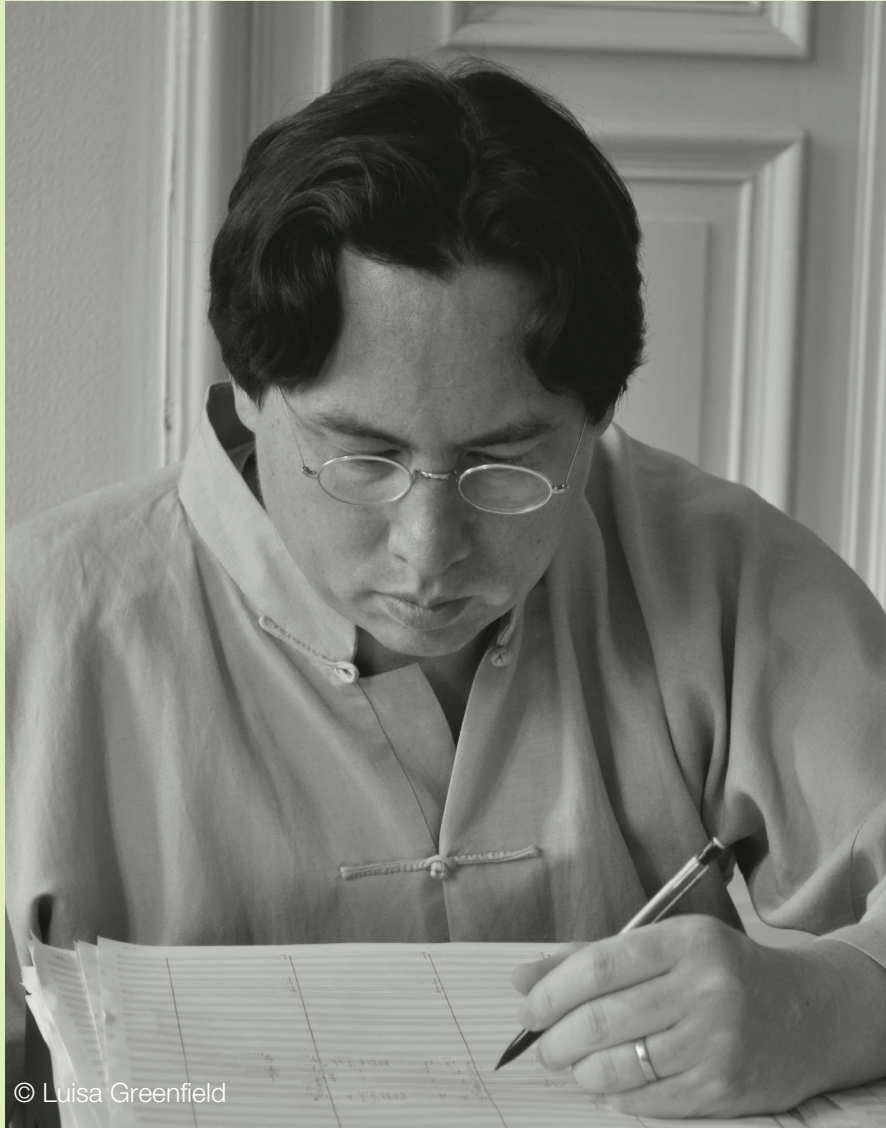




Leipzig · London · New York



Ming Tsao

Contemporary

Ming Tsao

Ming Tsao wurde 1966 in Berkeley, Kalifornien geboren. Seine ersten musikalischen Erfahrungen machte er mit dem Berkeley Youth Orchestra und der Young People's Symphony, wo er Violine und Viola spielte. Anschließend lebte er in Suzhou in China und studierte er die traditionelle Guqin (Chinesische Zither) zusammen mit dem renomierten Guqin-Spieler Wu Zhao-ji.

Die Musik von Ming Tsao bildet eine "spekulative Wendung" in der Musikkomposition, welche mögliche Welten als Kontrapunkt zu unserem gegenwärtigen Verständnis von Raum postuliert, wo musikalische Lyrik mit Geräuschen vermischt eine Sensibilität zu Beziehungen zwischen menschlichem Einfluss und Präsenz in der Welt suggeriert. Tsao verbindet die Materialität von Klang, formaler Strenge und extremen expressionistischen Abstraktionen und erneuert so die Idee der musikalischen Lyrik als gebrochen, beschädigt, multiperspektivisch, komplex und problematisiert um die Komplexitäten der umgebenden Welt zu verhandeln.

