



ANGUS LEE

CATALOGUE OF
WORKS

Angus Lee



Angus Lee (b. 1992) is well recognised as one of the most versatile musicians of his generation. Having completed his musical studies at the Hong Kong Academy for Performing Arts (2010 – 14) and the Royal Academy of Music (2014 – 16), under the sponsorship of the Aedas Scholarship and the Hong Kong Jockey Club Music & Dance Fund, Lee works as a flautist, composer and conductor. He is currently a member of the Hong Kong New Music Ensemble; he has also been a freelance flautist with the Hong Kong Sinfonietta since 2011.

As a composer, Lee received initial compositional instructions from Hau-ye Ng and Maurice Poon, but was largely autodidactic. Since 2016, Lee has been selected for participation in numerous international academies and workshop for young composers, having studied with, among others, Oscar Bianchi, Frédéric Durieux, Toshio Hosokawa, Dimitri Kourliandski, Philippe Manoury, Simone Movio, Isabel Mundry, Dimitri Papageorgiou, Yann Robin, Johannes Maria Staud, and Nicolas Tzortzis.

Lee's output consists largely of solo, chamber and ensemble works, with the flute being one of the most recurrent medium of musical investigation. Commissioned by Korean flautist Raoul Cho, *Firecircle* (2016) for flute(s) and percussion explores the possibility of the entire musical range spanning the flute's auxiliary instruments, from the piccolo to the bass flute. Pushing the instrument's virtuosic possibilities further still, Lee's *Et lux perpetua* (2017) was premiered by ensemble Suono Giallo at the ilSuono Contemporary Music Week.

Lapsus memoriae [I] [Epigrafe in memoria di una città immaginaria] (2018), one of Lee's first works incorporating both acoustic instruments and live electronics, was created at the final edition of the Académie Musica-Philippe Manoury, with the electronics reworked and developed under the guidance of Tom Mays and Philippe Manoury himself. The work's world premiere took place

at Festival Musica Strasbourg, with Andrea Vecchiato on the flute. Most recently, Lee's *Cendré [Frontispiece I]* (2019) – with its solo alto flute performed by virtuoso flautist Matteo Cesari – was premiered in Marseille by Ensemble Multilatérale led by Léo Warynski.

Measure 303, APOCRYPHA (2019) © Angus Lee

Lee's works consistently challenges its performers to their technical and musical limits; some of his works were written with specific musicians in mind, including those he works closely with at the Hong Kong New Music Ensemble. Lee's *Modus Operandi [I]* (2016) for string trio and percussion, created for the ensemble's masterclass with Toshio Hosokawa, was premiered by the ensemble with its then-music director, Kuok-man Lio. The same year would see the premiere of *Aeolian Scriptures* (2016) for three instruments and fixed media, performed at the opening ceremony of Macao's Sound and Image Challenge International Festival 2016. *sous rature* (2017), a duo for violin and viola or violin and cello, was premiered on tour by soloists of the ensemble at Ciclo de Música Contemporánea de Oviedo. *MELANCHOLIA* (2018) for solo viola and fixed media, conceived for the ensemble's founder William Lane, was premiered at the Seoul International Computer Music Festival 2018. As part of Hong Kong West Kowloon District's *Contemporary Classical Music Exchange Programme: Hong Kong x Taiwan*, Lee led the ensemble in premiering six new pieces, including his *APOCRYPHA* (2019) for five instruments, commissioned by Radio Television Hong Kong.

A keen interdisciplinary / cross-media collaborator, Lee has created numerous electronic works in conjunction with artists from other disciplines. His early *Selon « L'Interprétation des rêves »* (2012) was created at the behest dancer-choreographer Ka-chun Hui, who, in turn, created the duo *MAN in PUt LATE* for two dancers out of a 5-minute segment of the piece. Lee has also worked with the visual artist Kingsley Ng, for whom he created « *midnight | sun* » (2017) as part of Ng's installation *moon.gate* at the Cycle Music & Art Festival at Reykjavík, Iceland; the collaborative relationship would continue in 2018, when Lee was commissioned by the Hong Kong Arts Development Council to create the music for Ng's large scale installation, *After the Deluge*, a work hosted at one of the City's historic underground stormwater storage tank. Other works, including the growing number of pieces in the *Lapsus memoriae* (2018 –) series, continue to document Lee's exploration of the vast potential of the electronic medium.

