

volker heyn

TRANSFER

Composition on Upton Sinclairs „The Jungle”

volker heyn

TRANSFER (2016-24) Version A for mezzo-soprano, amplified ensemble, soundtrack and video projections, duration: app. 50 min.

TRANSFER (2018-24) Version B for mezzo-soprano, amplified ensemble, soundtrack, video projections and orchestra, duration: app. 50 min.

volker heyn has had the **TRANSFER** project based on Upton Sinclairs revelatory novel *The Jungle* (1906) on his desk since around 2016, He is currently working on a Gesamtkunstwerk with, among other things, projections of still and moving graphics (“black on white scribble drawings”) on walls and ceilings, starting at concert venues foyer and extending deep into the music.

Upton Sinclair on his book: “*The Jungle* is a book about meat production by means of applied mathematics ... (from what I saw) ... I was less interested in the damned meat than in the inferno of exploitation (of man and beast) ...”

In early 2023 heyn and ernst surberg, pianist and keyboarder of ensemble mosaik, agreed on the line-up for the electrified ensemble: fl, ob, klar, sax, trp, ps (or tuba), perc, piano (also keyboard), el.guit, 2 vl, va, vc, db, mezzosoprano, fixed media.

So far there is tape material for the soundtracks (SWR Experimentalstudio Freiburg 2017), templates for the graphics to be projected and the first third of the score for the ensemble part (as of February 2024).

TRANSFER will be existing in two versions:

A: for electrified ensemble (15 instruments, mezzosoprano, soundtracks, video projections)

B: for electrified ensemble (as above) “versus” symphonic orchestra

The ensemble mosaik performs as an electrically amplified “bad boy band”, if you will, as a collective “solo” with the purely acoustic orchestra as an “analog counterweight”. In other words, a concerto situation in which both sound bodies perform separately from each other in the room. **TRANSFER** (version A) is an ensemble work, the core piece containing all the information, and as such can also be performed separately.

"I envisioned the development of the project in these steps: The idea and vision for **TRANSFER**, finding an interested orchestra, producing the score, the soundtrack, the projection material (scribble drawings) for version A, which as such could be performed in many venues. But what about the mammoth version B?

This would require large festivals or concert series such as Musica Strasbourg, musica viva Munich, Maerzmusik Berlin, Musik der Zeit Cologne, Donaueschinger Musiktage, Ostrava New Music Days or similar.

For the symphonic version there could hardly be better venues than former industrial buildings such as the Jahrhunderthalle in Bochum: plenty of space, and ample ceiling and walls for the projection of 'scribble images' (gray-black-white), sufficient room to place the electric "band" opposite the orchestra at a suitable distance.

volker heyn is one of the "mavericks" on the German composer scene, whose radical works are always provoking the concert life in the best sense of the word: "Born in Karlsruhe in 1938. Emigrated to Australia in 1960. Part-time jobs, shift work in the steel processing industry, first encounters with the 'metallic kind' of sound.

Experiments with the so-called 'hard and soft edges of reverberating metal', intensive observation of the unpredictable non-lyrical as well as the poetic aspects of sonic 'at random' events. Credo: 'poetry in noise'. 1961-63 Studies at the Savitzkis Actor's School, Melbourne. Member of a travelling theatre group. 1966-70 Guitar studies with Antonio Losada, music theory with Don Andrews in Sydney. 1972 Return to Europe ..." This is just a small excerpt from the unusual biography of volker heyn, who now lives and works in Karlsruhe.

Anyone who processes such diverse biographical and aesthetic impressions in composition will not deliver blissful melodies or sweet harmonies. Instead heyn makes use of pianos tuned or suspended at quarter-tone intervals, an abundance of percussion, here and then including oil drums or steel plates, electric guitar or electric bass, or the addition of concrete sounds. He has often created full-length music theater works, performances or happenings, sometimes setting texts critical of capitalism by Jean Ziegler ("eclipse of reason").

"His works are subtle comments on the social tragedies of our time" (Kowalskis Katz after Juri Beckers Jakob der Lügner or Panische Walzer # 8 & 9. (Thomas Beimel DLF). Now and again heyn contributes to the classic genre such as the string quartet, for example Les Visages des Enfants and Sirènes.

The journalist Oliver Alt once wrote: “It is part of heyn’s fascination that he does not avoid the dirt of the world. Subtle aestheticizing is not his thing. On the contrary, this man’s music is always a reaction to the most adverse social and political conditions. (...) Despite its rough surface – the usual tone remains the exception rather than the rule – heyn’s music shimmers with a richness of nuance that is astonishing.”

volker heyn on Upton Sinclair: The Jungle (1906)

Slaughterhouses in Chicago around 1906, a city within a city in terms of size. A rail network of 480 km surrounds the slaughterhouses. 20.000 workers (most of them recruited from Eastern Europe) slaughtered 13 million animals a year. 80% of US meat was produced here. Upton Sinclair: “Meat production as applied mathematics”.

Upton Sinclair works “undercover” for seven weeks in this meat production culture. He sees the disgusting hygienic abuses, experiences the miserable, wretched situation of the employees and their merciless exploitation in all sectors.

Company-owned real estate sharks drive their families to ruin.

Upton Sinclair shows us how this industry not only ruthlessly and with impressive speed cuts its animals into pieces – but also routinely walks over the corpses of its employees.

