

Biographies

KUNG, Chi Shing

Born and raised in Hong Kong, KUNG Chi Shing is a composer, performer and music activist. KUNG studied classical music and composition in the United States with Allen Trubitt and George Crumb. He is known particularly for his work in the music and performance group 'The Box', which he founded with Peter Suart in 1987, and since 2009 as founder and curator of the 'Street Music Series' of free public concerts in Hong Kong.

In his compositions and performances, KUNG focuses on experimentation with different formats, including pop, classical and improvisational music, and theatre art. Since 1996 he has created, composed and staged six full-length music theatre pieces: 'Destiny Travels Limited', 'The Floating Bridge', 'City Inside a Broken Sky', 'M Garden', 'City Inside a Broken Sky II' and 'Minamata: A Requiem'.

He has collaborated frequently with choreographers, directors and theatre artists, and has performed his music in Hong Kong, Taiwan, Japan, Cuba, Tashkent, New York, London, Berlin and Venice. Kung's solo recordings on CD include Destiny Travels Limited and Bluesilence/Fishdreams, while his recordings with The Box include the compilations BOX: GO HOME, The Box: Full Fathom Five and the special 20th anniversary set The Box Book.

<http://www.kungmusic.hk/>

Manos TSANGARIS (born in 1956 in Düsseldorf), composer, drummer and installation artist, is one of the most important representatives of experimental music theatre. His compositions are internationally acclaimed and have been performed at several renowned festivals and theatres. Since the 1970s, he has repeatedly taken performance conditions to be an essential theme of his compositional work, expressed in different artistic formats.

In 2009 he was appointed professor of composition at the Hochschule für Musik Carl Maria von Weber Dresden, and, in the same year, elected as a member of the Akademie der Künste Berlin (director of the music department in 2011). He has been a member of the Sächsische Akademie der Künste since 2010. Tsangaris has been artist-in-residence at the Zurich University of the Arts (ZHdK) for the 1012-13 academic year.

As of 2016 he is co-artistic director with Daniel Ott of the Munich Biennale – Festival of New Music Theater.

<http://www.tsangaris.de/>

Isabel MUNDRY, born in 1963, studied composition with Frank Michael Beyer, Gösta Neuwirth (Hochschule der Künste Berlin) and Hans Zender (Hochschule für Musik und Darstellende Kunst Frankfurt a. M.). In addition she was enrolled at the Technical University Berlin in Music History, Philosophy and Art history. 1992-92 Mundry lived in Paris with a stipend from the Cité des Arts and then participated in a one year composition and informatics course at IRCAM.

She taught music theory at the University for the Arts Berlin before becoming professor for composition and music theory in Frankfurt a. Main. Since 2004 she teaches composition at the University for the Arts in Zurich, since 2011 at the Hochschule für Musik und Theater Munich.

In 2002/03 Mundry was a fellow at the Wissenschaftskolleg Berlin. She has given masterclasses in Darmstadt, Vienna, Royaumont, CVopenhagen, Tiflis, San Sebastian, Madrid, Seoul and Akiyoshidai (Japan). As a composer in residence, she was in Lucern Festival, Staatkapelle Dresden, National Theater Mannheim, Biennale Lyon, Takefu Festival in Japan and Yehudi Menuhin Festival in Gstaad. She is a member of the akademie der Künste in Berlin and Munich.

Mundry's works are published by Breitkopf&Härtel. Her compositions have been performed by the Klangforum Wien, Ensemble Modern, Arditti Quartet, Berlin Philharmonic orchestra, Chicago

Symphony Orchestra, Birmingham Orchestra, Vienna Philharmonic and the Staatskapelle Dresden. She lives in Munich and Zürich.

Michael Simon is a German designer and director for ballet, drama and opera. His designs have been seen all over the world from Australia to Canada and the US, from Japan to China and throughout Europe.

He has worked for many years with the choreographers William Forsythe and Jirí Kylián. The titles of some of the works are *Isabel's Dance*, *Impressing the Czar*, *Limb's Theorem*, *Kaguyahime*, *Stepping Stones*, *Whereabouts Unknown*, *Wings of Wax*, *Arcimboldo*, *One of a kind*, *Doux Messonges* and *Zugvögel*.