Based in Hong Kong since 2016, Lee has served as administrative director and flautist of the chamber music collective, NOVA Ensemble, as well as the PRISM Chamber Music Festival, which focuses on showcasing emerging local musicians / ensembles. He has also taken up the position of programme manager of the Hong Kong New Music Ensemble since 2020.

The image shows a musical score for a piece titled "genesis". The score is written for a 4-piece ensemble. The parts are: 1. electronics, 2. low-passing [central channel], 3. harpsichord position, and 4. flute. The score includes various musical notations such as notes, rests, and dynamics (mp, ff). There are also technical annotations like "reverb settings", "fluido e poco flessibile", and "sample xx".

Measures 1 – 5, *Lapsus memoriae* [*Epigrafe in memoria di una città immaginaria*] (2018) © Angus Lee

SOLO WORKS



solo works

La neige de temps : Étude en mélancolie (2015)

Op.17, for sheng & fixed media

commissioned by : Leisure and Cultural Services Department, Hong Kong

première : 30 June 2015; Hong Kong City Hall, Ho-kwan Cheng

duration : 12 min.

aux portes des rêves (2016)

Op.18, *fantasia quasi una sonata* for solo piano

première : 10 July 2016; Hong Kong Academy for Performing Arts, Rachel Cheung

dedication : Rachel Cheung

duration : 19 min.

MELANCHOLIA (2018)

Op.17c, for solo viola & fixed media

première : 30 September 2018; Seoul, Jayu Theater, William Lane

duration : 12 min.

Lapsus memoriae [I] [Epigrafe in memoria di una città immaginaria] (2018)

Op.33a, for solo [kingma-system] flute, live electronics & fixed media

commissioned by : Académie Musica-Philippe Manoury 2018

première : 6 October 2018; Festival Musica Strasbourg, Andrea Vecchiato

dedication : to Nicolas Tzortzis

duration : 11 min.

Vestigium I (2019)

Op.37a, *primo frammento, ricostruzione di una scena immaginaria* ; for solo percussion

commissioned by : Angela Wai-nok Hui

première : 27th July 2021; Cattle Depot Artist Village, Angela Wai-nok Hui

dedication : to Polina Korobkova

duration : variable

Vestigium II (2019)

Op.37b, *secondo frammento, meditazione su una scena immaginaria* ; for solo percussion & fixed media

commissioned by : Angela Wai-nok Hui

première : 27th July 2021; Cattle Depot Artist Village, Angela Wai-nok Hui

dedication : to Tom Aitken

duration : 11 min.

hikari | yami [Lapsus memoriae V] (2018; 2019 – 20)

Op.33e, for solo percussion & fixed media

commissioned by : Michael Murphy

première : 20th October 2020; Hochschule für Musik Freiburg, Michael Murphy

dedication : to Elnaz Seyedi

duration : 15 min.

Quaranta (2020)

Op.40, 40 etude-fragments for solo violin

dedication : to Jeanne-Marie Conquer

duration : 10 min.

Frame I (2020)

Op.42a, for solo harp

dedication : to Mélanie Genin

duration : 3 min

Frame II (2020)

Op.42b, for solo piano

dedication : to Nicolas Tzortzis

duration : 1 min

Palimpsest [Lapsus memoriae VIII] (2020)

Op.43a, for solo violin(ist), stereophonic fixed media & video

commissioned by : Hong Kong Composers' Guild

première : 7 November 2020; Hong Kong Contemporary Music Festival: Asian Delights, Patrick Yim

dedication : to Dimitri Kourliandski

duration : 9 min.

CHAMBER MUSIC



chamber music

Duos

On the Nature of Dreams (2013)

Op.14, for two soprano saxophones & fixed media

commissioned by : MIT Saxophone Ensemble

première : 19 June 2013; Taipei National University for the Arts,

Charles Ng & Kuan-wen Chen (sop. sax.)

duration : 12 min.

sous rature (2017)

Op.26a, version for violin & cello

duration : 4 min.

sous rature (2017)

Op.26b, version for violin & viola

première : 4 August 2017; Ciclo de Música Contemporánea de Oviedo,

Selena Choi (vln.) & William Lane (vla.)

duration : 4 min.

[for FIRST repeat only; play through until end of m.m.s., then proceed to]

Excerpt from *sous rature* (2017), version for violin & viola © Angus Lee

Rage over Lost Time ["Alla Ingharese quasi un Carpriccio", Op.129 by Ludwig van Beethoven] (2020)

Op.44b, for two pianos

commissioned by : HereNowHear

première : 18 December 2020; Cornell University, HearNowHear

duration : 4 min.