Upton Sinclair: “I aimed my novel at people’s hearts and consciences, but instead I hit their stomachs. Instead of being upset about the exploitation and inhumane living conditions of the workers, they complained about the contamination of their food.”

Structure and style of the book: sober, direct narrative style with catastrophic passages, but also initially hopeful poetic moments.

Parallels to Dante’s Divine Comedy?

volker heyn
biographical notes

volker heyn, born 1938 in Karlsruhe, Germany. 1960 migration to Australia. There odd part time jobs e.g. in metal working industry, where he encounters (discovers) sound of the metallic kind. He experiments with the so-called "hard and soft edges of reverberating metal" as an intensive study of the unpredictable non-lyric as well as poetic aspects of at random sound events. His credo: Poetry in Noise.

1961-63 studies at Savitzkis Actors School Melbourne, where he becomes a member of a travelling theatre group. 1966-70 guitar studies with Antonio Losada, music theory with Don Andrews at Sydney Conservatory. 1972 return to Europe, where he continued his guitar studies with Mario Sicca at the University of Music Karlsruhe. He became a member of the "Group for Creative Music", founded by his composition teacher Eugen Werner Velte. His first attempts at composition 1978.

Scholarships (a selection)

Stipend of the Kunststiftung Baden-Württemberg
Stipend of the Heinrich-Strobel-Stiftung des SWF
Stipend of the Rolf-Liebermann-Stiftung

His works have been played at numerous European festivals for New Music e.g. Steirischer Herbst, Festival de La Rochelle, Festival Musica Strasbourg, Wittener Tage für Neue Kammermusik, Musica Viva München, Donaueschinger Musiktage, World Music Days of the ISCM, Festival Ultraschall and Maerz Musik Berlin, Musica Verticale Rom, Klangspuren Schwaz, Huddersfield Festival, Brighton Festival etc.

Workshops, lectures and concerts at the Universities of Melbourne, Sydney, Canberra, Goethe-Institut Kyoto, University of Minnesota, University of Leeds, Internationale Ferienkurse Darmstadt, University of Dortmund.

volker heyn lives as freelancing composer in Karlsruhe, Germany

ENSEMBLE MOSAIK

The artistic work of ensemble mosaik builds on the long experience of its musical community, on researching continuity, networks, collaborations with artists of all disciplines, other ensembles and event organizers, on intercultural exchange as a reflection and inspiration of global artistic concerns.

Since its foundation in 1997, ensemble mosaik has developed into a renowned and internationally touring ensemble for contemporary music as a particularly versatile and experimental formation. In their 25 years of collaboration, the musicians have created a high-profile ensemble that demonstrates openness to the most diverse concepts of contemporary music at the highest artistic level.

Egalitarian working structures from the basis of a process-oriented working method in exchange with all those involved in a concert project. The ensemble mosaik comprises twelve musicians, a conductor and a sound director.

Michael Zwenzner

www.ensemble-mosaik.de

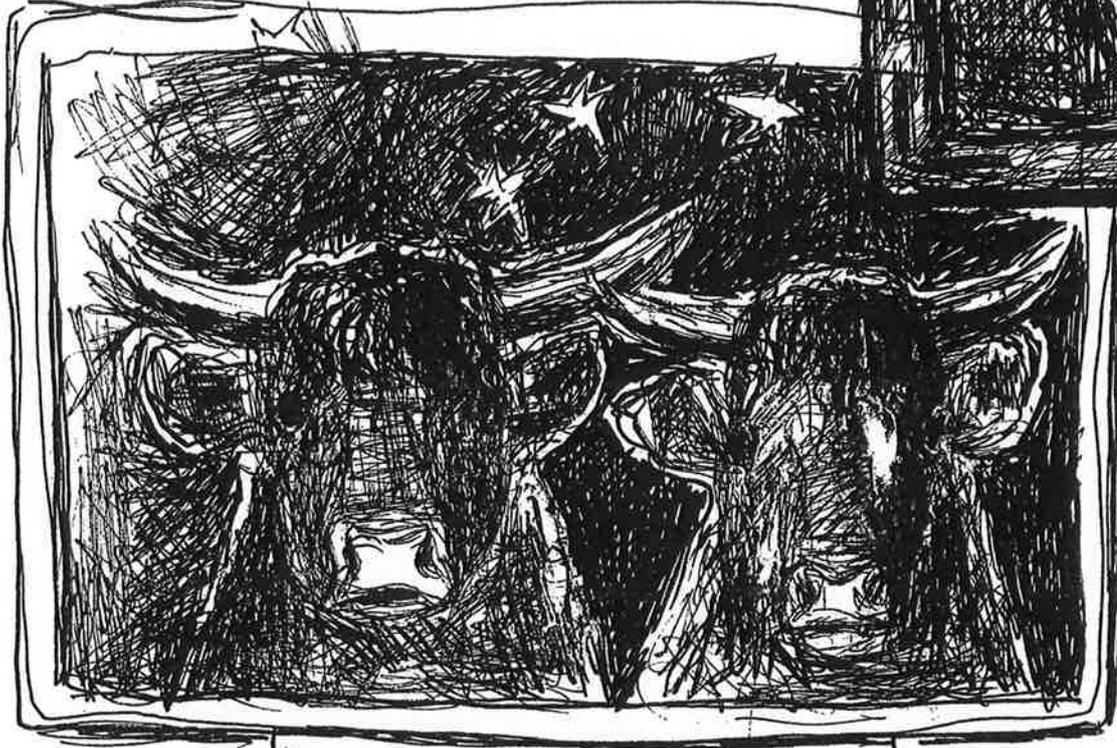
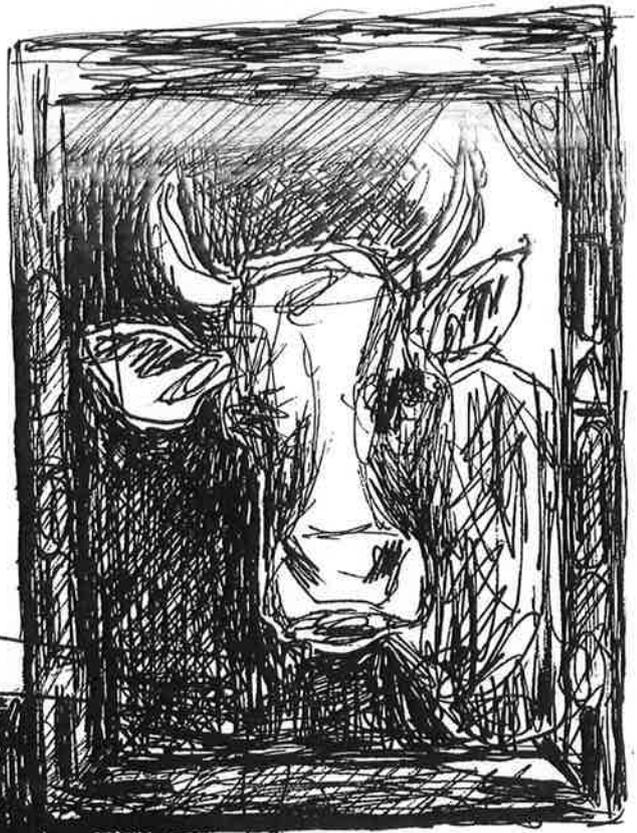






