

Unyazi

Electronic Music Symposium And Festival 2005

A project of NewMusicSA, the South African Section of the International Society For Contemporary Music, in association with Wits School Of Arts

MESSAGES FROM THE ORGANIZERS

DIMITRI VOUDOURIS

Director

The most profound change in music over the past century was the shift from acoustical to electronic technology. One hundred years ago all music was live, the phonograph was a primitive curiosity and radio was unknown. Today, nearly all our music is recorded or broadcast, pop is infused with synthetic sounds and even live theatre comes to us amplified and electronically enhanced. We often think of computers as the province of the young. (After all, how many parents approach the intuitive computer savvy of their kids?) A mere generation ago, pioneers struggled over a single short piece for years with techniques that have become simple matters with current technology. Rudimentary programming and routine processing power now can achieve in hours results that took the pioneers a year to prepare. But the blinding speed with which electronic music has progressed carries a risk. Great art requires intense commitment and significant struggle. The sheer amount of effort required of the electronic pioneers (and their acoustical predecessors) allowed them to carefully plan and craft every detail of their work. The relative ease of pushing a few keys nowadays can foster a careless, casual attitude. The result all too often can be a rapid and disposable product that denies the essential purpose of artistic creation.

The primitive natures of modern cultural technologies are no different to environments primal Man had to encounter. We are thus becoming victims of globalisation. The Internet, as an illustration, being a forum in which practically everything is acceptable and almost nothing is lasting, favors a relativistic way of thinking and sometimes feeds the flight from personal responsibility and commitment.

I sincerely believe that the hard work that has gone into putting a festival like Unyazi together can only help to open up a new pathway in the history of Contemporary Electronic Music in Africa, reaching out to composers and performers in all communities, introducing them to hands-on practical training, improving both composer and performer skills, and offering them new affordable possibilities and freedom of self expression.

CHRISTO DOHERTY

Associate Director

There is so much that is exciting about the Unyazi Festival and Symposium of Electronic Music. Not only is it the first dedicated event in Africa to focus on the important field of electronic music, it also brings a wealth of international talent and experience to Johannesburg to share ideas and techniques with local musicians through a rich programme of performances, workshops, and presentations. In this way we hope the Festival will be the catalyst for developing uniquely African forms of electronic music drawing on our rich traditions of vocal, percussive and choral musics.

JÜRGEN BRÄUNINGER

Symposium Coordinator

Thirty-five years have passed since the first South African electroacoustic music studio was constructed around an ARP-2500 synthesizer at the University of (KwaZulu-)Natal, Durban and still—in 2005—there are far too few such facilities around the country to allow more young musicians access and exposure to technology applicable to commercial and art music alike. The 'great learning': can the art of 'deep listening', dissecting found sounds, assembling unseen-of instruments, teaching machines to improvise, inventing new gestures, not help us to better understand all musics? Over a decade into the new South Africa, we still seem to be eavesdropping too much into the northern hemisphere hoping to find orientation or even answers to our problems rather than listening west and east and to the African continent where musicians share similar socio-economic/political and aesthetic concerns. Often still seen as euro-centric/elitist outside the pop music context—or at least exclusively urban—by some, have electronic musicians actually tried hard enough to find alternative modes of presentation to potential audiences with limited or no access to these young sounds? While most music making is unthinkable without some collaboration, electronic musicians often tend to turn themselves into one-wo-man bands, hidden away in small confined spaces. Can electronic (global) networking show a way OUT and are there other collaborative models?

Unyazi attempts to shed some lightNING on these and related issues in one way (papers) or another (workshops/concerts), but more importantly, it wants to offer four days of exciting entertainment in the form of forward-hearing musical and multimedia experiences. Hoping that this festival is only a humble beginning and that it will grow in years to come: Enjoy with open ears!

CARMEN JERRARD

Production Manager

This 'profound' change in the realm of music that has come now, to find its home in the heart of the University of the Witwatersrand, is an event of great importance to the development of the Wits School of the Arts. This festival will draw attention to the international standards of electronic music and in turn, set new standards for the Wits School of the Arts as well as for the greater community. Unyazi will bridge the gap between the classical and the contemporary, giving students and citizens technological insight into what has flourished around the world for 120 years.