Seine Performance-Projekte umfassen die Oper *Die Geisterinsel* für die Staatsoper Stuttgart 2011 und eine vollständige Umsetzung von Stockhausens *Plus Minus*, das erfolgreich beim Wittener Tage Festival 2013 uraufgeführt wurde. Seine Kompositionen wurden von Ensembles wie dem Arditti Quartet, dem ensemble recherche, dem ELISION Ensemble, dem Ensemble SurPlus und dem Ensemble Ascolta bei Veranstaltungen wie den Donaueschinger Musiktagen, Wien Modern, den Wittener Tagen für Neue Kammermusik, Maerz Musik und den Darmstädter Ferienkursen aufgeführt. Musik von Ming Tsao wurde bei den Labels Kairos Music und Mode Records veröffentlicht, des Weiteren schrieb er das Buch *Abstract Musical Intervals: Group Theory for Composition and Analysis*. Er komponiert zur Zeit die weiträumige Oper *Das Westzimmer*, die eine Verbindung zwischen der deutschen Oper des frühen 20. Jahrhunderts und der Chinesischen Kunqu Oper der Tang Dynastie, die Wege entdeckt, welche Ideen vom Inventionen und Fortschritten neben der Idee von traditioneller Verbesserung, Kultivierung und Respektieren der Natur leben, zieht.

Er ist Professor für Komposition an der Universität Göteborg in Schweden und Gastdozent für Komposition an der Hochschule für Musik, Theater und Medien Hannover. Er hat einen Dokortitel in Musikkomposition an der Universität Kalifornien, San Diego, einen Master in Mathematik an der San Francisco State University und einen Master in Ethnomusikologie der Columbia University. Er führte weitere Studien zu Logik und Philosophie an der University of California, Berkeley durch.

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Ming Tsao

Ming Tsao was born in Berkeley, California in 1966. Following his early musical studies, performing violin and viola with the Berkeley Youth Orchestra and the Young People's Symphony respectively, he lived in Suzhou, China and studied the traditional guqin (Chinese zither) with the renowned guqin performer Wu Zhao-ji.

The music of Ming Tsao constitutes a “speculative turn” in music composition that posits possible worlds as a counterpoint to our contemporary understanding of place, where musical lyricism blended with noise suggests a sensitivity to relations between human impact and presence in the world. In making the connections between the materiality of sound, formal rigor, and extreme expressionistic abstraction, Tsao renews the idea of musical lyricism as fractured, damaged, multi-perspective, complex and problematized in order to negotiate the complexities of the surrounding world.

His performance projects include the opera *Die Geisterinsel* for the Staatsoper Stuttgart in 2011 and a full realization of Stockhausen's *Plus Minus* successfully premiered in the Wittener Tage Festival 2013. His compositions have been performed by ensembles such as the Arditti Quartet, ensemble recherche, ELISION Ensemble, Ensemble SurPlus, Ensemble Ascolta in venues such as the Donaueschingen Musiktage Festival, Wien Modern, Wittener Tage Festival, Maerz Musik, Darmstadt New Music Courses. Music by Ming Tsao can be found on the labels Kairos Music and Mode Records. Books by Ming Tsao include *Abstract Musical Intervals: Group Theory for Composition and Analysis*. He is currently composing a large-scale opera *Das Westzimmer* that draws connections between German opera from the early 20th century and Chinese Kunqu opera from the Tang Dynasty which explores ways in which ideas of invention and progress can live alongside ideas of traditional refinement, cultivation and a respect for nature.

He is Professor of Composition at Göteborg University in Sweden and Visiting Professor of Composition at the Hochschule für Musik, Theater und Medien Hannover, Germany. He holds a PhD in Music Composition from the University of California, San Diego, an MA in Mathematics from the San Francisco State University, and an MA in Ethnomusicology from Columbia University. Further studies have included logic and philosophy at the University of California, Berkeley.

www.mingtsao.net

Ensemble

Not Reconciled (2002-03) 15'

for ensemble

clarinet, trombone, guitar, percussion, violoncello

First performed July 2003, Stuttgart, Akademie Schloß Solitude, by Ensemble SurPlus, cond.: James Avery
EP 12736

One-Way Street (2006) 14'

for ensemble

oboe, clarinet, violin, viola, violoncello and percussion

First performed June 2006, Darmstadt (D), Ferienkurse für neue Musik, by ensemble recherche
EP 12737

Plus Minus (2013) 31'

for ensemble

clarinet, trumpet, trombone, guitar, piano, violoncello, accordion and four percussionists

First performed 26 April 2013, Witten (D), Wittener Tage für Neue Kammermusik, by Ensemble Ascolta, cond.: Johannes Kalitzke
EP 12796

Refuse Collection (2017) 12'

for ensemble

fl / alto fl - Ehn - cl - bcl - bsn / cbsn - hn - trp - trb - perc(2) - pf - hmn - e-guit - str (1.1.1.1.1)

