

Bowed Electrons 2021

Festival and Symposium

Programme

version 2021_12_03_01

information supplied by participants and/or sourced from the www

times: SAST (UTC +2)

admission: www.sacmmt.com

Saturday 4 December 2021

10h00 – 10h40

Presentation:

Research Through Design for Interactive Music Systems

Presenter:

Lucy Strauss

10h45 – 11h10

Screening:

Dawidskraal Diversion

Composer:

Maxim Starcke

This sound composition was assembled and arranged in a 'single take' live recording. It was performed in my late father Helmut Starcke's painting studio in Betty's Bay on the 15th of October 2021. It can be heard as an elegy or interpreted as a meditative sound- or tone poem. Either way, I see it as a piece of focused ritualistic music and/or sound art.

The piece consists of samples of various previous experimental studio recordings. These sound clips were chosen from my library of original sound recordings and samples that have been gathered over decades. Techniques of layering, phasing, digital manipulation and manual adjustment of various effects/parameters were utilised and controlled in real-time as the recording was made. The DAW was used somewhat as a live instrument incorporating multiple channels of pre-recorded 'voices' or 'parts'.

The cinematic visual accompaniment was filmed on an iPhone and edited as an optional video element. Initially, this piece was a pure sound composition to be experienced without the visuals. Perhaps a better option is to look away from the screen or close your eyes while listening.

The footage is filmed at Rondevlei and not at Dawidskraal, although they are situated in the same area/biosphere of the Kogelberg region. There are a few other personal meanings behind the piece and its title, which perhaps is rather suited for more informal discussion when meeting in person.

11h15 – 11h48

Presentation:

My audio-visual toolkit

Presenter:

Tamara Ringas

I will present a few of my audio-visual works that were made using various tools and code bases. After each work I will explain the tool that was used to make it and show viewers where to find it.

12h00 – 12h25

Presentation:

The sparrow and the crane

Presenters:

John Richards and Brian Bamanya

Dirty Electronics (John Richards) and Afrorack (Brian Bamanya) discuss their routes into DIY electronic sound and music. They cover their DIY practice looking closely at where they make, how they make and what they make.

Coming from different cultures, different continents, different backgrounds, and different generations, they reflect on some of the similarities and differences they have in their approach to music. Themes touched on include: the joy of making and fixing stuff; locally sourced parts; working with limitations; access, community and doing-it-with-others; and issues arising from technology and self-determinacy.

The film includes footage of their everyday surroundings and working environments, self-built instruments and sound devices, and music by **Dirty Electronics** and **Afrorack**.

Dirty Electronics - www.dirtyelectronics.org

Afrorack - www.youtube.com/watch?v=ov2sEfUv1XY

14h00 – 14h45

Opening keynote

On Indigenous Music Technologies and Agency

Opening keynote speaker:

Dr William Fourie

I have observed over the last few years that it is in the realm of experimental electronic music in South Africa that not only the limits of musical expression have been repeatedly transgressed, but that new artistic and critical discursive possibilities have manifested. It is the articulation of these latter

possibilities that will be the focus of my address, especially as they emerge around notions of indigenous music technologies.

I present a framework here in which to situate the politics of this aesthetic world, which routinely and compellingly draws on collaboration between Western digital media and indigenous music technologies. This is not an attempt, of course, to explain away difference in this richly diverse field. Rather, I will try to articulate some of the shifts in aesthetics that have occurred in practice but that have not yet received much attention in discursive enquiry or debate.

These shifts, which, as I will show, have to do with new ways of thinking about agency through technology, mark for me incredibly powerful moments for reframing some of the debates in post-apartheid music-making more broadly, and offer a profoundly new way of thinking through the politics of the aesthetics of our time.

15h00 – 15h45

Presentation:

Compositional strategies for the work *bloodstone*

Presenter:

Miles Warrington

The presentation discusses use of the recited poem *Little Red Men* by Douglas Reid Skinner to generate material and how this was applied and treated along with some background to the poem itself.

16h00 – 16h25

Presentation:

BE 2021 - interview - presentation

Presenters:

Anne Graaff and Christopher Culpo

16h30 – 17h00

Afternoon keynote

Green Noise

Afternoon keynote speaker:

Dr John Richards

During the pandemic, a microchip shortage emerged, and headlines such as “Chip Wars: US, China and the Battle for Semiconductor Supremacy” and “The Chip Wars of the 21st Century” hit the news. Although a full-blown crisis was averted, the shortage sent a warning signal around the globe about chip production and our dependency on such technologies. What if production stopped or materials for manufacturing chips became scarce or depleted? The chip crisis came knocking on my door when I recently tried to order a chip for an instrument to discover there was a two-year backorder! As a DIY electronic musician, I’ve started questioning whether I can carry on making stuff in the same way I was ten years ago. I’ve also asked the rhetorical question: How many oscillators does a musician need to create a piece of electronic music? And do I need to be more critical of what I make and how I make things? With the ever-growing range of sound-making products, can there be such a thing as ethical electronic music or an ethical music technology? The material properties of the microchip are considered as well as the microchips’ symbolic value of power. The politics of making and critical making, low-level electronics and issues relating to originality and authenticity, working with limitations and the Lévi-Strauss’ bricoleur are also discussed.

19h00

Opening concert

***Five timbral studies* (2020, dur. ~10’15”)**

Uhadi, Mtshingo, Chipendane, Kayombe

Composer:

Dizu Plaatjies

Performer:

Dizu Plaatjies

These five short pieces have been created as timbral studies to reflect the instrumental palette of a bygone era. I play the Uhadi bow, as taught to me by the grandmothers of my tribe, the mtshingo shepherd’s flute once prevalent on the cattle-herding East Coast, a Venda Chipendane mouth resonated bow – in my own double-stick style – and a click song with diviners’ tyityambe shaking dance that evokes the shared history of Xhosa and Khoisan tribes of old. The Kayombe shakers in

the piece I learnt to play a long time ago in the Ile de Reunion - but I cannot help but reflect on how much its colour-qualities have a Central African feel.

Role-ing (2021, dur. 9'54")

Soundtrack, electronics and piano

Composer: Pierre-Henri Wicomb

Performers: Pierre-Henri Wicomb

Role-ing (2021) a work for soundtrack, live electronics (Ableton) and piano; compositionally approached in this order to indicate that the piano plays a much less prominent part within the work (a change from previous compositions). It takes on the role of something added, having to fit in or keep up, so to speak, with the soundtrack. This all attests to something very personal, reflected in how the work was approached, conceived, and the material that was created, but still, the composition revolves around a musical exploration; one of exploring sound generation and spatiality.

The source material for the soundtrack is the recording of the sound of a rolling eight sided, metal torch either over a wooden or metal surface. This object was decided upon because of its anticipated possibilities for sound generation, its specific characteristic of needing a large space to be 'played' or make sound, which is in contrast to the small, enclosed space of for example a musical instrument. The latter's mechanism for producing sound is quite fixed. The rolling torch elevates the production of sound to a choreographed undertaking, needing a decent surface area to be able to produce a substantial or continuous sound as mentioned before. The torch was either rolled towards a static microphone, because of its fixed placement, or away from it. The movement of my body together with the action of having to roll this object by hand to keep it moving echoes the choreography, and was something that had to be planned in advance to keep the generation of the sound as smooth and regular as possible.

The sound created through this act, interestingly (and/or naturally) enough evokes a sound palette similar to that of a repeating phenomenon. And it is through this 'misdiagnosis' that very specific compositional approaches for the electronics and piano were devised, creating something concrete to latch onto and improving interaction and merging with the soundtrack.

The work starts with the pianist/musician generating a sound moving a small plastic spoon over a bulge from the coil of the lowest piano string. In returning the spoon to its original position one repetition or cycle is created. A variation on this technique, which is also implemented (exhibiting the piece's occupation with exploration) is found in the movement of the spoon at a constant speed in only one direction, having the same audio effect as a repetitive sound. The bridging of the acoustic sound of the piano and the soundtrack is further controlled by the addition of live electronics. The instrument's live audio signal is sent to the program Ableton, via a Zoom H6 recorder, where it is manipulated using two of the software's stock plugins: the **Stun Echo** and **Multiband Beat Repeat Echo Bank**. A few parameters of these units are carefully automated to attempt to merge the acoustic piano signal with the soundtrack, including the echo time, distortion, space and ring modulation to name a few. A click track is eventually needed (click track starts later in the piece) to synchronise the piano activity with the mapped out effects, but initially cues for the piano are contained within the soundtrack promoting a more organic interaction between mediums.

In listening through headphones: the live piano's sound sits in the middle of the stereo image with its processing mostly fixed to the sides. The soundtrack does not occupy one specific space and was treated to exhibit a more ambivalent acoustic sound world, when not incorporating 'electronic' material. In this recording the piano is played by the composer, recorded in his studio, on and inside an old upright Bechstein.

bloodstone (2021, dur. 7'00")

Two- or four-channel speaker system

Composer: Miles Warrington

Speaking voice: Douglas Reid Skinner

Bow samples performed by: Cara Stacey

Haematite, also known as bloodstone is an iron-oxide pigment found in rocks that is a fairly common mineral and was used by the ancient San people to paint rock paintings with. Along with the poem Little Red Men recited by Douglas Reid Skinner, the work uses samples of special techniques on an uhadi bow, the sound of footsteps and dancing in some sand, fire and gourds. It draws on the mysteries and legends of Bushman trance dancing, hunting and ritual.

