

## Man & Machine

The Manchester Collective premiere Daniel Elms' new work *100 Demons* for live strings and electronics



**Thursday 1 March, 8pm** The Chimney House, Sheffield  
**Friday 2 March, 7.30pm** The Invisible Wind Factor, Liverpool  
**Saturday 3 March, 8pm** The Stoller Hall, Manchester  
**100 Demons**

### 1<sup>st</sup> Set

**Vessel** *The Birth of the Queen*

### 2<sup>nd</sup> Set

**Steve Reich** *Violin Phrase*

**Jonathan Harvey** *Ricercare una melodia*

**Iannis Xenakis** *Mikka S*

**Edmund Finnis** *Sister*

**Michael Gordon** *Industry*

### 3<sup>rd</sup> Set

**Daniel Elms** *100 Demons* (World Premiere)

**Daniel Elms** composer, **Vessel** Electronics, **Rakhi Singh** violin, **Simmy Singh** violin, **Ali Vennart** viola, **Oliver Coates** cello

[Watch the trailer here](#)

The Manchester Collective, the disruptive new arts organisation pushing the envelope in the northwest, founded by Managing Director **Adam Szabo** and Music Director **Rakhi Singh**, present the world premiere of **Daniel Elms'** new piece *100 Demons*. The collective will present three sets of wild new music by Vessel, Reich, Harvey, Finnis, Xenakis and Gordon

The three sets will conclude with *100 Demons*, commissioned for the Manchester Collective. *100 Demons* is Elms' response to the ugly unveilings of 2016-2018, which revealed plutocracies where democracies once — allegedly — stood. The composition is a manifestation of his frustrations and feelings of disempowerment in the face of governance that, at the cost of

the many, distorts and obscures in the name of personal, political and financial gain.

The composition includes pre-recorded materials – split, sliced and phased through digital recording technology – alongside a live string quartet. The 'tape' element of the composition hosts a series of un-pitched vocals and harmonic fragments, recorded with the collective back in November 2017. The manipulation of the pre-recorded strings and voices blurs the line between real and myth.



The piece is based on the Hyakki Yagyō ("Night Parade of One Hundred Demons"), which in Japanese folklore is a parade of yōkai - a class of supernatural monsters, spirits and demons. Elms was amazed by the drama and choreography instilled in this Japanese tradition.

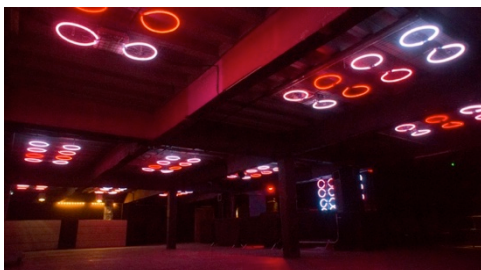
***"I used my experience of this wonderful culture to provide a stark contrast between the composition's representation of the real world, the concert hall before the audience, and the "other", the hyper-dramatisation of movement and sound; the world as it truly is and the world as we perceive it."***

Daniel Elms

Daniel Elms' distinctive voice is grounded in principles of contemporary classical composition, with introductions of other non-classical influences, especially when it comes to instrumentation. His music has a humanist agenda that reflects upon him, his experiences and the experiences of others. The aim is to create music that presents a subject and then provides the space for both Elms and audiences to reflect upon it.

***"I'm exploring beyond the boundaries of the concert hall and the stigmas of "contemporary" music... it really is such an exciting time for live music, especially in the classical world and for those willing to push its boundaries."***

Daniel Elms



The first set of the programme *100 Demons* includes underground electronic artist **Vessel**, presents a collection of tracks from his forthcoming third album, together with a motley sample of music that influenced the record. The show

presents the chance for audiences to hear some of this new work for the first time, before Sebastian Gainsborough (Vessel) takes his show to some of the biggest festivals in Europe. Sebastian has recently scored the trailer for Park Chan-Wook's award-winning film, *The Handmaiden*.

The second set features Manchester Collective's Music Director, **Rakhi Singh**, and special guest **Oliver Coates**. Oliver embodies the Collective's approach; he comes from a classical background, however, he has just finished an international tour where he supported Radiohead – he is a "classical" musician who is constantly pushing the envelope, working at the cutting edge of the field. The two musicians will be accompanied by a set of electronic sounds as they perform a set of works both familiar, and new, including works by Reich, Harvey, Finnis, Xenakis and Gordon.

***'Many of the young people in their audiences have never been to a classical concert before, and watching the players engage with each other and with the music was very much a way in to the repertoire.'***

Planet Hugill



## Manchester Collective's Future Performances

**Thursday 3 May 2018, 8pm**

The Chimney House, Sheffield

**Friday 4 May 2018, 7.30pm**

The Invisible Wind Factor,  
Liverpool

**Saturday 5 May 2018, 8pm**

The Stoller Hall, Manchester

### **Sirocco**

**Abel Selaocoe** Guest  
Director/cello

**Rakhi Singh** violin

**Simmy Singh** violin

**Ali Vennart** viola

**Alastair McMath** double bass

**Sidiki Dembele** percussion

Original music, African folk, and music by Bach, Sollima, Lawes, Debussy and Crumb

