

Bowed Electrons 2020

Festival and Symposium

Programme

all times - SAST UTC +2

text* - pre-recorded

Friday 4 December 2020

12h00

Opening* and welcome

Prof. Dr Rebekka Sandmeier
Director: South African College of Music
University of Cape Town

12h10

Concert 1:*

In Days of Whispers

Dizu Plaatjies, Sumalgy Nuro and Matchume Zango
(dur. ~30')

13h00

Concert 2:*

Carl Stone Solo

Carl Stone

(duration: ~12')

Himalaya

Carl Stone (with Akaihirume)

(dur. ~22')

14h00

Presentation:*

Musician Carl Stone - 2012 Nelson Speaker Series

Carl Stone at Harvey Mudd College

(dur. ~60')

15h00

Presentation:

Technology, composition, performance

Jonathan Crossley

16h00

In conversation:*

Constellations interview

Christopher Culpo, Anne Graaff and Douglas Skinner

17h00

Friday Keynote:

The Danger of the Crowd

John Richards

18h00

Presentation:

Dubstep

Peter Kastoor

19h00

Concert 3:*

Constellations

Christopher Culpo, Anne Graaff and Douglas Skinner
(dur. ~19')

Selected works, 2018 - 2020

Jonathan Crossley

(dur. ~49')

Live Improvisations 28-11-2020

Jonathan Crossley and Cameron Harris

(dur. ~49')

Saturday 5 December 2020

10h00

Presentation: *Performance practice with Ableton Live*
James Harrison

11h00

In conversation: *Creative collaboration and artistic dialogue*
Ulrich Suesse and Maciej Walczak

12h00

In conversation: *The Joys of 'ravelling'; re-, post-, un-, pre-...*
Meryl van Noie and Theo Herbst

13h00

Concert 4.*

Unravelling
Meryl van Noie

(dur. ~12')

Locations

Climax

More than whispers

Ulrich Suesse (sound) and Maciej Walczak (visualisation)

(dur. 15')

14h00

Presentation.*

In conversation: *Cor and collaboration*
Celebrating technology through collaborative efforts
Cameron Harris

15h00

Presentation.*

SY-mplexi
Dimitri Voudouris

16h00

Presentation: *Works from the Studio Electronic Music (SEM), University Mozarteum*
Achim Bornhoeft

17h00

Saturday Keynote: *Computer Assisted Composition (CAC) in Selected Works*
Achim Bornhoeft

18h00

Presentation: *Toolset for distributing instruments across the Internet of Musical things*
Tamara Ringas and Ryan Wolhuter

19h00

Concert 5.*

Soundscope
Matthias Leboucher

(dur. 16'46")

"the dream of reason produces monsters"
Marco Döttlinger

(dur. 13'40")

SY-mplexi
Dimitri Voudouris

(dur. 13'10")

CorScape
Cameron Harris

(dur. 16')

Sunday 6 December 2020

10h00

In conversation:*

Performance:*

pArtnership - visual and audio

Mia Thom and Meryl van Noie

Idée Fixe

concept: Mia Thom

composition: Mikhaila Smith

11h00

In conversation:

Tombeau de Mosoeu Moerane

Michael Blake and Darius Klišys

12h00

Presentation:

Composing 'Evenly Hovering' and 'A Composition Machine'

Pierre-Henri Wicomb

13h00

Concert 6:*

[s]Kin-ship

Pierre-Henri Wicomb

(dur. 7'26")

Tombeau de Mosoeu Moerane

Michael Blake and Darius Klišys

(dur. 13'43")

Folding key, locking paper

Miles Warrington

(dur. 10'25")

14h00

Composition class:

bottom up or top down

Joakim Sandgren

15h00

Composition class:

writing and formal work

Joakim Sandgren

16h00

Composition class:

listening before the notes

Joakim Sandgren

17h00

Presentation:*

Folding key, locking paper; compositional teaching strategies at a distance

In conversation:

Miles Warrington

18h00

Presentation:

Immersive listening technologies: The Hybrid Spatial Studio at Karlsruhe University of Arts and Design (HfG)

Paul Modler

19h00

Concert 7:*

empreintes digitales pour trois musiciens et ordinateur

Joakim Sandgren

(dur. 9')

OM

Leilei Tian

(dur. 10'30")

bifurcation simples

Joakim Sandgren

(dur. 7')

solecism

Pierre-Henri Wicomb

(dur. 9')

corps étrangers pour six instruments et ordinateur

Joakim Sandgren

(dur. 13')

Monday 7 December 2020

10h00

Presentation: *Workshop and project discussions I*
Paul Modler and Lorenz Schwarz

11h00

Presentation: *Workshop and project discussions II*
Paul Modler and Lorenz Schwarz

12h00

Presentation: *Workshop and project discussions III*
Paul Modler and Lorenz Schwarz

13h00

Introduction and **screening 1***: *Nagmusiek*
Liza Joubert and Pluto Panoussis
(dur. 30'15")

14h00

In conversation: *Imagining, translating, exploring, probing Nagmusiek*
Liza Joubert and Pluto Panoussis

15h00

Presentation: *Thoughts on composing music for film*
Christopher Letcher

16h00

Presentation: *Compositional approaches in screen music*
Spesh Maloney

17h00

Presentation: *From Dusk to Dreams*
Jeremie Jones

18h00

Presentation: *Technology, nature, creativity*
Angus Teeton

19h00

Screening 2.* *From Dusk to Dreams*
Jeremie Jones
(dur. 40'48")

Rich Is The Life
Director: Tim Baxter
Music: Spesh Maloney
(dur. 10'00")

The Open Door
Director: Jack Leigh
Music: Spesh Maloney
(dur. 18'15")

The Snatcher
Director: Chris McGill
Music: Spesh Maloney
(dur. 16'24")

Tuesday 8 December 2020

10h00

Presentation: *Granular synthesis and an application of sonification*
Matthew Pratt

11h00

In conversation: *Contemporary piano repertoire and performance*
Jill Richards

12h00

Presentation: *title forthcoming*
Cara Stacey and Matthijs van Dijk

13h00

Presentation *title forthcoming*
Bamanya Brian

14h00

In conversation: *Three generations*
Dizu Plaatjies, Sumalgy Nuro and Matchume Zango

15h00

Presentation: *Explorations in environmental(ism) music: THE FLARE - introduction + premiere audio stream*
Maxim Starcke

16h00

Production class: *From bedrooms to Beyoncé - the journey of production duo Noble. So far.*
Bubele Booi

17h00

Production class: *Under the hood - an in-depth walk-through of productions by Noble*
Bubele Booi

18h00

Audio stream: *Maxim Starcke's new album MYTHOPOEIA*
Maxim Starcke

19h00

Concert 5:*

L'Africaine for solo piano
Kevin Volans
Jill Richards (dur. 24'36")

Klavierstück IX
Karlheinz Stockhausen
Jill Richards (dur. 11'49")

Blood dance
Sumalgy Nuro (dur. 13'10")

Mtsitso wahubi
Matchume Zango (dur. 3'49")

Tschibuto
Matchume Zango (music)
Walter Verdin (video) (dur. ~8'00")

Five improvisations
Dizu Plaatjies (dur. ~8'00")

Four collaborations: Cara Stacey and Matthijs van Dijk
Call; Mauve; Nest; An Abscence Of
(dur. 17'00")

Music: Cara Stacey and Matthijs van Dijk
Photography/videography: Cara Stacey, Matthijs van Dijk, Mbongeni Dlamini, Nick Stacey

Biographical notes

(information supplied by participants and/or sourced from their web sites)

Achim Bornhoeft

Achim Christian Bornhoeft was born on 3 November 1966 in Essen, Germany. From 1984 to 1986 he studied composition and music theory with Prof. Gerhard Lisken and piano with Heidi Kommerell. In 1986 he finished school and won the 1st prize at the "Forum of Young German Composers".

1988 he began to study instrumental composition under Prof. Nicolaus A. Huber and electronic composition under Prof. Dirk Reith at the Folkwang University in Essen, Germany where he passed his Finals in composition in 1994. In 1990 he received first prize in a composition competition run by the Cooperativa Neue Musik and the Felix Mendelssohn Bartholdy Award for his string quartet "Naechte zwischen den Gezeiten". 1991 he won the first prize in the National Competition of German Music Academies with "Ambito" for french horn and in 1993 he received the Folkwang University Prize.

Until 1996 Achim Bornhoeft worked with the choreographers Olimpia Scardi ("Cabotina"), Stefan Hilterhaus ("Flood", "invar") and Wanda Golonka ("Gegnung"). Their productions appeared at various theaters in Germany and other European countries.