Kármán Lines (2021, dur. 4'32'')

French horn and electronics

Composer: Tamara Ringas

Performers: Tamara Ringas and Søren Hermansson

In the stratosphere, the Kármán line is the invisible boundary where earth ends, and space begins. It is an imaginary boundary and yet it holds great scientific importance.

This composition investigates boundaries, particularly self-imposed boundaries, and the importance we place on them. The horn represents one side of a boundary and the electronics the other, they compete for attention through the piece.

Canto I (2021, dur. ~20'00'')

Piano solo

Artwork: Anne Graaff

Music and video: Christopher Culp

Text: Dante Alighieri

The artwork arises from the impulse to contemplate the inner journey, In the section of Dante dealt with here, the opening canto of *The Divine Comedy*, there is an attempt to contemplate how language and articulation, represented by the figure of Virgil, play a significant role in the development of consciousness - providing the first glimmer of light, a way to negotiate the dark woods of the unconscious.

Sunday 5 December 2021

10h00 – 10h20

Presentation:

Presenter:

Bowed Electrons symposium address

Emma Farquharson

10h20 – 12h00

Screening:

Curator:

Her story - An eConcert-documentary on womxn in music

Emma Farquharson

12h15 – 13h00

Presentation:

Presenter:

Listening to Films -

Music, Sound and the Diegetic Spectrum

Spesh Maloney

14h00 – 15h05

Panel discussion

Iterations on collaborative research pedagogy and composition

Moderator; participants:

William Fourie; Jonathan Crossley and Cameron Harris

15h15 – 15h50

Presentation:

Presenters:

Companionship in Composition:

Alternative routes and using what's there

Cara Stacey and Galina Juritz

16h00 – 16h50

Presentation:

Presenter:

1) African series (NPFAL.1-6) +

Gesticular / Taxidermie

2) Onirophoreas

Dimitri Voudouris

17h00 – 17h45

Presentation:

Presenter:

**Accidental Lessons In History,
Performance Practice And Finding
Your Voice**

Matthijs van Dijk

19h00

Concert 02

Once Upon A Time In A Southern Suburb (2020, dur. ~21'00")

1. une truite
2. Glass
3. the air above the trees
4. oot truite

Violin, whiskey bottle, spoons and electronics

Composer:

Matthijs van Dijk

Filmography:

Max Richter and Matthijs van Dijk

Performer:

Matthijs van Dijk

"Kill your darlings, kill your darlings, even when it breaks your egocentric little scribbler's heart, kill your darlings." - Stephen King

Once Upon A Time In A Southern Suburb is a short film based on 3(-ish) pieces I wrote around the time of the first lockdown in 2020. Stylistically, it draws a lot of influence from rock (such as Pink Floyd & Radiohead), 80's/90's synth-pop (specifically the song "Dancer" by Queen), the soundtrack work of video-game composer Daniel Rosenfeld (or C418, as he's known), specifically his most well known work, the music for **Minecraft**, with large tips of the hat to Mahler and Shostakovich, all wrapped in a Western Classical bow.

As I didn't want to make a "performance video" as such, I ended up roping in my friend, Max Richter (no, not **that** Max Richter), into making a short film with me, about the creative process. While working on it, I was reminded of the Stephen King quote above - a reworking of a phrase attributed to William Faulkner - about, how as a writer, one needs to remove anything that may be hindering the overall story, be it plot points or characters, no matter how much you love them, and this gradually morphed into a film about the perils of not doing so...

Onirophoreas 1.1 - 1.6 (dur. 24'21")

Artificial speech, singing synthesis with environments, natural speech with environments, bells, African hand-drum, shakers, rainstick, computer-assisted processing

Composer: Dimitri Voudouris

Onirophoreas - Greek - "όνειρο-φορέας" meaning dream-bearer. The psychometric analysis from the audio recordings provided the foundation of establishing a composition model which aims to disclose the active cycle of 36 schizophrenic episodes provided between the (8 to - 16th) recorded sessions, from the onset of schizophrenia to the total loss of identity. Precise occurrences were included in the composition as was revealed and experienced through narration by the patient.

NB: The work is to be played at maximum volume through earphones or speakers, in total darkness in a confined area/space.

Like the Grass Atelier

I. Part One: Process (with a tip of the hat to Brian Eno) (2021, dur. ~8'26")

II. Part Two: Contrast (2021, dur. ~11'00")

III. Surface tension (2021, dur. ~4'00")

Ensemble and electronics

Composers:

I. Part One: Cara Stacey;

II. Part Two: Galina Juritz;

III. Surface tension: Cara Stacey and Galina Juritz

Guest composers:

Neo Muyanga, Lukas Huber

Performers:

Cara Stacey, Galina Juritz, Beat Keller, Antonia Ravens

Like the Grass Atelier: A collaborative virtual space to explore improvisational and compositional processes.

In 2018, South African musician, composer and researcher Cara Stacey was an artist in residence at the Musikerwohnhaus in Basel, Switzerland. During this time, she recorded a live quartet concert of freely improvised music and a performance of a graphic score which she had created. The performers included in this concert and recording were Swiss guitarist and composer Beat Keller, German harpist Antonia Ravens, and South African violinist and composer Galina Juritz. The residency period created the basis for an album (**Like the Grass**, Kit Records, 2020) but also started a reflective process in Cara's work relating to what the terms 'composition' and 'new music' designate in today's world and in contemporary southern Africa in particular.

While the pandemic interrupted plans for a southern African tour for the project, the four composer-improviser-musicians conceptualised the *Like the Grass Atelier*, a collaborative online 'open studio' where they could continue their collaboration and share their process with others. Their activities centred around the creation of four short video pieces with newly-created music from the **Like the Grass** quartet. Each piece is inspired by one of the cities where the musicians were living and unable to leave: Basel, Winterthur, Johannesburg and Cape Town. The pieces were created using a different mix of improvisatory and compositional approaches, each headed by one member of the creative group. Alongside this the quartet also produced video talks about their process and other musicians and recordings of interest to them as composers/improvisers/creators, along with guest composers Neo Muyanga and Lukas Huber.

I. Part One: Process (with a tip of the hat to Brian Eno) explores the interior world of making: How do ideas germinate? How do we make decisions about sound? How do these sounds find a home in

broader structures? For improvisers and composers, the process of collaboration is often unpredictable, humorous and vulnerable, as we step together into the unknown. Video by Galina Juritz.

II. Part Two: Contrast explores boundaries and contrast in music-making through timbre, structure, and style. The visual response to this musical piece is a 'postcard' drawing on different scenes and places from across South Africa, a place built around and through contrast. Video by Cara Stacey.

III. Surface Tension

'Surface Tension' was composed specifically for the Bowed Electrons Conference using a number of the creative processes that Stacey and Juritz have been exploring with the Like the Grass Atelier project. For this piece, they decided to work within stripped down parameters, using two short segments of recorded piano and violin, and originating all the electronic material from this. The choice of visual material was informed by this simple exploration of organic texture, as well as music as a meditative process. The video itself came from Alan Watt's *Flow of Zen* (1969) which had an unexpected synchronicity with the thinking behind the music.

Suite inversée (2021)

I Gigu03 (It01/03) (dur. 5'16")

II Sarab&03 (It03/03) (dur. 5'07")

III Alam&06 (It02/06) (dur. 7'10")

Classical guitar, electric guitar, bass guitar, modular synthesizers, Ableton and Logic
Composers: Jonathan Crossley and Cameron Harris
Performers: Jonathan Crossley (classical guitar, electric guitar, bass guitar, modular synthesizers, Ableton, Logic),
Cameron Harris (Cor anglais, recorders, sound processing)
Jonathan Sweetman (Drum set)

Co-composed by Jonathan Crossley and Cameron Harris, *Suite inversée* is an exploration of the process of iterative creation. The music was created remotely. Iterations were passed between the composers with the piece developing and morphing considerably from iteration to iteration. The broader process is discussed in a three-way conversation between the composers and William Fourie during Bowed Electrons.

Blend fit operand (2021, dur. 7'00")

Looped feedback delay

Composers: Cameron Harris

Performer: Cameron Harris

In the summer of 1956, **Joderell Bank Observatory** in the English Midlands picked up a distant signal from deep space that seemed to contain spoken language. This phenomenon continued for a number of months, seemingly due to unusual atmospheric conditions. The signals were all carefully captured on a 3M reel-to-reel tape recorder – a quality machine of the time.

After intense analysis, some three years later it was ascertained that the recordings contained speeches made by alien politicians on some yet unknown planet. As a result, all the recordings were wiped as it was concluded that the speeches were even more vacuous than those produced by politicians on Earth. As the speeches were devoid of all content it was considered that the expensive magnetic tape could be better put to use recording other things.

In late 2021, celebratory physicist and erstwhile musician Brian Cox stated that combating climate change was vital because otherwise human life may not survive. The logic follows that humans, politicians included, may be the most intelligent beings in existence: Extra-terrestrial life may not exist, and if it does it may not be as sentient as us. Without Earth, and without humanity, meaning in the universe may be lost – it is a striking thought.

