



**BISHOPSGATE
INSTITUTE**

Lunchtime Concerts Heather Roche

26 November 2021



**Watch our
summer series
of concerts**

Introduction

Our free Friday lunchtime concerts at Bishopsgate Institute are back. Join us to hear clarinetist extraordinaire Heather Roche present a programme that explores the limits and conventions of her instrument.

Follow us on a journey through ten concerts taking in a range of musical genres, from the traditional to the unexpected. Over the course of the series, you will hear three groups of instruments - woodwind, piano and the human body as an instrument - presented and combined in different ways.

At the heart of this series are our well-known archives and each week we ask our performers to respond to a theme suggested by the collections in our Library and curate their programme around it.

Programme

Dai Fujikura Contour

Anna Höstman I went down and down until the wing tips of the angels brushed my eyes...

Christopher Fox Escalation

Lisa Robertson Heartwood

Dai Fujikura

Born in 1977 in Osaka Japan, Dai Fujikura was 15 when he moved to the UK. The recipient of many composition prizes, he has received numerous international co-commissions from the Salzburg Festival, Lucerne Festival, BBC Proms, Bamberg Symphony, Chicago Symphony Orchestra, Simón Bolívar Symphony Orchestra and more. He has been Composer-in-Residence of Nagoya Philharmonic Orchestra since 2014 and held the same post at the Orchestre national d'Île-de-France in 2017/18.

Dai's first opera *Solaris*, co-commissioned by the Théâtre des Champs-Élysées, Opéra de Lausanne and the Opéra de Lille, had its world premiere in Paris in 2015 and has since gained a worldwide reputation. A new production of *Solaris* was created and performed at the Theatre Augsburg in 2018, and the opera received a subsequent staging in 2020. In 2017, Dai received the Silver Lion Award from the Venice Biennale. In the same year, he was named the Artistic Director of the Tokyo Metropolitan Theater's Born Creative Festival. In 2019, his *Shamisen Concerto* was premiered at Mostly Mozart festival in New York Lincoln Center and there have so far been nine performances of this work by various orchestras. 2020 sees the premiere of his fourth piano concerto *Akiko's Piano*, dedicated to Hiroshima Symphony's Peace and Music Ambassador, Martha Argerich and performed as part of their Music for Peace project. His third opera *A Dream of Armageddon* was premiered in New National Theatre Tokyo in the same year.

His works are recorded by and released mainly on his own label Minabel Records in collaboration with SONY Music and his compositions are published by Ricordi Berlin. Dai is currently focusing his attention on upcoming works

including an opera on the life of Hokusai, a concerto for two orchestras, and a double concerto for flute and violin.

Lisa Robertson

Lisa Robertson is a composer from the West Highlands of Scotland, particularly interested in combining sounds from nature and folk music; examining relationships between people and the land and environmental concerns. Recently featured in BBC Music Magazine's 'Rising Stars' column, her pieces have been programmed by ensembles including the BBC Scottish Symphony Orchestra with Thomas Dausgaard.

Previous performances include those by the Czech Philharmonic Orchestra, Red Note Ensemble, Hebrides Ensemble, Cappella Nova, EXAUDI, Lucy Schauffer and Huw Watkins among others, and at festivals including Cheltenham Music Festival and Sound Festival. She has also performed her own violin pieces at Huddersfield Contemporary Music Festival and on BBC Radio 3.

She was shortlisted for the Scottish Awards for New Music 2019 and 2020, and was joint-winner of the West Cork Chamber Music Festival Composers' Competition 2018. She is currently undertaking a PhD at the Royal Conservatoire of Scotland and has also gained influence from masterclasses with Brian Ferneyhough at the Ferienkurse Darmstadt, Sir Harrison Birtwistle at Dartington International Summer School, Sir James MacMillan and workshops with Royal Northern Sinfonia, Bozzini Quartet and Ligeti Quartet. She participated in the National Youth Choirs of Great Britain's Young Composers Scheme 19/20.

Anna Höstman

Anna Höstman's compositions seek out tactile encounters with the world while also extending into history, memory, and landscape. Performed throughout Canada and internationally, they have been described as "suggestive, elegant and hauntingly beautiful."

Programme

Anna Höstman, continued

Alongside works for chamber ensemble, voice, orchestra, solo performers and opera, she has composed for dance, installation, theatre, experimental film and video, and created music for the National Film Board. Supported by a SSHRC Joseph Bombardier scholarship, Anna's DMA in composition from the University of Toronto focused on the chamber works of experimental Toronto composer, Martin Arnold. Gary Kulesha supervised her composition thesis, a work for English horn, French horn and string orchestra. While a master's student at the University of Victoria, Anna studied composition with John Celona, Christopher Butterfield and Gordon Mumma.