After graduating in composition he received a DAAD scholarship for the Computer Center for Research in Music and Acoustics (CCRMA) at Stanford University. Between 1996 and 2005 Achim Bornhoeft has been a lecturer at the Folkwang Academy and the Universities of Duisburg and Tuebingen.

In 1998 he received the one-year composers scholarship from the Heinrich-Strobel-Stiftung and produced several full-length choreographies ("Lumen B", "Ellis Is." "Thin as pain") with his own company. In 2001 he was artist in residence at the Center for Art and Media (ZKM) in Karlsruhe, Germany where he founded the SUMTONElabel together with the composers Michael Edwards and Ludger Bruemmer. As a visual artist he got the Arts Fellowship for his sound sculpture "Orplid und Schilf" at the Mummelsee, Germany in 2003.

His compositions have been performed at international festivals including Donaueschingen Festival, ultrasound Festival (Berlin), Daegu International Musical Festival (Korea), Dialogues Festival (Salzburg), Klangspuren Schwaz. Lecture and concert tours have taken him to Mongolia (Roaring Hoofs Festival, Ulaanbaatar), to Kyrgyzstan (Silk Sound Road Festival, Bishkek), Vietnam and Indonesia (Cracking Bamboo, Hanoi / Bandung) and Ukraine (2 Days & 2 Nights, Odessa).

From 2005 to 2006 worked at the Institute of Musicology at the Eberhard Karls University in Tübingen and assumed the project management for "Jugend Komponiert" in 2007, a workshop for young composers organized by the Landesmusikrat Baden-Wuerttemberg.

Since 2006 he has directed the Studio for Electronic Music (SEM) at the Mozarteum in Salzburg, where he was habilitated in composition in 2012. Teaching assignments lead him to the universities in Riga, Parma, Lisbon, Salamanca and Seoul. 2015 he was appointed professor and head of the Institute for New Music (INM).

Akaihirume

forthcoming

Angus Teeton

Angus is a final-year music student at the University of Cape Town, South Africa with a drive in many musical directions, from composition to recording and production, audio for film and visual projects.

He is proudly South African and influenced by the sounds of the continent. He works closely with performers and has immersed himself in African music theory and aural techniques.

You can read more about Angus at <https://sites.google.com/view/angusteeton> and at <https://www.ourafricapolepole.org/us>

Bamanya Brian

Bamanya Brian is an experimental artist from Uganda. He is one of the people pioneering the making of electronic music instruments in Africa. He has always found fascination in tinkering with electronics, building circuits, and hacking devices and messing around with microcontrollers. He has done projects in sound art, electronics, radio, space, programming, experimental visuals, renewable energy and kinetic sculptures.

Some of his work has gained attention from major international companies like Korg, Behringer and Arturia among others and he has done projects with some of them. Brian also performs under the name Afrorack and has appeared at several local and international festivals which include Atlas Electronic in Morocco, Nyege Nyege in Uganda and CTM Festival in Germany.

He has also appeared as a speaker at several international conferences like Africa Synthesized 2020 organized by African Institute of Music and Innovation. His work has also appeared in international media and publications like Shado Magazine, Arte tracks, Pan African Music and Radio France International (RFI). Brian also promotes the work of other artists on his podcast called 60 cycles where he invites them to talk about their work.

You can read more about Bamanya at www.bamanyabrian.com.

Bubele Booi

Bubele was awarded a BMus-degree by the South African College of Music of the University of Cape Town, with distinction. He has established himself as a sought-after producer whilst pursuing postgraduate studies in New York.

His audio accolades include acting as producer on Beyoncé's GRAMMY nominated album – The Lion King: The Gift, producing and co-writing three records simultaneously on South Africa's Top 40 Radio (Sep 2018) and production and co-writing duties on two RISA Certified Gold records.

Bubele is one half of the music production and songwriting duo Noble. You can read more about their work here: <https://www.noblemakesongs.com/>.

Cameron Harris

Cameron Harris studied composition at the Universities of Edinburgh, Manchester and Pennsylvania during which time his teachers included Nigel Osborne, John Casken, Edward Harper, James Primosch and Jay Reise. He was a Thouron fellow at the University of Pennsylvania, and later the recipient of a Benjamin Franklin scholarship. He won the Network for New Music composition competition in Philadelphia and the David Halstead Music Prize for Composition at the University of Pennsylvania.

Originally from the UK, Cameron has been based in South Africa since 2006 where he lectures in music at the University of the Witwatersrand in Johannesburg. He was the Chair of NewMusicSA, the South African section of the International Society for Contemporary Music, from 2007 – 2011 and has curated many festivals for the organization. His main interests are interactive electronic music composition and the history of electronic music.

Cara Stacey and Matthijs van Dijk

Cara Stacey

Cara Stacey is a South African musician, composer and musicologist. She is a pianist and plays southern African musical bows (umrhubhe, uhadi, makhweyane). She holds a doctorate in African music, specifically looking at the makhweyane musical bow from eSwatini (University of Cape Town/SOAS).

During her PhD, she was an NRF Freestanding Doctoral scholar, a Commonwealth Split-Site scholar, and the recipient of funding from the Oppenheimer Memorial Trust and the University of Cape Town. Cara holds a Masters in Musicology (Edinburgh), and a MMus in Performance from SOAS (London). Cara studied various African instruments (makhweyane, mbira, uhadi, umrhubhe and budongo) with Dizu Plaatjies, Khokhiwe Mphila, Bhemani Magagula, Tinashe Chidanyika, Modou Diouf, and Andrew Cooke.

Beyond her solo performance work, Cara collaborates with visual artist Mzwandile Buthelezi and jazz guitarist Keenan Ahrends in a project titled 'The Texture of Silence'. In 2020, she founded the ARUM group with numerous prominent southern African musicians across genres. She works with percussionist and drummer Sarathy Korwar in the project Pergola and is a member of the NightLight Collective, and Gold Fox. Her debut album 'Things that grow' features Shabaka Hutchings, Seb Rochford, Ruth Goller, and Crewdson (released in September 2015, Kit Records). Her album, 'Ceder', is of her duo project with Peruvian lutist and composer Camilo Ángeles (2018) and her collaborative album 'Like the Grass' (with Galina Juritz, Beat Keller and Antonia Ravens) was released by Kit Records in July 2020. Cara has performed across southern Africa, in the United Kingdom, Brazil, Peru, the USA and Switzerland with the likes of Shabaka Hutchings, Sarathy Korwar, Dan Leavers, Galina Juritz, Natalie Mason, Beat Keller, Matchume Zango, Jason Singh and Juliana Venter.

Cara is the founder of the Betwixt concert series with cellist Nicola du Toit. She sits on the executive committee for the South African Society for Research in Music and is the International Council for Traditional Music country liaison for the kingdom of eSwatini. Cara is currently a Senior Lecturer in African Music at North-West University (South Africa). She is based between Johannesburg and Mbabane.

Matthijs van Dijk

Matthijs van Dijk is a composer and arranger, as well as an active chamber and orchestral musician based in Cape Town, South Africa. Van Dijk has written several commissions for numerous chamber ensembles and orchestras, such as the Carnegie Hall affiliated Decoda Ensemble, I Musicanti & Peter Donohoe, the LGT Young Soloists, Naomi Sullivan, and the Signum Quartet.

In 2003 van Dijk won the Priaulx Rainer Prize for composition and in 2006 he was the recipient of the SAMRO Overseas Scholarship for Composition. In 2005 he received a Kanna Award nomination for his work with Karen Zoid and the Sontonga Quartet at the Klein Karoo Nasionale Kunstefees.

In 2016, as Composer-In-Residence at the Stellenbosch International Chamber Music Festival, van Dijk collaborated with Rivonia trialist and freedom fighter Denis Goldberg with their piece *Moments In A Life*, which was premiered by an ensemble of leading local South African and international performers with Goldberg himself narrating. In 2018, van Dijk was Co-Composer-In-Residence at the Johannesburg International Mozart Festival, sharing the residency with long-time collaborator Lungiswa Plaatjies.