Also in 2021 it emerged that one single reel-to-reel tape of the 1952 recordings survived. It was discovered being used as a stand-in for a hubcap on a Volkswagen Beetle which was still being used in a Cheshire village not far from the observatory that first detected these mediocre signals. The tape contains a particularly banal expostulation concerning an offset scheme for some toxic chemical that mercifully has not become known to man. The tape is presented here in full.

While the substantiation for some of the above may be hazy, it is well known that feedback delay using reel-to-reel tape was a key inspiration for Louis and Bebe Barron. The duo were given a 3M

tape recorder as a wedding present and are best known as the creators of the iconic score for the movie Forbidden Planet, which was coincidentally also released in 1956.

Blend fit operand experiments with the idea of looped feedback delay and takes the mysterious pulsating sounds that result as its starting point. As such it is a modest homage to the music of the Barrons, who changed the palette of electronic music forever.

Monday 6 December 2021

11h00 – 11h45

Composition seminar:

Presenter:

Composition seminar I

Joakim Sandgren

12h00 – 12h45

Composition seminar:

Presenter:

Composition seminar II

Joakim Sandgren

13h00

Concert 03

Tremors::Calls::Shimmers

Chromotoy III (2006, dur. ~16'44")

toy piano, midi-keyboard in the form of a toy piano, acoustic piano and live electronics

Composer: Christina Viola Oorebeek

Performer: Tomoko Mukayama (pianos)

Chromotoy III was conceived as an ensemble piece of keyboards - acoustic and live-sampled. Percussive attacks and fiery motives are traded off between the two toy piano's in I. Cirrus. This is contrasted by the gradual appearance of an acoustic 'mobile' in II. Feldmanesque, *a humble homage to Morton Feldman*. Eleven motives played and sampled sequentially on toy piano's and acoustic grand add up to a floating, transparent sound mobile.

In III. Fieldsmove, a long descent of piano trills, is mirrored and transformed as a duet between pianist and live-electronics player. Each new trill motive is played milliseconds later, merging the moving fields of keyboard tone colors. A climax in the bass leads to Lizstian quotes before the pianist returns to the toy pianos for the last unleashed collage of *tremors* and *quakes*.

As there is no performance video, I've ventured into what I call experimental imagery to add colorations of a basic set of glitch images to the audio.

Stolen Goods (2019, dur. ~10'15")

percussion duo and samples

Composer: Christina Viola Oorebeek

Performers: Bart de Vrees and Ruud Roelofsen

... a gradual reconstruction of the incredible mating call of the South African *Ploceus capensis* Cape Weaver bird to entice a partner to share its brilliantly woven nest.

An acoustic environment of loops and accents on a palette of percussion instruments conjures up a deceptively calm landscape of rhythms in which the deconstructed mating call of the South African Cape Weaver bird is introduced. This material is largely derived from the call itself, but freely interpreted. The mating call is gradually reconstructed into the complete incredible call of the Cape Weaver bird to entice a partner to share its brilliantly woven nest of grasses.

The Cape Weaver bird images were arranged by the composer.

With thanks to Derek Keats, photographer, for his permission to use his photographs.

III. Streamlines I (2011 rev. 2021, dur. ~12'17")

violin solo and fixed media

Composer: Christina Viola Oorebeek

Performer: Jellantsje de Vries

Through imaginary lines stream data, electricity, regrets, fantasies, memories - physical and virtual. The violin is heard in a conversation, an orchestration with and of itself - sometimes against fields of long vibrating noisy lines, sometimes as ascending or descending microtonal glissandi, sometimes in repeated patterns of circling melodic motives traded off with sharply bouncing ricochets.

The fixed media alternates between miming the violin and stretching its acoustics to distortions and transformations.

In 'Serpentines' some of these imaginary lines are reminiscent of waters in a landscape of streams meandering through layers and landscapes. 'Riffles' describes a more vertical field, spiralling higher and lower and increasingly adding iridescence to the palette of bowing and sampling.

First composed for a portrait concert called 'Streamlines' in December, 2019 in the **Van Abbe Museum**, Eindhoven, The Netherlands, presented here is a reworking of two of the original movements in a re-mix with itself. This remix is a work-in-progress.

14h00 – 14h45

Presentation:

Tremors::Calls::Shimmers - influences, histories

Presenter:

Christina Viola Oorebeek

15h00 – 15h51

Presentation:

an unexpected journey

Presenter:

Matthew Pratt

16h00 – 17h00

Presentation:

Noble x Will Linley

Presenters:

Bubele Booi, David Balshaw and Will Linley

17h15 – 18h10

Presentation:

Incorporating Artificial Intelligence Architectures into Musical Live Performances

Presenter:

Kivanç Tatar

19h00

Concert 04

Plastic Biosphere No. 2 (dur. 18'27'')

Mixed media

Artistic Director / Creative AI development: Kivanç Tatar

Contemporary Dance: Tamar Tabori

Technical Director: Dan O'Shea

Technical Consultant: Remy Siu

An online stream of live audio-visual performance with contemporary dance, produced and performed using artificial intelligence technologies

An artwork series by Kivanç Tatar, with Tamar Tabori joining this edition as the dancer, and the full credits are below.

A silhouette of human body pixelates an anthropocene landscape stylized by AI technologies that copy the look, color schemes, and stroke styles from images of plastic. The body is in a playful, real-time interaction with moving images of anthropocene landscape that is transformed into the artwork through the aesthetics of plastics in its natural life-cycle. A kinect camera tracks the body to create real-time interactivity with the assistance of AI solutions. The real-time interaction between the machine and the human body evolves as the performance unfolds.

Plastic Biosphere is a series of artworks that highlights the imperative coexistence of humankind and the material, plastics. In the anthropocene era, humankind created over 380 million tons of plastic every year, and this production has become a geophysical force of nature. The ubiquitous material extends beyond our reach and control, creating its own life-cycles, existing as an unignorable element of the biosphere.

Plastic Biosphere series use two different applications of AI technologies: moving images and music. For moving images, I focus on the style imitation applications of Deep Learning algorithms. The style imitation algorithm is combined with real-time shaders to create interactivity. On the music side, Kivanç is performing the music in this piece in real-time with a Musical AI system titled MASOM. Hence, Plastic Biosphere explores how the body can start a dialogue with the machinery of AI through

music and moving images. The interactivity between the human body and the machine emphasizes the far-reaching effects of embodied existence of humankind on nature.

Vastitas (2021, dur. 7'58'')

Fixed mixed media

Composer: Matthew Pratt

Vastitas (from *Vastitas Borealis*, the lowland region in the northern hemisphere of the planet Mars) is a digital audiovisual collage for fixed visual media and stereophonic sound. The work explores and experiments with different visual and sonic textures that morph and develop over time, evoking a quasi-Martian atmosphere with hints of familiarity.

GW150914 (2016, dur. 11'11'')

Fixed media

Composer: Meryl van Noie

Audio files: LIGO

On September 14, 2015, the **Laser Interferometer Gravitational-Wave Observatory** (LIGO) received the first confirmed gravitational wave signals. Now known as GW150914 (named after the date on which the signals were received), the event represents the coalescence of two black holes that were previously in mutual orbit. In an effort to analyse them, the data received by scientists, were interpreted as generated audio waves, within the human audio frequency spectrum.

The originally generated audio is in .wav format, with data whitened and band-passed to 20 - 300 Hz and whitened and shifted up by 200 or 400 Hz, downloadable from the **LIGO** research websites.

Gravitational waves are ripples in spacetime produced by some of the most violent events in the cosmos, such as the collisions and mergers of massive compact stars or black holes. They were first predicted by Einstein in 1916 with the first direct observation made nearly 100 years later in 2015.

When two compact objects orbit each other, they radiate gravitational waves. This carries away energy thereby decreasing the orbital distance and increasing the orbital speed. The resulting waveform is known as a 'chirp' because the frequency of the wave and the amplitude of the wave are both increasing. By scaling this wave to frequencies in the audio frequency spectrum, we can hear this chirp.

This fictional musical work used six scaled audio waveforms resulting from the gravitational wave signals captured by **LIGO** that were made available in 2016. These are multiplied or stretched in layers, and in turn processed and warped themselves, creating even further 'ripples' representing masses colliding. By using the data from **LIGO**, scaling the audio to 'musical' interpretations, and processing it, an attempt was made by the composer to demonstrate a fluid audio representation of how we could perhaps have audibly perceived these waves. However, this remains an imaginary creative work of fiction.

References: <https://dcc.ligo.org/P1500218/public> <https://lsc.ligo.org/events/GW150914/>

Tabadol: The Watering Hole (2013, dur. 12'21'')

A collaborative work for contemporary dance

Composer: Meryl van Noie (South Africa)

Choreographer: Mzyanda Mancam (South Africa)

Lighting Designer: Wilhelm Disbergen (South Africa)

Dancers: Sylvester Thami Majela, Tania Vosgattter (South Africa),
Gaelle Ikonda (Gabon), Mohamed Yousri (Egypt),
Marie-Adeline Choquet (France),
Manaho Shimokawa (Austria/Japan)

This project was conceived during the **Crossings#3 Workshops** hosted by UCT's then **Gordon Institute for Performing and Creative Arts** (GIPCA). The institute is now known as the **Institute for Creative Arts** (ICA). The two other hosts were the Baxter Theatre Centre and the UCT School of Dance. The workshop series was further supported by the Institut Français, the French Institute of South Africa, the Austrian embassy and the Egyptian Ministry of Culture and Foreign Cultural Relations.

