

London Sinfonietta



MICA LEVI: UNDER THE SKIN



2016/17 SEASON

londonsinfonietta.org.uk
info@londonsinfonietta.org.uk
Tweet us @Ldn_Sinfonietta
Or find us on Facebook,
Youtube and Instagram

Because comprehensive
insurance lets you enjoy
life's simple pleasures

From family heirlooms to newly bought
treasures, we've been protecting
precious items for over 60 years.
So we know just how to make sure you get
the best out of what's important to you.

Family run and focused on protecting
your passions since 1948.

LARK



LARKINSURANCE.CO.UK



@Larkinsurance

Authorised and regulated by the Financial Conduct Authority.



MICA LEVI: UNDER THE SKIN

**Tuesday 4 April 2017
at 7.30pm, Royal Festival Hall**

Under the Skin dir. Jonathan Glazer, STUDIOCANAL (2014)

Film screening with live score

Music by **Mica Levi**

Jonathan Berman conductor

Sound Intermedia

London Sinfonietta

9.30pm The Clore Ballroom

Post-concert talk with **Mica Levi**

Produced by the London Sinfonietta by arrangement with STUDIOCANAL

Part of Southbank Centre's **Film Scores Live** festival

Suitable for persons aged 15 or older. Contains nudity and infrequent explicit sex.

This concert is supported by

LARK
INSURANCE MADE TO MEASURE

Let us know what you think

We're eager to know your thoughts on tonight's concert. We would be very grateful if you could fill in our short online survey – it's very simple and only takes about 5 minutes.

Take the survey by visiting: <https://culturecounts.cc/s/2irhQ1>

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.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

LARK
INSURANCE MADE TO MEASURE

RESIDENT AT
**SOUTHBANK
CENTRE**
The home of classical music

WELCOME

Welcome to tonight's live score screening of Jonathan Glazer's extraordinary film *Under the Skin*. Thanks for coming.

We are proud of our association with composer Mica Levi. The album *Chopped and Screwed* which we made with Micachu & The Shapes in 2010 was a new way of working for us. Mica and her band brought clear but unfinished ideas into the rehearsal room and collaborated with our musicians to complete each song. This creative generosity contributed to the soundworld on that album – one that led Jonathan Glazer to ask Mica to be involved in *Under the Skin*. As well as our gratitude to Mica for working with us on this project, we also want to thank Jonathan Glazer and STUDIOCANAL for allowing us to use the film.

The London Sinfonietta has a 50-year tradition of working with composers who have re-imagined musical sound in so many ways, both made on orchestral instruments and with electronics. We continue to seek new artistic collaborations and partnerships to make new music. This project takes us around the UK and to the Malta International Festival. We are grateful for all the promoters who are part of this tour, and to investors such as Orchestras Live, the Arts Council and Southbank Centre whose support underpins the real cost of such events.

You, our audience, can play a vital part in helping to commission new music, or in bringing exciting projects like this one to fruition. If you'd like to know more, please be in touch - details can be found on the front cover of this programme.

Andrew Burke
Chief Executive

A message from Lark (Group) Insurance

It is a pleasure for us to support the London Sinfonietta, and we are particularly looking forward to tonight's performance of *Under the Skin*.

In insurance, relationships and people drive business – and we have been thrilled to build some fantastic relationships through our work with the London Sinfonietta. They are genuinely a risk taking, creative and inquisitive organisation – all qualities that good businesses aspire to. We share a friendship and many common values, and encourage and support one another through our association.

David Foster
Director

Please do not hesitate to approach our Duty Manager and ushers with any questions you may have. 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, phone 020 7960 4250 or email customer@southbankcentre.co.uk.

We look forward to seeing you again soon.

**SOUTHBANK
CENTRE**

The home of classical music

A NOTE FROM MICA LEVI

Composing for a film was new territory for me so I auditioned for the job over a long period of time under director Jonathan Glazer and music producer Peter Raeburn's watch. I actually kept it a secret from a lot of people while I was working on it. The first call came from out of the blue, and when I went to meet Jon and Pete, they showed me the film at near completion. We talked about what the music could be in a pretty abstract way. Jon didn't prescribe anything; he just asked me to follow my own trajectory.