Having been active in the film industry since 2005, in 2014 he formed the South African Film Orchestra in collaboration with Simon Ratcliffe and Sound & Motion Studios, as a vehicle to promote and record soundtracks in South Africa. Van Dijk's soundtrack work includes commercials, short films launching the Welsh and English rugby mascots, the animated series *Jungle Beat* (such as the Palm Springs International Short Film Festival "Best Of The Fest" winner "*Can't Touch This*"), 80 short films for M-Net West Africa, as well as the award-winning short film *Loot*. Outside of his own music, van Dijk has worked as an orchestrator on soundtracks for two episodes of the BBC documentaries *Africa's Trees Of Life* (music by Matt Nicholson), the short-film *Tumbleweed* (music by Josh Wynter) and Philip Noyce's *Catch A Fire* (music by Philip Miller). Since 2005, van Dijk has been involved with the annual South African Horrorfest, performing live soundtracks to classic silent movies, such as *The Phantom of the Opera* (2005), *Nosferatu* (2006) and *Metropolis* (2012),

collaborating with members of rock-groups Lark and Terminatrix as the Makabra Ensemble. Other silent film work includes co-founding PhotoPlay with flautist Louisa Theart in 2019, a chamber ensemble promoting new South African composers by performing new soundtracks for short silent movies.

As a violinist, van Dijk co-founded The Night Light Collective (formerly The ShhArt Ensemble) with Galina Juritz, Sarah Evans and Nicola du Toit, a chamber music ensemble made up of composers dedicated to writing and performing new South African art music. Performances include launching Biblioteek Productions' "Co/Mission" concert series, the 2015 TEDx in Cape Town (with Mr Sakitumi & The Grrrl and Inge Beckman), and "VOMO", with Juliana Venter, Cara Stacey and The Motorcycle Orchestra. As an ensemble with a flexible configuration of players, it has collaborated with artists such as Lungiswa Plaatjies, Larissa Johnson, Brydon Bolton and Nicky Schrire, including performances at the 2018 Johannesburg International Mozart Festival, the 2018 ALTERnatives Festival, and the 2019Makhanda National Arts Festival.

In 2019 van Dijk launched his ongoing podcast "The South African Composers Archive", a series in which he asks South African composers/improvisors the same eleven questions in an attempt to create an aural archive of the South African New Music scene, while showcasing the incredibly varied musical voices the country has to offer.

Carl Stone

Carl Stone is one of the pioneers of live computer music, and has been hailed by the Village Voice as "the king of sampling." and "one of the best composers living in (the USA) today." He has used computers in live performance since 1986.

Stone was born in Los Angeles and now divides his time between Los Angeles and Japan. He studied composition at the California Institute of the Arts with Morton Subotnick and James Tenney and has composed electro-acoustic music almost exclusively since 1972. His works have been performed in the U.S., Canada, Europe, Asia, Australia, South America and the Near East. In addition to his schedule of performance, composition and touring, he is on the faculty of the Department of Media Engineering at Chukyo University in Japan.

A winner of numerous awards for his compositions, including the Freeman Award for the work Hop Ken, Carl Stone is also the recipient of grants from the National Endowment for the Arts, the Rockefeller Foundation and the Foundation for Performance Arts. A winner of numerous awards for his compositions, including the Freeman Award for the work Hop Ken, Carl Stone is also the recipient of grants from the National Endowmentfor the Arts, the Rockefeller Foundation and the Foundation for Performance Arts. His 3-LP release "ElectronicMusic from the Seventies and Eighties" on the Unseen Worlds label placed #1 in The Wire Magazine's "Best of100" 2016 Archival category (the follow up release the next year ranked #3).

Carl Stone served as President of the American Music Center from 1992-95. He was the Director of Meet the Composer/California from 1981-1997, and Music Director of KPFK-fm in Los Angeles from 1978-1981. In 2019, DUBLAB.com re-issued a series of radio conversations Stone had on KPFK-fm with Brian Eno, Frank Zappa, Terry Riley, Morton Subotnick, Harold Budd and others. Further activities have included serving as a regular columnist for Sound & Recording Magazine in Japan, serving as web editor for Other Minds, and for the official web site of the John Cage Trust.

Christopher Culpo, Anne Graaff and Douglas Skinner

Christopher Culpo

Christopher Culpo is a performer and composer who's work lies at the confluence of contemporary classical music, jazz, and free improvisation. He has written chamber and symphonic music, vocal and opera, for the dance and the theatre, and has composed and improvised music for silent films.

Culpo has earned degrees in composition from Boston University and The Juilliard School, where he studied amongst others with Milton Babbitt and David del Tredici. He also studied piano and improvisation with Charles Banacos. Following his studies at The Juilliard School Mr. Culpo was personal assistant to Aaron Copland and an active Teaching Artist for the Lincoln Center Institute. Since receiving a Fulbright scholarship to work with Tristan Murail in Paris in 1991, Mr. Culpo has lived and worked in France. His performing career has taken him on stages as diverse as the Cluny Jazz Festival, Jazz at Domergue, Rhino Jazz (France), Blossoms Festival (Belgium), The Old Town House in Cape Town and the Prince Albert Showroom Theatre, (South Africa), Musicafoscari/San Servolo Jazz Fest Venezia (Italy), the Radar Festival, Festival Eurojazz (Mexico), the Adelaide Cabaret Festival and the Sydney Opera House (Australia), or the Christchurch Festival (New Zealand).

Christopher Culpo has released several albums, most recently Thawing Mammoth with clarinetist - saxophonist Achille Succi and tuba player Glauco Benedetti, and The Spectral Life of Things with saxophonist Catherine Sikora. In August 2019 Culpo was invited to South Africa for the Bowed Electrons Festival and premiered The Books of Coincidence, a collaboration with South African artist and poet Anne Graaff. The piece, for solo piano, electronics, video, and recorded poetry was to receive its French premiere at the Festival Entre Temps in Avon before the festival was postponed due to Covid19.

Culpo's composition Mundus Imaginalis for solo piano and strings was awarded second prize in the IV International Uuno Klami Composition Competition and was performed and recorded in Finland in November 2019.

Anne Graaff

Anne Graaff, a South African/British artist, art historian and poet, lives in France. In her artwork, she is a painter and maker of artists' books. (Her Fine Art MA thesis, on contemporary book art, informs her practice).

An art historian, specializing in Outsider Art, she has written two books, published by Penguin, South Africa. Her poetry is published in various publications, including Carapace, Stanzas, and the anthologies of African poetry, Africa, My Africa! And Absolute Africa! (Sun Publishers).

Recent exhibitions of her artist's' books and paintings include the Paris exhibition, curated by Caroline Corre, Elles métamorphosent le Livre II at the gallery, Espace des Femmes, a solo exhibition of artists' books, The Fan Books, at Atelier de la Main d'Or, Paris, and work in the group shows, Be:e, at la Porte Peintre, France, My Mother's Garden, Parts and Labor Gallery Johannesburg, the exhibitions Domestic Departures and Mixed Metaphors at the Kalk Bay Modern, Cape Town and Art/Out of the Ordinary at the AVA Gallery, Cape Town.

Douglas Skinner

Douglas Reid Skinner has published six collections, most recently Liminal (uHlanga, Cape Town, 2017) and one new & selected poems, Heaven: New & Selected Poems (Left Field Poetry, Cape Town, 2014).

He has translated (on his own or with a co-translator) from Afrikaans, French, Hebrew, Italian, Latin and Portuguese, most recently The Secret Ambition, selected poems of Valerio Magrelli (translated from Italian with Marco Fazzini, African Sun Press, Cape Town, 2015) and Poesie Scelte: Selected Poems, translated from the Italian of Marco Fazzini (Edizioni Fili D'Aquilone, Rome, 2020). Gaius Valerius Catullus: Selected Lyric Poems (Crane River, Cape Town, translated together with Richard Whitaker) is due to appear in the last quarter of 2020.

He directed The Carrefour Press from 1988 to 1992 and was editor of New Contrast from 1990 to 1992. He is editor of Stanzas poetry magazine (Cape Town, 2015–20), English editor for the AVBOB Poetry Project and online competition (2017 – pres.) and an occasional small publisher of poetry.

Christopher Letcher

Chris Letcher is a film composer and songwriter. He has a doctorate from the Royal College of Music, London, and has written about film music in *Music, Sound, and the Moving Image*, *Journal of Film Music and Ethnomusicology Forum*, and has contributed a chapter to the *Routledge Companion to Screen Music and Sound*.

Recent film music projects include a score for Mbongeni Ngema's *A sinamali* (2017), Craig Freimond's *Beyond the River* (2017), Brett Innes's *Sink* (2016), Zee Ntuli's *Hard to Get* (2014), Carey McKenzie's *Cold Harbour* (2014), Ntshavheni wa Luruli's *Elelwani* (2013), a two-part adaptation of DH Lawrence's novel *Women in Love* for the BBC, a score for the BBC feature film *Challenger: Final Flight* (2013) starring William Hurt, and a full orchestral score for a six-part drama series for Sky Atlantic, *The Runaway*.

