

HEINER GOEBBELS composer

The composer and director Heiner Goebbels is one of the most important exponents of the contemporary music and theatre scene. His compositions for ensembles and big orchestras are currently performed worldwide as well as his music theatre works and staged concerts.

Goebbels was born in 1952 in Neustadt/Weinstrasse, Germany. He has been based, since 1972, in Frankfurt, had first a reputation as an improviser in free music and art-rock genres and started with composing theatre-film-ballet music. In the mid-1980s he began composing and directing audio plays of his own, most of them based on texts by Heiner Müller. His music theatre plays including 'Black on White' (1996), 'Hashirigaki' (2000), 'Eraritjaritjaka' (2004), 'Stifters Dinge' (2007) and 'I went to the House but did not enter' (2008), with the Hilliard Ensemble, have been presented at renowned music and theatre festivals around the world. In 2007 Heiner Goebbels composed 'Song of Wars I have seen' for London Sinfonietta and the Orchestra of the Age of Enlightenment which was commissioned by and premiered at the Southbank Centre.

His compositional albums for ECM and ECM New Series consists of 'Der Mann im Fahrstuhl' (recorded 1988), 'Hörstücke' (1984-1990), 'Shadow/Landscape with Argonauts' (1990), 'La Jalousie/Red Run/Herakles 2/Befreiung' (1992) and 'Ou bien le débarquement désastreux' (1994), 'Surrogate Cities' (1999), 'Eislermaterial' (2001), 'Landschaft mit entfernten Verwandten' (2007) and 'Stifters Dinge' (2012). Goebbels' work has won numerous national and international awards, including the Prix Italia, the Prix Futura, the Hessischer Kulturpreis, European Theatreprize and many others.

Goebbels currently works as a professor at the Institute for Applied Theatre Studies of the Justus Leibig University in Giessen (Germany) and is President of the Theatre Academy Hessen. From 2012 to 2014 he is artistic director of the International Festival of the Arts 'Ruhtriennale'.

JANEK SCHAEFER turntablist

Artist Janek Schaefer was born in England to Polish and Canadian parents in 1970. While studying Architecture at the Royal College of Art, he recorded the fragmented noises of a sound activated dictaphone travelling overnight through the Post Office. That work, titled 'Recorded Delivery' was made for the 'Self Storage' exhibition [Time Out critics choice] with Brian Eno, Laurie Anderson and Artangel.

Since then the multiple aspects of sound became his focus, resulting in many site-specific installations, sonic sculptures, exhibition & dance soundtracks, albums, and immersive performances, using his self built devices with manipulated foundsound collage, exploring new realms of sound, space, and place.

He has exhibited, lectured, and performed widely throughout Europe [Sonar, Tate Modern, ICA, Strasbourg Museum of Modern & Contemporary Art], USA/Canada, [Walker Art Center, Mutek, Princeton, XI], Japan, and Australia [Sydney Opera House]. His concerts and installations explore the spatial and architectural aspect that sound can evoke and the twisting of old and new technology. The context of each idea is central to its development and resolution, often exploring themes of appropriation, accident, & alteration.

In 2008 he won a Paul Hamlyn Award & the British Composer of the Year Award in Sonic Art. The Bluecoat Gallery in Liverpool exhibited a Retrospective of his career to date in 2009. The Agency Gallery exhibited his "Collecting Connections" show in 2013.

EMILY HOWARD composer

Composer Emily Howard came to critical attention with *Magnetite*, commissioned by Liverpool European Capital of Culture 2008 for the Royal Liverpool Philharmonic and Vasily Petrenko. *Magnetite* is the first in a series of strongly imagined and acclaimed works which have placed her at the forefront of contemporary composition. The Financial Times wrote of her 2010 UBS Soundscapes: Pioneers commission for the London Symphony Orchestra, *Solar*, that it "manages to suggest galactic power on a compact scale". Howard's miniopera, *Zátopek!*, commissioned by Second Movement and part of New Music 20x12 for the London Cultural Olympiad, received widespread critical acclaim including a 4 star review in The Guardian and being described as 'a tremendous opera' on BBC 2's The Review Show.

Howard's concert music is regularly performed and broadcast, and is now receiving international attention from promoters and performers. Recent highlights include her first international composer-focus at music festival Wien Modern 2011 featuring performances of three orchestral works *Magnetite*, *Solar* and WM Festival Commission *Calculus of the Nervous System* in the Musikverein and Wiener Konzerthaus. *Calculus*, which takes as its musical starting point Ada Lovelace's wish to develop a mathematical model for how the brain gives rise to thought and nerves to feelings, received its UK premiere with the City of Birmingham Symphony Orchestra conducted by Andris Nelsons in August 2012 at the BBC Proms.