I've heard the word "otherworldly" used a couple of times to describe the music but that wasn't a specific instruction from Jon and Pete. The idea was to follow Scarlett Johansson's character and try to react in real time to what she was experiencing, not to pre-empt or reflect on things that had already happened in the film. Some parts are intended to be quite difficult to listen to and watch. If your lifeforce is being distilled by an alien, it's not necessarily going to sound very nice. It's supposed to be physical, alarming, hot.

It was a very immersive experience, and I got obsessed with it. It took about nine months of working pretty constantly. For this I mainly used viola to write and record, although we brought in other players to back up my rusty playing and thicken things up. I used to have a studio in a shipping container so I did some work there initially but after that I was in Pete's studio two or three times a week.

There was a lot of talk of perverting material. It does sound creepy, but we were going for sexy and unhuman. Instead of distorting with noise we were distorting with time and pitch – like 'chopping and screwing' does.

I didn't listen to other soundtracks while I was writing; I was worried about imitating them and lacking in confidence on what we were doing. Also, I knew I was doing the job because I *wasn't* a film composer – they wanted a novice. A lot of the influences either came from quite visual directions or 20th century music I learnt about at Guildhall: Giacinto Scelsi, Iannis Xenakis and John Cage... these big, music-changing composers. But I also took a lot of inspiration from strip-club music and euphoric dance as well.

It was a totally different experience from making music with the band because one is live and the other is written. I first saw the full film at Venice last year, and afterwards there was some cheering and a bit of booing but I think it's good that people have reacted strongly to it. It's hard for me to be objective, but I'm very proud of it.

© Mica Levi

MICA LEVI (b. 1987)



Mica Levi was born in Guildford and classically trained in the viola and composition through scholarships at the Purcell School and London's Guildhall. During her education Levi spent her spare time developing her own production skills and releasing her first *Filthy Friends* mixtape – featuring the likes of Ghostpoet, Man Like Me, Baker Trouble and Brother May. She also teamed up with fellow Guildhall students Raisa Khan and Marc Pell in forming Micachu & The Shapes, a musical moniker that would yield the critically acclaimed 'bedroom-album' *Jewellery*, (Accidental Records and Rough Trade in 2009).

While performing and touring the album, Levi continued to produce, putting out the *BTS LA Kwake Bass vs. Micachu Meat Batch* mixtape in 2010. She would eventually marry her background in classical music with a passion for hip-hop and an interest in self-made instruments in Micachu & The Shapes' *Chopped & Screwed* live album in 2011. The performance was scored by Levi and performed with Khan, Pell and the prestigious London Sinfonietta at King's Place in 2010 and later re-performed on its release at the Southbank Centre's Queen Elizabeth Hall. Following that, Levi would be the youngest individual artist invited as a Southbank Artist in Residence.

Levi composed the soundtrack for Jonathan Glazer's acclaimed film starring Scarlett

Johansson, *Under the Skin*. It garnered critical acclaim and several awards, including European Composer of the Year at the European Film Awards and Music/Score of The Year (shared with Jonny Greenwood) at LA Film Critics Awards, Best Technical Achievement at the London Critics Circle Awards, as well as a nomination for a BAFTA. The score has since been performed live at London's Royal Festival Hall and in LA, while its influence is palpable in her most recent mixtape *Feeling Romantic Feeling Tropical Feeling III*, released on Manchester label Modern Love. Alongside her bandmates in Micachu & The Shapes, Levi has recently released an album *Good Sad Happy Bad*, and wrote the music for the rebranding of Channel 4 in the UK, which reunited her with Jonathan Glazer.

