

TRAIECT IV VIETNAM

New Music for
Traditional Asian Instruments
and Electronics

So, 26.11.2023, 18:00
Sprengel Museum Hannover

Di, 28.11.2023, 19:00
Übersee-Museum Bremen

Mi, 29.11.2023, 20:00
Akademie der Künste, Berlin



HANNOVERSCHE GESELLSCHAFT
FÜR NEUE MUSIK



AKADEMIE DER KÜNSTE



ÜBERSEE
MUSEUM
BREMEN

TRAIECT VIETNAM TEAM

Artistic direction

Joachim Heintz, Sebastian Ranke

Organisation

Karsten Barthold, Joachim Heintz

Audiovisual installation

Fernando Palacios, Hassan Sheidaei

PR, Website, Social Media, Blog

Karsten Barthold, Fernando Palacios,
Betty Mavropoulou, Ina Walter,
Sebastian Ranke

Soft- and hardware realization

Marijana Janevska, Ehsan Ebrahimi

Photo

Farhad Ilaghi Hosseini, Hassan Sheidaei

Video

Sascha Hahn

Sound recording

Leon Speicher, Betty Mavropoulou

Documentation (Print)

Anna Fortunova

Design

Ralf Rohde

Thanks to

**Gabriele Sand, Frank Kämpfer, VO Tra My, Wilfried Eckstein, Malte Giesen,
Helen Böhmen, Natalia Schäfer, Oliver Brandt, Kristina Sinn
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TRAIECT IV



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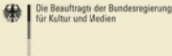


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▶ TRAIECT

TRAIECT stands for Traditional Asian Instruments and Electronics. TRAIECT I Korea, on the occasion of YUN Isang's 100st anniversary 2017, focused on traditional Korean percussion (Sori Choi). TRAIECT II Iran 2018 was about the instruments Oud (Yasamin Shahhosseini) and Tanbour (Mehdi Jalali). TRAIECT III 2021 was dedicated to Taiwanese Pakkoan ensemble (LIU Yu-Hsiu and HE Yi-Jen). This fourth issue now focuses on Vietnamese musicians NGÔ Trà My (Đàn Bầu monochord) and VŨ Thị Thùỵ Linh (Ả Đào singing).

In April 2023 both Vietnamese musicians met the seven international composers for a three day workshop in Hannover. The musicians explained about the Đàn Bầu instrument and the Ả Đào singing in its historical and geographical manifestations and in the present cultural reality. On the other hand, the composers gave some insights into their music.

So it is about encounter: Both, the personal acquaintance and the contact between different musical cultures. The contemporary and international composition meets two musicians who grew up in a quite different musical language and as well in a quite different way to learn and to perform music. For these musicians the seven composers write a new piece, also using electronics.

Thanks to Fernando Palacios, we paid more attention in this TRAIECT to the processes between musicians and composers, and we documented it much better than in the previous years. Over six weeks we could show an audiovisual installation in the Public Library Hannover, created by Fernando Palacios and Hassan Sheidaei. Both artists created an amazing view on different aspects of questions, discussions and collaborations. These nine video portraits can now also be seen online (the links can be found on the last page of this program book).

We hope you enjoy the results as we do!

Joachim Heintz und Sebastian Ranke

Programm

LƯƠNG Huệ Trinh (*1985)

Đốm

for Ả Đào singer, experimental voice,
Đàn Bầu, fixed media and video

James Anderson (*1988)

Begegnung [Encounter]

for Đàn Bầu and live electronics

Michele Abondano (*1981)

This Blurred Abyss

for voice, objects, Đàn Bầu, with amplification
and four-channel fixed-media electronics

Emanuele Grossi (*1994)

Tà thanh thiên

for Ca Tru - Hat a Dao singer with Phách,
two microphone performers and live electronics

Julia Mihály (*1984)

normal things and daily stories

for Đàn Bầu, live electronics, tape and video

HÀ Thúy Hằng (*1989)

NÀNG / SHE

for voice, Đàn Bầu, objects,
live electronics and video

Ehsan Khatibi (*1979)

des anderen

for voice, four metal sheets and live electronics

NGÔ Trà My Đàn Bầu and voice

VŨ Thị Thùy Linh Ả Đào singing and phách

Program notes

LƯƠNG Huệ Trinh:

Đốm

Having been shaken by seeing from a distance the long agony of the beloved cat with blue talking eyes, this led me to the thought of relation between humans and other domestic species, as well as between humans. The way communication is created through the years with/without a mutual language. How a person feels when they witness the last days of a being, either a domestic animal or a human...

James Anderson:

Begegnung [Encounter]

The music is a direct manifestation of the Traiect ethos: an encounter between composer, player and their individual cultures and lived experiences. Melodic fragments from rock music and traditional Vietnamese songs are disguised by distortion, feedback and elaborate ornamentation. The piece at times works as a duo, with the electronic element serving as a separate instrument with certain characteristics borrowed from the đàn bầu, itself subject to sonic modifications which bring it closer to the sound of an overdriven electric guitar.

