

# **STOCKHAUSEN: TRANS**

**CONCERT PROGRAMME**

# WELCOME

Welcome to tonight's concert, the last major project in the autumn part of our 50th Anniversary Season: *Unfinished Business*. Here, we have been reflecting on just some of the brilliant music from the London Sinfonietta's history. Karlheinz Stockhausen was one of the great advocates for the ensemble in its first decade, helping us establish a world-wide reputation. We are proud to have worked not only with him, but also many of his music's interpreters – and I'm hugely grateful to Pascal Rophé who has come to this project late in the day to replace the sadly indisposed Oliver Knussen.

This is our third major Stockhausen collaboration with The Royal Academy of Music's Manson Ensemble – to whom we are hugely grateful – following *Gruppen* (2013) and *Hymnen* (2015). We are proud of the fact that, working with Southbank Centre, we have been presenting such masterpieces of the 20th century for many years. And we know from working with young musicians in projects like these (and our own London Sinfonietta Academy) that we can inspire the next generation to make the curation and performance of new music their personal and professional passion.

We celebrate our 50th Anniversary in a concert on 24 January – please do join us for this special occasion. Beyond that, for the rest of the season, we will be producing commissions, premieres and collaborations staged in both the concert hall and site specific locations, alongside schools work, public participation and projects to train young artists. The London Sinfonietta has evolved into an ensemble for the 21st century, but we will always make a more compelling future by taking account of our past.

Many thanks to our supporters for tonight and of the London Sinfonietta – not least Arts Council England who provide such an important platform upon which we can build. And you can support us as well – we can promise experiences that will last in your memory for the rest of your life.

**Andrew Burke**  
Chief Executive

Welcome to Southbank Centre's Royal Festival Hall. Please do not hesitate to approach our Duty Manager and ushers with any questions you may have. Please note that refreshments are not allowed in the concert hall.

We hope you enjoy the concert this evening. If you wish to get in touch with us following your visit please contact the Visitor Experience Team at Southbank Centre, Belvedere Road, London SE1 8XX, by phoning 020 3879 9555 or email [customer@southbankcentre.co.uk](mailto:customer@southbankcentre.co.uk). We look forward to seeing you again soon.

Queen Elizabeth Hall, Purcell Room and Hayward Gallery are closed for essential refurbishment until 2018. During this period, Southbank Centre's resident orchestras are performing in venues including St John's Smith Square.

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# STOCKHAUSEN: TRANS

**Wednesday 6 December 2017**  
**7.30pm, Royal Festival Hall**

**Karlheinz Stockhausen** Zodiac (Tierkreis) for orchestra

1. Virgo
2. Libra
3. Scorpio
4. Sagittarius
5. Capricorn
6. Aquarius
7. Pisces
8. Aries
9. Taurus
10. Gemini

*Interval*

**Karlheinz Stockhausen** Trans for orchestra and tape

**Pascal Rophé** conductor

**London Sinfonietta** side-by-side with

**Royal Academy of Music Manson Ensemble**

**Sound Intermedia** sound projection

**Sophie Motley** stage director

**Tony Simpson** lighting designer

**Jonathan Berman** assistant conductor

The London Sinfonietta is grateful to Arts Council England for their generous support of the ensemble, as well as the many other individuals, trusts and businesses who enable us to realise our ambitions.



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# KARLHEINZ STOCKHAUSEN (1928–2007)



Karlheinz Stockhausen and Messias Maiguashea at the Studio for Electronic Music of WDR, Cologne, 1971 © Werner Scholz

Not since Beethoven has one composer obtained such a mythical status as Karlheinz Stockhausen. A controversial individual whose candidness and eccentricities have provoked as much revulsion as they have intrigue, Stockhausen can nevertheless lay claim to the creation of more new musical movements than any other composer of the 20th century.

While Stockhausen claimed to have been educated on Sirius, the brightest star in our sky, he was actually brought up in a village near Cologne and later studied with Darius Milhaud and Olivier Messiaen at the Paris Conservatoire. His studies with Messiaen sparked an interest in exploring serial procedures, which led to his earliest works in this vein, the ‘punktuelle’ (‘pointist’ or ‘punctual’) piece *Kreuzspiel* and his first set of *Klavierstücke*. But Stockhausen’s interest in rigorous formalism was tempered by a sense of raw vitality and infectious energy – a hangover from the jazz music he had listened to during the post-war years.

The wildness of his cantata *Momente* and the cacophony of sound that is *Gruppen* owe much to these other sources.