All participants were brought together to work on new creative dance works, within a period of ten days. The process involved composing, dancing, choreographing and lighting in a very unique

collaborative manner, with no one person taking the lead. All participants had equal stakes and could recommend changes or make creative decisions in an ongoing negotiation of what would be best for the outcome of the work itself. The process was difficult and pressurised, but yet deeply rewarding and is still one of the pieces I am most satisfied with.

The workshops were mentored by the following generous facilitators, who provided council and guidance. Choreographers: Germaine Acogny (Senegal) and Vincent Mantsoe (South Africa), Lighting Designer Floriaan Ganzevoort (Holland) and Composer James Webb (South Africa).

The word *Tabadol* is a mixture of languages invented by the six dancers, whose voices also feature in the composition. Themes of an African 'watering hole', 'transit', 'home', and unity were explored by the collaborators. The lighting is a master stroke, as the dancers had to 'step into it' to be seen during the performance because it was intentionally integrated into the choreography.

The performance was filmed at the Baxter Theatre Centre on 17 November 2013.

Ndolé Cooking Soundscape (2020, dur. 10'32")

Mixed media

Composer: Denise Onen

Director: Elijah Ndoumbe

"Ndolé Cooking Soundscape" was a sonic offering created by Onen for the cooking installation of 2020 Forecast Forum nominee and multi-disciplinary artist Elijah Ndoumbé.

Ndoumbé was a nominee for the *Cooking for Change* category, their vision to create a multimedia eating experience: *Bienvenue a ma Table - Ndolé*. Onen created this soundscape with the immersive objective of creating a means to audibly taste sounds and make one feel as though they also had a seat at the table.

Remnant Wading Space (2021, dur. 13'50")

Voice and electronics

Composer: Denise Onen

Performers: Denise Onen, blk banaana (Duduetsang Lamola)

"Remnant Wading Space" is a sonic response and conversation with the visual explorations of visual artist blk banaana (Duduetsang Lamola).

Remnant Wading Space:
conceptualised over telephonic discussions
through space reflecting on time
piecing together
Futurities
threaded with captured pasts:
black, queer, beyond,
becoming alien, universal, unyielding.
ancestral souls on the ocean floor
simultaneously sinking, soaring
into limbo
we know, have known, will know
youth in nostalgia
anxious dread on what
we hope and know
time tells
Already embodying all
in transition and transcendence
ever changing
and piecing
the other
together

- dl onen

This sonic journey is a sound accompaniment to blk banaana's 2021 residency exhibition **OUR BODIES ARE CLOCKS MADE OF WATER**, when do we belong?" at **LAPA Brixton**, JHB founded by Goethe-Institut JHB and VANSA.

lumières noires (2011-2012, dur. 9'08")

Violin and computer

Composer: Joakim Sandgren

Performers: Karin Hellqvist (Violin)

i wrote *lumières noires* for the splendid violinist karin hellqvist and we have played it numerous times, mostly in europe. this will be the first time it's presented to a south african public. I'm using the same constellation where i let the electronics imitate the instrumental part, as a more or less distorted shadow behind the soloist. as always, we are here listening to a stereo version of the composition conceived for frontal quadrophony - no surround - with the soloist in the middle.

points caractéristiques (2013-2014, dur. 9'00")

Clarinet, vibraphone and cello

Composer: Joakim Sandgren

Conductor: Mathieu Romano

Performers: ensemble itinéraire

points caractéristiques is the second trio of four in my suite of fifteen pieces of different formations and electronics. the electronics are made with grain techniques to form an electroacoustic shadow behind each instrument. with highly amplified instruments playing with extended techniques the instrument sounds seamlessly blend with the electroacoustics making the music a mix between the two domains.

endroits susceptibles (2010-2012, dur. 16'20")

Mixed ensemble

Composer: Joakim Sandgren

Conductor: Rei Munakata

Performers: Anders Jonhäll (flute), Ragnar Arnberg (clarinet),
Jens Kristian Søgaaard (trombone), Helena Frankmar (violin),
My Hellgren (cello),
Jonas Larsson and Per Sjögren (percussion)

i wrote *endroits susceptibles* during a long period with several pauses in the compositional process. the piece is part of a suite of fifteen compositions with electronics started 2008. every musician has an electroacoustic shadow behind it and the blend somewhat conceal the distinction between the instrument and the electronics, making it difficult to know what is instrument and what is electronics. this piece won the biggest swedish price for chamber music 2014.

Tuesday 7 December 2021

13h00 – 13h42

Presentation:

Presenter:

Passepartout Duo

Passepartout Duo

14h00

Concert 05

Natural frequencies (2021, dur. 16'58")

A live performance featuring suminagashi painting and electronic sound

Composer and artist: Passepartout Duo and Akiko Nakayama

Performers: Passepartout Duo and Akiko Nakayama

Videographers: Emanuele Dainotti, Les Suzuki and Tetsuo Yamashige

Natural Frequencies is a performance collaboration with Akiko Nakayama, a painter whose practice focuses on so-called "alive painting", that broadly follows marbling and suminagashi techniques to create colorful abstractions that are projected in real time.

Focusing on the direct connections possible between music and visual art, *Natural Frequencies* proposes itself as an autonomous closed system with color and sound completely co-dependent. Disturbances created by the performers change the course and attitude of the system, sculpting the overall narrative of the piece.

Sonically, the piece takes the form of an octophonic sound system that features eight speakers arranged in a circle around the performers. Colors from Nakayama's painting actively determine the timbre and spatialization of electronic sounds. A tertiary layer is created using feedback, where one performer can choose a feedback path by placing the microphone near any one of the eight speakers, forcing the sound into immersive and distorted textures.

This project was created for the **Nakanojo Biennale 2021**, and filmed at **Iwamoto Kami-gumi Community Center** and **Espronceda Institute of Art & Culture**.

Vis-à-Vis (2021, dur. 17'17")

Music Performance

Composer: Passepartout Duo

Performer: Passepartout Duo

Vis-à-Vis is one half of the 2020 discographic release of Passepartout Duo.

Realized during a residency at the Embassy of Foreign Artists in Geneva, the project features instruments that were built by repurposing materials found on the streets of the city. Even with all the idiosyncrasies that came with these DIY creations, a framework for the composition process spun out from the simple constraints of the instruments themselves. The portable handmade instruments were developed to easily pack into small bags. During a month-long train journey from Tbilisi to Shanghai, *Vis-à-Vis* was performed everywhere from family homes and music conservatories to the roof of an old caravanserai.

15h10 – 15h30

Presentation:

Presenter:

Polyspectral Perspectives - Some aspects of the harmonic constructions of my music

Michael Pelzel

15h45 – 16h16

Presentation:

Presenter:

Structuring spectra I

Hubert Howe

16h20 – 16h51

Presentation:

Presenter:

Structuring spectra II

Hubert Howe

17h00 – 17h45

Closing keynote

Music for dance performances

Closing keynote speaker: Univ. Prof. Achim Bornhoeft

19h00

Closing concert

Areal (2021, dur. 30'38")

Electronic organ and 8-channel electronics

Composer: Achim Bornhoeft

Performer: Alexander Bauer

Areal is a piece for electronic organ and 8-channel electronics. The electronics exclusively use Dynamic Stochastic Synthesis (DSS), developed by Iannis Xenakis in the 1990s. This algorithm generates a variety of musical sounds by directly generating waveforms with different probability fluctuations.

The organ improvisation of the piece uses the same fundamental pitches that underlie the electronics. This creates sound mixtures that allow the two sound levels to almost merge. In this way, the organ becomes a moving sound object that both stands out from the sound surface of the electronics and sinks into it in the course of the piece.

Harmonic Fantasy No. 5 (2020, dur. 7'44")

csound

Composer: Hubert Howe

Harmonic Fantasy No. 5 is pure overtone music, which is to say that each individual overtone of each tone is specified separately. Unlike my previous harmonic fantasies, in which all or most of the overtones from the fundamental up to some limit were always used, in this work the only overtones that are used are those that help to define the harmony of the passage in which they appear. The maximum that is used for any one tone is 17; some tones use as few as 7. On the other hand, the perception of the fundamental is always present, although in some cases only fleetingly. Most sounds use only the first 24 partials.

When the work begins, only harmonics three octaves above the fundamental and higher are used. As the work proceeds, more lower harmonics are introduced, but the fundamentals do not appear until about two and a half minutes into the piece. From that point on, all included harmonics are used.

Harmonies are defined by using the intervals in the overtone series corresponding to the intervallic structure of the chord from the highest downwards, usually starting from the 24th partial, which is four octaves and a fifth above the fundamental.

The piece was composed in April 2020 during the coronavirus epidemic when I was forced to stay at home, only leaving the house to get food.

Inharmonic Fantasy No. 8 (2018, dur. 9'16")

csound

Composer: Hubert Howe

In my *Inharmonic Fantasies*, I explore various ways of employing structured inharmonic partials to create new and interesting sounds. In previous works, I have squeezed the components of a sound into small intervals, ranging from an octave and a fifth to as small as a perfect fourth. While these create quite interesting sounds in higher octaves, they do not work as well for lower sounds.