Michele Abondano:

This Blurred Abyss

This composition is an exploration of the blur as a timbral experience. Technically, the instruments are intended to create ambiguity, a kind of vertigo in uncertainty. The objects used are meant to be filters that veil and distort the voice, like an analogy of a blurred image of something seen from a great distance. Finally, the electronics mostly functions as a layer of noise that covers and confuses the identity of the sound sources, mixing with them, melting them or overlapping them in space.

Emanuele Grossi:

Tà thanh thiên

What we call time is a lot of concepts, stories, feelings, processes; still any of this terms need the concept of time to be captured completely.

In this way time unfolds in itself, through repetitions, memory, distances, speeds. Different latitudes with different times can, somehow, have similar landscapes; different eras can carry, sometimes, analogous feelings.

So when I was on another side of the world, hearing music of another era, I felt a nostalgia that should have not belonged to me.

There is something in the not written music, that could be difficult to grasp and comprehend for someone who is used to the written scores, even more

difficult is to “write” something related to this. But writing has its incredible quality. It can leave a trace, because sometimes also the proudest folks can forget their history. It can develop, maybe, stop the time when it’s needed, or at least slowing it down.

This piece takes from the repertoire of Hat a Dao/Ca Tru singing, modifying it and exposing it in different forms, trying to reflect on the oral tradition of this music and on the process of learning through repetition, imitation, ornamentation and SLOW development of a repertoire, in contrast with the faster, brutal and unbelievable distortions and growths of the post-industrial and technological societies: a contradiction that, at this time, is extremely vibrant in Vietnam.

The textes I choose have in common the centrality of the woman-singer-player figure, the reflection on music, the poetic representations of subjective time, nostalgia, ineluctability.

In addition to microphoning the singer, two performers holds microphones that capture the sound of the space, starting a loop of recording-playbacks that incorporate every time more space creating a time-mirror, in which every reflection goes further back in the past, being at the same time an alteration-distortion-development of that.

Thanks for the help to Linh, Hoäng, Gâu, Hằg, Trà My, Trinh, the people of Ba-Bau collective in Hanoi, SonX and Vân, Huág Anh, Anne, Lung and his gang from Ninh Bihn, Akram and his friends, Michele and Marta Lorenza.

Julia Mihály:

normal things and daily stories

For creating „normal things and daily stories“ I tried to get to know either the instrument Đán Bầu as well as the its player NGÔ Trà My. It has been an artistic decision not to copy a traditional way of aesthetics of playing, rather to find ways of associatively bringing an own musical aesthetics in, which has influenced me in my artistic work so far. During the creation process it turned out that the sound of the Đán Bầu could be optimally combined for this purpose with live electronic sound enhancements.

In my work I often deal with narratives of everyday’s occurrence - details that shape people’s daily lives. Especially in the collaboration with Trà My, in which we had to bridge a great geographical distance, I was interested in getting to know her as a person - through an insight into her everyday life - and in finding out what soundscape surrounds her when she is at home and plays her instrument - beyond official concert situations.

This influenced the electronic level of the composition in a stylized way.

In the piece normal things and daily stories, Trà My talks about details that make her own home a special place, as „home is where we leave all the worries about life outside the door, to be a normal person, to be happy with those normal things.“

HÀ Thúy Hằng:

NÀNG / SHE

Ca Nương (the singer) sits there - elegant, sophisticated, yet with a hint of sorrow. The sweltering Vietnamese atmosphere and the specialized singing technique with a held down breath, vibrating in the throat which created a singing similar to quiet sobbing, silently gulping back their tears. That singing, that sound of monochord, is it the sound of resignation, or hidden power?

Ehsan Khatibi:

des anderen

„In a certain sense, the absurd makes man, whom it strove to express in his solitude, live in front of a mirror.“

Albert Camus, The Rebel



▶ Participants


Michele Abondano is a composer, experimental performer and researcher. Her main interest is timbre, especially its multidimensional and dynamic condition. Her electronic music has been programmed at international events. Her instrumental works have been performed by soloists and ensembles including Collective Lovemusic, Aleksandra Demowska-Madejska, Riot Ensemble, SUONO MOBILE argentina, Sylvia Hinz, Ensemble New Babylon, and Rebekah Heller. She was awarded a PhD in Composition at the University of Leeds. Her works are published by Babel Scores.

James Anderson is a British composer who has been based in Germany since 2016. His background in rock music (particularly underground and noise rock) lends his often-intuitive music an expressive and at times hedonistic feel, but he also draws inspiration from traditional and contemporary European classical music, as well as personal experiences. Since 2021 he studies composition at Hanover University for Music, Drama and Media.