The working relationship with Pierre Audi, director of the Amsterdam Opera started in 1990 with Monteverdi's *Il Ritorno d'Ulisse in Patria* and continued until 2011 with the two *Iphigenie* operas by Gluck.

Michael SIMON started also directing his own projects like *Elements of Crime* (1988) at the Nederlands Dans Theater, *Newtons Casino* (1990), *Roman Dogs* (1991) - together with composer Heiner Goebbels - for Theater am Turm in Frankfurt and two Ballets for the Bayerische Staatsoper *In the country of last things* 2006 and *Der Gelbe Klang* in 2014. The first opera he directed 1993 in Basel: *Die Menschen*, followed by *Fliegender Holländer* in Darmstadt and *Moses and Aron* in Bremen. At the Bonn opera he directed several contemporary operas between 1998 and 2002. He staged the world premiere of "L'espace dernier" by Matthias Pintscher 2004 at the Paris Opera Bastille. Since his debut as drama director with *Black Rider* 1994 in Dortmund he has been invited to theaters like Schaubühne Berlin, Volksbühne Berlin, Burgtheater Vienna, Duesseldorfer Schauspielhaus, Residenztheater Munich. Since 2005 he directed several texts by Elfriede Jelinek and Peter Handke in Karlsruhe, Freiburg and Graz where *Immer noch Sturm* was opening in February 2014. His latest opera productions are *Salome* in Braunschweig and *Freyschutz* in Bern both 2013. Michael Simon has been teaching stage and lighting design 1998 to 2004 at HfG Karlsruhe and since 2008 at Zurich University of the Arts

Patrick MÜLLER is professor at the Zurich University of the Arts (ZHdK), founder and head of the Master of Arts in Transdisciplinary Studies at ZHdK and director of Connecting Spaces Hong Kong – Zurich and the. Since 2010–12 affiliated fellow at the Collegium Helveticum Zürich, laboratory for transdisciplinarity of University and ETH Zürich.

He was born 1967, studied music, musicology, German philology in Zürich and Paris as well as cultural management in Basel. 1995-1999 he was scientific assistant, subsequently, until 2002, lecturer at the Department of Musicology, University of Zürich, 1994-1999 staff member at the Feuilleton of Neue Zürcher Zeitung, 1998-2005 editor of *Dissonanz / Dissonance*, journal for contemporary music, 1999-2004 artistic director of the new music-ensemble Collegium Novum Zürich, its concert series in the Tonhalle Zürich and numerous performances in international festivals, documented on several, partly prize-winning CDs. Collaboration with artists like Pierre Boulez, Heinz Holliger, Luciano Berio, Helmut Lachenmann, Manos Tsangaris, Klaus Huber, Beat Furrer, Salvatore Sciarrino, Olga Neuwirth, Isabel Mundry, etc.

His interests in (music) curating and publication cover contemporary music with its medial and disciplinary extensions as well as music interpretation as an expression of contemporary authorship. The inclusion of different art forms and the sciences led to a growing interest in work forms transgressing the traditional disciplinary boundaries.

Nuria KRÄMER

Nuria Krämer holds a BA in Multimedia at the Centre de la Imatge i Tecnologia Multimedia from the Polytechnic University of Catalunya, a MA in Transdisciplinary in the Arts from the Zurich University of the Arts, and a Certificate in Advanced Studies in Research in Artistic Universities. She has been working in the audio-visual sector as an art director in advertising and as art director assistant, set decorator, artistic consultant in different international TV and movie productions. Since 2011 she has been collaborating in various research projects with FOA-FLUX working on the Functions of Art in a Global Context. Her interests focus on collaborative practices and transcultural collaboration in the field of audio-visual arts. At present she is in charge of the development in Hong Kong of the transcultural platform for artistic collaboration Connecting Spaces Hong Kong - Zurich, an initiative by the Zurich University of the Arts.

SCENATET is an ensemble that designs every concert individually. This Danish ensemble sees itself as a creator of conceptual art works and processes of discovery, in which music is just one part. In fact SCENATET is not a traditional ensemble at all, but rather a multifaceted and unique unit within the field of the contemporary arts – and neither does the ensemble really give traditional concerts. Founded in 2008 by artistic director Anna Berit Asp Christensen, SCENATET performs for a broad and diverse audience, rarely performing in the same place or context twice. SCENATET has performed events in shopping malls and backyards, major festivals and experimental venues, and the preoccupation with ‘everyday spaces’ to which they bring their art makes SCENATET performances into theatrical installations just as much as concert productions.