From 2005-8, Anna was composer-in-residence of the Victoria Symphony. Her opera *What Time is it Now?* based on an original libretto by P.K. Page was premiered by the Symphony and recorded and broadcast by CBC radio. The Victoria Symphony also premiered *Light Unfolding*, with video by Anisa Skuce, and Emily's Piece, based on a quartet of Emily Carr paintings from the 1930s. Anna is a recipient of the K.M. Hunter Award, Canadian Music Centre's Toronto Emerging Composer's Award, a residency at Matralab (Concordia University) and a Chalmers Professional Grant. Her work is supported by numerous grants from the Canada Council for the Arts, BC Arts Council, Ontario Arts Council, Toronto Arts Council, K.M. Hunter Foundation, Koerner Foundation, SOCAN Foundation, as well as private donors.

Anna currently lives in Victoria with her sheepadoodle Blossom, and teaches composition at the University of Victoria.

Christopher Fox

Christopher Fox was born on 10 March 1955 in York, the eldest child of Raymond Fox (1925-90), a lawyer who was also born in York, and Barbara Fox (b. 1925), who grew up in Pomerania (then in Germany, now in Poland).

When he was nearly two his parents moved to the nearby village of Copmanthorpe; he went to junior school in the village and then to Tadcaster Grammar School. In 1973 he went to the University of Liverpool to read music, attracted both by the prospect of studying with Hugh Wood, the university's composer in residence, and of being in the same city as Liverpool Football Club. From Liverpool he went to Southampton, studying with Jonathan Harvey for a year, before returning to York to complete a PhD in composition, supervised by Richard Orton.

In 1978, during rehearsals for the inaugural York Early Music Festival, Christopher Fox met a fellow tenor, Roger Heaton, rather better known as a clarinettist. They began a close collaboration and it was at Heaton's suggestion that Fox went to the Darmstadt Ferienkurse for the first time in 1982. The succès de scandale of Fox's *DaNCE* (1980), performed at Heaton's instigation during the Ferienkurse, led to many further opportunities in Germany (including a DAAD Berliner Künstlerprogramm residency in 1987) and elsewhere in continental Europe. Similar close working relationships have continued to be a feature of Christopher Fox's life as a composer, with collaborators such as the pianist Ian Pace, the soprano Elizabeth Hilliard, the clarinettist Heather Roche and the ensembles Apartment House, EXAUDI, The Clerks and the Ives Ensemble.

As well as composing, Fox has earned a living as a lecturer, teaching art and media history in the Art School of Bradford College for 10 years, before joining the music departments of the University of Huddersfield and, more recently, Brunel University London. He edits the journal *TEMPO* and writes about music, producing newspaper features, radio scripts, musicological journal articles and book chapters, as well as editing books on Michael Finnissy and the history of the Darmstadt Ferienkurse. Recordings of his works are to be found on many different labels and publication of his music is by Composers Edition and his own imprint, the Fox Edition.

Inspired by our archives



This week's archive theme is words, which gives us a chance to spotlight the protest poetry we hold among our nineteenth-century radical collections. During the Victorian period, feelings of outrage were frequently articulated and shared in verse form. Chartists, Sabbatarians, Suffragists, and Reformists generated original poetry to promote their views. Here were stirring, powerful words that were often set to familiar melodies and sung enthusiastically at marches and gatherings.

Protest poems and songs were not only used to unite people behind a common crusade. They were also circulated in print form, sometimes to help raise funds for a social or political cause. In 1887, the activist artist and writer William Morris composed a protest song that was sold to provide support for the family of a London clerk who died during an unemployment demonstration in Trafalgar Square.

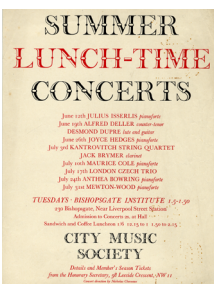
To view Morris's 'Song of Death' and other Victorian words of opposition and dissent, [visit our collections](#).

Meet the artist



Born in Canada, clarinetist Heather Roche lives in London. Recently referred to as "The Queen of Extended Techniques" and "a figurehead for contemporary music performance practice" on BBC Radio 3, she appears regularly as a soloist and chamber musician at European festivals, including the London Contemporary Music Festival, Acht Brücken (Cologne), Wittener Tage für neue Kammermusik (Witten), Musica Nova (Helsinki), MusikFest (Berlin), BachFest (Leipzig), Manifeste (Paris).

She was a founding member of the Cologne-based hand werk ensemble, and currently plays with Apartment House (London) and Mimitabu (Gothenburg). [Read more](#)



Bishopsgate Institute Archive

History of the lunchtime concerts

Our concerts have been a tradition since the Second World War, when Dame Myra Hess instigated them at the National Gallery to bring people together at a time of hardship.

Lunchtime Concerts began at the Institute in 1948 and Dame Myra's Steinway piano now lives at the Institute and is often played at our concerts.

Support our free concerts

Our lunchtime concerts have been a tradition since 1948, providing inspiration and respite from the world outside for an hour a week in a relaxed performance environment. We always pay our musicians for these performances, but the concerts are free to audiences.

Help support these concerts by donating [here](#).