CREDITS

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Associate Director

PROF CHRISTO DOHERTY

Production Manager

CARMEN JERRARD

Symposium Coordinator

PROF JÜRGEN BRÄUNINGER

Information Desk Attendant

ERICA DALE PENFOLD

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**RICHARD SMITH
(OF SOUND HARMONICS)**

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SAPSFORD WEB SITE DESIGN

GRATITUDE TO

The Board of **NewMusicSA**—*Charles Mabaso (President), Mokale Koapeng (Vice-President), Gwen Ansell, Dr Michael Blake (Artistic Director), Jonathan de Vries, Dr Chats Devroop, Prof Christine Lucia, Joseph Maluleke, Dimitri Voudouris, and Gcisa Mdlulwa (Administrator)*—wishes to extend a special thanks to the following people and organizations, for without them this event would not have taken place:

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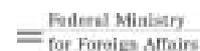
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OTHER PERSONS AND ORGANIZATIONS

Sazi Dlamini

For the Zulu word "Unyazi" (meaning "lightning"), after which the festival is named

University Of Ado Ekiti, Nigeria

Ibironke Michael Sesan, Innocent Richard, Adebusoeye Ayodele Rufus, Akinwande Roland Ayomiposi, Linus Ifeanyi Akaonye

University Of Lagos, Nigeria

Adebusoeye Ayodele Rufus, Jegede Oluwagbenga Olaleye, Aihonsu Babatunde Sunday

Department Of Arts And Culture

Sydney Selepe

RSG

Jacques Du Preez

Various persons

James Webb; Darryl Rule; Aryan Kaganof; Matthew Burbidge; David Badagnani; Dennis, Jenny and Calvin Moore; Jonathan Pryor

PROGRAMME

Day 1

Thursday September 1st, 2005

DIRECTOR'S

WELCOMING SPEECH *page 7*

09h00 Seminar Room, 30 minutes

WORKSHOPS 7

LUC HOUTKAMP & POW

10h00 Substation, ALL DAY

BLAKE TYSON

10h00 Shakespeare Room, University Corner, ALL DAY

INSTALLATION 7

TONI OLIVIER

10h00 The Convent Foyer, Digital Arts, ALL DAY

SYMPOSIUM:

PAPER SESSIONS 7

PAULINE OLIVEROS

10h00 Seminar Room, 30 minutes

RODRIGO SIGAL

10h30 Seminar Room, 30 minutes

MATTHEW OSTROWSKI

11h00 Seminar Room, 30 minutes

HALIM EL-DABH

11h30 Seminar Room, 60 minutes

PERFORMANCES 9

JAMES WEBB

16h00 Downstairs Theatre, 30 minutes

ŠTEPÁN RAK

16h35 Main Theatre, 18 minutes

MAXIME RIOUX

17h00 The Amphitheatre, 30 minutes

CARLO MOMBELI & JOÃO ORECCHIA

17h35 Downstairs Theatre, 30 minutes

LISTENING ROOM 10

19h00 Digital Arts, The Convent, 70 minutes

AKE HODELL

EDUARDO RECK MIRANDA

DIMITRI VOUDOURIS

MARK APPLEBAUM

PAUL DOLDEN

PERFORMANCES 12

MATTHEW OSTROWSKI

20h30 Main Theatre, 35 minutes

BRENDON BUSSY

21h10 Downstairs Theatre, 25 minutes

YANNIS KYRIAKIDES

21h40 Main Theatre, 30 minutes

WARRICK SONY

22h35 Downstairs Theatre, 15 minutes

Day 2

Friday September 2nd, 2005

INSTALLATION page 13

TONI OLIVIER

09h00 The Convent Foyer, Digital Arts, ALL DAY

WORKSHOPS 13

LUC HOUTKAMP & POW

09h00 Substation, ALL DAY

SYMPOSIUM: PAPER SESSIONS 13

LUKAS LIGETI

09h00 Seminar Room, 30 minutes

MAXIME RIOUX

09h30 Seminar Room, 30 minutes

THEO HERBST

10h00 Seminar Room, 30 minutes

CHRISTO DOHERTY

10h30 Seminar Room, 60 minutes

WORKSHOPS 14

PAULINE OLIVEROS

13h30 The Amphitheatre, 120 minutes

PERFORMANCES 14

RODRIGO SIGAL

16h00 Main Theatre, 45 minutes

SANDRA NDEBELE

17h00 Downstairs Theatre, 35 minutes

CHRIS WOOD

17h45 Main Theatre, 50 minutes

JÜRGEN BRÄUNINGER & SAZI DLAMINI

ULRICH SÜSSE & JÜRGEN BRÄUNINGER

18h45 Downstairs Theatre, 28 minutes

VIEWING ROOM 16

ARYAN KAGANOF

20h00 Digital Arts, The Convent, 63 minutes

PERFORMANCES 16

HALIM EL-DABH

21h30 Main Theatre, 48 minutes

ZIM NGQWANA

23h00 Downstairs Theatre, 30 minutes

Day 3

Saturday September 3rd, 2005

INSTALLATION page 19

TONI OLIVIER

09h00 The Convent Foyer, Digital Arts, ALL DAY

WORKSHOPS 19

LUC HOUTKAMP & POW

09h00 Substation, ALL DAY

BRENDON BUSSY

11h00 The Amphitheatre, 60 minutes

THE SOUNDHOUSE

13h00 Digital Arts, The Convent, 60 minutes

PERFORMANCES 19

THEO HERBST & THE KEMUS ENSEMBLE

16h00 Downstairs Theatre, 38 minutes

PAULINE OLIVEROS

17h00 Main Theatre, 45 minutes

POPS MOHAMED

18h00 Downstairs Theatre, 30 minutes

DIMITRI VOUDOURIS

19h00 Main Theatre, 42 minutes

LISTENING ROOM 21

20h30 Digital Arts, The Convent, 60 minutes

DANIEL JUDKOVSKI

ALEJANDRO IGLESIAS-ROSSI

ALICIA TERZIAN

MARIANO A. FERNÁNDEZ

JULIETA SZEWAACH

PERFORMANCES 22

FRANCISCO LÓPEZ

22h00 Main Theatre, 50 minutes

SCHNEE

23h00 Downstairs Theatre, 45 minutes

Day 4

Sunday September 4th, 2005

INSTALLATION *page 23*

TONI OLIVIER

09h00 The Convent Foyer, Digital Arts, ALL DAY

WORKSHOPS 23

LUC HOUTKAMP & POW

09h00 Substation, ALL DAY

FRANCISCO LÓPEZ

10h30 The Amphitheatre, 90 minutes

VIEWING ROOM 24

ARYAN KAGANOF

14h00 Digital Arts, The Convent, 90 minutes

PERFORMANCES 24

MY KINGDOM FOR A LULLABY

16h00 Main Theatre, 45 minutes

LUKAS LIGETI

17h00 Downstairs Theatre, 40 minutes

LISTENING ROOM 25

18h00 Digital Arts, The Convent, 80 minutes

GEORG KATZER

GYRID NORDAL KALDESTAD

NATASHA BARRETT

BJARNE KVINNSLAND

ANDERS VINJAR

DARIUS WEINBERG

PERFORMANCES 26

GEORGE LEWIS & LOUIS MOHOLO

20h00 Main Theatre, 25 minutes

SKID

20h45 Downstairs Theatre, 30 minutes

LUC HOUTKAMP & POW

21h30 Main Theatre, 45 minutes

JAMES WEBB & JAMES SEY

22h30 Downstairs Theatre, 50 minutes

Day 1

Thursday September 1st, 2005

DIRECTOR'S WELCOMING SPEECH

09h00 Seminar Room, 30 minutes

WORKSHOPS

10h00, Substation, ALL DAY

LUC HOUTKAMP & POW

Development workshop

In his ongoing four-day *Development workshop* Luc Houtkamp works with South African performers who will comprise the POW Ensemble. During these workshops Luc Houtkamp & POW make preparations to perform live on the fourth day of the festival. During their performance they will process live acoustic and electronic instruments.