Poetry, philosophy and science have a strong influence on Emily Howard's work. *The Lovelace Trilogy* (2011) comprises three works – *Calculus*, dramatic vocal work *Ada sketches* and *Mesmerism* for piano and chamber orchestra – linked by her interest in the inner world of Ada Lovelace, pioneering mathematician and daughter of Byron. In 2012, *Ada sketches* received its first staged performance given by Loré Lixenberg as part of Exposure at the Royal Opera House. *Mesmerism*, a Diamond Jubilee commission for the Liverpool Mozart Orchestra and pianist Alexandra Darisec, won the Making Music Category of the 2012 British Composer Awards.

Howard studied mathematics and computer science as an undergraduate at Lincoln College, Oxford University. She holds a Doctorate in Composition from the University of Manchester and is a Tutor in Composition at the Royal Northern College of Music. In 2008, Howard received the Paul Hamlyn Foundation Award for Composers. In 2010 she became Honorary Research Fellow in Composition at Liverpool Hope University and the inaugural UBS Composer in Residence in conjunction with the London Symphony Orchestra at the Bridge Academy, Hackney – a position she currently mentors. Future plans include a BBC orchestral commission and a new work for the Elias Quartet.

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EMILY HOWARD
HEINER GOEBBELS
INTERVAL
HEINER GOEBBELS

Carillon World Premiere
Sampler Suite from *Surrogate Cities*

Black on White (film version)

Clark Rundell conductor
Janek Schaefer turntablist

EMILY HOWARD (born 1979)
Carillon

Carillon is scored for large ensemble and electronics. Recordings of the Manchester Town Hall Bells have been used to create fixed electronic sounds transcribed to vinyl; those sounds are then manipulated live in performance. The title *Carillon* connects with my ongoing interest in machinery and computation. The piece can be thought of as a giant autonomous chiming system in which the acoustic ensemble and the electronics follow similar instructions but in very different ways, making it a game between humans and machines.

This is my first venture into electronics and I am grateful to acousmatic composer Sam Salem for recording and manipulating the sound of the Town Hall bells, and to sound artist Janek Schaefer who will perform on record players and boombox. Thanks also to Jeff Brannan and Andrew Mayes for organising demonstrations of bell-ringing at Manchester Town Hall.

Carillon was commissioned by Manchester Camerata with support from the PRS for Music Foundation and money donated as part of The Big Give in December 2010.

Emily Howard

HEINER GOEBBELS (born 1952)
Sampler Suite from *Surrogate Cities*

Surrogate Cities is an attempt to approach the phenomenon of the city from various sides, to tell stories of cities, expose oneself to them, observe them, it is material about metropolises that has accumulated over the course of time. The work was inspired partly by texts, but also by drawings, structures and sounds, the juxtaposition of orchestra and sampler playing a considerable role because of the latter's ability to store sounds and noises ordinarily alien to orchestral sonorities. The associations I have are with a realistic, certainly contradictory, but ultimately positive image of the modern city. My intention was not to produce a close-up but to try and read the city as a text and then to translate something of its mechanics and architecture into music.

When it comes to the power dynamics of the city, the individual is always the more vulnerable party. Art rebels against this overpowering structure by strengthening the subjective element. Music, too, is composed from a highly subjective perspective, for composers usually justify what they write by saying that they "need to get it out of their system". That is only partly true for me. I try to gain a bit more distance. I construct something that confronts the audience and the audience reacts to it, discovering in the music a space they can enter complete with their associations and ideas.

The perspective of the *Sampler-Suite* is the vertical



section of the city: we are offered a look underground, at the sewers, the Inner workings of the city, at urban history, at what lies buried beneath the surface, at ruins that reveal glimpses of history - like the Scarlatti quotation in the Allemande or a chorale evocative of the Baroque in the Gigue. As digital memory, the sampler is an ideal vehicle for human memory. It brings us the sounds of cities such as Berlin, New York, Tokyo or St. Petersburg: industrial noise (or what might be taken for it - the sounds produced when music is electronically transformed), subcultural "noise" and the sounds of history - like the scratchy recordings from the 1920s and '30s in the Chaconne, which preserve the memory of the Jewish cantonal tradition, a vocal culture that has long ceased to be accessible in this form.