Trios

Aeolian Scriptures (2016)

Op.24, for three instruments & fixed media

commissioned by : Hong Kong New Music Ensemble

première : 6 December 2016; Macau, Sound and Image Challenge International Festival, Angus Lee (flt.), Sze-wang Loo (shg.), Simon Hui (cb)

instrumentation : flt. (bs. flt., tr. wstl.), sheng, cb. (klb.), f.m.

dedication : to Léo Collin

duration : 10 min.

Toshi Densetsu I (2017)

Op.27, fragment for three non-specified string instruments with video

commissioned by : Hong Kong Composers Guild

première : 15 May 2017; Hong Kong Cultural Centre, Mavis Lam (pipa), Born Lau (vla.), Cong Tan (vc.)

duration : 2 min.

Et lux perpetua (2017)

Op.28, spatialised litany for flute(s), saxophone(s) & percussion

commissioned by : ilSuono Academy for Young Composers 2017

première : 23 July 2017; Città di Castello, Circolo degli Illuminati, ensemble Suono Giallo

instrumentation : flt. (picc., flt., bs. flt.), sax. (sop., alt., brt.), perc.

dedication : to the memory of Alan Cumberland

duration : 10 min.

IMA [Modus Operandi II] (2018)

Op.31, cartographic studies in nonconformity for three percussionists

commissioned by : Hong Kong Sinfonietta

première : 10 March 2018; Hong Kong, ArtisTree, Chin-tung Chau, Rieko Koyama, Mandy Lo (perc.), Angus Lee (cond.)

duration : 10 min.

triumvirate (original ver., 2018)

Op.32, for alto saxophone, percussion & piano

commissioned by : Delian Academy for New Music 2018

première : 16 June 2018; Mykonos, Grypario Cultural Centre, Trio Accanto

dedication : to Filippou Sakagian

duration : 8 min.

cendré [Frontispiece I] (2019)

Op.36a, for solo alto flute with harp and cello

commissioned by : ARCO Composition Academy 2019

première : 12 July 2019; Marseille, Friche la Belle de Mai, Ensemble Multilatérale, Léo Warynski (cond.)

dedication : to Matteo Cesari

duration : 8 min.

triumvirate (revised ver., 2019)

Op.32[r], for alto saxophone, percussion & piano

première : 13 October 2019; Hong Kong, PRISM Chamber Music Festival, EXORDIUM Collective, Angus Lee (cond.)

duration : 7 min.

Lethescape (2020)

Op.38, 5 meditation-fragments for bass flute, violin & cello

commissioned by : IRCAM ManiFeste 2020

première : 26 June 2021; Le Centquatre-Paris, Ensemble Intercontemporain

dedication : to Ensemble Intercontemporain

duration : 10 min.

Frame III (2020)

Op.42c, for bass flute, viola & harp

première : 22 July 2020; Youtube, New Gates Trio

dedication : to New Gates Trio

duration : 30 sec.

Apophisian Scriptures [Lapsus memoriae IX] (2020)

Op.43b, for contrabassoon, double bass, piano & stereophonic fixed media

commissioned by : SPLICE Festival IV

première : 22 October 2020; SPLICE Festival IV, Subaerial Collective

dedication : to Emily Koh

duration : 9 min.

Quartets

... in search of... (2012)

Op.11, for four woodwind instruments

première : 2 March 2012; Hong Kong Academy for Performing Arts, Angus Lee (flt.), Chi-yuen Cheng (ob.), Randel Leung (cln.), Timothy Chan (bsn.)

instrumentation : flt., ob., cln., bsn.

duration : 9 min.

Firecircle (2016)

Op.21, diptych for flute(s) and percussion

commissioned by : Raoul Cho

première : 6 May 2016; Toronto Royal Conservatory of Music, Raoul Cho (flt.), Dave Burns, Andrew Rasmus, Michael Murphy (perc.), Samuel Tam (cond.)

instrumentation : flt. (picc., flt., bs. flt.), perc. (2 – 3 performers)

dedication : to the memory of Pierre Boulez

duration : 15 min.

Jarosinski-Fragments (2016)

Op.22, three studies on aggressivity for string quartet

première : 2 November 2017; Tokyo, ACL Asian Music Festival, Maiko Matsuoka, Fumiko Kai (vln.), Yoshiko Hannya (vla.), Yui Hosoi (vc.)

dedication : to the memory of Pierre Boulez

duration : 9 min.

