



25 April 2013

London Contemporary Orchestra celebrates its 5th birthday with *Imagined Occasions*: a series focusing on composer Claude Vivier (1948-1983)

24 May, Aldwych Underground station, the Strand

22 August, top of Primrose Hill followed by the Roundhouse, Camden

3 October, Oval Space, Bethnal Green

London Contemporary Orchestra's *Imagined Occasions* series presents three site-responsive, immersive performances in association with production and design team **Helen Scarlett O'Neill** and **Harry Ross**. The series seeks to engage its audience in a subtle participatory narrative, in which the audience are observers, creators, protagonists and the observed. The series begins on **24 May** at the disused Aldwych Underground station on the Strand, continues on **22 August** at the Roundhouse and ends on **3 October** at the Oval Space, Bethnal Green. This bold series celebrates the orchestra's fifth birthday year and the collaboration with O'Neill and Ross takes the LCO's already ambitious programming to the next level.

The LCO has championed the music of Québécois composer **Claude Vivier** since its foundation in 2008. Vivier forms one of the main focuses of the series as the orchestra marks his 65th birthday and the 30th anniversary of his death. In response to Vivier's anniversary, the LCO has commissioned three new works by young composers **Gregor Riddell**, **Edmund Finnis** and **Alastair Putt**. Each commission is written specifically for the venue in which it is performed.

Helen Scarlett O'Neill and Harry Ross have worked together since 2008, and formed a production company, Fruit for the Apocalypse, in 2009, which focuses on the creation of site-responsive works, encouraging new collaborations involving individual artists, emerging companies and artistic figures from larger companies. Since July 2010 they have worked with Fabien Riggall to design and produce his Secret Cinema productions.

24 May, Aldwych Underground station

On 24 May the LCO 're-open' Aldwych Underground station to present a site responsive programme which asks the audience to consider why our urban existence often feels both voyeuristic and dissociated from tangible human connections. The narrative performance journey culminates with Claude Vivier's *Glaubst du an die Unsterblichkeit der Seele* ('Do You Believe in the Immortality of the Soul?') conducted by Hugh Brunt, and is drawn together by a diverse programme of music by Cage, Harvey, Feldman, Thomas Adès, Philippe Manoury, Øyvind Torvund with a world premiere from Gregor Riddell. The Brothers Quay contribute to

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the performance with a screening of their collaboration with Stockhausen, *In Absentia*. Russian video artist Kira Zhigalina has created a film work to Cage's *Imaginary Landscape No. 1* using crowd-sourced digital images of the audience's daily commute to work.

Glaubst du an die Unsterblichkeit der Seele is Vivier's last, unfinished work, a dramatised monologue in which Vivier describes a journey on the Paris Metro during which he becomes attracted to a young man. The music breaks off abruptly following the line: "Then he removed a dagger from his jacket and stabbed me through the heart". On 12 March, 1983 Vivier was found stabbed to death in his apartment, having been killed five days earlier. His murderer, a 19-year-old male prostitute, was later caught and sentenced.

22 August, Primrose Hill to the Roundhouse

On 22 August, the LCO's performance begins at the top of Primrose Hill with a rendition of Vivier's *Zipangu*, under a specially commissioned *Invisible Structure* created by Artist-Philosopher partners **Claudia Moseley** and **Edward Shuster**. The audience is invited to consider death and transcendence through a sound-walk to Chalk Farm accompanied by an electro-acoustic score from Edmund Finniss, the second of the LCO's world premiere commissions. Once at the Roundhouse the LCO performs a number of works from Stockhausen's unfinished chamber cycle *Klang – Die 24 Stunden des Tages* ('Sound – The 24 Hours of the Day'). Stockhausen worked on *Klang* between 2004 and his death in 2007 and the work is an exploration of "the mystic sound of the beyond with the voice of the conscience". During the 3-hour performance, given in homage to Vivier and his teacher Stockhausen (on the occasion of Stockhausen's 85th Birthday) **Kathinka Pasveer**, Stockhausen's collaborator of 30 years and Director of the Stockhausen Foundation for Music, will give the world premiere of a new 8-track electronic music version of *21st Hour: Paradies*. Also working on the sound projection is **Igor Kavulek**, Stockhausen's personal sound technician from 1998 until 2007.

Edmund Finniss has written music for the London Sinfonietta, Spitalfields Music Festival, London Symphony Orchestra and Birmingham Contemporary Music Group amongst others. He studied with composers including Julian Anderson and Rozalie Hirs and worked as an amanuensis for the late Jonathan Harvey. In April 2013 he becomes the LCO's new Composer-in-Association and 22 August marks the first performance of his work in this role.