With *Gesang der Jünglinge* he became the first composer to integrate seamlessly electronic and natural sound sources, while iconic works such as the *Helikopter-Streichquartett* pushed the boundaries of musical performance to hitherto undreamed-of limits. In itself, this was just one component of Stockhausen’s giant opera project, *Licht*, which comprises seven full-length operas, one for every day of the week, totalling some 29 hours of music.

While his later works took on a mystical quality that saw him fall out of favour in some circles, the unparalleled levels of bold experimentation across his catalogue of 300 works in every imaginable genre have left an indelible imprint on the history of Western music that few composers of the future will be able to replicate.

## ZODIAC (1974/2004/2007)

For orchestra

The London Sinfonietta shared a special working relationship with Karlheinz Stockhausen, and across its 50 year history, the ensemble has given six UK premieres and three world premieres (including new versions) of his works since 1968. Tonight's programme showcases the challenging demands of Stockhausen's repertoire, which has come to form an important thread in the London Sinfonietta's programme. Stockhausen's eclectic and individual personality can be witnessed throughout tonight's programme, with its dreamy visions and astrological influences.

*Zodiac* (or *Tierkreis* in German) was originally written for music boxes as part of a larger theatre piece for percussion *Musik im Bauch* (*Music in the Belly*). It was reworked several times for various arrangements and in his final years Stockhausen produced tonight's two versions for orchestra which include five star-signs each. He completed *Fünf weitere Sternzeichen* (Five more star-signs) the night before he died on 4 December 2007, just over ten years ago, and was thought to be planning the orchestration of two more star-signs *Cancer* and *Leo* (his own) in the new year.

In tonight's programme, the melodies of *Zodiac* represent ten star-signs and Stockhausen ensured the specific characteristics of each are apparent by studying friends and family. *Aquarius* is based on the traits of his youngest daughter Julika, who originally inspired *Musik in Bauch*. Although some have more than twelve notes, the star-signs are primarily based on tone rows. *Libra*, for example, includes fourteen notes, with F sharp and D sharp appearing in different octaves. Each melody is centred around a different chromatic pitch and distinct tempo – the score's performance notes stating clearly that the metronome tempi must be adhered to in order to represent each characteristic accurately. Rhythms are also arranged serially and aim to create an element of contrast across the series of signs.

In Cologne, as a tribute to Karlheinz Stockhausen, the relevant *Zodiac* melody (according to time of year) is played everyday at noon on the 48-bell carillon in the tower of the Town Hall.

## TRANS (1971)

For orchestra and tape

*Trans* (meaning 'across' or 'transition') is as much a piece of theatre as it is a musical composition. Its unusual and ethereal atmosphere is the result of a dream that Stockhausen had in December 1970. On waking, he jotted down some notes:

*"Dreamt orchestral work...orchestra sits in series...sound wall opens with different intervals at periods of about twenty seconds, allowing music behind this wall to come through – brass and woodwinds mixed – and I hear low instruments that are the fundamentals; in timbres they're coloured like organ mixtures. With each low melodic line of one of the lower instruments there are several instruments in parallel, playing softer and colouring this low sound...at the same time I hear the sound of a weaving chair."*

*Trans* is visual experience with the musicians of the orchestra (and conductor) obscured by a vividly lit gauze. The only musicians you see are the immobile string players, who hold a series of sustained notes throughout, and are instructed to move 'like puppets'. Stockhausen believed at the time that orchestral musicians were losing their artistic and technical integrity, as they churned out symphonies like factory workers – *Trans* is perhaps a comment on this mentality.

Nearly all of the musical action we hear in *Trans* is unseen, with three distinct layers that co-exist through the entire piece:

1. Four groups of wind and brass
2. On stage string section holding a drone
3. Tape part of a loom shuttle panning from left to right/right to left

Stockhausen used the sound of the loom shuttle structurally to divide the piece into sections and often as a trigger, activating or stopping certain musical figures. The piece comes across as episodic, yet sounds like it's very loosely put together, playful and irreverent. Stockhausen is trying to make the audience imagine what theatrical misdemeanours are being played out by the musicians who are hidden away, whilst teasing us with the monotony of the statically visible string section.

# PASCAL ROPHÉ



© Ben Ealovega

## CONDUCTOR

One of France's most sought after conductors, Pascal Rophé is currently Music Director of the Orchestre National des Pays de la Loire, a position he has held since the 2014/15 season.

Although known as one of the foremost exponents of 20th century repertoire and invited regularly by all the major European ensembles dedicated to contemporary music, Pascal Rophé has also built up an enviable reputation for his interpretations of the great symphonic repertoire of the 18th and 19th centuries. From 1992, after studying at the Conservatoire National Supérieur de Musique de Paris and winning second prize at the 1988 Besançon International Competition, he collaborated closely with Pierre Boulez and the Ensemble InterContemporain.