10h00 Shakespeare Room, University Corner, ALL DAY

BLAKE TYSON

Percussion workshop

Blake Tyson presents the *Percussion workshop*, which is co-ordinated by Prof Jeanne Zaidel-Rudolph, Professor of Composition and Theory.

INSTALLATION

10h00 The Convent Foyer, Digital Arts, ALL DAY

TONI OLIVIER

SYMPOSIUM: PAPER SESSIONS

10h00 Seminar Room, 30 minutes

PAULINE OLIVEROS

Pauline Oliveros in the Arms of Reynolds: A collaboration

Reynols is an unusual group of creative heavy metal musicians from Buenos Aires, Argentina. This paper will discuss the nature and history of our collaboration as well as the philosophical and technical aspects. I will discuss my own work as I performed it in Buenos Aires; the Deep Listening seminar that I led with Reynolds in attendance; how Reynolds responded to the seminar, to me and to my concert; and the resulting remix CD *Pauline Oliveros in the Arms of Reynolds* that consists of a pirate recording of my solo concert and Reynolds additions in the remix.

10h30 Seminar Room, 30 minutes

RODRIGO SIGAL

The borders of identity, a personal perspective

This paper deals with the concepts of heritage and identity in Latin American contemporary music with a special emphasis towards electroacoustic composition. The paper also discusses the problems of teaching and judging contemporary composition from a European perspective and the implications of the concepts of "heritage" and "identity" when working with technology. The paper exemplifies these ideas throughout three recently composed pieces.

11h00 Seminar Room, 30 minutes

MATTHEW OSTROWSKI

The anxiety of the client: the network as compositional tool

The mapping of databases on to sound as a compositional technique grows in popularity daily, amongst both composers and media artists. This paper will describe some of the work being done in this field, and consider the implications and possibilities of many composers in different parts of the world working with a shared body of material. In an era which is both obsessed with identity and driving toward global homogeneity, the author will consider the network and the database as common matrices of understanding, and how the idea of individual and regional style can be counterpoised with the aesthetics of dominance inherent in the networked body.

11h30 Seminar Room, 60 minutes

HALIM EL-DABH

"Unyazi" Born Within: The Advanced Sonic Sensitivity of the African Village

Even in the twenty-first century, many in the industrialized world are unable to appreciate the full diversity of sound (especially so-called "noise" elements) made available by electronic music. In Africa, however, such sounds are readily accepted. This may be explained by the fact that since the most ancient times, African people have had great familiarity with such sounds, which are intimately woven into their experience of their sonic environment. For natives of the African continent, the per-

ception of the totality of sounds (both natural and humanly produced) is physical, primal, and immediate, with many "noisy" sounds possessing great spiritual power.

My life's work in the field of electronic music is essentially a continuation of my experiences living among villages in Egypt, Ethiopia, Guinea, Mali, Nigeria, and Congo, where rituals and ceremonies allow the human voice, along with musical instruments, to transcend the boundaries of normal "musical" sound production, acquiring noise elements that infuse the air with a powerful electrical current that has the ability to heal or to summon ancestral spirits. This primeval force also acts on the human voice, profoundly altering the very waveforms of vocal utterances, chants, grunts, and songs, in much the same way that electronic processing can transform acoustic sounds, the only difference being that the Africans, in their pristine environment, have possessed this ability for thousands of years.

Bringing electronic music to villages throughout Africa, I have found, thus, that my technologically-produced sounds were not strange to the inhabitants. These experiences have convinced me that any further developments in the field of electronic music must draw on this most ancient and powerful sonic source, found in the very heart of the African continent. In their traditional societies, Africans do not need to "plug in" to connect to this source; they already have the power of "unyazi" within them.

PERFORMANCES

16h00 Downstairs Theatre

JAMES WEBB

Tokyo Gothic (2005) ***

[30'00"]

Instruments

Laptop, contact microphones

This is a re-mapping of a fictional Tokyo, a city experienced through its myths, media and Manga, created out of field recordings done in Japan while the artist was in residence at the Centre for Contemporary Art, Kitakyushu.