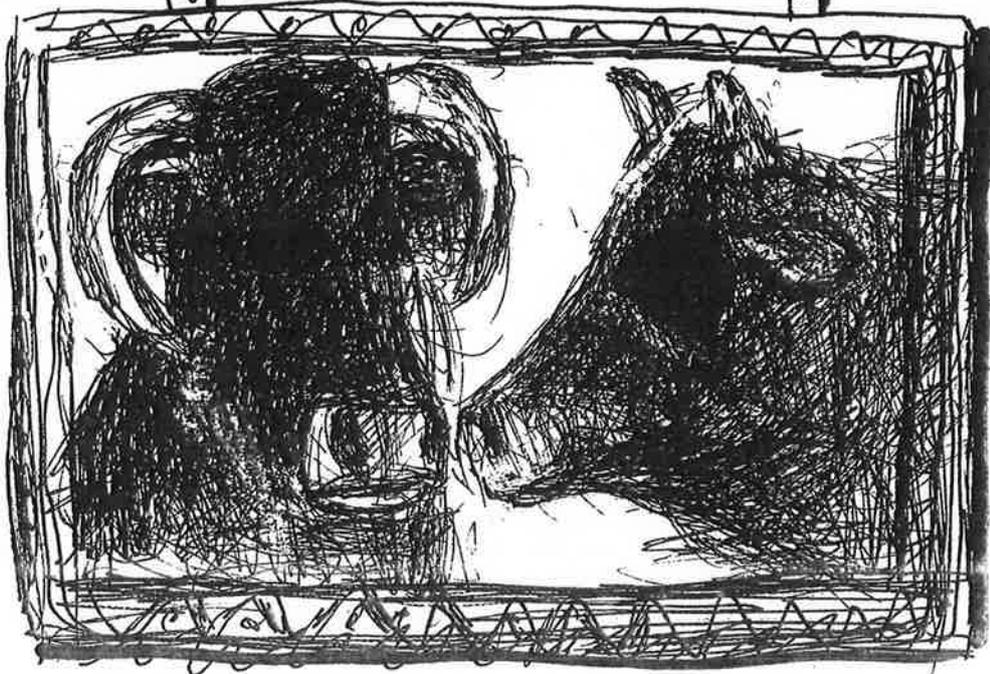
©2023 vh TRA

The Family



©2023 vhTRA

The Family





Kid

© 2023 vh TRA

Kid



Eviction

© 2023 vh TRA *



©2023 VH TRA*

* after R. CRUMB

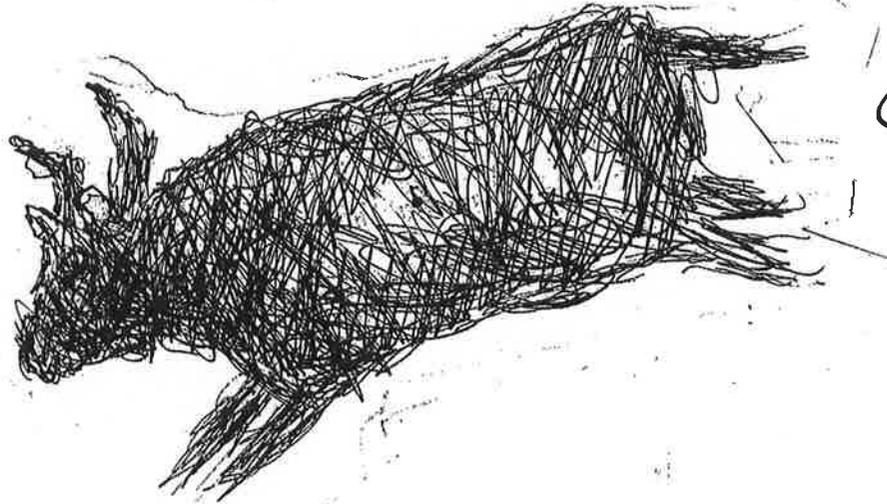
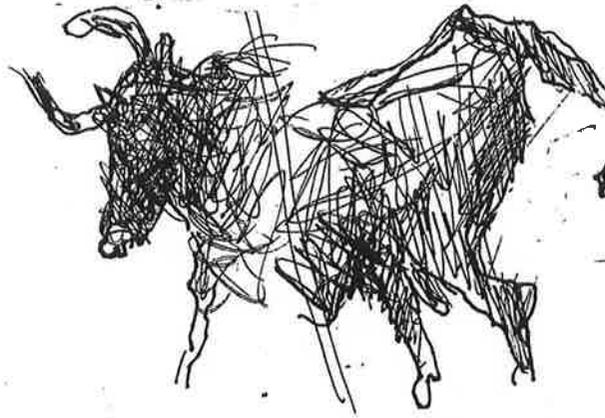
Eviction