First performance October 2017, Berlin, Akademie der Künste, by Kammerensemble Neue Musik, cond.: Stefan Schreiber
EP 14269

The Book of Virtual Transcriptions (2004-05) 14'

for ensemble

oboe, horn, trumpet, trombone, violin, viola and violoncello

First performed November 2008, Freiburg (D), by Ensemble SurPlus, cond.: James Avery
EP 12814

(Un)cover (2008) 9'

for ensemble

trumpet, trombone, guitar, violoncello, percussion(2), piano

Dedicated to Ensemble Ascolta

First performed October 2008, Donaueschingen (D), Donaueschinger Musiktage, by Ensemble Ascolta, cond.: Jonathan Stockhammer
EP 14014

Not Reconciled (2002-03)

Handwritten musical score for a chamber ensemble, featuring Clarinet in Eb, Trombone, Guitar, Percussion (2 snare drums), and Violoncello. The score includes tempo markings (♩ = 58, a tempo, ♩ = 52), dynamics (pp, mp, p, ppp), and various performance instructions.

Clarinet in Eb
(sounding a major second lower than written)

Trombone

Guitar
(transposed)
right hand (transposed)
left hand (transposed)

Percussion
(2 snare drums)
#1 → snare drum, right side up with tap head, natural, no snares loosened so that it rattles against the bottom head when struck.
#2 → snare drum, played upside down primarily on the snare head, also loosen the snares. Before bottom head (snare top) slightly.

Violoncello
(transposed)
right hand (transposed)
left hand (transposed)

Performance Instructions:

- ♩ = 58, 1.8, 2, 3, 5
- a tempo (♩ = 58)
- rall.
- ♩ = 52
- (Slide held with right hand against string)
- (Cresc. across all strings of violoncello - post bn)
- tap
- snare, post. position (2 snare drum upside down) and.
- (arp. snare with finger)
- light brushes
- 5:4 (♩)
- pp, mp, p, ppp
- arco
- v. II
- III
- ppp
- p (ppp)
- p
- ppp

Chamber Music

Canon (2001) 10'

for clarinet and violoncello

First performed November 2001, San Diego (US), by Charles Curtis and Anthony Burr

EP 12817

If ears were all that were needed ... (2007) 3'

for guitar

First performed April 2008, Munich, by Jürgen Ruck

EP 12694

Pathology of Syntax (2007) 15'

for string quartet

First performed April 2009, Witten, Wittener Tage für Neue Kammermusik, by Arditti Quartet

EP 12819

Vocal Music

Das wassergewordene Kanonbuch (2016) 30'

for 6 singers

SSATBB

text: Ming Tsao

First performed 18 December 2016, Cologne, WDR Funkhaus, by Neue Vokalsolisten Stuttgart

EP 14209

Serenade (2012) 13'

for mezzo soprano and ensemble

mezzo sopr - 0.1(ca).1.bcl.0 - 0.1.1.0 - perc(2) - gtr - pf - vn - va - vc

text: Friedrich Hölderlin

First performed November 2012, Gothenburg (S), by Ensemble Gageego!, cond.: Rei Munakata

EP 12720

Operas / Stage Works

Prospero's Garden (2009-2015) 111'

chamber opera in 2 acts

EP 14360

Die Geisterinsel (2009-2010) 70'

first act of "Prospero's Garden"

text: W.F. Gotter, William Shakespeare and William Stratchey

mezzo soprano, tenor, bass, 2 speakers, SATB chorus

1(bfl).1(ca).2(bcl).0 - 1.1.1.0 - perc(2) - gtr - pf - str (1.1.1.1.1)

Commissioned by the Staatsoper Stuttgart

First performed 02 May 2011, Stuttgart, Württembergische Landesbibliothek,

by Staatssorchester Stuttgart, cond.: Stefan Schreiber

EP 12818

Mirandas Atemwende (2015) 41'

second act of "Prospero's Garden"

text: Paul Celan and J.H. Prynne

mezzo sopr solo - speakers(2) - 1.1.1.bcl.0 - 1.1.1.0 - perc(3) - pf - gtr - cel - str

Commissioned by the Staatsoper Stuttgart

First performed 27 November 2015, Berlin, Kontraklang Festival, by Tajana Raj (mezzosopran),

Christoph Gareisen, (speaker 1), Jan Pohl (speaker 2) and Kammerensemble Neue Musik Berlin,

cond.: Stefan Schreiber

EP 14123

Future Works

Dritte Stimme zu Bachs zweistimmigen Inventionen (2019) 25'

for piano (or any other keyboard instrument)

First performance October 2019, Göteborg (S), by Joel Speerstra

EP 14436

Plus or Minus (2017/18) 31'

for two pianos and electronics

First performance April 2020, Freiburg Experimental Studio, Matrix Festival

EP 14357



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