Letcher's solo work as a songwriter on albums *Frieze* (2007) and *Spectroscope* (2011) have been well received locally and internationally, and he has toured widely, including at Austin's South by Southwest and Toronto's North by Northeast festivals. He is published internationally by Warner Chappell. He teaches courses in film music composition and film music theory and analysis at Wits University, Johannesburg.

Dimitri Voudouris

Born 1961 in Athens, Greece, a citizen of South Africa is clinical pharmacist and self taught composer who curated UNYAZI the first electro-acoustic music festival and symposium to take part on the African continent, in 2005. He composes for acoustic instruments, electronics, multimedia, dance and theatre. His technical and theoretical approach researches cognitive psychoacoustic behavioural patterns in humans in an area of continued environmental changes, taking a behavioural stance toward sound in an attempt to bridge the gap between the processes used in modern compositional techniques and those used by primal musical culture.

An interest in biomechanical principles, molecular physiology and cognitive communication between sound and listener. Theoretical research assistS him in the construction of various building blocks that intern form the backbone of his compositions.

His compositions have been performed at ICMC 2005,2006,2008, 2009, 2014,2020, ACMA 2007, CCRMA 2008, UNYAZI 2005, 2012, 2014, 2016, HELMCA 2009, 2011, 2015, PGM (Bremen) 2012, Primavera en la Habana 2020, Audiosphere Museo Nacional Centro de Arte Reina Sofia/Spain 2020,Brighton Festival fringe 2010, Neue Musik Lüneburg 2013, XV Biennale Sztuki Dia Dziecka Kulturowe Kontesky Basni Poznan Poland 2005. He received a Palmares des 34e Concours Internationaux de Musique d'Art Sonore Electroacoustiques de Bourges award in 2007. Performances of works have been executed in Poland, Switzerland, Bulgaria, Hungary, Germany, United Kingdom, Ireland, Greece,Spain,Italy,France, Australia, South Africa, Mozambique, USA, Canada, Cuba, Chile.

Dizu Plaatjies, Sumalgy Nuro and Matchume Zango

Dizu Plaatjies

In rural Tsolo (Eastern Cape) I collaborate with rural performers specialising in umrhube and uhadi bow-songs and various rural dance-song genres and dance-styles (i.e. umtyityimbo, umgajo, umteyo, iindlavini. Umxhentso, etc.). I am interested in the ways in which these rural musical practices are transformed, adapted and re-contextualised in urban areas.

Back home in Langa I collaborate extensively with many urban 'hidden' musicians who 're-invent' their rural roots in urban contexts on a variety of instruments (i.e. harmonica, concertina, isitolotolo, inkinge) and through a variety of new musical practices (e.g. through adaptations employing 'modern' instrumental combinations, including guitars, as well as 'western' percussion and wind instruments).

My work in Europe draws me into extensive collaborations with 'folk', 'pop' and 'classical' musicians of various cultural backgrounds from both Eastern and Western Europe. Fusion work at the interface of cultures presents its own challenges (e.g. how does one effectively adapt the delicate and unique flavors of a Xhosa bow-song when working with an eclectic urban folk combo from France? How do I effectively integrate my own Xhosa-based musical style when performing with a maskande guitarist and a Bulgarian accordion player?)

Sumalgy Nuro

At the beginning of my life there was the inspiration of an arts movement that was brought to one of the most marginalised and dangerous places in the sprawling outskirts of Maputo, Mozambique and which has become an epicentre of hope for youth and the community. I am proud to have been at the core of this experience, for this is where I learnt to stand up and speak for the things that matter most.

I grew up in Maxaquene "A", a township rife with high levels of crime, domestic violence, sexual abuse, youth pregnancy, drugs, high rates of HIV, orphans, no access to schools, poverty and vulnerability. In 2005 Associacao Socio Cultural Horizonte Azul (ASCHA), a culture concern, was founded in my area under the direction of Dalila Macuacua. This is where I discovered the arts. The idea was to promote music, dance and theatre to foster safe spaces and positive activities for the youth of our township. Dalila Macuacua was an actress who led us in theatre and poetry productions and brought Vintani Nafassi, a choreographer and dancer from the National Music and Dance Company to teach us. All too soon, however, he had to leave for overseas and we seemed to be left stranded.

Enter Valentin Ferrois! He was a reformed gang member and ex-prisoner who, during his time in jail, had started dancing. Him with very little knowledge of socialisation but a big wish for change, became our instructor. The fire had been kindled inside us and without minimal resources we carried on. Come sun, wind or rain, we were always there – to play, to dance, to act, from Monday to Sunday and back again.

In a short period ASCHA became a recognized organization, known for its strong, young and talented cast, who took part in big festivals, competitions and various performances. Collaborating with governmental and private sectors we managed to get food support for the most vulnerable families in our community, build toilets and sanitation in our area, gain free access to school for many youth and adults and play an instrumental role in the organization of workshops for the community on HIV, sexual abuse and domestic violence. Without noticing when, traditional Mozambican dance and music had become my heartbeat. When the rest of my family avoided any kind of contact because of what I was doing, artists became my family and discovering and sharing in the arts the most happy moments of my growth.

In 2010 I joined the Nucleo de Jovens Criadores (NJC) , at first as part of its performing cast, but very shortly also to teach school kids during weekend school activities. In these experience I discovered that I had a passion for teaching and that the transmission of the arts is a responsibility. ASCHA had a saying: "Onde ha um direito, existe um dever por cumprir." – where there is a right there is a duty to fulfill. This became my slogan. In 2012, Nytto Chongo, who saw my dedication while teaching at NJC, invited me to teach traditional dance and percussion at the International French School of Maputo, and later in 2013 also introduced me to the Matola Music and Dance Company. With that came the opportunity to participate in a two-year pedagogical dance course at the Universidade Pedagógica conducted in collaboration with the MoNo Cultural Association. My horizons were expanding and I was learning new things. I was introduced to new dance styles - classical ballet, jazz, hip hop, house, contemporary - and the world of the mind, through courses in cultural anthropology and pedagogics. I got the incredible chance to spend half a year as an exchange student in Norway, where I worked at Kulturskolen I Fredrikstad, training as well

and teaching, choreographing and gaining valuable experience in leadership in various productions.

Back in Maputo, MoNo hired me as their contemporary dance teacher and later as program coordinator for international exchange students in Mozambique. Associated with my ambitions to always see change and growth, I then started a solo career, where for three years I then travelled back and forward and offered music and dance workshops overseas in different cultural centers and schools. While in Mozambique I always spent time empowering, learning and sharing skills with various artists. I got to learn in a myriad forms that supporting one another is the way we discover how to thrive. In 2017, with support of the project Architects Without Borders, I initiated the establishment of a music and dance academy in a community centre in one of the townships in Maputo. In 2018 I moved to Cape Town, for my passion for music was starting to bite more keenly and I wished to deepen my experience in this direction by joining the postgraduate program in African Music at the University of Cape Town. To become part of this postgraduate program through an RPL and bursary application was a victory hard won and much cherished. Cape Town has been an experiment in possibilities - I have found friends, chances to enrich my music and dance knowledge and, here too, have become part of many outreach and community upliftment programs.

Community organizations and passionately driven young people struggling to realize their dreams where are and will always be my mission. My big dream is to accomplish an Art Centre where youth education in arts will be the main focus, together with a space for "marginal" artists of all ages to feel appreciated for their work as they become part of global productions that bring together artists from different cultures, backgrounds and disciplines. Gradually as I go along I set aside resources to accomplish this dream...I have already bought a small piece of land in Mozambique and last year built the foundation (literally) for a future studio...

I am on a journey of artistic discovery. Along the way I wish to share my growing understanding with artists in all musical, movement, theatre and production disciplines - and with all who, in the arts, see a road to the heart.

Matchume Zango

Cândido Salomão Zango, also known as "Matchume," has dedicated himself to Mozambican traditional music and dance since childhood. His parents and grandparents are originally from Zavala, Inhambane Province, which is the center of Mozambique's Timbila tradition. Inspired by this long and passionate tradition of music and percussion, Matchume began to play, study music and produce traditional instruments such as timbila, mbira, xitende and djembe drums.