©2023 vhTRA



© 2023 VHTRA



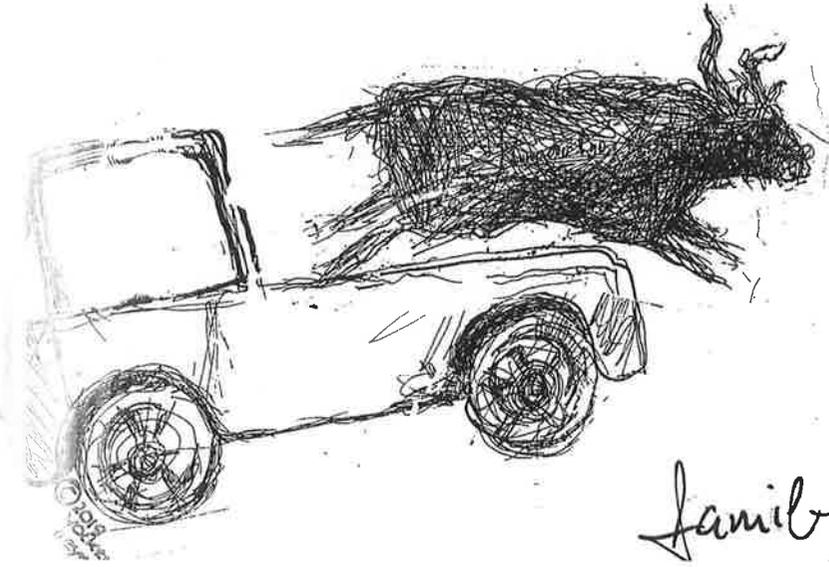
© 2023 vhTRA

family at play



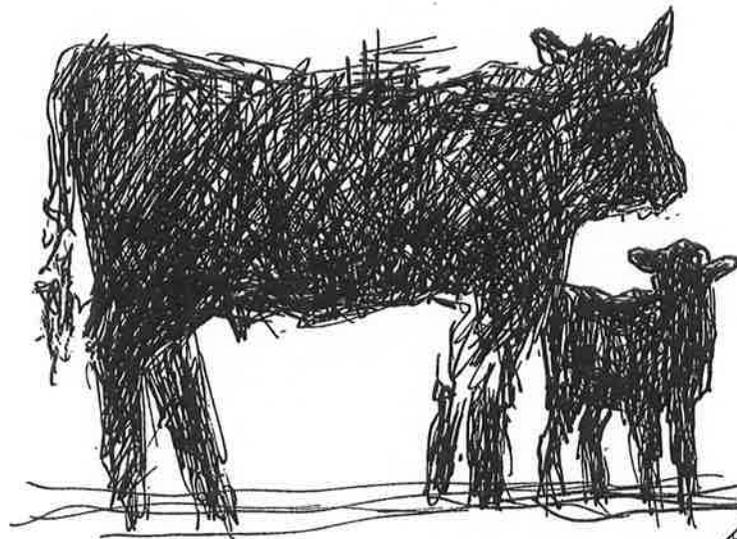
©2023 vltra
Karyn

©2023 vltra



©2023 vltra
Karyn

family at play



©(2023) vh, TRA

XTRA
COPY

01/14/22

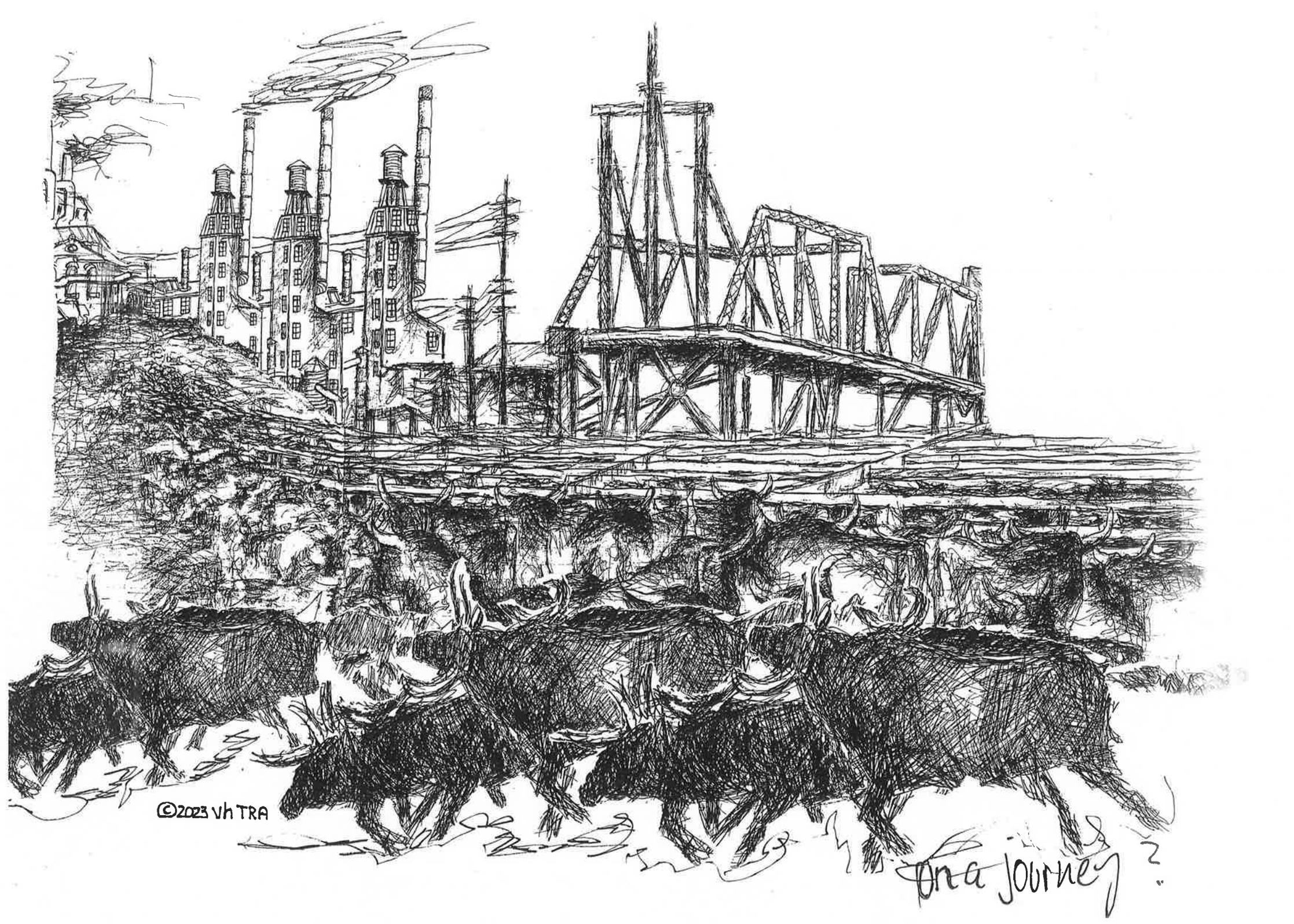


Copy.
again



eviction
Victim

©2023 vhTRA *

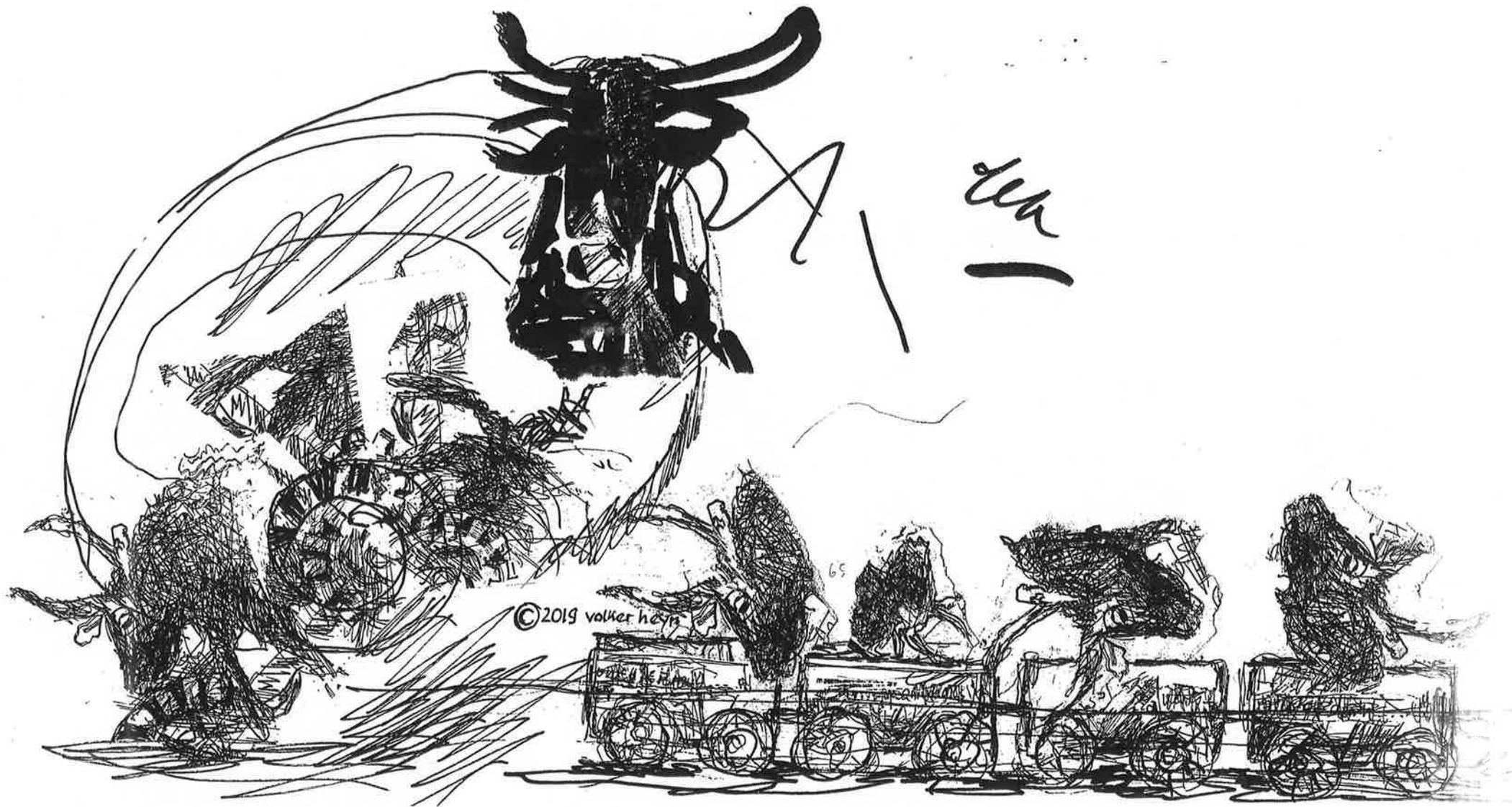


©2023 VH TRA

On a Journey?



©2023 vh TRA \



© 2019 volker heyn

W
—



© 2023 VhTRA

m

volker heyn TRANSFER texts so far:
 „did you see those strange beams of light on top of
 meatpackers building did you? you did?
 unreal if you ask me ghostly like a like an
 apparition see? a halo on a one
 dollar note and and with this ghastly eye and
 inside that pyramid--thing

you got it and right next to it on this one dollar note in
 capital letters 't says: IN GOD WE TRUST IN GOD
 WE TRUST seems one simple-minded procla-
 mation what? a hostile mani-fes-to? a threat?
 surely a threat to those hundreds of thousands of cattle in
 complete innocence un-sus-pecting

humping towards meat -- town meat town and hundreds of
 thousands of them trusting strong in faith