Modus Operandi [I] (2016)

Op.23, for string trio with obligato percussion

commissioned by : Modern Academy 2016

première : 22 October 2016; Hong Kong Cultural Centre, Hong Kong New Music Ensemble, Kuok-man Lio (cond.)

dedication : to Toshio Hosokawa

duration : 8 min.

Palimpsest II (2020)

Op.23, for string quartet

commissioned by : OutHear New Music Week 2020

première : Klangforum Wien

duration : 8 min.

note : première postponed to 2022 due to COVID-19

ENSEMBLE MUSIC



ensemble music

MO[TIVA]TION (original ver., 2012)

Op.12, for five instruments

première : 7 June 2012; Hong Kong, RTHK Studio 1,
Hong Kong Composers' Guild Ensemble, Hau-man Lo (cond.)

instrumentation : ob., bsn., vln., vla., cb.

duration : 10 min.

MO[TIVA]TION (revised ver., 2013)

Op.12[r], for five instruments

première : 11 June 2013; Hong Kong Academy for Performing Arts,
Chi-yuen Cheng (ob.), Timothy Chan (bsn.), Sean Lai (vln.), Chris Choi (vla.),
Barry Chan (bs.), Angus Lee (cond.)

duration : 10 min.

Nostalgie-Dialektik (2015)

text from *shijing* ("Classic of Poetry"), and excerpt from *The Bells* by Edgar Allan Poe

Op.19, for countertenor, soprano & ensemble

commissioned by : Colin Huehns

instrumentation : group 1 : c-trn., sop.

group 2 : flt. (picc., flt., alt. flt.), vln., vc.

group 3 : gtr., y.q., hrp., pno.

duration : 10 min.

Jarosinski-Aphorisms (2015)

Op.20, 5 bagatelles for saxophone(s), string quartet & percussion

commissioned by : Charles Ng

instrumentation sax. (sop., alt., brt.), perc., 2 vln., vla., vc.

dedication : to Lars Mlekusch

duration : 10 min.

Codex Ex Nihilo (2016)

Op.25, manual of instruction for any [non-]instrument[al combination]s

commissioned by : Kollektiv International Totem

première : 2 December 2016; Hong Kong, Pinyin Sound Festival 2016,

Léo Collin (perc., video), Felix Del Tredici (bs. tbn.), Nuriya Khasenova (flt.),
Kay Zhang (alt. sax.)

duration : not fixed

Stultifera navis : Prelude (2018)

Op.34, for six instruments

commissioned by : PRISM Chamber Music Festival 2018

dedication : to Nemanja Radivojević

instrumentation : hrn., electr. gr., 2 pno., 2 perc.

duration : 10 min.

APOCRYPHA (2019)

Op.35, for five instruments

commissioned by : Radio Television Hong Kong

première : 1 November 2019; Hong Kong, Freespace West Kowloon Cultural
District, Hong Kong New Music Ensemble, Angus Lee (cond.)

dedication : to Dimitri Papageorgiou

instrumentation : cln., vln., vla., vc., pno.

duration : 15 min.

Schattenhaft [Frontispiece II] (2019)

Op.36b, for five instruments

commissioned by : Ticino Musica International Young Composers Academy

première : 29 July 2019; LAC – Lugano Arte e Cultura,

Ensemble Modern, Angus Lee (cond.)

dedication : to Ensemble Modern

instrumentation : bs. flt., bs. cln., pno., vln., vc.

duration : 5 min.

The image displays a page of musical notation for measures 31 and 32 of the piece 'Schattenhaft [Frontispiece II]'. The score is arranged in five staves, each corresponding to a different instrument: bass flute (bs. flt.), bass clarinet (bs. cln.), piano (P.), violin (vln.), and viola (vc.). The music is written in 7/4 time. The notation is dense, featuring complex rhythmic patterns, slurs, and various dynamic markings such as *pp*, *mp*, *mf*, *f*, *sf*, and *ff*. There are also articulation instructions like 'articulation: mf' and 'articulation: sf'. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Measures 31 – 32, *Schattenhaft [Frontispiece II]* (2019) © Angus Lee

ORCHESTRAL MUSIC



Orchestral music

22°31'42.0"N 114°07'54.0"E [study I towards an eschatology] (2020)

Op.39 for 56 musicians

commissioned by : Académie d'orchestre Archipel-OSE!

première : 6 April 2020; Genève, Festival Archipel, Orchestre symphonique OSE!, Daniel Kawka (cond.)

duration : 6 min.

note : première postponed indefinitely due to COVID-19 pandemic.