In this work, I employ frequency shifting, which allows the partials to be spread over much wider intervals. The process involves taking the first 24 partials of a tone and shifting them up arithmetically by about the interval of a perfect fourth, preserving the distance between the partials but not the ratio between them, so that they are no longer in a harmonic relationship. The components of each tone are introduced either as a complex envelope, where they each fade in and out over the course of the duration, or are attacked individually and then fade out. Different sections of the piece use different numbers of components and different partial sequences.

The piece was composed in 2018 and generated by the csound program.

La Luna (2020/21, dur. ~20'00")

Eight singers, one percussionist

Composer: Michael Pelzel
Conductor: Ekkehard Windrich
Ensemble: Schola Heidelberg (singers), Boris Müller (percussion)

The composition *La Luna* deals in a very poetic way with the moon and its light, its reflections in space, but also in time. The piece is also part of a series of works that deal with the universe as a utopian sound space (*Hidden side of the moon, Dark side of Telesto*).

La Luna is a kind of shrunk passacaille - i.e. a rhythmic sequence of triangular strokes from the singers spread across the room is compressed ever closer together until the strokes sound in very close succession. Another main thematic point of the musical material are the most varied types of glissando, with and without vibrati, fast and slow, that wander through space.

Several text elements from the poem on which the composition is based, slowly build up and disappear again as the cycles progress. The elements gradually come together to form a complete and coherent "whole".

After a culmination point in the middle of the work, the musical elements dissolve into pure glissando movements and the musicians, spread across the room, slowly step onto the stage. After a moment of rest, an 8-part, chorale-like part of chords enriched with overtones begins. Some elements from the previous course of the piece are added.

The end of the work is a kind of "Gregorian" procession of the female voices, away from the stage into the room, while the men standing in a circle spin slow ostinati like an organ. There is something ritualistic, dark and mysterious about the composition.

Amass (2021, dur. 7'42")

Viola and computer

Composer: Lucy Strauss
Performer: Lucy Strauss

Amass is an interactive electroacoustic work for viola and computer. All electroacoustic material comes from the sound of the viola and the performer interacts with this material by playing viola, utilizing the Wave ring by Genki Instruments for gesture tracking. The system utilizes Python, Wekinator and Max MSP software.

Amass begins with an acoustic improvisation, while the incoming audio is captured and organized into a concatenative synthesizer according to sound features. Specific grains are then triggered and manipulated according to the orientation of the violist's bow hand.

The interaction between gesture and sound builds until the violist triggers an additive synthesizer and noise generator, that is able to move seamlessly between the partials and residuals of three different improvisations on viola. These improvisations were collected during the composition process. The system recognizes specific gestures and scrubs through specific sections of the three captured improvisations depending on which gesture is detected, scrubbing at the same speed that the gesture is performed. At the same time, the violist blends between different timbral combinations of the synthesized partials and residuals from each improvisation, in a dynamic interaction between action and sound.

The composition draws from an action-sound approach to explore the sonic possibilities of the viola through an amassment of deconstructed sounds.

Tribute to Venancio (2015, dur. 8'10")

Timbila and media

Composers, arranger: Venancio Mbande, Matchume Zango
Videography: Walter Verdin
Performer: Matchume Zango

My two pieces, *Timbila Tracks* and *Tribute to Venancio*, reflect my growing concern for the musical legacy of the ancient Masters of Timbila. In *Timbila Tracks* I am in dialogue with one of Timbila's greats, the late Venancio Mbande. Walter Verdin and I visited his house in Imhambane, Zavala in Central Mozambique. We recorded the artistry and the compositions I had learnt from him over the years.

As live performer in the concert version I interact with Venancio's pre-recorded on-screen performance. The imagery expressed is that of a window into a vanishing rural world. How are we going to maintain that connection as the life-style that fed these musical inventions fades? In the second piece, a tribute to Venancio composed after his death in 2015, my group and I refashion and reimagine his musical style as a popular art for a contemporary audience.

Biographical notes

information supplied by participants and/or sourced from the www

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 Liskén and piano with Heidi Kommerell. In 1986 he finished school and won the 1st prize at the **Forum of Young German Composers**.

In 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*. In 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 (*Floot, 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** to attend the **Computer Center for Research in Music and Acoustics (CCRMA)** at **Stanford University**. Between 1996 and 2005 Achim Bornhoeft was a lecturer at the **Folkwang Academy** and the Universities of **Duisburg** and **Tübingen**.

In 1998 Achim Bornhoeft was awarded a one-year composers' scholarship from the **Heinrich-Strobel-Stiftung** and produced several full-length choreographies (*Lumen B*, *Ellis Is* and *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 **SUMTONE** label together with the composers Michael Edwards and Ludger Bruemmer. As a visual artist he received 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) and **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 Bornhoeft 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-Württemberg**.

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**. In 2015 he was appointed professor and head of the **Institute for New Music (INM)**.

Anne Graaff and Christopher Culp

Anne Graaff

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

An art historian, specializing in Outsider Art, she has written two books, published by Penguin, South Africa, (under the name Anne Emslie). 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; **Be:e**, at la Porte Peintre, Noyers sur Serein; **My Mother's Garden**, Parts and Labor Gallery Johannesburg; the exhibitions **Domestic Departures** and **Mixed Metaphors** at the Kalk Bay Modern, Cape Town; **Art/Out of the Ordinary** at the AVA Gallery, Cape Town; **Bowed Electrons festival** 2019, 2020 and 2021; **Conversations with Irma** at the Irma Stern Museum in August and September 2019; **Festival Entre-Temps**, Parc et Manoir du Bel-Ebats, Avon 2020 and **Art on Paper**, Kalk Bay Modern 2021.

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 and in 2013 became a French citizen.

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), **Musicafoscarri/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).

Mr Culpo has released many albums, and in 202 released **Mimesis and Speaking in Tongues** with the saxophonist Catherine Sikora, and **The Four Freedoms**.

The South African **Bowed Electrons** festival has invited Mr Culpo several times. In 2019 he 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 it's French premiere at the **Festival Entre Temps** in Avon before the festival was postponed due to Covid19. For the 2020 festival, held online, he collaborated again with Ms. Graaff and poet Douglas Reid Skinner to create *Constellations* for piano, electronics, and recorded poetry.

In November 2019 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 by the *Kymi Sinfonietta*.

Culpo's music is published by **Les Editions Le Chant du Monde** and **Editions Musicales Contemporain**.

Blk Banaana

Blk Banaana (Duduetsang Lamola) is a South African visual artist working primarily in handmade and digital collage, video art, and video installation, blk banaana's work explores the relationship between fragmentation and speculative reconstruction, questioning the absurdity in the production of reality by Western anthropological and algorithmic forces.

Bubele Booi

Bubele Booi is an international writer-producer based between Cape Town, South Africa, and Los Angeles, California.

Bubele is a multi-instrumentalists whose music spans a wide range of genres. He is known for centering pop sensibilities with bold sound design and a touch of African rhythm.

After writing and producing numerous Gold & Platinum records for artists in South Africa, **Beyonce** invited Bubele to write and produce, *FIND YOUR WAY BACK* for the highly-acclaimed *The Lion King* soundtrack, performed and executive produced by **Beyonce**.

Bubele's catalogue continues to grow working with top songwriters in Los Angeles and an array of prolific artists from around the world.

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 Galina Juritz

Cara Stacey

Cara Stacey is a South African musician, composer, musicologist and the **Standard Bank Young Artists for Music 2021**. 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 CapeTown / 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 an MMus in Performance from **SOAS** (London). Cara studied various African instruments (makhweyane, mbira, uhadi, umrhubhe and budongo) with Ass. Prof. 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 *Night Light 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. Her latest album is the product of new compositional work with the trio **The Texture of Silence**. This album is titled *As in the Sun, so in the Rain* and was self-released in 2021.

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. She is the host of a monthly radio show of diverse African musics, **Kashane**, on the UK-based online radio station **The Neon Hospice**. Cara is currently a Senior Lecturer in

African Music at **North-West University** (South Africa). She is based between Johannesburg and Mbabane.

Galina Juritz

Galina Juritz is a composer, producer, violinist and more recently filmmaker, working between London and South Africa. Since studying violin performance at the **University of Cape Town** under Prof. Farida Bacharova in 2007, she has been working as a writer and performer of music across diverse genres, in collaboration with multiple disciplines.

Her composing credits include short films, commercials, dance pieces, scored works for ensembles, animations, audiovisual compositions and extensive studio work. She recently completed an MMus in Creative Practice at **Goldsmiths University**, graduating with a musical film called *Dionysus Dies*, an autoethnographic work exploring themes of tension in the Anthropocene, non-linear narrative building and the storytelling capacities of post-digital aesthetics.

She finds inspiration in both humans and machines, the majority of her work blending synthetic electronic textures with live instruments and voices. In 2017 her first cantata *Madness: Songs of Hope and Despair* with a libretto by psychiatrist Dr Sean Baumann, had a two week run at the Baxter theatre, and went on to form part of the MOOC Humanising Healthcare online course.

Galina is a founding member of the **Night Light Collective**, a flexible configuration of players of diverse instruments who focus their energy on the composition and promotion of new South African works, and innovative collaborations. Her recent releases include an EP *NX14* (NX Records, 2019), *Like The Grass* - Stacey Juritz Ravens Keller and *Triple Bluff - Hesitation* (Kit Records, 2020).