 cornered lured trapped good-hearted gentle beast bum-
 ping into one another afeared ain't NO GOD

NO GOD ain't NO GOD for these beast what?
 to weep for them protect them cheer them on
 just like on any other day going 'bout their business
 looking at them you'd think they are on a jour---ney on a
 journey? looking at them beast you'd think they they're
 on a on a jour-----ney would't you? all them critter count-
 less on a journey you'd think they are looking at them

animals A- NI- MALS you'd think they are are on a

WANNA KNOW WHAT JACK'S BEEN TELLIN' ME ?
 WANNA KNOW WHERE their JOURNEY takes them animals ?
 them cattle is trudging staggering toward a place where Jack's
 mum and dad is working see ? Jack's dad:
 only three fingers on his left hand counting thumb
 got kicked by a bull been limping like a cripple ever since

WANNA KNOW WHERE THEY BE BY MIDNIGHT ?
 all gone ain't no more been killed inside that big place
 killed see ? and cut up into pieces neatly packaged
 in containers locked inside silvery cans to be sent out to
 the four corners of the civilized world

'S THAT WHAT JACK'S BEEN TELLIN' YOU ?
 'S THAT WHAT JACK'S BEEN TELLIN' YOU ?
 sure is and what's even worse : JACK ! JACK ??
 wants to join these great mighty killing gangs in that big
 place get out of school quick be a man earn money
 do something useful with his hands

WANNA KNOW WHAT JACK'S BEEN TELLIN' ME brag-
 ging on 'bout this mar-vel-lous in-sti-tu-tion ? the wonder-
 ful efficiency of it all a picture of man-po-wer glorious
 to behold a blessing to mankind a ful-fill-ment to be
 given a place in it be part of this gi-gan-tic ma-chine
 making beef by applied mathematics and and

the magic the ma-gic the joy turning a living thing into a
 dead thing by one swift stroke of the blade and and a
 sledgehammer blow or two waste no time and
 to mar-vel at the bright lights along mile-long alleyways
 of dang - ling car- cas- ses

..... IT ALL SEEMS LIKE A POEM TO JACK

A WONDER impossible to believe that anything so
 stu-pen-dous could be devised by mortal man a thing
 as tremendous as the uni-verse its laws its func-tions
 as unimaginable as..... ah, the most magnificent
 ag-gre-ga-tion of capital and labour gathered in ONE PLACE”

♩ = 80 orch.