Over the past twenty years, Matchume has toured the world as a performing musician and composer of traditional, experimental and fusion music. As an ambassador of Mozambican music and culture, he has performed, taught and conducted artistic and cultural projects in Austria, Belgium, Burkina Faso, Cameroon, Canada, Cape Verde, Chad, Denmark, Gabon, Germany, Guinea-Bissau, Japan, Madagascar, Mali, Norway, Portugal, Reunion Island, Rwanda, Senegal, South Africa, South Korea, Switzerland and Zimbabwe. He has completed dozens of successful collaborations with international artists in the genres of music performance, theater, dance and film, and he has recorded several albums with Timbila Muzimba, MoSomeBigNoise and Kubilai Khan.

While a postgraduate student at the University of Cape Town, was employed as a lecturer at the university composing and performing traditional, experimental and fusion music for various departments including theater, dance and cinema. In addition to UCT, he has given workshops and courses in Mozambican music and dance at schools and at universities in several countries. In Mozambique, he maintains his role as one of the founding members of

Timbila Muzimba, the Warehwa Cultural Association, and the "Orquestras Amadoras" community project.

James Harrison

James is an undergraduate Jazz performance student at the South African College of Music of the University of Cape Town.

Jeremie Jones

Based in Montreal, Jeremie Jones is a composer and musician. His work explores the intimate meeting point of acoustic and electronic music. Also pushing boundaries of sonic experience on double bass & electric bass. He studied music at University of Montreal and Quebec Music Conservatory.

Loves to collaborate with other artists in different fields such as dance, video, theater. Recent projects include collaborations with video artists Myriam Boucher and David Paul Ross. Recorded as a musician 20 albums with various artists.

Toured over 500 shows in Canada, USA, England, Ireland, Scotland, France, Italy, Poland, Slovakia, Germany, Austria, Haïti and Central America.

Participated in festivals such as BEAST FEaST (UK), Up to Date (PL), Festival International de Port-au-Prince (HT) , Nuit Blanche de Montreal (CA), International VideoMusic Festival (CA), Celtic Connections (UK), Out to Lunch (IE), Phenomena (CA), Blue Skies Festival (CA), Festival de musique de Créations (CA), Atlin Music Festival (CA), Francopholies de Montreal (CA), Envol et Maccadam (CA), People Arts Festival (US), Deep Roots Festival (CA), Festival de Lanaudière (CA), Festival International du Domaine Forget (CA).

Jill Richards

Jill Richards is a South African pianist specialising in late 20th and 21st century music. Versatile and dynamic, her interests range from Bach to free improvisation. Her career includes collaborations with numerous composers from around the world. She has a longstanding working relationship with Kevin Volans who has written many solo works as well as piano duos for her. These she has performed with the composer as partner.

Jill has worked with Francisco Lopez, Jörg Schäffer, François Sarhan, Rudiger Meyer, Clare Loveday, and many others. She has also toured with live music performances to William Kentridge's films. She works as a soloist and chamber musician and collaborates with visual artists, dancers and actors. Jill travels regularly to Europe to work as a live improviser in concerts and festivals. She also has an ongoing partnership with filmmaker Jurgen Meekel, with whom she creates sound tracks for live art events.

Jill has performed and been broadcast in the UK, Europe, North America and Australasia. Among these were the BBC broadcasts of the premières of solo and duo works of Kevin Volans. She has released five CDs, including "Cicada" of Volans. Jill and violinist Waldo Alexander recorded works by Kevin Volans for piano, violin and viola for the Ergodos label. She has also collaborated with sound artist João Orecchia, visual artist Marcus Neustetter, composer-drummer Christophe Fellay, and artist Dorothee Kreuzfeldt, amongst others.

Jill Richards is a Steinway Artist.

Joakim Sandgren

Joakim studied composition at the Royal College of Music in Stockholm from 1991 to 1998. In 2000 he completed the computer assisted composition course at Ircam. In 2003 he presented his Master 2 at the Paris 8 University under Horacio Vaggione.

His compositions have been performed by Ensemble Itinéraire, Ensemble 2e2m, Court circuit, Taller Sonoro, Soyoz 21, Archaeus, Champ d'Action, In Extremis, Tokyo Gen'On Project, Modern Music Ensemble (Sydney), Curious Chamber Players, NEO, Ars Nova, Gageego!, Mimitabu, MA, Sveriges Radio Symfoniorkester and at festivals such as

Darmstadt International Summer Courses, Warsaw Autumn, ISCM, Les Musiques, SoundofStockholm, GAS, NYCEMF and Huddersfield Contemporary Music Festival.

Sandgren started composing computer-assisted in 1997 and since 1998 he composes in his house developed composition environment in LISP. From 2003 his music has been entirely oriented toward working on secondary sounds of instruments. These sounds are often of a very low intensity and often have to be amplified using microphones. The way the compositions are designed is reminiscent of an "instrumental granular synthesis". Although instrumental, Sandgren's compositions are conceived and composed in the way that we compose electroacoustic music. In 2008 he started a suite of fifteen pieces for different formations and multi track electronics.

John Richards

John Richards explores performing with self-made instruments and the creation of interactive environments. He has worked with many leading improvisers and musicians in the field of live electronics. In 2002, his work with kREEPA helped initiate the OIK project at STEIM, Amsterdam, that involved the hacking of commercially available hardware to create economic musical interfaces. He has released numerous pieces in various guises on Gabriel Prokofiev's nonclassical label including a work for piano and electronics performed by GÉNIA with re-mixes by Vex'd and Max De Wardener amongst others. He has also worked with Tim Wright developing systems for live performance and music for Japanese choreographer Saburo Teshigawara.

Since 2003, John Richards has been exploring the idea of Dirty Electronics that focuses on face-to-face shared experiences, ritual, gesture, touch and social interaction, as well as directing the Dirty Electronics Ensemble. The group have performed specially commissioned pieces by Merzbow, Pauline Oliveros, Howard Skempton (founder member of the Scratch Orchestra), Gabriel Prokofiev and Nicholas Bullen (ex-Napalm Death and Scorn). Other notable collaborations include working with Rolf Gehlhaar (original Stockhausen group), Chris Carter from Throbbing Gristle, Keith Rowe and STEIM (Amsterdam). As Dirty Electronics he has explored the intersection between artwork and printed circuit board and has created various artworks/circuit boards. In 2011, Dirty Electronics collaborated with graphic designer Adrian Shaughnessy to create a specially commissioned hand-held synth for MuteRecords.

Workshops and performances with Dirty Electronics have taken place internationally including: the Queen Elizabeth Hall, Southbank Centre (London), Bent Festival (Los Angeles), Zentrum für Kunst und Medientechnologie (ZKM) (Germany), Institute of Contemporary Arts (ICA) (London), Supersonic Festival (Birmingham), FutureEverything (Manchester), Tokyo University of the Arts (Japan), University of the Arts (Berlin), and IRCAM (Paris).

John Richards has written numerous articles on hybridity, post-digital theory and dirty electronics. He completed a doctorate in electroacoustic composition at the University of York in 2002. He has also taught improvisation at Dartington International Summer School, and has been a visiting lecturer at the Conservatorium van Amsterdam (CvA) and in the School of Architecture, Design and Built Environment at Nottingham Trent University.

Jonathan Crossley

Jonathan is a musical polymath' – Ligeti, 2017

Northern Irish by birth, South African by life, Crossley is a versatile musician, performer, educator and composer with a specialised interest in contemporary musical cultures and technologies. His musical practice ranges from classical guitar to improvisation and jazz through to electronic music and experimentation. He has released a wide variety of albums such as the chamber jazz album 'My Friends and I' (2004), the rock/funk albums 'Funk for the Shaolin Monk' (2007) and 'Got Funk Will Travel' (2009), the experimental noise albums

'What if the Machines Spoke Back to You?' and 'The Cyber-Guitar Recital' (2018) and the most closed digital improvisation ecology works 'Blipz' (2018) 'Deep Spacer' (2019) and 'Deep Spacer 433 Eros' (2020)

He has relentlessly pursued innovation in not only the use of the guitar and technological systems but in the application of these technologies in improvisation and composition. His PhD research led to the development of an extended guitar system or hyper-instrument, the Cyber-Guitar, which extended the scope of the electric guitar beyond the use of the hands, encompassing the joints of the upper body through the use of a mechanical exoskeleton. He currently has four new albums in production slated for release mid-February 2021 using closed and generative systems.

Kevin Volans

Principal performances of Volans' work in the last years include the Berliner Musikfest, Vienna State Opera, the Salzburger Festspiele, the Lincoln Center NY, Dokumenta Kassel, the Pompidou Centre Paris, Concertgebouw Amsterdam, Kunstmuseum Bonn, the Chicago Institute of Fine Arts, the Edinburgh Festival, the Caixa Forum Madrid, the Barbican, South Bank, Wigmore Hall, London and several times in the BBC Proms.