16h35 Main Theatre

ŠTEPÁN RAK

Tracy **

[18'00"]

Reza Khota

Acoustic guitar (nylon string), effect

Amichai Tahor

Visuals

Tracy is the third movement of *Terra-Australis*, a multi-movement work of approximately 100 minutes in length. There are ten movements altogether. Rak sometimes performs the movements separately. This is not surprising considering the length of the whole work. Even the individual movements are long: *Australia*, 13'29"; *Uluru*, 10'30"; and *Tracy*, 17'42", being the longest movement. The large scale of the whole composition seems to have developed out of Rak's affinity for symphonic form, visual metaphor and dramatic programmes, as well as his idiomatic approach to developing a wider soundscape for the guitar; a soundscape that incorporates the composer's own derivations of the tremolo technique. Rak composed *Terra-Australis* after visiting and travelling in Australia, and each movement was inspired by a place, situation, or object of interest, or event. *Tracy* was inspired by the cyclone of the that name: "Cyclone Tracy caused catastrophic damage to the northern town of Darwin on Christmas Eve 1974, stimulating international fund-raising to enable it to be rebuilt. This movement is a tribute to its victims" (Duarte 1994).

Amichai Tahor's visual performance *Cyclone Tracy* centres around an impressionistic rendering of a storm. The use of reverb facilitates the saturation

*** World première ** South African première

of sound, that is inherent in the composition, building walls of sound. This over-saturation of sound is analogous to the tradition of noise, which examines the relationship between formal and living sound. The visual medium narrates a history of the performance of epic guitar works. The resulting visual and aural storm becomes a metaphor for the dance between order and chaos.

17h00 The Amphitheatre

MAXIME RIOUX

Unyazi (2005) ***

[30'00"]

Instruments

4-channel performance, visual projection

Unyazi is an automaton installation and performance.

17h35 Downstairs Theatre

CARLO MOMBELI & JOÃO ORECCHIA

Live improvisation

[30'00"]

Carlo Mombeli

Bass guitar, loops

João Orecchia

Electric guitar, acoustic guitar, melodica, harmonica, casio, loops, electronics, effects

LISTENING ROOM

19h00 Digital Arts, The Convent, 70 minutes

Darius Weinberg presents selected works for tape:

AKE HODELL

Mr Smith In Rhodesia (1970) **

[16'18"]

Mr Smith In Rhodesia—a piece that was banned by Swedish radio for fifteen years—was Recorded at EMS Sweden and Swedish radio. To create the piece, spoken contributions in Oxford English by five black children between the ages of eleven and twelve were required. However, this turned out to be impossible and five white children from an English school in Sweden were involved instead. The children read text in Oxford English because black children in English-speaking African schools were indoctrinated through the use of Oxford English and its built-in political values, not least of all considering the colonial justification of the apartheid system. A few weeks later when the children returned home they told their parents that they had been part of a composition which was opposed to Rhodesian Prime Minister Ian Smith's white dictatorship.

The BBC and the Daily Telegraph then broadcasted and published sensationalised versions of this news, in response to which the British Embassy protested to the Swedish Broadcasting corporation, SR. SR's program director Nils-Olof Franzen then declared in an interview that the recording would be destroyed, and it was. Fylkigen, the recording's co-producer, was dissatisfied and financed a new recording in England, involving children whose parents were sympathetic to the piece's political content.

The re-recorded version was presented at Fylkigen's and Swedish Radios' festival at the Modern Museum in April 1970. Despite it having been re-recorded, the piece remained banned from transmission on Swedish Radio up until the time of this performance, but from this performance onward the ban was lifted. This piece was given to ZANU and ZAPU freedom movements in 1977 and was broadcasted by their underground radio stations.

EDUARDO RECK MIRANDA

Robotapithecus **

[8'07"]

The piece features a choir of virtual singing robots punctuated by cries of mutant chimpanzees, baboons, gorillas and orang-utans.