J = 70

46

Handwritten musical score for a large ensemble. The score is organized into systems for different instrument groups:

- FLUTE (FL):** Treble clef, 5/4 time signature.
- HEPHER (HEPH):** Treble clef, 5/4 time signature.
- CLARINET (CLAR):** Bass clef, 5/4 time signature.
- SAXOPHONE (SAX):** Treble clef, 5/4 time signature.
- TRUMPET (TRUMP):** Bass clef, 5/4 time signature.
- TROMBONE (TROMB):** Bass clef, 5/4 time signature.
- TAMBOURINE (TAM):** Treble clef, 5/4 time signature.
- PIANO (PNO):** Treble and Bass clefs, 5/4 time signature. Includes annotations for "tape", "ORG.", "SVA", and "PNO".
- GUITAR (GUIT):** Treble clef, 5/4 time signature.
- VOX (VOCALIST):** Treble clef, 5/4 time signature.
- VN 1 (VIOLIN 1):** Treble clef, 5/4 time signature.
- VN 2 (VIOLIN 2):** Treble clef, 5/4 time signature.
- VLA (VIOLA):** Treble clef, 5/4 time signature.
- VC (VIOLONCELLO):** Bass clef, 5/4 time signature.
- C-BASS (CONTRABASS):** Bass clef, 5/4 time signature.

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *f*, *mf*, *p*), articulation (e.g., *arco*, *pizz*), and performance instructions (e.g., *8va*, *8va ba*, *VIBE*, *FED DRUM*). The lyrics for the vocal part are: "NO GOD? to weep for them, pro- tect them and, cheer them on".

5/4

4/4

b2

FL

OB

CLAR

SAX

TRUMP

TROMB

TAMT

PED DRAT

ORG

PNO

GUIT

E BOW

Plec

band

VOX

VN1

VN2

VLA

VC

C BASS

BOWING (high tone, variable)

stag-ger-ing sta-ger-ing

to-wards a a big

place where Jack's mum and dad work

see?

Loco

sva

sva

Handwritten musical score for a band. The score is written on 12 staves, each labeled with an instrument or voice part. The time signature is 4/8. The score is divided into four measures. The first measure is marked with a 4/8 time signature. The second measure is marked with a 6/8 time signature. The third measure is marked with a 3/8 time signature. The fourth measure is marked with a 3/8 time signature.

The instruments and parts are:

- FL (Flute)
- OB (Oboe)
- CLAR (Clarinet)
- SAX (Saxophone)
- TRUMP (Trumpet)
- TROMB (Trombone)
- VIBE (Vibraphone)
- ORG (Organ)
- GUIT (Guitar)
- VOX (Vox/Voice)
- VN 1 (Violin 1)
- VN 2 (Violin 2)
- VLA (Viola)
- VC (Violoncello)
- C BASS (Double Bass)

The score includes various musical notations such as notes, rests, and dynamics. The VOX part includes lyrics: "they be-e be where they be go-ing". The GUIT part includes the word "tape". The VC part includes the word "Pizz". The C BASS part includes the word "Pizz".

Handwritten musical score for a jazz ensemble. The score is written on 13 staves, each labeled with an instrument or voice part. The time signature is 5/8. The key signature has one sharp (F#). The score is divided into four measures, with time signatures 4/8, 6/4, 3/8, and 4/8 written above the staves. The instruments and parts are: FL (Flute), OB (Oboe), CLAR (Clarinet), SAX (Saxophone), TRUMP (Trumpet), TROMB (Trombone), VIBE (Vibraphone), ORG (Organ), GUIT (Guitar), VDX (Vocalist), VN 1 (Violin 1), VN 2 (Violin 2), VLA (Viola), VC (Violoncello), and C BASS (Double Bass). The VDX part includes lyrics: "wan-na know know where they be". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "8va" and "taps".

FL

OB

CLAR

SAX

TRUMP

TROMB

VIBE

ORG

GUIT

VDX

VN 1

VN 2

VLA

VC

C BASS

5/8

8va

4/8

6/4

3/8

4/8

8va

8va

taps

wan-na know

know where they be

8va

8va

8va

Loco

Handwritten musical score for a full orchestra and band. The score is divided into four measures with time signatures $4/8$, $5/8$, $6/8$, $4/8$, and $3/8$. The instruments listed on the left are FL, OB, CLAR, SAX, TRUMP, TROMB, CYMB, ORG, GUIT, VOX, VN 1, VN 2, VLA, VC, and CBASS. The score includes various musical notations such as notes, rests, and dynamics. The vocal line (VOX) includes lyrics: "and", "ting", "gen- tle", "beast". The guitar line (GUIT) includes the instruction "tape". The bass line (CBASS) includes the instruction "Pizz".

$4/8$

$5/8$

66

$4/8$

$3/8$ *sva*

FL

OB

CLAR

SAX

TRUMP

TROMB

CYMB

ORG

GUIT

VOX

VN 1

VN 2

VLA

VC

CBASS

sva

sva ba

sva ba

sva

sva

tape

and

trus

sva

ting

gen- tle

beast

sva

Loco

sva

Loco

Pizz

FL

OB

CLAR

SAX

TRUMP

TROMB

Pzd dnm

ORG

VOX

GNIT

VN 1

VN 2

VLA

VC

C BASS

4/8

8va #

8va b

pp

8va

Loco

voice: JUST a little louder / somewhat aggravated

wan-na know?

strong

in faith

Handwritten musical score for a jazz ensemble. The score is written on 14 staves, each labeled with an instrument. The time signature is 3/8. The key signature has one sharp (F#).