HEINER GOEBBELS

Black on White (film version)

One of Heiner Goebbels' most important works at the intersection of music and theatre is *Schwartz auf Weiss* (Black on White), written in 1996. It can be understood in part as an expression of farewell to the writer Heiner Müller, a friend of Goebbels who died shortly before the work was created. Goebbels stresses repeatedly that although the work is a sort of tribute to Müller, it is by no means his Requiem, and that space is given in the texts and the theatrical action to absurdity and humour. Goebbels used texts by Müller already in his earlier works; in the case of *Schwartz auf Weiss* he reaches out via Müller to other works as well. In his archive he found a recording in which Müller recites the story *Shadow* by Edgar Allan Poe, which thus became a component of the work, along with the poem *The Waste Land* by T.S. Eliot - a writer who Müller said influenced his own writings. Also incorporated are passages from a novel by the French writer, philosopher, and literary theorist Maurice Blanchot. Parts of these texts are recited and sung in various languages, but they are also manifested in the amplified sound of writing on paper. This sound element becomes a symbolic connection between what is written and thus unchangeably fixed on the one hand, and on the other hand sounding material which is ephemeral, changing constantly. Text or more precisely the act of writing, thus actually becomes the central theme of this musical theatre.

Schwartz auf Weiss is influenced greatly by the players for whom it was originally written: the members of Ensemble Modern. This group, one of the most highly respected in the field of contemporary art music, functions on radically-democratic principles: it has no artistic leader, and decisions of what will be performed and who will conduct are made by members jointly. *Schwartz auf Weiss* fits into this pattern - halfway between concert and

theatre without a story. There are no star soloists here; the protagonist of this musical theatre by Goebbels is the musical collective itself. We can understand the work as a certain alternative to Benjamin Britten's *The Young Person's Guide to the Orchestra*. Whereas Britten shows an ordered system, in which each instrument obediently serves its function, Goebbels reveals happenings beneath the surface of the orchestra that are noticeably less orderly: musicians come and go, exchange instruments, play dice, and rebuild the set, but meanwhile play difficult parts and recite the texts. The composer also required them to play instruments they otherwise do not know and which they must quickly learn, and forces them to become singers and actors.

The musical vocabulary of Heiner Goebbels includes many positions among which his compositions pass smoothly. Thus in *Schwartz auf Weiss* we hear dry blocks of contemporary serious music - atonality, dense sound structure, and complicated and irregular rhythms - which soon give way to contrasting material. For a while the orchestra changes into a jazz big band with an ecstatic solo for saxophone. Recitation is accompanied by the soft tones of a Japanese zither called koto. A flute part reminiscent of impressionistic music is joined by a whistling teapot with boiling water serving as an accompanying instrument.

Just as the literary texts used in the composition refer to each other, so the music by Goebbels refers to other pieces, other genres, and other historical periods. However, he does not resort to direct quotations or easily-decodable connections - one of the few real musical quotations in *Schwartz auf Weiss* is a synagogue song that sounds from a recording in one section, joined by the orchestra in dialogue across time.

Schwartz auf Weiss was created in collaboration, between the composer and performers, and many sections are improvised. The score itself was written only later, and does not capture many important parameters of the work. Thus to a large extent each performance yields a new musical-theatrical whole, and the work is a developing organism, not a fixed item in musical history.

Programme notes by Heiner Goebbels and Matěj Kratochvíl
Programme note for 'Carillon' by Emily Howard

MANCHESTER CAMERATA

After 40 years of performing around the globe, Manchester Camerata is acknowledged as one of the UK's leading chamber orchestras. With a reputation for bringing audiences first-class performances which are bursting with vitality, Camerata is truly a product of its creative environment - a twenty first century orchestra in one of the most exciting cities in the world. The orchestra performs to 115,000 people each year and is based in Manchester, presenting an annual series at The Bridgewater Hall, where they are the chamber orchestra in residence, as well as at the Royal Northern College of Music (RNCM). The orchestra also performs throughout the North West region and enjoys flourishing residencies in Stafford, Ulverston, Colne and Doncaster.

The orchestra recently appointed Gábor Takács-Nagy as Music Director, a post he took up in September 2011. Nicholas Kraemer, our Permanent Guest Conductor has been making music with the orchestra for 30 years and Venezuelan/Italian violinist and rising star Giovanni Guzzo was appointed as Leader in July 2010. A central part of Manchester Camerata's work is an innovative, vibrant and award-winning learning and participation programme. Often inspired by the orchestra's work on the stage, the off stage work uses music as a way of enabling creative learning in many different educational and community settings.

Manchester Camerata's live CD recordings of Beethoven, Mahler and Mozart have received great acclaim and are available from all good record shops. In 2011, the orchestra finished a long term project to record the complete Beethoven Symphony cycle with Douglas Boyd, and the final disc featuring the Ninth Symphony was released in February 2012.