Miranda composed this piece by processing the vocalizations of a variety of monkeys with the use of a physical model voice synthesizer. He employed analysis/re-synthesis techniques to create various hybrid voices by importing the spectrum of human-like vocal sounds onto the spectrum of monkey sounds.

The question is whether or not the brain listens for speech. Specific characteristics in vocal sounds are heard in *Robotapithecus*, where the cries of a variety of monkeys are turned into human singing by transmuting their spectra. Analysis/re-synthesis techniques were used to combine syllables extracted from recordings of over twenty different languages in order to form new, non-existent words. Some of these combinations sound very unnatural, probably because they violate physiological principles of mouth, tongue and vocal tract movements.

DIMITRI VOUDOURIS

NPFAL. 3 (2003) **

[13'31"]

NPFAL. 3—New Possibilities for African Instruments. 3—is the third in a series of electroacoustic compositions for African marimba and computer-assisted processing thereof. The African marimba used in this work is a tenor marimba which traditionally is played as a rhythm instrument. Its keys are made of the kaaat wood and have traditional buzzers with gourd resonators.

This work captures the physical properties of the instrument and the sound textures of the wood. I created organic environments to allow interactive processing of these sounds to take place, and no other sounds but those of the African marimba were used or sampled. With the aid of computer processing I was able to create an interplay that would only have been possible if the baritone, soprano and piccolo marimbas were present.

There are two versions of *NPFAL. 3*: one for tape and another scored for a five-octave Western marimba. The latter, called *NPFAL. 3+WM*, employs the interaction of prepared mallets, objects and gestures, and was scored for South African marimbist Magda De Vries in 2004.

MARK APPLEBAUM*Narcissus ReMix* (1999) **

[5'35"]

In *Narcissus ReMix*, I used Pro Tools software as its compositional platform. In 1994 Steven Schick requested the marimba solo *Narcissus: Strata/Panacea*. In this 1999 "ReMix" I collected digital samples from his performance, and through rather prosaic operations, often carried out obsessively, I arrived at this piece, one which has little, if anything, to do with the discursive vector of the original solo work. Of particular note, the electronic tools I used in the new work afforded me an extensive timbral palette that greatly contrasts the limited range of the original. This is somewhat ironic because the marimba solo was composed immediately after the completion of my orchestral work *Dead White Males* as a personal challenge to compose within a limited range of timbre.

Narcissus ReMix is one of eleven remixes that constitute the 1999 Innova CD *The Janus ReMixes: Exercises in Auto-Plundering*. Each remix is a new narrative created by transforming samples taken exclusively from its corresponding original work in my principally acoustic *Janus Cycle* (1992-1996). One area of fascination for me is inherently post-modern: the aesthetic squeezing of plastic sounds—themselves containing a particular modernist investment—into the foreign working conditions of the software: industrial, techno-oriented, cinematic.

Snagglepuss ReMix (2003) **

[2'21"]

Among the sounds and ideas that have influenced my composition, none have been more profound than the violent collisions of contrasting materials heard in much of John Zorn's work. And among those pieces, the dense two minutes of *Snagglepuss* performed by Naked City have become for me the most luminous, iconic, and persuasive. *Snagglepuss ReMix*, a 2-channel tape piece dedicated to Zorn, is fashioned exclusively out of samples from the original recording of *Snagglepuss*. Very simple computer operations—often carried out to obsessive excess—transform the original into this loving/spitting remix. And while Zorn's original piece is already a kind of warped and mangled musical Frankenstein, I have grown up with this recording to such an extent that it has become a kind of primary text, a cultural statement of great authenticity worthy of its own celebration/mutilation.

Plundergraphic (Pre-Composition) (2002)

**

[4'43"]

Plundergraphic (Pre-Composition) is a work for one or more amplified acoustic instruments with live electronics, 8-channel tape, and live sound diffusion. Its graphic score consists of several "leaves", each a warped visual collage of graphic images taken from scores to my own acoustic works. Like any piece, each player makes his or her own interpretation of the score; in this work, however, the instructions are deliberately vague and the notation unconventional. Furthermore, players are free to choose any number of leaves and arrange them in any order. Once chosen, the selected leaves are scaled to the duration of the work: five minutes.