**Wednesday 27 June 2018, 8pm**

The Stoller Hall, Manchester

**Thursday 28 June 2018, 8pm**

The Chimney House, Sheffield

**Friday 29 June 2018, 7.30pm**

The Invisible Wind Factor,  
Liverpool

### **Rakhi / Katya**

**Rakhi Singh** violin  
**Katya Apekisheva** piano

**Prokofiev** selections from "*Visions Fugitives*", Op.22

**Cage** 6 Melodies

**Beethoven** *Violin Sonata No.7 in C minor, Op.30 No.2*

**Kurtag** solo violin works TBA

**Bach** solo violin works TBA

**Prokofiev** *Violin Sonata No.1 in F minor, Op 80*

## Daniel Elms

*"I use my music to explore the human condition; to create abstract representations of actions or ideologies that have compelled me to a point where composition is the only means by which I'm able to articulate myself and clarify the subject's many facets. I use bold colours, textures and geometry to create music that evokes the underlying humanist principles of the work; that elicits exploration, interpretation and introspection from the listener."*



Daniel Elms' distinctive voice as a contemporary composer, humanist and prolific collaborator is captured in emotive soundscapes, which effortlessly fuse intricate orchestral textures with the electroacoustic instruments and urban sounds synonymous with his hometown of Hull in the North of England.

Elms studied composition at the Royal College of Music under Joseph Horowitz and was mentored by Kenneth Hesketh, Peter Stark, and Carlos Bonell. Taking inspiration from progressive and humanist ideologies, his work addresses disparate social, economic, and political relationships between people and cities, and offers intimate commentaries on the human condition.

Elms' music has been performed by members of the London Symphony Orchestra, Welsh National Opera, the Academy of St Martin in the Fields, the Aurora Orchestra, Britten Sinfonia, the Balanescu Quartet, the Jubilee String Quartet, and prominent soloists such as Richard Harwood, Thomas Gould, Peter Gregson, Joby Burgess and Giacomo Bigoni. Elms has also amassed a varied repertoire of collaborative works across feature film and theatre, including the BAFTA-nominated *Ralph*, the Academy-Award-nominated *Library of Burned Books*, *Plaques and Tangles* at Royal Court Theatre, and additional music for *Taboo* by Ridley Scott and Tom Hardy, for which he worked closely with fellow composer Max Richter.

Elms was the recipient of the Musicians' Benevolent Fund Emerging Excellence Award in 2013. In 2016, he was commissioned by the British Film Institute to create a new work, *Bethia*, to celebrate his hometown as part of Hull City of Culture 2017, for which he received the PRS Foundation's New Music Biennial Award; this composition for octet and motion picture premiered in Hull as part of City of Culture 2017 and was also performed at the Royal Festival Hall, London, with a recorded broadcast by BBC Radio 3.

In 2017, Elms recorded his debut album of concert material, *Islandia*, at Abbey Road Studios. The album is a collection of five stand-alone compositions that explore the sea and solitude; the works were written in isolation on the East-Anglian coast whilst in residency at the former home of composer Imogen Holst and integrate a bowed electric guitar and

electroacoustic instruments with a chamber orchestra. During the year, Elms will also be composing a new work for Manchester Collective as part of a year-long residency with the ensemble, which will premier at the Tape Deck concert in early 2018, with a further three performances across the UK. Additionally, Daniel will also be collaborating on a soundtrack for the computer game Failure: Neuro Slicers by indie developer Dream Harvest Games, and will produce various artists from Hull as part of City of Culture 2017 and the on-going development of Hull's contemporary music scene.

To strengthen Hull's burgeoning contemporary classical scene and the representation of new music in the North of England, Elms is forming a collective with musicians, producers and curators from Hull to develop a state-of-the-art recording and performance space within the city. Penny Red Arts will be an artisan facility dedicated to promoting and supporting the arts through low-cost workspaces, mentoring schemes, and AAA-grade facilities. This endeavour is part of an on-going series of collaborations that are designed to promote contemporary music in the North of England, and provide artists and audiences alike with the opportunity to engage with contemporary art.

Daniel Elms is signed to independent music publisher Music Sales Classical and is an LSO Soundhub Associate of 2017-19.

## Manchester Collective



Radical human experiences through live music.

***"Their obvious love of the music and the pleasure they took in playing together was infectious"***  
Yorkshire Post

The Collective, equally at home with the classical masterpieces of the Western canon and the avant-garde repertoire of the contemporary music world, perform the new piece at a range of non-traditional spaces across the north west, including industrial warehouses and restored steel mills, as well as at Manchester's flagship new concert hall, The Stoller Hall.

Manchester Collective is redefining how a new generation of audiences engage with the arts in the UK. Recently described by the Yorkshire Times as a "*powerful, moving, & extraordinary*" addition to the UK music scene, Manchester Collective produces world-class, innovative, and outward facing musical experiences for new audiences across Britain. Their thrilling live performances, allied with daring programming and a brazen approach to convention, have seen the Collective reach more than 65,000 people so far with their debut 2017 season.

As part of their work this year, MC have produced a critically acclaimed tour with accordion virtuoso Bartek Glowacki ("*The Accordion*"), commissioned a major new song cycle by Huw Belling for the Anthony Burgess centenary, ("*Intimate Letters*"), and started their tenure as Ensemble in Residence at The Stoller Hall in Manchester with a performance of Messiaen's *Quartet for the End of Time*.

**Adam Szabo** Managing Director

**Rakhi Singh** Music Director

***'I loved the contrasts of sweetness and tenderness with the extremes they created in this music.'***

Manchester Classical Music

[www.manchestercollective.co.uk](http://www.manchestercollective.co.uk)

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