<http://www.scenatet.dk/>

Niels Rønsholdt is a danish composer born 1978. His works include experimental operas, installations, performances and concert music. Rønsholdt works with a stylistically diverse musical language in intimate and intense pieces often with an expression that are both brutally radical and appealing with references to mainstream culture.

Niels Rønsholdt has been commissioned by esteemed international ensembles and performed on most european contemporary music festivals. He has engaged in long, fruitful collaborations with a. o. the danish ensemble SCENATET and interaction artist Signe Klejs and has recently worked with institutions such as Royal Opera House in London and 3Legged Dog in New York.

Niels Rønsholdt has received the Junge Akademie der Künste scholarship as well as a three-year scholarship from The Danish Arts Agency.

<http://www.nielsroensholdt.dk/>

About Collaborators

Munich Biennial for New Music Theatre

The Munich Biennial is worldwide the only festival that shows exclusively world premieres of new music theater works. In the past the festival has opened up a multitude of opportunities for young composers to test themselves and their artistic ambitions at the highest level. When Dr. Hans-Georg Küppers, the director of the Department of Arts and Culture of the City of Munich, asked us whether we were interested in taking over starting in 2016 as the artistic directors of this special festival, we were not only surprised and extremely pleased about the wonderful prospects, we also immediately saw the confidence placed in us as a challenge to continue the extremely successful history over the last decades and to continue developing new contents and formal dimensions. Once again two composers were asked to take over as successors to the composers Hans-Werner Henze and Peter Ruzicka. This alone speaks its own language. Music theater is to us more than just a genre-related, sensuous delight. The classic composition term has been expanded. And for very good comprehensible reasons. Our phenomenological relationships, in particular concerning aesthetic and formal frameworks, are happening all at once, irrespective of the grave political changes. How do the arts react? Or even better: how they act! For what is invented, experimentally compacted, and attempted in a model experiment, bound seemingly only by the genuine and the beautiful, soon finds itself - frequently under other names and masks - in completely different social relationships, not the least in advertising, film, communication and media. But also there where news is conveyed and opinions are formed. To us this means opening up and protecting the art realm as a place for research. The expanded composition term encompasses very different formats. From new opera to scenic installation, from minimalized artistic interventions in municipal spaces to composed performance - just to name a few. This spectrum forms a realm that our social »multilingualism,« the everyday media polyphony, artistically acuminates and reflects. For this reason new music theater has become an open field, which can illuminate social and even political questions under special conditions.

<http://www.muenchenerbiennale.de/en/start/>

Zurich University of the Arts (ZHdK) is a vibrant centre for teaching, research, and production excellence. While firmly anchored in Greater Zurich, our influence extends well beyond Switzerland to the wider international stage. We offer a broad range of degree programmes and further education courses in education, design, film, art & media, dance, theatre, and music. Closely interrelating teaching and research, we provide an ideal setting for transdisciplinary projects. Committed to bridging higher education, professional practice, and the interests of the wider public, we showcase the work and achievements of our staff and students in our own exhibition spaces, theatres, and various dance and concert halls. Our Theatre of the Arts presents cutting-edge student productions, our concert halls are home to concerts almost every day, and the Mehrspur Music Club offers a wide variety of pop and jazz concerts. Our affiliated museums—the Museum of Design and the Bellerive Museum—present a rich array of acclaimed art and design exhibitions. Hosting over 600 events each year, we make a significant contribution to cultural life in the city and region of Zurich.

<https://www.zhdk.ch/?id=962>

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. Connecting Spaces is

aimed at stable cooperation and at firmly established curricular elements with distinct thematic focuses. Connecting Spaces is an exploratory try-out project that brings together and fosters:

- Communication and exchange between local and global creative perspectives;
- Collaborative projects and transdisciplinary approaches;
- Interconnecting physical spaces to create a positive atmosphere for discourse, research, and creative production.

<http://connectingspaces.hk/>