ORCHESTRA LIST

1st VIOLIN

Giovanni Guzzo

2nd VIOLIN

Sophie Mather

VIOLA

Richard Williamson

CELLO

Graham Morris

DOUBLE BASS

Diane Clarke

FLUTE

Amina Hussain

OBOE

Rachael Clegg

CLARINET

Fiona Cross
Marianne Rawles

BASSOON

Sarah Nixon

HORN

Jenny Cox

TRUMPET

Anthony Thompson
Helen Quayle

TROMBONE

Phillip Goodwin

TUBA

Ryan Breen

PERCUSSION

Janet Fulton
Edward Cervenka

HARP

Eira Lynn Jones

KEYBOARD

Ian Buckle

SAMPLER

Aaron Parker

CLARK RUNDELL conductor

Contemporary music specialist Clark Rundell is Director of the Royal Liverpool Philharmonic Orchestra's award winning new music group, Ensemble 10/10. Under Rundell's leadership, Ensemble 10/10 recently won 2 RPS awards for 'most outstanding ensemble' and 'most outstanding concert series'. They broadcast regularly on BBC Radio 3 and are currently completing a three year residency at the Huddersfield Festival of Contemporary Music. In addition to his frequent appearances with the Royal Liverpool Philharmonic Orchestra and Ensemble 10/10, Rundell guest conducts widely, and has developed relationships with many leading orchestras including the BBC Philharmonic Orchestra, London Symphony Orchestra, English Chamber Orchestra, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra and the ASKO Schoenberg Ensemble.

Deeply committed to the performance of new music, Rundell has given world premières of works by composers such as Louis Andriessen, Django Bates, David Bedford, Sir Richard Rodney Bennett, Derek Bermel, Judith Bingham, Alan Bush, Martin Butler, Gary Carpenter, Tim Garland, Adam Gorb, Edward Gregson, Kenneth Hesketh, David Horne, Steve Mackey, James MacMillan, Roger Marsh, Steve Martland, Martijn Padding, Gwilym Simcock, and Mark-Anthony Turnage, amongst others.

As an arranger, Rundell is currently collaborating with Louis Andriessen on a new suite from Andriessen's opera ROSA to be premiered, with Rundell conducting, at Het Concertgebouw, Amsterdam, in 2013 with the Netherlands Radio Chamber Philharmonic. Rundell has also worked with Mark-Anthony Turnage on an expanded version of Turnage's *Invention on Solitude* and with Dutch Latin jazz group Zuco 103 on a joint concert with the Residentie Orkest, Holland.

A specialist in cross-genre collaboration, Rundell has conducted extensive orchestral projects with artists such as Elvis Costello, Toumani Diabate, Tim Garland, Amal Murkus, Gwilym Simcock, and the Wayne Shorter Quartet. A highly versatile musician, Rundell held the title of Director of Jazz Studies at the Royal Northern College of Music, and has performed with artists such as John Dankworth, Bob Brookmeyer, Victor Mendoza, Guy Barker, Julian Argüelles, Ed Thigpen, Cleo Laine, Andy Sheppard, Lew Tabakin and Michael Gibbs. Still committed to education, Rundell is currently Director of Contemporary Music and Head of Conducting at the Royal Northern College of Music in Manchester.

Rundell's recent engagements include conducting the premiere performances of MacMillan's opera *Clemency* at the Royal Opera House, Covent Garden, as well as dates with the BBC Philharmonic Orchestra, St. Paul Chamber Orchestra Minnesota, Northern Sinfonia, BBC Scottish Symphony Orchestra and the Scottish Chamber Orchestra. 2010/11 saw Rundell heavily involved in the celebrations for Steve Reich's 75th birthday, conducting Asko Schoenberg Ensemble and Synergy Vocals at the Muziekgebouw, Amsterdam, and Britten Sinfonia at the Reverberations Festival at the Barbican Centre. Highlights of the 2011/12 season included engagements with Britten Sinfonia at the BBC Proms, BBC National Orchestra of Wales, Royal Liverpool Philharmonic Orchestra, Northern Sinfonia, and the City of London Sinfonia as part of a new contemporary music initiative. Highlights for this season include performances with the Luxembourg Philharmonic (with pianist Joanna MacGregor) and Netherlands Radio Chamber Philharmonic Orchestra, as well as return visits to the Scottish Chamber Orchestra, ASKO Schoenberg Ensemble, BBC Philharmonic, and City of London Sinfonia.