These days, Levi continues to present a monthly radio show on cult station NTS and is working on a forthcoming release with Tirzah, alongside new commissions from the BBC Concert Orchestra and Manchester International Festival. She recently composed the music to the Jacqueline Kennedy biopic *Jackie*, directed by Pablo Larrain, and was nominated again for Best Score at the BAFTAs, alongside her first Academy Award nomination in the same category.

© Steph Kretowicz

TONIGHT'S PERFORMERS



© George Garnier

JONATHAN BERMAN

Jonathan Berman is an award winning young English conductor who lives between Amsterdam and London, and already has an impressive repertory of operatic, orchestral, and contemporary music. He has an international reputation working in Germany, UK, US, Italy, the Netherlands and has been broadcast and appeared numerous times on radio and television.

Jonathan has received return engagements from Rotterdam Philharmonic Orchestra, Nationale Reis Opera, London Sinfonietta, Tanglewood Festival, New European Ensemble, the Dutch National Opera Academy, Aldeburgh Festival, Birmingham Contemporary Music Group, Dartington International Summer School and Southbank Sinfonia. Upcoming debuts include Kammer Ensemble Neue Musik Berlin, the Philharmonia Orchestra Stravinsky Festival, Billkent Symphony, Basel Sinfonietta, National Philharmonic Orchestra of Lithuania, Gaida Festival & the Turku Philharmonic Orchestra.



SOUND INTERMEDIA

Launched in 1996 by Ian Dearden and David Sheppard, Sound Intermedia revels in the challenge of bringing new work to its audience. Renowned for sophisticated sound designs for live events, they have worked in concert halls and opera houses around the world, collaborating with many of the preeminent creators and performers of new music of the last 70 years.

Their experience is sought when exceptional events go beyond established paradigms. They have devised and curated installations and performances in museums, art galleries and a myriad of unusual spaces around the world - from Venice Beach California to Aldeburgh beach in Suffolk; from the tunnels of London Underground to helicopters over Paris.

Looking forward, they plan a visionary live project to revisit outstanding works of electronic music from the past and perform them with technology specially built to sound and feel like the original. Their aim is to motivate and influence musicians, technicians and composers through authoritative performance and to pass on their ingenuity to the next generation, better to serve the music of the future.

LONDON SINFONIETTA

Ileana Ruhemann flute/piccolo/alto

Jonathan Morton violin*

Daniel Pioro violin

Ellie Fagg violin

Joan Atherton violin*

Georgia Hannant violin

Thomas Aldren violin

Fiona Winning viola

Nicholas Bootiman viola

Lourenço Macedo viola

Felicity Matthews viola

James Heron viola

Bridget Carey viola

Lionel Handy cello

Naomi Watts cello

Michael Newman cello

Alex Rolton cello

Markus van Horn double bass

Daniel Molloy double bass

Siret Lust double bass

Oliver Lowe percussion

Joe Richards percussion

John Constable synth**

Clive Williamson synth

*London Sinfonietta Principal Player

**Emeritus Principal Piano 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 350 works and premiere many hundreds more. Our ethos today is to constantly experiment with the art form, working with the best composers, conductors and players whilst collaborating with musicians from alternative genres and artists from different disciplines. We are also 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, London Sinfonietta's core is 18 Principal Players, representing some of the best musicians in the world.

Holding a leading position in education work, the London Sinfonietta believes that arts participation is transformational to individuals and communities, and new music is relevant to people's lives. This belief is enacted through primary and secondary school concerts across the UK and interactive family events, as well as 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 160,000 times worldwide. Most recently, a disc of Sir Harrison Birtwistle's music was released on NMC Recordings and topped the classical music chart, we produced eleven vinyl records in collaboration with artist Christian Marclay, and were thrilled to collaborate with Norwegian saxophonist, Marius Neset on his award-winning album *Snowmelt*.

