Forum Conference, Hong Kong Sinfonietta @ ArtisTree "Notating Beauty That Moves," Hong Kong Arts Festival, Hong Kong New Vision Arts Festival, IRCAM ManiFeste Academy, Percussive Arts Society Day of Percussion (Hong Kong, Montreal), SoundSCAPE New Music Festival, Tai Kwun Centre for Heritage and Arts, and Transplanted Roots Percussion Research Symposiums (Guanajuato, Brisbane, Montreal). Karen Yu obtained a Bachelor and Master of Music from McGill University, Canada, where she was a Schulich Graduate Fellowship holder.

www.karenyu.net

AMY CHAN (HK) is a light artist, theatre practitioner, artistic director of Drama COLLABoratory and pathologist. Interest in expanding the notion of light in postdramatic theatre through the exploration of musicality, performativity and theatricality of light in performance and installation, and the in-betweens of light-music, performance-installation and arts-medicine. Lightscape (light and space) is the co-performer, protagonist and antagonist in her works. A Master of Fine Arts (with distinction) graduate of Hong Kong Academy for Performing Arts, major in lighting design with core research on light in postdramatic theatre, her artistic research has been presented in various international conferences such as The Congress of the Society for Theatre Studies of Germany and Performance Studies International annual conferences, and is published in peer-reviewed journal Critical Stages. She was an invited speaker of the Postdramatic Theatre Worldwide Symposium (2019) in Akademie der Künste, Berlin, Germany, discussing the resonance and perspectives of postdramatic theatre in Hong Kong and on her own light-theatre works 20 years after the first publication of internationally renowned theatre scholar Hans-Thies Lehmann's groundbreaking book.

amychan-light.com

Founded in 2008 by William Lane, the **HONG KONG NEW MUSIC ENSEMBLE (HKNME)** is Asia's premiere new music group, dedicated to presenting contemporary music to the highest possible standard.

The Ensemble has led numerous world and regional premieres of important contemporary works — a number of which commissioned by the HKNME — at prestigious music festivals and venues around the world, including the Hong Kong Arts Festival, New Vision Arts Festival (HK), Tongyeong International Music Festival / ISCM (South Korea), ECHOFLUXX Festival of New Media (Czech Republic), CYCLE Music and Art Festival (Iceland), Shanghai New Music Week (CN), Beijing Music Festival (CN), Hong Kong Week (TW), MONA FOMA (Australia), Hong Kong Music Series (London), Angel Orensanz Center (New York City) and Wilsey Center for Opera (San Francisco).

The HKNME has been annually funded by the Hong Kong Arts Development Council since 2012.

hongkongnewmusic.org



STEINWAY & SONS

Instrument of the Immortals

SPiRIO | *r*

PLAY OR LET IT PLAY

the decision is all yours!

Exclusively at



通利琴行



GP178

Boston
PIANO
DESIGNED BY STEINWAY & SONS®

The sound of experience

Essex PIANO

DESIGNED BY STEINWAY & SONS®

For the style of your life



UP123FL



UP116EC



Experience the Steinway grand pianos under a pleasurable environment of the new flagship STEINWAY & SONS Gallery at Shop 107, 1/F, K11 MUSEA.

通利琴行



STEINWAY & SONS PIANO GALLERY

KOWLOON

SHOP 107, LEVEL 1, K11 MUSEA, VICTORIA DOCKSIDE,
18 SALISBURY ROAD, TSIMSHATSUI

TEL. 2761 1333

KOWLOON

1-9 CAMERON LANE, TSIMSHATSUI

TEL. 9080 8722

HONG KONG

144-9 GLOUCESTER ROAD, WANCHAI

TEL. 9016 8888



www.steinwayhongkong.com