In the last 35 years Kevin Volans has worked with quartets: Kronos, Smith Quartet, Duke Quartet, Arditti Quartet, pianists: Barry Douglas, Marc-André Hamelin, Peter Donohoe, Melvyn Tan, conductors: Michael Tilson Thomas, Marek Janowski, Alan Buribayev, Yan Pascal Tortelier, orchestras: the San Francisco Symphony, BBC Symphony, Bayerische Rundfunk Symphonieorchester, Royal Flemish Philharmonic, BBC Singers, percussionists: Robyn Schulkowsky, Jonny Axelsson, SISU and many others, as well as dance companies like Siobhan Davies, Shobana Jeyasingh, White Oak, Jonathan Burrows and artists: William Kentridge, Juergen Partenheimer, Jose Manuel Ballester.

He was born in Pietermaritzburg, South Africa, and studied at the University of the Witwatersrand, later with Karlheinz Stockhausen and Mauricio Kagel in Cologne. He moved to Ireland in 1986 and has been an Irish citizen since 1994. He lives in Co. Cork.

After a productive collaboration with the Kronos quartet in the 1980s his work, principally in the field of chamber and orchestral music, has been regularly performed worldwide. The Kronos discs, White Man Sleeps and Pieces of Africa broke all records for string quartet disc sales.

In 1997 the BBC Music Magazine listed him as one of the 50 most important living composers and he was described by the Village Voice (New York) as "one of the most original and unpredictable voices on the planet". In 1999 the South Bank in London hosted a 50th birthday celebration of his work and for his 60th the Wigmore Hall in London organised a "Kevin Volans Day" of concerts. The Wigmore Hall is again planning a 2019 celebration for his 70th birthday. He has been the featured composer in several European festivals of contemporary music and he was the featured composer in Prague last November. 2017 saw 9 world premieres of his work. There are some 47 CDs and videos featuring his music currently available. His work is performed regularly worldwide.

He has taught many of Ireland's leading younger composers, including (alphabetic order) Elaine Agnew, Siobhan Cleary, Andrew Hamilton, Deirdre Gribben, Deirdre MacKay, Jonathan Nangle, Simon O'Connor, Garrett Scholdice, Juergen Simpson, Jennifer Walshe as well as South Africans Cobi van Tonder and Matteo Fargion, and a number of other prize-winning composers.

His work has been listed in the BBC Radio 3's 50 Modern Classics, in Ivan Hewett's Classic 50 (no. 9 in 'Ivan Hewett's 50-part series on short works by the world's greatest composers.') and recently in Andrew Clement's Top Classical Concerts of 2016.

Liza Joubert and Pluto Panoussis

Liza Joubert

Liza was born and educated in Stellenbosch, studying piano under Juliana de Villiers and Betsie Cluver. She was the first resident accompanist at the Beau Soleil Music Centre in Cape Town. She is a sought after collaborative pianist, adjudicator and teacher.

As a professional musician, Liza has been involved in numerous and varied musical activities, ranging from a series of solo and chamber music concerts on a restored 1802 Clementi piano in the historic Bertram House in Cape Town, to playing the double bass and piano for French cabaret performances throughout Southern Africa with chanteuse Daniele Pascal. She was the concert pianist aboard the MV Marco Polo luxury liner on a five week cruise between Cape Town, Buenos Aires and Antarctica. She has collaborated with musicians as diverse as avant-garde pianist Jill Richards and Belgian poet-musician Stef Bos. She has played ragtime in France and Switzerland and South African piano music in the Czech Republic.

From 2011 to 2014, she was an accompanist at the Drakensberg Boys' Choir and performed nationally and internationally with the choir. In 2016 she collaborated with filmmaker Pluto Panoussis on a performance of Arnold van Wyk's "Nagmusiek" for solo piano with a specially created visual [film] accompaniment. In July 2017, she performed her solo piano programme "Ragtime Plus" as part of the main programme at the Grahamstown National Arts Festival to capacity audiences. In March 2019, she performed her current solo project, "Vredeklawers" ["Peace Pieces"] to a capacity audience at the Stellenbosch Woordfees. In August 2019, she made her debut on the Toy Piano at the Bowed Electrons Festival at UCT, playing "Keychain" by Dutch composer Christina Viola Oorebeek, for toy piano, grand piano and fixed media electronics. In March 2020, she provided her own specially created live piano accompaniment for four silent films from the 1910's at Pulp Cinema in Stellenbosch.

In January 2021, she returns to the Drakensberg Boys' Choir School as the Head of Music.

Pluto Panoussis

During the course of his career, Pluto Panoussis has been an architect, a designer, an illustrator, a writer, and a filmmaker. He has directed a number of award-winning productions, which span a range of media, including film, television and the stage. He has co-written and directed two television series, exhibited as a fine artist with five solo exhibitions to his name, and has designed and headed publicity campaigns for over a hundred local and international theatre productions.

He is co-founder and art director of the social commentary cartoon strip, Skaapstad. He collaborated as designer and content editor with author Helene Smit on *Beneath* – a book exploring the unconscious in individuals. He is a judge on the National Press Club Newsmaker of the Year panel, PIA Awards for Architecture, has been on the Silwerskerm panel of judges, and has been invited to present papers at various gatherings, most recently at the 2013 Adobe Education Summit in Barcelona, and at the 2016 and 2017 IDEA Design Conferences.

As an educator, he established the School of Film Arts at The Open Window (Institute for Arts & Digital Sciences) and was instrumental in developing the Bachelor of Film Arts degree (the first of its kind in the world). In 2012 he launched The Creative Hub – a postgraduate design and media laboratory, and from 2016 –early 2018 occupied the position of Dean of Academics at the Open Window. Recently he has developed Creativity Thinking and Depth Creativity courses, and is the key figure in establishing the first Creative Arts University in Lusaka, Zambia. iMPAC (the Initiative for Motion Pictures within the African Continent), founded by him in 2009, is part of his ongoing commitment towards fostering a

culture of exploration in the moving image and its intersection with other cross-creative disciplines.

Matthew Pratt

Matthew Pratt is a final-year BMus student at the University of Cape Town's South African College of Music (SACM). His focus is contemporary experimental composition, with strong influences from the music and art of the 20th century. Works of his have been performed both locally and internationally, and he was commissioned in 2017 to compose a work for the international research project, 'Performing the Jewish Archive'.

In addition, as a trained mobile app developer, he has a keen interest in creative programming and algorithmic art, and as a result has pursued personal research in the digital domain, ranging from sonification and visual music, to live coding and new media art.

The primary concern for his postgraduate research is interdisciplinary audiovisual creative computing integration, with an inclination towards elements of spectralism and avant-garde music, digital sound synthesis techniques and concepts, as well as abstract film.

Maxim Starcke

Maxim Starcke is a South African composer, multi-instrumentalist, sound artist and music educator born and living in Cape Town. While known for performing and working within diverse genres, Starcke has focused his personal art music through the lens of electro-acoustic and improvisation-based soundscape composition - what he has in the past referred to as 'landscape music' (after the title of his masters in composition dissertation). His main instruments of choice include classical guitar, alto and soprano saxophone, electric bass and audio software such as Ableton Live and VCV Rack.

Recent highlights include commissions for the SA New Music Ensemble (Unyazi 2014) and composing for the Cape Town Goema Orchestra, sound design for multi-media art collaboration Karoo Disclosure, numerous annual performances at On The Edge of Wrong festival of improvised music, two albums with percussionist Ronan Skillen entitled Forgery and Shapeshifter (the incarnation of the latter featuring video artist Tom Glenn), working and recording with SAMA-nominated jazz vocalist Lisa Bauer, performances as a member of Souls of Ancient Fish (with Ruben Mowszowski and Dizu Plaatjies), collaborations with New York-based electronic musician Jonas Reinhardt, metal band Damnatia and numerous other interactions, performances, recordings and releases.

A selection of Starcke's latest recording projects are available on his maximstarcke.bandcamp.com site. For more information on current work and forthcoming album releases visit his website maximstarcke.com

Meryl van Noie

Between 2001 and 2009, Meryl (BMus, MMus UCT) managed the SoundHouse, an outreach project housed in the Baxter Theatre Complex. Its transformation into a non-profit NGO, saw her become its Creative Director. Meryl accepted a position as Music Technology Laboratory Officer at UCT's SACM in 2013. In 2020 she was appointed lecturer in the Jazz section of the same department.

Over the past two decades Meryl has worked on a variety of creative projects. She remains an active composer, pianist and 'technologist', eager to experiment.

