

## STATEMENT

### Emily Howard

1979 in Liverpool geboren. Studierte Mathematik und Computerwissenschaften in Oxford. Phd in Komposition am Royal Northern College of Music, wo Sie nun selbst Komposition unterrichtet.

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## Music between emotion and reason

Music that is important to me moves me emotionally and intellectually. I strive to find ways to produce similar qualities in my own music by exploring relationships between emotion and reason, constructivism and spontaneity. Often I use techniques and processes derived from mathematical principles to create musical structures on which to base compositions. Sometimes I reference what I term 'found sound events' (these can be tonal) as part of the compositional process and I am interested in transformations of such events. Memory processes play an important role in the way I structure my music and increasingly, these are subverted and transformed by chance operations. I find inspiration in nature, philosophy, poetry, science and in the history and myths associated with scientific phenomena. In my orchestral work *Magnetite*, musical material behaves as if shaped by magnetic fields attracting one another and moving in opposite directions, but superstitions concerning the magical powers of the oldest-known magnetic substance were just as important for the creation of the work.

My compositions tend to be linked by fundamental relationships: for example, recent works *Mesmerism* and *Calculus of the Nervous System*, while concerned with orchestral writing that stems from the quasi-magnetic technique developed in *Magnetite* and *Solar*, are also linked structurally, musically and thematically to *Ada sketches*, a dramatic scena based on the inner world of mathematician Ada Lovelace, daughter of Byron. Ada dabbled in both mesmerism and magnetism, and she was keen to devise what she termed a 'calculus of the nervous system', a mathematical mode for how the brain gives rise to thought, and nerves to feelings.