3 October, Oval Space, Bethnal Green

The final performance in the LCO's *Imagined Occasions* series is at Oval Space, a new music venue in Bethnal Green. The venue, an old industrial site is framed by derelict, unfinished concrete structures and The Imperial Gas Company's 1865 gasometers. This concert explores what happens after death by taking a journey through an empty space where music is broken down to its constituent elements and brought back together in a multitude of ways. The LCO, conducted by Robert Ames, perform both in the venue itself and outside in the surrounding structures including the final world premiere of the series by **Alastair Putt**, as well as music by Thomas Adès, Varèse, Harvey, George Benjamin, Pousseur and Vivier's *Variation I* for electronics - accompanied by a new film commission.

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Tickets (on sale 29 April): £10 - £35 available from www.lcorchestra.co.uk (24 May / 3 October) and www.roundhouse.org.uk / 0844 482 8008 (22 August)

Listings

24 May 2013, 17:30 – 22:00 (four performances) Aldwych Underground station, London

John Cage *Excerpts – 7pm to 8pm*

Philippe Manoury *Dickinson Studies*

Morton Feldman *The Viola In My Life 3*

Thomas Adès *Darknesse Visible*

Gregor Riddell *new work* (world premiere, LCO commission)

John Cage *Imaginary Landscape No. 1*

Jonathan Harvey *The Angels*

Øyvind Torvund *Neon Forest Space* (UK premiere)

Claude Vivier *Glaubst du an die Unsterblichkeit der Seele* (London premiere) *

Brothers Quay/Stockhausen *In Absentia* (film)

* conducted by Hugh Brunt

22 August 2013, Primrose Hill (at sunset, 20:00) followed by the Roundhouse, London (21:00)

Claude Vivier *Zipangu* *

Edmund Finnis *new work* (world premiere, LCO commission)

Karlheinz Stockhausen *Klang – Die 24 Stunden des Tages*

- 21st Hour: *Paradies* (world premiere, 8-track version)
- 9th Hour: *Hoffnung* (London premiere)
- 7th Hour: *Balance* (UK premiere)
- 13th Hour: *Cosmic Pulses*

* conducted by Hugh Brunt

3 October 2013, 20:00, Oval Space, London

Edgard Varèse *Octandre* *

Jonathan Harvey *Ricercare una Melodia*

George Benjamin *Three Miniatures for Solo Violin*

Henri Pousseur *Seismogramme I-II*

Thomas Adès *Catch*

Alastair Putt *new work* * (world premiere, LCO commission)

Henri Pousseur *Madrigal III* *

Claude Vivier *Variation I* (electronics and film)

* conducted by Robert Ames

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Notes to Editors

London Contemporary Orchestra

London Contemporary Orchestra draws together London's brightest young talent to explore and promote new music to an increasingly wide audience. Formed in 2008 by Robert Ames and Hugh Brunt, the LCO has worked alongside a distinguished array of composers and artists, including Jonny Greenwood (on Paul Thomas Anderson's Academy Award-nominated film *The Master*), Matmos, Anna Meredith, Biosphere, Gabriel Prokofiev, Mark-Anthony Turnage, Mira Calix, United Visual Artists and Foals. Recent projects include sold-out performances at the Roundhouse and The Old Vic Tunnels, Mike Figgis's *Just Tell The Truth* at the Royal Opera House (Deloitte Ignite 2011), Latitude Festival and closing last year's Meltdown Festival at the Southbank Centre. LCO's performances have been broadcast on BBC Radio 3 and Sky Arts.

Helen Scarlett O'Neill & Harry Ross

Helen Scarlett O'Neill studied Design for Performance at Central St Martin's College of Art and Design whilst Harry Ross studied voice and composition at Trinity College and Goldsmith's College, London University.

Helen and Harry first worked together in 2008, and in 2009 formed a production company. They were artists in residence at the London School of Hygiene and Tropical Medicine in 2010 and their adaptation of *The Outsider* by Albert Camus was shortlisted for the 2012 Oxford Samuel Becket Trust award. They have also produced several site responsive works, which encourage new collaborations involving individual artists, emerging companies and creatives from larger companies such as Rambert and Opera Holland Park. Harry has previously worked on commissions from the Salzburg Foundation, Folles Journées, Ensemble Intercontemporain and Bregenz Festspiel, amongst others.

In July 2010 they were invited by Fabien Riggall, Creative Director and Executive Producer of Future Cinema to produce, design and direct *Secret Cinema* with him.

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