Cue the New: How to Listen to the 21st Century

The 21st century is now 17 years old and has produced some astounding music: works of beauty, complexity and drama that deserve to be listened to, not just heard. In 2016/17, the London Sinfonietta presents a season of opportunities, performing commissions and premieres that speak for the best musical inventions of our time.

londonsinfonietta.org.uk

ON RECORD



Chopped and Screwed is available to purchase from Foyles at Southbank Centre

CHOPPED AND SCREWED Micachu & The Shapes / London Sinfonietta (2011)

Founded by frontwoman and composer Mica Levi, experimental pop band Micachu & The Shapes collaborated with London Sinfonietta on Rough Trade's first ever classical release. Chopped and Screwed was recorded in front of a live audience at Kings Place in 2010.

The London Sinfonietta invited Mica Levi to compose a series of pieces that would reflect her interests and influences. She then presented the ideas of The Shapes' Raisa Khan and Marc Pell alongside her own, to the players, who then helped the trio expand and enhance their ideas during a series of workshops prior to the concert.

The concept behind the album was inspired by the popular 'chopping and screwing' technique in American Hip Hop which was developed in Houston in the 1990s. The technique involves halving tempo, skipping beats and affecting portions of the original music. The approach was thought to have been developed by DJ Screw and largely influenced by 'purple drank', a codeine-based cough syrup which creates the effect of slowing down the brain, giving mellow music its appeal.

For this innovative project Mica Levi and David Sylvester handmade the instruments played by Micachu & The Shapes on the recording.

Sinfonietta Circle

We are forming an exclusive group of supporters for our 50th anniversary. Will you join?

From 1968 to 2018, Sinfonietta Circle members can choose a year of our history to support, and will receive a range of special benefits.

Join us in celebrating this milestone and invest in the ensemble's future, so that together we can continue to discover the greatest new music.

To find out more and to join visit
londonsinfonietta.org.uk/sinfonietta-circle

Become a Pioneer

Through a range of benefits, our Pioneers form a close association with the ensemble and become part of our creative journey.

Find out more at londonsinfonietta.org.uk/support-us



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

TRUSTS AND FOUNDATIONS

Art Mentor Foundation Lucerne, Arts Council England, The Barbara Whatmore Charitable Trust, The Boltini Trust, British Council, Britten-Pears Foundation, Cockayne – Grants for the Arts, The D'Oyly Carte Charitable Trust, The Embassy of the Kingdom of the Netherlands, Ernst von Siemens Music Foundation, The Fenton Arts Trust, The Garrick Charitable Trust, Harold Hyam Wingate Foundation, Help Musicians UK, Hinrichsen Foundation, Idlewild Trust, John Ellerman Foundation, Jerwood Charitable Foundation, The Leverhulme Trust, The London Community Foundation, The Mercers' Company, Norwegian Composers Fund, The Nugee Foundation, Performing Arts Fund NL, PRS for Music Foundation, The RVW Trust, The Swiss Arts Council Pro Helvetia, Swiss Cultural Fund UK

CORPORATE PARTNERS

Lark (Group) Limited

HONORARY PATRONS

John Bird
Sir Harrison Birtwistle
Alfred Brendel KBE

ENTREPRENEURS

Sir Vernon Ellis
Annabel Graham Paul
Penny Jonas
Anthony Mackintosh
Robert McFarland
Michael & Patricia McLaren-Turner
Sir Stephen Oliver QC
Matthew Pike
Nick & Claire Prettejohn
Paul & Sybella Zisman
The London Sinfonietta Council

Sinfonietta Circle

1972 Robert McFarland
1973 Dennis Davis
1978 Walter A. Marlowe
1980 Mark Thomas
1982 Rosemary Gent
1984 Robert Clark & Susan Costello
1986 Stephen Williamson
1991 Régis Cochefert & Thomas Ponsonby
1999 Penny Jonas
2001 Ruth Rattenbury
2009 Susan Grollet in memory of Mark Grollet
2017 Paul & Sybella Zisman

LEAD PIONEERS

John Bird
Robert Clark & Susan Costello
Régis Cochefert
Anthony Mackintosh
Belinda Matthews
Stephen Morris
Antonia Till