In recent years, Galina has turned her attention to ethnographic filmmaking and will be starting a PhD at **Goldsmiths University** of London, exploring methodologies in participant-composed soundtracks within documentary storytelling.

Christina Viola Oorebeek

Not the 'new' for novelty's sake, but an open mind and extreme curiosity for what's happening around her and the need to evolve and renew a personal aesthetic are the motivations behind Christina Viola Oorebeek's work.

Recording one-arm bandits in Las Vegas for *...and god invented dice*; developing new instruments and playing implements like the soundwheel and the plexiphone; writing story, libretto and music for her chamber opera *The Pitchshifter*, making music for amplified kite string, percussion and live elec - *tempus fugit*, belong to the work of a composer with a lack of adherence to convention, but who at the same time, cherishes histories and traditions.

Visual sources are important inspirations - modernism of the XXe, textiles and patterns from all kinds and cultures. With *Period Point Blank*, she embarked on making and integrating video in her work for the first time, and is pursuing this medium further.

An American-Dutch composer leaving the US in '69 after singing in the 60's band **Dan Hicks and his Hot Licks**, she tried her hand as a singer songwriter in London. Having alighted in Amsterdam in '72, she worked for years as an improvising dance musician and 'rhythm for dance' teacher at the **Hogeschool vd Kunsten** Amsterdam. During this period she studied piano with Willem Brons at the **Conservatory of Amsterdam**, when she truly 'heard' contemporary new music for the first time and finally found her artistic direction.

At age 50, she embarked on a career in composition, studying with Klaas de Vries at **CodArts** Rotterdam, graduated with the Composition Prize and has been composing ever since. More studies were done with, among others, Richard Rijnvos.

She is a board member and director of the **Conlon Foundation** and has initiated numerous concerts, competitions and residences with board members Boris Bezemer, Ji Youn Kang and Henk Heuvelmans, secretary.

Her work has been performed in festivals/concerts in the Netherlands, France, Germany, Italy, Norway, China, Finland, Japan, Taiwan, South Africa, the USA and Canada.

Denise Onen

A Cultural Worker, interested in immersive audio, and Afrofuturism. Denise Onen was the **University of Cape Town's** first black feminine body to graduate with a BMus specialising in Music Technology, with a distinction in Music Technology.

Since being one of the recipients of the 2018 **SAMRO** bursary, she has contributed to works in roles such as recordist, sound designer, mix engineer, and composer that have featured in the **Hamptons International Film Festival** (2021), **Encounters South African International Documentary Festival** (2021), **Cairo International Film Festival** (2021), **Schnit Film Festival** (2018) and was the youngest most remote poet to feature in Norwegian published anthology **Den Store Slam!Boka** (2018).

Onen's existence as an African queer multicultural body is reflected in the range of disciplines she engages in. As she is the sum of a diverse experience, so is the extent of her collaborative sonic work for films, documentaries, and other performances in various capacities.

Dimitri Voudouris

Born 1961 in Athens, Greece, a citizen of South Africa, Dimitri is a 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.

Performances of Voudouris' works have been hosted in Poland, Switzerland, Bulgaria, Hungary, Germany, United Kingdom, Ireland, Greece, Spain, Italy, France, Australia, South Africa, Mozambique, USA, Canada, Cuba and Chile. Events where his compositions have been performed include **ICMC** 2005, 2006, 2008, 2009, 2014, 2020 and 2021; **ACMA** 2007; **CCRMA** 2008; **UNYAZI** 2005, 2012, 2014, 2016 and 2021; **HELMCA** 2009, 2011 and 2015; **PGM** (Bremen) 2012, **Primavera en la Habana** 2020, **Audiosphere Museo Nacional Centro de Arte Reina Sofia/Spainia** 2020 and 2021, **Brighton Festival Fringe** 2010, **Neue Musik Lüneburg** 2013, **XV Biennale Sztuki Dia Dziecka Kulturowe Kontesky Basni Poznan** 2005, **Meridian International Festival** 2016, 2017 and 2018 and **Fenway Centre University Boston**..

Voudouris received a **Palmares des 34e Concours Internationaux de Musique d'Art Sonore Electroacoustiques de Bourges** award in 2007.

Dimitri's web site can be found here: <https://www.dimitri-voudouris.com/>

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?

Elijah Ndoumbe

Elijah Ndoumbe is a multidisciplinary artist and moving image director. They work towards embodied methods of artistic connection, care and radical imagination. Their image-making relationships extend to building close communities between South Africa, West Africa, the USA and the extended black and trans diaspora.

Emma Farquharson

Emma Farquharson (aka The Forest Weaver), 26, holds two degrees from **Rhodes University** with Distinction in Music: a BA (Second Major in Drama), and BA Honours. Both qualifications were completed under the exceptional vocal bel canto training of Miss Jo-Nette Le Kay. Reaching **Fulbright** semi-finals, she hopes to do a Masters and work in studio programmes, overseas.

Emma received ten music scholarships during University, including a **SAMRO Bursary**. She has staged two successful shows at the **Grahamstown National Arts Festival**: *Opera Found* (2017 – Standard Bank Encore Ovation Award) and *A Feather on the Breath of God* (2018 – Arena Production). She considers the latter to be the most important of her young career, as it showcased the works of ten female **WAM** composers, spanning 700 years.

Emma currently resides in Hilton, KwaZulu-Natal, where she is staging concerts thereabouts, providing vocal tuition privately and at schools and furthering her vocal development with opera singer Margaret Clay-Bowen.

Hubert Howe

Hubert Howe was born in Portland, Oregon and grew up in Los Angeles, California, where he began his musical studies as an oboist. He was educated at **Princeton University**, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the **Electronic Music studios** at **Queens College** of the **City University of New York**. He also taught at the **Juilliard School** from 1974 through 1994. In 1988-89 he held the **Endowed Chair in Music** at the **University of Alabama** in **Tuscaloosa**. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the **Aaron Copland School of Music** at **Queens College**.

He has been a member of the **Society of Composers, Inc.** since its founding in 1965 and served on the Executive Committee from 1967 to 1971. He served as President of the **U.S. section of the League of Composers/International Society for Contemporary Music** from 1970 until 1979, in which capacity he directed the first **ISCM World Music Days** in 1976 in Boston, the first time that festival was ever held in the United States. In 1980, he received a commission from the **CSC** at the **University of Padua**, Italy, for his composition *Astrazioni (Abstractions)*, which was presented at the **Biennale of Venice**.

He is a member of the **International Computer Music Association** and directed the **International Computer Music Conference** at **Queens College** in 1980. In 1994, he was the composer-in-residence at the **Third Annual Florida Electroacoustic Music Festival** at the **University of Florida** in Gainesville. He is also a member of **SEAMUS**. He has been a member of **BMI** and the **American Composers Alliance** since 1974 and served as President from 2002 to 2011. He is a member of the **New York Composers Circle** and has served as Executive Director since 2013. In 2009, he founded the **New York City Electroacoustic Music Festival**, and he continues as Director.

Recordings of his computer music have been released by **Capstone Records** (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music* and *Created*

Sounds, CPS- 8771) and **Ravello Records** (*Clusters*, RR 7817, *Improvisation on the Undertone Series*, RR 8043), **ABLAZE Records** (Electronic Music Masters Vol. 2, ar-00013), and **Centaur Records** (*Harmonic and Inharmonic Fantasies*, CRC 3579).

Joakim Sandgren

joakim sandgren was born in stockholm, sweden in 1965. between 1991 and 1998, after percussion studies programs at **ingesund's college of music** and the **royal college of music** in **stockholm**, sandgren studied composition at the city's **royal college of music**. at **rcm** sandgren served as assistant to professors sven-david sandström, magnus lindberg, and pär lindgren. in 2000 Sandgren completed the **composition et d'informatique musicale** course at **ircam** in paris. most recently (2003), he presented his dea (a master degree) at **université paris 8** in paris where he now makes his home.

from the earliest days of his career joakim sandgren's works have been performed internationally. *it is you that dream* (1994) was presented by the **sonic arts network** in london; his *morfe technes* (1996) has been rendered in romania, florida and cuba; and his *déambulation oculaire* (2000) was offered in paris. the french ensemble **2e2m** has played his *solo pour violoniste* (2001) two times in paris. also the pieces *pour un(e) pianiste and écart* (2002) and *pour sept musiciens* (2005) has been played in paris. most recently (2008), sophie dardeau, soloist in **ensemble itinéraire** created his piece *pièce à conviction* for flute and four channel tape at the **Institut Cervantes** in Paris.

under the tutelage of professor magnus lindberg at rcm sandgren started to work with computer-assisted composition. After some time in the ircam-developed application patch-work, with which he produced a project of artistic development work and completed a patch-work library for the purpose of transforming musical lines, sandgren started to develop his own composition environment directly in lisp. he has continued on this subject in his dea written at **université paris 8** under the direction of horatio vaggione, wich treat the way sandgren compose instrumental music assisted by computer. in 2008 sandgren published an article at the journées d'informatique musicale, jim08, where he described his composition tool ejs.

a number of sandgren's pieces will soon be issued on cd, including fredrik burstedt's recording of *strings on wood* (1997) and *solo pour violoniste* (2001). also, **Media Artes** will soon record *souvenir I* (2002), and the **trio spectra** will put on cd his trio for percussion *berceuse*.

sandgren has worked with such swedish ensembles as the **stockholm saxophone quartet**, the percussion **ensemble peaux**, the chamber orchestra ensemble **naù**, the quartet ensemble **son**, the trio **spectra** and the string orchestra **musica vitae**, the ensemble **ars nova** as well as the ensemble **gageego!**. he has also worked with several soloists, including kerstin frödin and fredrik burstedt.

two of sandgren's pieces, *sinfonietta* (1997) and *orchestra* (1999 - 2000), have been performed by the **swedish radio symphony orchestra**, with the *sinfonietta* performance broadcast live on swedish television as a part of the swedish television culture production **music between the centuries**. most recently sandgren had his *instrument contondant* performed in göteborg by the ensemble **gageego!**.