In France and abroad, Pascal works with many major orchestras including the orchestras of Radio France, Iceland Symphony, Philharmonia, BBC Symphony Orchestra, BBC National Orchestra of Wales, RTE National Symphony, Orchestre de la Suisse Romande, RAI Torino, Norwegian Radio Symphony Orchestra, NHK Symphony Orchestra and Monte-Carlo Philharmonic Orchestra. He also served for three years as Music Director of the Liège Royal Philharmonic Orchestra until June 2009.

Pascal Rophé is committed to the operatic repertoire which he considers, like contemporary music, should be as accessible to audiences as the more mainstream repertoire.

He devotes himself, on average, to two operatic productions per season (*Pelléas et Mélisande* with Glyndebourne Touring Opera, *Thais* for Opera di Roma, both *Der fliegende Holländer* and *Dialogue des Carmélites* at the Budapest Spring Festival). Among the contemporary operas he has championed are Michael Jarrell's *Galilée* for Geneva's Grand Théâtre, Ahmed Essyad's *Héloïse et Abélard* for the Châtelet, Michèle Reverdy's *Medée* for Opéra de Lyon, and most recently, Bruno Mantovani's *L'Autre Côté* for the Cité de la Musique. In April 2011 he premiered *Akhmatova*, the latest opera by Bruno Mantovani at the Opera national de Paris. In spring 2013 he conducted Anna Caterina Antonacci and the Luxemburg Philharmonic Orchestra in *La Voix Humaine* by Poulenc and the *Secret de Suzanne* by Wolf-Ferrari in Paris and Luxemburg.

For his extensive discography of recordings made with the orchestras of Radio France, BBC Symphony Orchestra, BBC National Orchestra of Wales, Orchestre de la Suisse Romande, Liège Royal Philharmonic Orchestra and Orchestra Sinfonica Nazionale della RAI, he has received numerous awards and been unanimously praised by the press.

A recording of works by Dutilleux was released on BIS in 2016 to celebrate the centenary of the birth of Dutilleux. Last season also saw him open the Angers-Nantes Opera with a concert version of *Lohengrin*; after which he returned to NFM Wrocław Philharmonic, the Seoul Philharmonic and Philharmonia orchestras, as well as Orchestre de la Suisse Romande. In Asia, he made his debuts with the Taiwan Philharmonic, China Philharmonic, Guangzhou Symphony orchestras and continued his work with the orchestra of Hyogo Performing Arts Centre.

# LONDON SINFONIETTA

**Michael Cox** flute/piccolo\*  
**Rebecca Larsen** flute  
**Gareth Hulse** oboe\*  
**Melinda Maxwell** oboe  
**Mark van de Wiel** clarinet\*  
**Jordan Black** clarinet  
**John Orford** bassoon\*  
**Michael Thompson** horn\*  
**Christian Barraclough** trumpet  
**Torbjorn Hultmark** trumpet  
**Matthew Gee** trombone  
**Clio Gould** violin  
**Joan Atherton** violin\*  
**Miranda Fulleylove** violin  
**Hillaryjane Parker** violin  
**Rebecca Dinning** violin  
**Sophie Mather** violin  
**Charlotte Reid** violin  
**Thomas Aldren** violin  
**Georgia Hannant** violin  
**Judith Choi-Castro** violin  
**Gemma Sharples** violin  
**Fiona Winning** viola  
**Zoe Matthews** viola  
**Lourenço Macedo Sempio** viola  
**James Heron** viola  
**Tim Gill** cello\*  
**Bozidar Vokotic** cello  
**Alexander Rolton** cello  
**Enno Senft** double bass\*  
**Lynda Houghton** double bass  
**Clive Williamson** celeste  
**Elizabeth Burley** sampler  
**David Hockings** percussion\*  
**Joe Richards** percussion  
**Helen Tunstall** harp\*

\*London Sinfonietta Principal Player

The London Sinfonietta is one of the world's leading contemporary music ensembles. Formed in 1968, the group's commitment to making new music has seen it commission over 400 works and premiere many hundreds more. Our ethos today is to constantly experiment with the art form, working with the best composers and performers and collaborating with artists from alternative genres and disciplines. We are committed to challenging perceptions, provoking new possibilities and stretching our audiences' imaginations, often working closely with them as creators, performers and curators of the events we stage.

Resident at Southbank Centre and Artistic Associate at Kings Place, with a busy touring schedule across the UK and abroad, the London Sinfonietta's core eighteen Principal Players, are some of the best musicians in the world.

Holding a leading position in education work, we believe that arts participation is transformational to individuals and communities, and that new music is relevant to people's lives. This belief is enacted through primary and secondary school concerts across the UK, interactive family events, and the annual London Sinfonietta Academy; an unparalleled opportunity for young performers and conductors to train with our Principal Players.