ARTISTIC PIONEERS

Anton Cox
John Hodgson
Nicholas Hodgson
Walter A. Marlowe
Julie Nicholls
Simon Osborne
Ruth Rattenbury
David & Jenni Wake-Walker
Margarita Wood

CREATIVE PIONEERS

Ian Baker
Ariane Banks
Andrew Burke
Jeremy & Yvonne Clarke
Rachel Coldicutt
Dennis Davis
Patrick Hall
Chris Heathcote
Andrew Hunt
Frank & Linda Jeffs
Philip Meaden
Andrew Nash
Frances Spalding
Iain Stewart
Mark Thomas
Fenella Warden
Jane Williams
Plus those generous Lead, Artistic and Creative Pioneers who prefer to remain anonymous, as well as our loyal group of Pioneers.

PRINCIPAL PLAYERS

Michael Cox flute (supported by Michael & Patricia McLaren-Turner)
Gareth Hulse oboe
Mark van de Wiel clarinet (supported by Régis Cochefert)
John Orford bassoon
Simon Haram saxophone
Michael Thompson horn (supported by Belinda Matthews)
Byron Fulcher trombone
Alistair Mackie trumpet
Jonathan Morton violin 1 (supported by Paul & Sybella Zisman)
Joan Atherton violin 2 (supported by Robert Clark & Susan Costello)
Paul Silverthorne viola (supported by Nick & Claire Prettejohn)
Tim Gill cello (supported by Sir Stephen Oliver QC)
Enno Senft double bass (supported by Anthony Mackintosh)

Helen Tunstall harp
David Hockings percussion
John Constable Emeritus Principal piano (supported by John Bird)
David Sheppard Sound Intermedia (supported by Penny Jonas)
Ian Dearden Sound Intermedia (supported by Penny Jonas)

LONDON SINFONIETTA COUNCIL

Paul Zisman chairman

Andrew Burke
Régis Cochefert
Ian Dearden
Annabel Graham Paul
Alistair Mackie
Belinda Matthews
Jonathan Morton
Matthew Pike
Sally Taylor
Keith Motson secretary

LONDON SINFONIETTA STAFF

Andrew Burke Chief Executive
Keith Motson General Manager
Elizabeth Davies Head of Finance
Natalie Marchant Concerts & Projects Manager
Grace Ko Concerts & Touring Administrator
Sean Watson Participation and Learning Officer
Claire Cosgrave Head of Development Strategy
Sam Delaney Development Assistant
Vicky Trigle Development Assistant
Rosanna Haas Marketing Manager
Niamh Collins Marketing Assistant
Adam Flynn Administration and Recordings Officer
Anastasia Megally Cassar Surrey University Placement Trainee

LONDON SINFONIETTA

AMBASSADORS

Anthony Macintosh
Robert McFarland
Sir Stephen Oliver

FREELANCE AND CONSULTANT STAFF

Hal Hutchison Concert Manager
Lesley Wynne Orchestra Personnel Manager
Lindsay Wilson Projects Manager
Barbara Palczynski Projects Consultant

Tony Simpson Lighting Designer
Maija Handover sounduk Public Relations

The London Sinfonietta is grateful to its accountants Martin Greene Ravden LLP and its auditors MGR Audit Limited.

Coming up ...

Fig. 2



GEORG FRIEDRICH HAAS: IN VAIN

Trust your ears and relinquish your sight

Thursday 27 April 2017 at 7.30pm
Royal Festival Hall

Georg Friedrich Haas *in vain* (2000)

Brad Lubman conductor
London Sinfonietta

Written in protest to the rise of the far-right Freedom Party in the 1999 Austrian elections, *in vain* hints at an otherworldly realm that oscillates between the past and the present, between clarity and dystopia. Twenty minutes of the piece are performed in complete darkness, transforming the concert hall into a mysterious sensory landscape.

Part of Southbank Centre's
Belief and Beyond Belief festival

**"One of the first great masterpieces
of the 21st century"** *Sir Simon Rattle*