- FL (Flute):** Starts with a 3/8 time signature. Includes a trill in the second measure.
- OB (Oboe):** Similar to the flute part.
- CLAR (Clarinet):** Includes a trill in the second measure.
- SAX (Saxophone):** Similar to the flute part.
- TRUMP (Trumpet):** Empty staff.
- TROMB (Trombone):** Includes a trill in the second measure.
- LYMB (Cymbal):** Includes a trill in the second measure.
- Red dnm (Red Drum):** Includes a trill in the second measure.
- ORG (Organ):** Includes a trill in the second measure.
- GUIB (Guitar):** Includes a trill in the second measure.
- VOX (Vox):** Includes a trill in the second measure.
- VN1 (Violin 1):** Includes a trill in the second measure.
- VN2 (Violin 2):** Includes a trill in the second measure.
- VLA (Viola):** Includes a trill in the second measure.
- VC (Violoncello):** Includes a trill in the second measure.
- C BASS (Double Bass):** Includes a trill in the second measure.

Handwritten annotations include "8va" (octave up) and "8va bc" (octave up because) above various notes. A note in the VOX staff is marked "trapt*" (trapped).

*altern. for trapped

J=53-60

69

FL

OB

CLAR

SAX

TRUMP

TROMB

PNQ

GUIT

VOX

VN 1

VN 2

VLA

VC

CBASS

PL BLS Red dr

PLEC

8va

Loco

3A

7

f

mf

ff

3

8

FL

OB

CLAR

SAX

TRUMP

TROMB

VIBF

PL BLS
Pnd dr

PND

GUIT

VOX

VN 1

VN 2

VLA

VC

C BASS

Handwritten musical score for a full orchestra and band. The score is divided into three measures. The first measure is in 5/4 time, the second in 4/4, and the third in 5/4. The instruments listed on the left are: FL (Flute), OB (Oboe), CLAR (Clarinet), SAX (Saxophone), TRUMP (Trumpet), TROMB (Trombone), VIBF (Vibraphone), PL BLS (Percussion - Snare Drum), PND (Percussion - Conga/Drum), GUIT (Guitar), VOX (Voice), VN 1 (Violin 1), VN 2 (Violin 2), VLA (Viola), VC (Violoncello), and C BASS (Double Bass). The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), articulation (accents, slurs), and performance instructions like 'arco' and 'Pizz'. There are also some handwritten annotations like 'svaba' and 'XLR'.

2/4

4/4

FL

OB

CLAR

SAX

TRUMP

TROMB

VIBE

CYMB

BR DRM

PNO

GUIT

VOX

WANNA KNOW
Loud, enraged...
free speech

WHERE THEY BE
Loud Pizz

BY MIDNIGHT?
arco 8va

ALL GONE
softer

AIN'T NO MORE

VN 1

VN 2

VLA

VC

C BASS

Handwritten musical score for a symphony orchestra and band. The score is divided into four systems, each containing multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *mf*, *f*, *ff*, *p*, and *sva*, as well as performance instructions like *Loco* and *getting louder*. The score is numbered 74 at the top.

System 1:

- FL (Flute)
- OB (Oboe)
- CLAR (Clarinet)
- SAX (Saxophone)
- TRUMP (Trumpet)
- TROMB (Trombone)
- PLBLs (Piccolo/Flute)
- XYL Ri (Xylophone)
- Pnd drmt (Percussion)
- PNO (Piano)
- GUIT (Guitar)
- VOX (Voice)

System 2:

- VN 1 (Violin 1)
- VN 2 (Violin 2)
- VLA (Viola)
- VC (Violoncello)
- C BASS (Double Bass)

Lyrics:

BEEN KILLED (see)?
getting louder

INSIDE THAT BIG PLACE KILLED AND CUT UP IN-TO

74

Handwritten musical score for a full orchestra and band. The score is written on multiple staves, each labeled with an instrument or voice part. The music is in 3/4 time and features a variety of dynamics and articulations.

Instrumental Parts:

- FL (Flute):** Starts with a 3/4 time signature, then changes to 4/4. Includes dynamics like *f* and *p*.
- OB (Oboe):** Similar to the flute part.
- CLAR (Clarinet):** Includes a *svaba* marking.
- SAX (Saxophone):** Includes a *svaba* marking.
- TRUMP (Trumpet):** Includes a *svaba* marking.
- TROMB (Trombone):** Includes a *svaba* marking.
- VIBE (Vibraphone):** Includes a *svaba* marking.
- SNARE TAM (Snare Drum/Tam-tam):** Includes markings for *FL BLS* and *HI HAT*.
- PNO (Piano):** Includes a *svaba* marking and a *Loco* marking.
- GUIT (Guitar):** Includes a *svaba* marking.

Voice Part:

VOX: TO TO BE SENT OUT TO THE FOUR COR-NERS OF THE CI-VI-LIZED

VOX (Lyrics): TO TO BE SENT OUT TO THE FOUR COR-NERS OF THE CI-VI-LIZED

VOX (Musical): The vocal line includes a *svaba* marking and a *Loud* dynamic.

Other Instrumental Parts:

- VN 1 (Violin 1):** Includes a *svaba* marking.
- VN 2 (Violin 2):** Includes a *svaba* marking.
- VLA (Viola):** Includes a *svaba* marking.
- VC (Violoncello):** Includes a *svaba* marking.
- C BASS (Cello/Bass):** Includes a *svaba* marking.