The London Sinfonietta has also broken new ground by creating Steve Reich's Clapping Music app for iPhone, iPad and iPod Touch, a participatory rhythm game that has been downloaded over 200,000 times worldwide. The ensemble's latest recordings include George Benjamin's opera *Into the Little Hill* (Nimbus; 2017), a collaboration with Norwegian saxophonist Marius Neset on *Snowmelt* (ACT; 2016), a limited edition run of LPs with the artist Christian Marclay as part of his White Cube exhibition in 2015, and a disc of Sir Harrison Birtwistle's music which topped the classical music chart in 2015.

# MANSON ENSEMBLE

**Laura Davies** flute  
**Stephen Bennett** flute  
**Kaede Yamamoto** oboe  
**Isabella Pincombe** oboe  
**Sacha Gibbs-McPhee** clarinet  
**Nelson Sinclair-Strong** clarinet  
**Luke English** bass clarinet  
**Matthew Kitteringham** contrabassoon  
**Illiam Quane** trumpet  
**Lucy Humphris** trumpet  
**Stuart Beard** tuba  
**Madeleine Pickering** violin  
**David Shaw** violin  
**Savannah Brown** violin  
**Eva de Vries** violin  
**Jure Smirnov Ostir** violin  
**Kaho Nagano** violin  
**Johanna Roehrig** violin  
**Alessandra Pavoni Belli** violin  
**Austra Steke** violin  
**Jacob Ventura** violin  
**Charlie Brookes** violin  
**Sofia Silva Sousa** viola  
**Abigale Bowen** viola  
**Nathalie Green-Buckley** viola  
**Sophia Rees** viola  
**Joel Siepmann** cello  
**Thomas Isaac** cello  
**Francesca Cull** cello  
**Emre Ersahin** double bass  
**Harry Rylance** organ  
**Emmanuel Joste** percussion  
**Luke Taylor** percussion

The Manson Ensemble is the Royal Academy of Music's specialist contemporary music ensemble. Its first concert was at the Aldeburgh Festival in 1968, and it plays regularly at the Academy and in festivals around Britain.

The group has collaborated closely with student composers from the Academy, as well as composers and performers from The Juilliard School, New York. Since its foundation, the ensemble has performed major works – in the presence of the composer – by Berio, Boulez, Carter, Donatoni, Henze, Kagel, Knussen, Kurtág, Lutosławski, Maxwell Davies, Messiaen and Penderecki and, in more recent years, with Hans Abrahamsen, George Benjamin, Harrison Birtwistle, Beat Furrer and Magnus Lindberg.

Other highlights for the Manson Ensemble include performing and recording the music of Frank Zappa as part of a Roundhouse/Zappa Family Trust festival; the world premiere of Daniel Cohen's *The Pleasure Garden* – a new score written for Alfred Hitchcock's first silent film of the same name – in association with the British Film Institute; and, most recently, the Chicago Symphony Orchestra's *Beyond the Score – A Pierre Dream* with Susanna Mälkki at the Aldeburgh Festival.

A major series of side-by-side projects with the London Sinfonietta began in 2002 with György Kurtág's Double Concerto and has been followed by 14 significant performances including the UK premieres of Nono's *Prometeo* and Grisey's *Les espaces acoustiques*. Recent collaborations have included Stockhausen's *Gruppen* and *Hymnen* and Thomas Adès's *In Seven Days* in the Royal Festival Hall.



**London Sinfonietta would like to thank the following organisations and individuals for their support:**

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# UNFINISHED BUSINESS 50<sup>TH</sup> ANNIVERSARY SEASON

## **50<sup>th</sup> ANNIVERSARY CONCERT**

Wednesday 24 January 2018,  
Royal Festival Hall

## **LS OPEN**

**CoMA**, Saturday 3 March 2018, St Leonard's  
**Sound Out: Schools Concert**,  
Monday 19 March 2018, Royal Festival Hall

## **TURNING POINTS: SPACE-TIME**

Saturday 24 March 2018,  
Kings Place

## **RESPONSE: ANDREAS GURSKY**

March 2018,  
Hayward Gallery

## **PHILIP VENABLES: THE GENDER AGENDA**

Thursday 12 April 2018,  
Queen Elizabeth Hall

## **BEACONS**

Wednesday 16 May 2018,  
Queen Elizabeth Hall

## **MIX: LONDON SINFONIETTA & TOM JENKINSON**

Friday 8 June 2018, Purcell Room

## **TANSY DAVIES/NICK DRAKE: CAVE**

June 2018, Printworks

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