



## Lee Yi-wei Angus

### IMA [Modus Operandi II] (world première)

(cartographic studies in nonconformity)

Commissioned by Hong Kong Sinfonietta

The composer wrote, "IMA refers to the neurological disorder ideomotor apraxia, which afflicts its patients with the inability to mimic / mirror simple actions upon request, as well as, in other cases, the inability to motorise parts of the body at will. On a deeper level, if we were to consider from a sociological perspective, the inability to 'copy' or 'mimic' – hence 'learn' and 'assimilate' – as the primal stage of the inability (or unwillingness?) to 'conform', how can we relate this to the 'creative act' itself? If the foundation of society is based on homogeneity and stability, then, is it not the case that creativity – the will to difference, the will to destabilise – is revolution itself?"

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## Jo Ganter and Raymond MacDonald

### Slant & Caissons 1 (2015)

The composer and artist wrote, "Running Under Bridges is the collaborative partnership between musician and composer, Raymond MacDonald, and visual artist/printmaker, Jo Ganter. They co-author series of original prints and musical compositions that test the possibilities of images as conductors of sound, and sound as a compositional tool for images. Graphic scores represent music using visual images outside the realm of traditional music notation, and have been an effective way for experimental musicians to convey musical ideas since the 1950s. However, while many graphic scores are visually interesting, few claim to be works of art in their own right. For Ganter/MacDonald, this it is important that the images work both visually as independent works of art, framed on the gallery wall, and as musical scores.

"The reproduction of the images allows the works to be used as graphic scores for groups of musicians to perform them, while they are simultaneously exhibited artworks. Intricate, 'grid-like' matrices, are hand drawn or computer-generated to provide boundaries for blocks of colour or tone and create temporal structures for the music. These are collaboratively developed in numerous ways. Sometimes both artists working on the images simultaneously, sometimes through a remote collaboration (scanning and digital editing etc.), and sometimes the images are edited while rehearsing with groups of musicians. The images replace conventional music scores for small groups of musicians.

"Ganter/MacDonald give directions for each graphic score: colour may denote instrumentation or type of music to be played for example. In *Slant* for example, the dark grey intricate shapes are to be played by two instruments together while the blue triangles are to be played by another instrument of lighter, brighter sound, high and melodic. The music may vary each time the score is played, but is always specific to the score."

## Thierry de Mey

### Table Music (1987)

*Musique de Table (Table Music)* clearly displays Belgian composer and filmmaker Thierry De Mey's interest in merging the visual and audio aspects of music into a performance art that engages multiple senses. *Musique de Table* is scored for 3 amplified "table surfaces" to be constructed by the performers and notated in a manner entirely unique to this composition. Every sound made by the performers is inseparable from a specific physical motion, and De Mey instructs the performers to create sounds/motions with such colourful names as "castanets," "the stone," "wind-shield wipers," and "the fan." This unique work of chamber music/choreography has become standard repertoire for percussion ensembles and other new music groups (Third Coast Percussion).