John Richards and Brian Bamanya

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 (<http://www.dirtyelectronics.org/>). 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.

Brian Bamanya

Brian Bamanya 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 the **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.

Brian's YouTube channel can be found here:

<https://www.youtube.com/channel/UCPfbqZQ2P8NqY7puxYzirtw>

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 in 2021 using closed and generative systems.

Kivanç Tatar

Kivanç Tatar (Sweden/Canada/Turkey) is an artist-technologist focusing on Machine Learning and Artificial Intelligence for Music and Interdisciplinary Arts. His interdisciplinary research in Art and Technology integrates Interactive Arts, Advanced Technology, and Design to create transdisciplinary knowledge. His work has been exhibited across the globe; including notable events such as the cultural program at **Rio Olympics** 2016, the **Ars Electronica Festival** 2017 and 2020, **CHI** 2018, and **Mutek Montreal** 2018.

He is currently an Assistant Professor in *Interactive AI* at the **Chalmers University of Technology** in Gothenburg Sweden. Additionally, he has an ongoing fellowship at **WASP-HS**, a Swedish nation-wide program on Humanities and Society aspects of AI.

More information can be found here: <https://kivanctatar.com/>

Lucy Strauss

Lucy is a South African performing artist based in Vancouver, Cape Town, and the internet. She works in traditional Western-classical, improvised, and performance scenarios centered on interactions with emerging technologies. Collaboration is at the heart of Lucy's practice and she works regularly with dancers, artists, film-makers and musicians. She is passionate about both creating new music, and supporting new music in her practice as a violist.

After completing her BMus in Composition at the **University of Cape Town**, Lucy's exploration of instant-composition was set in motion at the **Music Dance Cape Town Performance Residency** and **Improvisation Summer Course**, Amsterdam. She has recently completed a masters in viola performance under the instruction of Prof. Marina Thibeault at the **University of British Columbia**, situated on unceded territories of the x^wməθk^wəyəm, S^kwxwú7mesh, and Selilwiltuh Nations.

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 **Priault 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 *Terminatryx* 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 2019 **Makhanda 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.

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 **Warethwa Cultural Association**, and the **"Orquestras Amadoras"** community project.

Matthew Pratt

Matthew Pratt ("Matt") is a South African composer and creative programmer. Having composed and played the piano from a young age, he completed his undergraduate studies at the University of Cape Town, majoring in composition with further studies in orchestration, music theory and analysis, and music technology, which ultimately spurred on his passion of using computers to make music and art.

His early works focus mainly on traditional acoustic art music practice, but he has since broadened his palette of colours to include modern and contemporary electroacoustic methods, and most recently, the addition of visual media which he sees as his sonic composition's equal in artistic form and function.

As a strictly occasional performer, Matt's current instrument of preference is his laptop, and has a keen interest in live coding, which he realised for the first time in July 2021 with a performance at the Zentrum für Kunst und Medien (ZKM), as part of the Ichiigai network music ensemble.

Maxim Starcke

Maxim Starcke is a South African composer, multi-instrumentalist (saxophones, classical/electric guitar and electric bass), music producer, artist and educator, born and living in Cape Town.

He received a BMus from the **South African College of Music, UCT** in 2004, majoring in composition, classical guitar with a distinction in ethnomusicology. He was awarded the Meyer Levinson prize for best original composition in 2003. Later in 2012 Starcke received his masters in Composition with distinction, supervised by Emeritus Prof. Peter Klatzow and Ass. Prof. Morné Bezuidenhout.

In 2011, during the research for his dissertation *Aspects of Landscape Music*, Starcke was awarded the **UCT** Jules Kramer overseas travel award to visit Norway where he interviewed electric guitarist Eivind Aarset. In 2010 he visited **Yale University**, USA, to interview American composer Ingram Marshall. Aarset and Marshall were both included as part of the study topic for his dissertation. During this time, Starcke composed a portfolio of works consisting of the electro-acoustic piece *Stroompie* and orchestral works *Overberg Suite* and *esCape* (the latter two premiered by the **Cape Town Goema Orchestra** in 2012 and 2013 respectively). In August 2014 the **Cape Town Goema Orchestra** premiered his piece *Transcending Landscape* for soprano saxophone and string orchestra at the **South African College of Music**.

New Music SA (the South African section of the **International Society for Contemporary Music**) commissioned Starcke to compose a 10 minute work for performance with the **South African New Music Ensemble** at the 2014 edition of the **Unyazi IV Electronic Music Festival** in Johannesburg. The **South African New Music Ensemble** (Jill Richards, Morné van Heerden, Frank Mallows, Waldo Alexander, Marguerite Spies, Brydon Bolton, conducted by Gerben Grooten) premiered *Stroompie: Continuo* at the **Goethe Institute** on September 11th 2014.

In 2013, Starcke produced a live album with Ronan Skillen entitled *Forgery* and is currently producing the forthcoming album *Incantations* by **Souls Of Ancient Fish**, a collaboration with SA/Australian poet/journalist Ruben Mowszowski and African Music lecturer/icon Ass. Prof. Dizu Plaatjies. In 2016 he released two albums, *Cape Dimensions* (premiered at the **Unyazi Festival 2016** with Brydon Bolton and Frank Mallows) and *Offworld* (launched at **The Forge** in Kalk Bay, which featured Matthew Rice, Tom Glenn and Byron R. Howell). 2017 so far has seen the release of the second Starcke + Skillen collaboration album entitled *Shapeshifter* in collaboration with film-maker/VJ Tom Glenn. During 2015-2017, Starcke produced the sound and music for *Karoo Disclosure*, led by artist Deborah Weber, a collaborative video-art exhibition held at the **Iziko SA Museum** that comments on the effects of controversial hydraulic fracturing (AKA fracking) prospecting in the Karoo. In August 2017,

Mowszowski and Starcke launched new surround-sound recordings for an installation at **iMPAC Festival** in Pretoria, soon to be released as a digital album.

Starcke has also worked and performed with SA jazz vocalist Lisa Bauer (performing at the Cape Town International Jazz Festival 2011 and on her SAMA-nominated album *Finding A New Way*); at several annual editions on the **On The Edge of Wrong Festival**; with Norwegian improvisors Morten Minot Kristiansen & Torgrim Mellum Stene in Oslo, Norway; with Øyvind Skarbø & MotSol at St Georges Cathedral, Cape Town; songwriter Matthew Rice; Starkravingsane; jazz/rock quartet Cascade; afro-funk group Alan Funk; toured Holland and Swaziland with afro-rock-pop project 'Hot Water'; extreme metal band 'Damnatia'; performance artist Leila Anderson (sound design for 'Shlof shoy'n mein kind' performed at the **National Arts Festival** in Grahamstown & 'Exotic Alien', **EOW Festival**); theatre director Sanjin Muftić (short film *Stripped*); film director Ben Collins (short film *Screenplay*) and documentary film-maker Damien Schumann (music for new malaria medicine venture films), amongst many other events, bands and projects.

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** 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.

Michael Pelzel

Michael Pelzel was born 1978 in Rapperswil, Switzerland. Upon completion of his Highschool Diploma in the City of Wattwil, Michael Pelzel began his professional training at the **Music Universities of Lucerne, Basel, Stuttgart, Berlin and Karlsruhe**. Here, he studied piano with Ivan Klánsky, amongst others, organ with Jakob Wittwer, Martin Sander, Ludger Lohmann and Guy Bovet and Composition with Dieter Ammann, Detlev Müller-Siemens, Georg-Friedrich Haas, Hanspeter Kyburz and Wolfgang Rihm. Additionally he studied Music Theory with Roland Moser and Balz Trümpy.

Currently, Michael Pelzel works as a freelance composer and performer and serves as a parish organist of the protestant church of Stäfa at the lakeside of Zurich. Currently, he also teaches sporadically music theory classes (for example at the **Music University Bern and Basel**) as well as workshops in composition at the Universities of Johannesburg (**University of the Witwatersrand Stellenbosch** and **Pretoria** (South Africa)).

During his studies, Michael Pelzel visited numerous master classes for composition, working with well-known composers such as Tristan Murail, Beat Furrer, Michael Jarrell, Klaus Huber, Brian Ferneyhough, György Kurtág and Helmut Lachenmann. Additionally, he participated at the summer courses in **Darmstadt** 2004-2010, **Acanthes** in Metz and Royaumont near Paris.