The image displays a page of musical notation for measures 76 through 78. The score is for a large ensemble of 56 musicians. Each system of notation includes multiple staves, likely representing different sections of the orchestra. The tempo is marked as 'Ingressante, spocialitico ♩=54'. The notation is highly detailed, with numerous notes, rests, and dynamic markings. The page is divided into four distinct systems of staves.

Measures 76 – 78, 22°31'42.0"N 114°07'54.0"E [study I towards an eschatology] (2020) © Angus Lee

ELECTRONIC MUSIC



Elelectronic music

Du silence de la nuit (2010)

for stereophonic fixed media

duration : 1 min.

status : lost

Selon « L'Interprétation des rêves » (2012)

W.8, for stereophonic fixed media and dancers

commissioned by : Ka-chun Hui

première : November 2012; Hong Kong Academy for Performing Arts, Ka-chun Hui (choreographer), Wei-ming Pak & Hei-yin Tam (dancers)

duration : 12 min.

Entre mondes : 5 études transitoires (2015)

W.10, for stereophonic fixed media

première : 2 July 2016; London, Royal Academy of Music, Daniel Ehrlich (sound engineer)

duration : 15 min.

Étude en mélancolie (2016)

Op.17b, for stereophonic fixed media

duration : 11 min.

« midnight | sun » (2017)

Op.29a, monophonic fixed media for installation

commissioned by : CYCLE Music and Art Festival 2017

exhibition : 23 September 2017; Reykjavík, Gerðarsafn Kópavogur Art Museum, Kingsley Ng (installation)

duration : 8 min.

« Hereafter is your unbecoming » (2017)

Op.29b, stereophonic fixed media for installation

commissioned by : Claudia Jim

exhibition period : 22 September – 8 October 2017; Hong Kong Baptist University Academy of Visual Arts, Claudia Jim (installation)

duration : 5 min.

Music for « After the Deluge » : Skylines – Pipelines – Timelines (2018)

Op.30a, stereophonic fixed media for guided tour

commissioned by : Hong Kong Arts Development Council

exhibition period : 6 – 31 January 2018; Hong Kong, Tai Hang Tung Recreation Ground & Sewage Disposal Service, Kingsley Ng (concept)

duration : 5 min.

Music for « After the Deluge » : Kurayami (2018)

Op.30b, 6-channel fixed media for installation

commissioned by : Hong Kong Arts Development Council

exhibition period : 6 – 31 January 2018; Hong Kong, Tai Hang Tung Stormwater Storage Tank, Kingsley Ng (installation), Chi-wai Lee (lighting design), Anthony Yeung (sound engineering)

duration : 8 min.

Lapsus memoriae II — Prologue: Stargazer (2018)

Op.33b, for stereophonic fixed media

commissioned by : Hong Kong Academy for Performing Arts, Music Children Foundation Hong Kong

première : 6 July 2018; Hong Kong Academy for Performing Arts

dedication : homage to ProtoU

duration : 4 min.

Lapsus memoriae III — Interlude: Hikari to Yami no Kansō (2018)

Op.33c, for stereophonic fixed media

duration : 14 min.

Lapsus memoriae IV « Geburtstagsrequiem » (2019)

Op.33d, for stereophonic fixed media

dedication : homage to C.C.

duration : 6 min.

Asepsis I — S.Y.M.P.T.O.M. (2020)

Op.41a, for stereophonic fixed media

duration : 4 min.

Asepsis II — CITY RADIO NOVUM ORDOS / DM 68.9 – 77.7 (2020)

Op.41b, for stereophonic fixed media

duration : 4 min.

Asepsis III — Memories of the Sea [ft. Chi-him Chiu] (2020)

Op.41c, for stereophonic fixed media

duration : 6 min.

Lapsus memoriae VI — Endtime Transmissions (2020)

Op.33f, for stereophonic fixed media

duration : 5 min.

Lapsus memoriae VII — Sic mundus creatus est (2020)

Op.33g, for stereophonic fixed media

duration : 7 min.

**Waiting for Ludwig van [memographic tribute to
Alexander DeLarge] (2020)**

Op.44, for stereophonic fixed media

commissioned by : Hong Kong New Music Ensemble, Goethe-Institut Hong
Kong

première : 23 December 2020; University of Hong Kong

duration : 4 min.

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photo credits

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proofreading

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