Emanuele Grossi, born in 1994, studied classical guitar in Italy completing his Master degree in 2018, meanwhile exploring various other musical languages and art forms. In 2020 he started his composition study at the HMTM in Hannover, and is actually studying at the CNSMDP in Paris. In his music he focuses on developing forms to conjugate the western musical tradition with new and also old art languages, exposing the problematics behind performance, communication and relationships between musicians-performers and audience.

Ha Thuy Hang is a multimedia composer, sound artist, and improviser based in Hanoi, Vietnam. She has a degree in Musicology from the Vietnam National Academy of Music and continued in Music Experimentation and Improvisation from DomDom Hub for Experimental Art and Music.

In 2018, she founded The Future of Tradition, a project aimed at young people who are interested in the preservation and development of traditional culture and arts. With her artistic activities she creates a community of young contemporary artists with similar interests and learning about Vietnamese indigenous arts and culture. Her works have been shown in Vietnam, Indonesia, South Korea, Italy, Germany, the Czech Republic, and other countries.



Ehsan Khatibi was born in Tehran. He studied with Alireza Mashayekhi and at the Tehran University of Art. Then he continued studying with Manfred Trojahn at the Robert Schumann Hochschule Düsseldorf and with Elena Mendoza at the Universität der Künste Berlin.


He has received numerous scholarships and awards and has collaborated with several renowned performers and ensembles. His works have been commissioned and performed at various festivals. Currently, he lives as a freelance composer in Berlin, teaches music theory at Robert Schumann Hochschule in Düsseldorf and is pursuing his PhD in composition at the Kunstiniversität in Graz.

LUONG Hue Trinh obtained her Bachelor's degree in Jazz Keyboard in 2010. Since then, she has focused on electroacoustic music. From 2015 to 2018, she studied a master's program in Multimedia Composition at Hochschule für Musik & Theater Hamburg via the DAAD scholarship. LUONG is interested in exploring traditional and experimental elements in music and visuals, in scenography, and in creating artwork for specific sites. Not only active as a composer but also an improviser, her work has been performed in many different countries in Asia, Europe, Australia, North America, and Africa.

Julia Mihály moves at the intersection of new music and performance art. Her compositions have been performed by Ensemble Resonanz, Ensemble Mosaik, hand werk, Meitar Ensemble Tel Aviv, Hashtag Ensemble and others. She has performed at SIGNALE Graz, TEMPO REALE Florence, SPOR Festival Aarhus, NTU CCA Centre for Contemporary Arts Singapore, Biennale Musica di Venezia, Ruhrtriennale, Suntory Hall Tokyo and other festivals. Together with dramaturg Maria Huber, she is part of the collective Untere Reklamationsbehörde with a focus on music-theatrical performances in public space.

NGÔ Trà My is a Đàn Bầu player (Vietnamese Monochord) and vocalist. She is Đàn Bầu teacher at the Vietnam National Academy of Music and is one of the most well-known Đàn Bầu soloists in Vietnam. The range of her activities is wide, from teaching, and performing, to researching traditional, contemporary, and experimental music. Trà My is not only active in Vietnam traditional music inland, but also abroad, in various events such as Vietnam Culture days, Cracking Bamboo Hanoi and Indonesia, Arts International Festival in North Korea, Harry Parch Festival in USA, No man's Land Singapore, Taipei Arts Festival, Asian Meeting Festival Tokyo, EXPO Dubai and others.

Trà My was the traditional Vietnamese



instrument's guest lecturer at Malmo Academy of Music (2006-2009). Since 2006, she has become a member of 'The Six Tones' - an experimental music group in which the members are Swedish and Vietnamese. 'The Six Tones' has toured Vietnam, Singapore, Scandinavia, England, Belgium, Austria, Poland, and the USA.

VŨ Thị Thùy Linh is a singer and wooden block player in Ả Đào (Ca Trù) performance. She studied Đàn Tam Thập Lục (Vietnamese hammered Dulcimer) at Vietnam National Academy of Music from 1999 to 2011. Since 2011, she has become a teacher in the traditional music department at Vietnam National Academy of Music. And in 2016, she earned her master degree in program "Methods in teaching Đàn Tam Thập Lục".

From 2008 to 2010, she studied and performed with Thăng Long Ả Đào Club. Thùy Linh had a great opportunity to study Ả Đào with the late artisan NGUYỄN Thị Chúc from 2009 to 2014. She is the co-founder of Phú Thị Ả Đào Group which was established in 2014. And since 2019, Thùy Linh has co-organized and performed Ả Đào monthly at Cao Sơn Trà Quán in Hanoi.

VŨ Thị Thùy Linh earned numerous awards in her career and represents Vietnamese Ả Đào singing in international events and festivals.