As an organist, he was invited to play the organs of the Swiss Church, London and the instruments of the Cathedrals of San Francisco, Los Angeles, Sidney and Cape Town. He also performed at the Organ Festival of Magadino.

As a composer, he had the opportunity to collaborate with different Ensembles specialized in Contemporary Music such as **Collegium Novum Zürich, Aequatour-Ensemble, Zürich, ensemble VORTEX**, Geneva, **ensemble zora**, Aarau, **ENSEMBLE PHOENIX**, Basle, **ensemble alea III**, Boston, **ensemble recherche**, Freiburg in Breisgau, **ensemble mosaik**, Berlin, **klangforum wien, Linea Ensemble**, Strasburg, **quatuor diotima**, Paris, **Arditti Quartet**, London, **ensemble intercontemporain**, Paris, the choir **Team Chor**, Jona, the choir **SWR Vokalensemble**, Stuttgart, the **Symphonieorchester des Bayrischen Rundfunks** and the **Basler Symphonieorchester**.

His compositions have been performed at numerous Festivals such as **Ensembli**a, Mönchengladbach, **Mouvements**, Sarrebruck, **Musica Viva**, Munich, **Darmstädter Ferienkurse für Neue Musik**, **Donaueschinger Musiktage**, **Ultraschall**, Berlin, **IGNM-Basel**, **IGNM-Bern**, **Wien Modern**, **Klangspuren**, Schwaz, **Archipel**, Geneva, **Tremplin**, Paris, the **Lucerne Festival**, **Tage für Neue Musik** Zürich, **Tel Aviv Museum**, Tel Aviv, as well as **Art on Main**, Johannesburg.

His music has frequently been broadcast on radio and television.

Michael Pelzel has been awarded many prizes, amongst them are:

2003 Prize of the competition **Neue Musik mit historischen Instrumenten** of **Ensembli**a **Mönchengladbach**, 2004 **Förderpreis** of **Marianne und Curt Dienemann Foundation** Lucerne, 2005 Prize of the competition **Musica Viva**, Munich, 2005 Prize of the competition of **Stiftung Christoph Delz**, Basle, 2006 **Studienpreis der Kiefer-Hablitzel Stiftung**, Berne, 2006 **Werkjahr des Kulturdepartementes** of the canton of Saint Gallen, 2007 **Studienpreis der Kiefer-Hablitzel Stiftung**, Berne, 2007 Prize of the competition **Jurgenson Competition**, Moscow, 2007 Prize of the competition **Edison Denisov**, Tomsk, 2009 Prize of the competition **Music today**, Seoul, 2009 **Kulturpreis** of the **City of Rapperswil-Jona**, 2010 Stipend of the **pro helvetia-Kulturstiftung** of Switzerland for a three-months-stay in South Africa for artistic projects, 2010 Prize of the competition **Marguerite Staehelin Förderpreises**, which contains a stay of two weeks at Casa Pantrovà, Carona TI. From 2009 to 2011, he is a participant of the Opera of the 21st century and Music-theatre Project of **Deutsche Bank Stiftung**, Frankfurt am Main; 2010, Stipend of the **Nafög-foundation**, Berlin; 2011, **Busoni-Award**, Berlin; 2012, **Johann-Joseph-Fux-Award for Opera Composition**, Graz; 2012, **Hans Balmer-Award for organ**, Basel; 2012, Stipend of the **Visby International Centre for Composers (VICC)**; 2012, **UBS-Award**, Zurich; 2012, **Werkjahr of the City of Zürich**; 2013, Stipend of the **Visby International Centre for Composers (VICC)**; 2013/14 Portrait CD on the label WERGO; 2014, Stipend of the **berliner künstlerprogramm daad**, Berlin; 2014, **Werkbeitrag of the Canton of Saint Gallen**.

Michael Pelzel's compositions have been supported by the **STEO Stiftung**, Küsnacht, Switzerland, the **NICATI DE LUZE Foundation**, Lausanne and the **pro helvetia** Swiss Arts Council (more than once).

Miles Warrington and Douglas Skinner

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. He works as a lecturer in the fields of Music Technology, Musicology and Electroacoustic Composition at the **University of Pretoria**, South Africa. To date, his music has been performed in South Africa, Sweden, the United Kingdom and the United States.

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) appeared in 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.

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's degree at the **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 8th 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**. 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 television 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.

Passepartout Duo

Passepartout Duo is a music group comprised of pianist Nicoletta Favari and percussionist Christopher Salvito. Making music that escapes categorization, the duo's ongoing travel around the world informs the multi-disciplinary collaborations, instrumental compositions, and evocative music videos that constitute their body of work. The musical events they create focus on reconsidering the modalities in which people listen to and connect with music, and are cast from a wide range of aesthetics and disciplines.

Taking a from-scratch approach with their musical endeavors, DIY instruments play a central role in their discographic releases. The group's 2020 LP release, called *Vis-à-Vis*, features compositions written for a portable handmade instrumentation that accompanied the duo during a month-long train journey across Central Asia. The project was started during a residency at the **Embassy of Foreign Artists** in 2019 (CH), and the album was produced during their residency at the **Swatch Art Peace Hotel** in 2019/2020 (CN). Their most recent release, called *Daylighting* (2021), focused on a suite of synthesizers that combine textiles and analog circuits.

A residency at **AIR Niederösterreich** (AT) also provided the duo with time to write new music for acoustic piano and synthesizer, using the **Ernst Krenek Institut's** Buchla 100 Series to record their EP titled *Epigrams*.

The group's **Sound Envelopes** project, featuring electronic musical postcards that connect people and places through sound, was presented at the **Nakanojo Biennale** in 2019 (JP). The duo's debut EP, a collaborative project with visual artists Yumo Wu and Yannis Zhang (CN), took inspiration from a small fishing village in the north of Iceland, called Ólafsfjörður (2018).

The ensemble has also performed at prominent music festivals like **Rewire** (NL), the **Huddersfield Contemporary Music Festival** (UK), the **Norfolk Chamber Music Festival** (US), the **Festival de La Habana de Música Contemporánea** (CU), the **Sounding Now Festival** (SG), the **Summartónar Festival** (FO), and the **Dark Music Days Festival** (IS). The duo was also awarded an ensemble fellowship at **Eighth Blackbird's** inaugural **Creative Lab** in 2017.

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 an MMus in Composition for Screen. He has been a long-time contributor and collaborator with the 'Film & Video Unit' of the **Royal Shakespeare Company** as well as working on music for video content with such institutions as the **BBC**, **The Old Vic**, **The Barbican Centre**, **Royal Historic Palaces** and the **Royal Ballet**. Notable works include:

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 and 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 (Television 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 (feature film) Composer

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

2011 - **Royal Shakespeare Company**

Marat / Sade Musical Director and 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 and Musical Director

A theatre reworking of the classic epic poem by Edmund Spenser

Tamara Ringas

Tamara Ringas is a programmer and audio-visual musician based at the **University of Cape Town** where she studied computer science and music technology. She is a member of **MusicDance**, a collective of musicians and dancers that do improvised composition.

This year she has exhibited works at the **Zentrum für Kunst und Medien in Karlsruhe** and at the **Athens Digital Arts Festival**. She is interested in the intersection of music and technology.

Walter Verdin

Walter Verdin is a Belgian musician, video maker and graphic artist. His biography and an introduction to his work can be found here: https://nl.wikipedia.org/wiki/Walter_Verdin

Walter's home page can be found here: <http://www.walterverdin.com/>

William Fourie

William is a lecturer in the Department of Music and Musicology at **Rhodes University**. He holds a PhD from **Royal Holloway, University of London**. His doctoral project used a hermeneutic approach to considered issues of musical modernism in post-apartheid South Africa. He also holds a master's degree in musicology from **Merton College, University of Oxford** and a BMus from **Stellenbosch University**. He won several prestigious scholarships and awards during his studies including a **Clarendon Scholarship** at the **University of Oxford** and an **Oppenheimer Memorial Trust Scholarship** at **Royal Holloway**. Prior to his appointment at **Rhodes University**, William was a research fellow at Stellenbosch University's Africa Open Institute for Music, Research and Innovation. He is also an associate fellow of the **British Higher Education Academy**.

William has published (<https://orcid.org/0000-0002-1056-1990>) in a number of leading journals including *Twentieth-Century Music* and *Tempo* on topics spanning decoloniality, the musicological discipline, and more focused interpretative work in journals such as *South African Music Studies* and *Muziki* on a number of contemporary South African composers. He has forthcoming articles in international journals such as *Perspectives of New Music* and the Boydell & Brewer journal, *African Theatre*. He regularly presents at conferences around the world and has been an invited speaker at the **University of Bayreuth** and the **University of Cape Town**. He recently co-authored a chapter on Jacques Rancière and

music for **Edinburgh University Press** and has also edited conference proceedings published with **Brill**. He is currently the Principal Investigator for the Indigenous Music Technologies Working Group, which is funded by the **National Institute of Humanities and Social Sciences**.

A keen arts administrator, William has worked on a number of contemporary music festivals and has curated a festival for experimental electronic music at the **University of Cape Town**. He also served as the Chair of the **International Society of Contemporary Music's** South African section, **NewMusicSA**, and has been involved in various ways in the production and dissemination of new music in the country.