Mia Thom

Mia Thom is a Cape Town based interdisciplinary artist, who explores the material and psychoacoustic possibilities of sound to challenge the ways in which we access knowledge. In 2017, she graduated from the Michaelis School of Fine Art (UCT) with a BAFA (Hons) with distinction. Thom's first solo show, Invisible Motifs, took place in early 2019. She has also taken part in several group shows and festivals, most recently Helicotrema at the Palazzo

Grassi in Venice. Thom will be presenting a new audio-visual installation at this year's Dakar Biennale.

Her work is informed by researchers who recognise the ways in which sound can alter the perspectives we hold of objects, spaces and experiences. Thom's practice, which explores a relationship between photography, performance, music and sound, delves into experiences of speculative realism – a philosophical way of thinking that does not rely on only one framework for reality. It attempts to make us “think beyond the limits of what we, as human beings, were long considered able to think, speculating instead about the nature of the non-human and what such thinking might provide for the many issues we face in our contemporary moment” (Beier & Wallen, 2017:149). Thom's interest in the voice marks an ethical concern with the authority of voice: who or what has the right to speak.

Her Darkroom Performances (2017-2019) are site-specific in that a score is developed with local composer Lucy Strauss, based on the resonant frequencies of the room itself. This emerge as an important premise from which to challenge visibility: positioned as central to the sphere of the political, or what Judith Butler calls an ethical imperative (LaBelle, 2018: 29-30).

Thom proposes an ethical listening, to voices and bodies, human and nonhuman. To perceive space and site through its sonic possibilities and engage with visual mediums through practices of sound-making or listening, as a way of interrupting the hegemony of sight (Voegelin, 2014).

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Michael Blake and Darius Klišys

Michael Blake

Michael Blake (b. 1951, Cape Town) is largely self-taught as a composer; his work is associated with conceptual art and the beginning of an experimental music movement in South Africa in the 1970s. In 1976 he began a series of pieces based on African composition techniques, continuing more recently to explore a postmodern aesthetic in a range of different styles. After spending 20 years in London, he returned to South Africa in 1998, establishing the ISCM South African Section (NewMusicSA), New Music Indaba and Sterkfontein Composers Meeting. From 2002-2009 he curated The Bow Project – string quartet reimaginings of Nofinishi Dywili's uhadi songs by South African composers – culminating in a double CD on the TUTL label. Blake's music has been played all over the world, including major festivals such as Festival d'Automne à Paris, Ars Musica Belgium and the ISCM World Music Days in Slovenia. His music is recorded on more than 15 CDs, most recently a Wergo recording of his cello music with Friedrich Gauwerky and Daan Vandewalle, and a joint release with Justinian Tamasuza of solo flute and percussion music. 2020 saw the completion of a major composition project, Afrikosmos – 75 graded piano pieces in six volumes. Having taught at Goldsmiths College London, Rhodes University and Unisa, he currently divides his time between his home, in France, and South Africa where he is Honorary Professor of Experimental Composition in the Africa Open Institute for Music, Research and Innovation at Stellenbosch University.

Darius Klišys

Current activity:

Darius is one of the most innovative birbynė players in Lithuania (birbynė or reedpipe is an original Lithuanian woodwind instrument). Since 1997 he has recorded and released 14 albums: baroque, contemporary and experimental electronic music.

In 2008, Darius performed solo with his project "Water Serpents" at the 17th International Electroacoustic Music Festival "Primavera en la Habana" in Cuba. In April 2009, he won the YouTube Symphony Orchestra contest and was invited to the YTSO summit to perform at Carnegie Hall under the direction of Michael Tilson Thomas. In recent years he has been playing with such outstanding musicians like Marek Toporowski (harpsichord/organ, Poland), Bozhena Korczyńska (sopilka, Ukraine), Sonata and Rokas Zubovas (piano duo, Lithuania), Darius Polikaitis (conductor, US) etc.

Aims:

One of the main Darius's goals is to adapt birbynė to chamber music (renaissance, baroque, contemporary music, etc.). Darius pursues his studies in early music. His repertoire, however, includes not only the 15th – 18th century composers, but also those from the 19th and 20th – 21st centuries: Gabriel Faure, Enrique Granados, Carl Nielsen, Niels Gade, Feliksas Bajoras, Vytautas V. Barkauskas, Makoto Shinohara, Bernhard Kroll, Bronius Kutavičius, Michael Blake, Jonas Tamulionis, Pierre Max Dubois, Francis Poulenc, Jurgis Juozapaitis, Janis Medin...

Other activities:

In 2003, Darius founded an ensemble Reversio (early music). He played with the ensemble and solo in the US, Belgium, Germany, France, Poland, Cuba and other countries. Darius is very active in musical life, gives solo concerts and also performs with the ensemble Reversio, continues his research work in baroque music, gives birbynė lessons, composes music for the theatre, teaches at workshops. Since 2015 Darius Klišys is a director of international woodwind festival "Medynės".

Education:

Darius Klišys (b. 1969, Lithuania) completed a birbynė course at Kaunas J. Gruodis Conservatoire in 1988 where he acquired a speciality of birbynė and gained experience as a performer and chamber ensemble/orchestra leader. In 1992-1994, he studied audio engineering at the Audio Institute of America. Darius received a B.A. in 2003 and an M.A. in 2005 from the Lithuanian Music and Theatre Academy where he studied under the tutorship of Professor Romualdas Apanavičius and Dr. Kastytis Mikiška. It was during these studies that Darius became interested in baroque music, its interpretation and history, and in how the birbynė could be employed in its performance. His research was summed up in the final Master's thesis "The Principles Of the Articulation Of Wind-Instruments In the Baroque Epoch and Their Application To Birbynė".

Miles Warrington

Miles's main interest area lies in the field of electroacoustic art-music composition, research and performance. He is passionate about technology that explores the interface between humans and computers in the music domain. His goal is to establish a gestural heuristics division at a tertiary institution in South Africa that focuses on experimental composition as an integral part of theoretical research. The latter formed the focus of his doctoral undertakings. Additionally, he has a keen interest in analysis theory of compositional practice in electroacoustic music and is inspired by the fields of both cognitive and neuro-musicology where they intersect with composition. Miles is a passionate pedagogue and researcher when it comes to areas that intersect electroacoustic art-music composition and performance practice. To date, his music has been performed in South Africa, Sweden, United Kingdom and the United States.

Paul Modler and Lorenz Schwarz

Paul Modler

Paul Modler is a researcher, musician and composer of computer-oriented music. He studied engineering at the University of Karlsruhe, graduating as Diplom-Ingenieur. He received a PhD degree in Music Technology from the University of York.

Since 2001 Paul has been employed as a full-time assistant and lecturer at the University of Media, Art and Design (HfG) in Karlsruhe, Germany, which is in close collaboration with the Center for Art and Media (ZKM).

His research interests include multichannel spatialisation, music interaction, gesture recognition and gestural control of music and improvisation techniques. For his compositions he uses standard stereophonic loudspeaker setups as well as multichannel setups, body or object mounted transducers.

Lorenz Schwarz

Lorenz connects various fields of media art in his works, ranging from film and sound design to interactive music and media environments. He mainly focuses on spatial sound and sound art, and he composes music for both conventional and unconventional multichannel systems. In this realm, he uses digital and analog technologies alike.

In addition to his artistic work, Lorenz developed sensor-controlled environments and interfaces for interactive music and installations. He has channeled his expertise in the field of electronics into the building of a compact amplifier and loudspeaker array for wave field synthesis.

In 2017, Lorenz was artist in residence at the Center for Art and Media Karlsruhe (ZKM), where he realized a sound art installation consisting of 16 plasma speakers as acoustic point sources. He lives and works in Karlsruhe where he is currently teaching at the Karlsruhe University of Arts and Design (HfG) as member of the academic staff.

Peter Kastoor

Peter Kastoor is a first year student at the South African College of Music of the University of Cape Town. He produces under the name "Lyxodian" and is a heavy bass fanatic ready to tell you all you need to know about the miracle that is Dubstep.

Pierre-Henri Wicomb

Pierre-Henri Wicomb is a South African composer working in a style focussed on the implementation of an improvisationally motivated rhythmic activity and a re-thinking of the objectives of harmony of western classical music realized in combination with Jazz theories and the musical translation of philosophical and psychological ideas regarding audio perception.

After completing his Master degree at University of Cape Town he received a scholarship to study in Europe and was accepted at the Royal Conservatory in The Hague. During his studies, experimenting with the choreography of sound and theatrical aspects in the practice of contemporary classical music, he joined the installation and award winning group Woof. After returning to South Africa and slowly becoming involved with the local experimental scene, both in new music and theatre, Wicomb, together with composer Michael Blake founded the Purpur Festival. This festival, already in its 7th year, was created to provide a platform for South African composers and performers including the hosting of many international musicians and composers. The festival takes place annually in Cape Town at the Youngblood gallery.

Ensembles Wicomb has worked with include the Asko ensemble, Ensemble Reconsil, Stockholm Saxophone Quartet, L'Instant Donne, Ums n Jip, Potage du Jour/InterZones, DissonArt, Ensemble Insomnia, X[iksa], Duo Axelsson Nilsson and the Kwazulu-Natal Philharmonic Festival. Wicomb's music has featured at the Festival D'Automne (Paris 2013),

New York City Electronic Music Festival (2016, 2018), International Computer Music Conference (Utrecht 2016), Festivalen for Svensk Konstmusik (Stockholm 2019), Forum Wallis (Leuk, Switzerland 2013, 2014), Wilde Bloesem series (Amsterdam 2006), Infecting the City (2013) and Unyazi Festivals (Cape Town) to name a few.

Wicomb was the recipient of a few residencies including the Swiss Pro Helvetia composition residency at the Visby International Centre for Composers (VICC) and the Crossings International Workshop in Cape Town. He has been a finalist in the DissonArt miniature pieces project (festival Forum Wallis) and the South Africa New Music Ensemble Call for scores. Outside of his contemporary works Wicomb has also completed a few soundtracks for TV and theatre, receiving the SAFTA award for best original soundtrack for a TV drama 2020 and receiving the Fleur du Cap for best original theatre soundtrack/score in 2016. The short film This Country is Lonely, for which he did the soundtrack, was selected for the International Film Festival Rotterdam 2019.

Wicomb is currently completing his PhD at the Africa Open Institute working on an opera in collaboration with the Swiss improv duo InterZones (with whom he collaborated on two cds) to premiere in 2021.

Spesh Maloney

Spesh is a British composer of music and sonic works for film, commercials, theatre and multimedia installations. He is a graduate of the prestigious Royal College of Music, London, with a Mmus in Composition for Screen. He has been a long-time contributor and collaborator with the Royal Shakespeare Company's 'Film & Video Unit' as well as working on music for video content with such institutions as The BBC, The Old Vic, The Barbican, Royal Historic Palaces and the Royal Ballet.

Notable works:

Current - Studio McGuire

Dracula (multimedia installation)

Composer

An immersive holographic installation, based on a retelling of Bram Stoker's classic story, that comes to life using VR seen through holographic glasses whilst exploring 360/3D/binaural audio.

2020 - BBC Studios

Eastenders (TV)

Additional music & sound

A groundbreaking 'special episode' of the BBC's long-standing continuing drama EastEnders. This episode follows the POV of a hearing-impaired character, telling his story through an immersive distorted sound-world.

<https://vimeo.com/user15270878>

2019 - Studio McGuire/Harewood House

A Night at the Mansion (multimedia installation)

Music and sound composer

An award winning immersive Christmas multimedia installation set in a popular stately home, where the characters of the building seemingly come to life.

<https://harewood.org/whats-on/event/christmas-2019>

2017 - Arts Council of Wales / Familia de la Noche

Beadledom (theatre)

Composer

Edinburgh Fringe festival duo of one-person shows, performed in mime/physical theatre. Each with its own feature-length music score.

2015 - Royal Shakespeare Company / Studio McGuire

Macbeth: Theatre Book (multimedia installation)

Composer

A multimedia installation based on a book that comes to life using micro-projectors.

2014 - BBC Two

Black Roses (tv drama)

Composer

The dramatisation of a tragic real-life story about a girl who was attacked and killed because of the way she looked. Poetry/words by the current Poet Laureate, Simon Armitage. <https://www.bbc.co.uk/programmes/b055kpfm>

2014 - Royal Shakespeare Company

King Lear (feature film)

Composer

A live-capture of this classic Shakespeare play, set at Christmas. Recorded in New York.

2013 - Shakespeare's Globe, London

A Summer Hamlet

Composer (feature film)

A feature-length documentary 'road-trip' film about the touring company of a Hamlet production.

2011 - Royal Shakespeare Company

Marat / Sade

Musical Director & Sound Designer

Sound-designer and musical director for this challenging piece of work, whose full title is: The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade.

2007 - Sadler's Wells / Cylgwn Theatre

The Faerie Queene (theatre)

Composer & Musical Director

A theatre reworking of the classic epic poem by Edmund Spenser

Tamara Ringas and Ryan Wolhuter

Tamara Ringas

Tamara is a South African music technologist, recording engineer, and programmer based at the University of Cape Town. Her goal is to empower creative people by making audio-visual technology more accessible to them. She is particularly interested in creating new digital instruments, especially ones that enable novel approaches to sound design and digital recording.

Tamara is an avid collaborator, always seeking new and exciting ways to bring musicians, artists, and technologists together.

Ryan Wolhuter

Ryan is a software engineer based in Cape Town. While not an artist himself, he is passionate about building tools and toys for artists. His work and research focus on the web, especially regarding distributed systems.

Ryan's motivation is to break down the barriers to entry that plague the world of tech: to show that most of the "complexity" of computers is just smoke and mirrors. He seeks to dismantle the technocratic hegemony that has for far too long dictated to artists, musicians, and other creatives that they are not "smart" enough to understand the inner workings of their own tools.

Ulrich Süße and Maciej Walczak

Ulrich Süße

Composition and performance especially of music exists (next to love and sports>>which includes chess and Sudoku) as the biggest passions of my life with a tendency towards addiction - it is difficult to state when it started - nevertheless in 1954, aged 10, I wrote my first composition: a piano piece in f minor as a Christmas present for my father.

At the age of roughly 14, I learned that with serious composition one hardly ever can make a living - this insight made me study church music - that nevertheless I obtained a lectureship - and later a professorship is a great happy end and meant that I could very intensively concentrate on composition, in balance with the other passions, listed above: love and sports: both are documented in a togetherness of over 40 years with Jean Ann Westmore-Süsse and a badly damaged knee.

Subjectively I see my achievements/peaks in compositions which represent a certain uniqueness - I name 4 (which is my lucky number, born on 16.8.44):

1) „pppp", piano ping pong piece 1969,4 in New York (since a few decades I categorize my compositions not as opus xxx, but with 2 numbers: the year in which they were done and in which chronological order - in this case „pppp“ was done 1969 as the 4. piece).

2) „this piece" 1975,2 was baptised in Durban and then in several different versions (often with the German title „dieses Stück“) till 1988, including as one item on a record one can listen to on Youtube. „this piece“ is somehow like a serial composition like in recent times Karlheinz Stockhausen, Klavierstücke and Luciano Berio's Sequenzas.

3) „Schach dem Dreiklang“ („check the triad“) 1988,1 really unique.

4) yet again a composition as series: „...plus one“ since 1998. „plus one“ stands for electronics, which somehow is added as a further element and/or as a further player (mostly I myself) to one or several other interpreters. The first composition happened as „musicians plus one“ 1998,1 - the second was named „trumpet plus one“ 1998,3 - many combinations followed and there were up till now possibly over 90 performances, partially with other titles but the same principle: „Musik ohne Stress (music without stress)“, " Zwischen Sommer und Winter (between summer and winter)“, " Above the Indian Ocean“, „ Now“, dedicated to Jean Westmore, partially focused on persons like Klaus Dreher : „percussion plus one“ 2003,4.

Finally two or actually three remarks and something personal:

*Although being in technical disciplines a bumbler, I have been dedicated to electronics since 1970;

*It started 1981 with "D-ART-S" and „V“ with Jürgen Bräuninger for David Friedman and „BASS AUF“ („watch it“) 1982,1 for Bernd Konrad: to work collectively with other composers and jazz musicians;

*Bizarre in my opinion is Percy Grainger (1882 - 1961): he fabricated a ranking list of composers: OK, JS Bach is number 1, but he placed himself as number 9 in front of Mozart and Tschaikowsky;

*Patrick Bebelaar adopted me as a father and some friends state that Mike Rossi and Ebe Klenk relate to me like further wives.

Maciej Walczak

Maciej was born in 1963, in Łódź. He studied cello at the Academy of Music in Łódź and composition and new media at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart.

He is an author of the software for his own multimedia projects, he is deeply interested in new worlds of phenomena appearing between sound, images and algorithms as they interact. The first public audiovisual presentation designed by Maciej was staged in Łódź in 1988. Since then, he has realized many concerts in Poland and abroad.