Meanwhile, another performer actively diffuses the tape portion, itself consisting of two quartets of acoustic instruments and two corresponding, electronically modified versions. This "diffusion artist" is free to fade in and out among the program materials, creating sparse or dense performances as desired. Furthermore, he or she controls the amplification level of the live acoustic instrument(s) and the corresponding live signal processing that is applied to them. In this regard, the diffusion artist is equally a part of the ensemble, perhaps its key player.

PAUL DOLDEN*Below The Walls Of Jericho* (1988-89) **

[14'35"]

The title is only a loose reference to the story in the Bible. What interests me about the story is the idea of a large mass of people knocking down a wall through the use of sound. The story gives credence to the notion of music as a catalyst for social change. Beyond the sheer physical impact that a large number of sounds contain, music is a form of language which is capable of stimulating thought. The power of music lies in the simultaneous physical and intellectual seduction of the listener.

In the composition, four hundred tracks of sound are often assembled to create the sense of a large mass. Three hundred and thirty-three tracks are created by dividing each of the seven octaves into forty-eight notes. Brass, string and wind instruments from the Western musical tradition and from other cultures are combined to create these textures. The remaining tracks are made from unpitched percussion instruments. This working method allows each track to have its own identity in terms of frequency and tempo. The relationship

between each individual layer and the mass effect can act as a metaphor for the relationship between the individual and society. Beyond the music, the metaphor suggests questions of the nature of the walls we have to tear down in order for our culture to move forward.

PERFORMANCES

20h30 Main Theatre

MATTHEW OSTROWSKI

Insomnia

[35'00"]

Instruments

Electronics

21h10 Downstairs Theatre

BRENDON BUSSY

Tick (2003)

[5'00"]

Brendon Bussy

Computer (Audiomulch software)

Etienne Moorcroft

Trumpet

An irritating electronic element (the tick), a live (and tricky) staccato trumpet melody, each in their own time signature—never meeting.

CMYK (2005)

[20'00"]

Brendon Bussy

Computer (Audiomulch software), mandolin

A sonic reinterpretation of data used by sculptor Paul Edmunds to create his beadwork piece *Segue*. The data was gleaned from a CMYK (print colour) analysis of a photograph of a dusk sky. In this live version, Audiomulch creates an analogy of CMYK values by combining audio frequencies based on the visual spectrum (red, green and blue). These are then modulated by the data values with 'K' (black) represented by inverted values. The effect is one of asynchronous drone lines interwoven with a rhythmic mandolin melody.

*** World première ** South African première

21h40 Main Theatre

YANNIS KYRIAKIDES

Wordless **

[30'00"]

Instruments

Computer, visual projections

The composition is based on interviews with a broad range of people of all ages, where the pieces are like portraits without words.

22h35 Downstairs Theatre

WARRICK SONY

The Continental Drift

[15'00"]

Instruments

Turntables, CD players, computer

German electronic music and African music have been at the forefront of my musical focus for many years. In fact, the interest many German people have for Africa is fascinating in itself. I aim to explore these musical powerpoints with a 15-minute musical juxtaposition between the early work of Kalheinz Stockhausen and Ladysmith Black Mambazo.

Day 2

Friday September 2nd, 2005

INSTALLATION

09h00 The Convent Foyer, Digital Arts, ALL DAY

TONI OLIVIER

WORKSHOPS

09h00 Substation, ALL DAY

LUC HOUTKAMP & POW

Development workshop

In his ongoing four-day *Development workshop* Luc Houtkamp works with South African performers who will comprise the POW Ensemble. During these workshops Luc Houtkamp & POW make preparations to perform live on the fourth day of the festival. During their performance they will process live acoustic and electronic instruments.

SYMPOSIUM: PAPER SESSIONS

09h00 Seminar Room, 30 minutes

LUKAS LIGETI

Burkina Electric

I would like to briefly present some of my work, including *Burkina Electric*, a new project I'm collaborating on with artists from Burkina Faso, in order to initiate a discussion and share some thoughts and ideas with colleagues: What aesthetic and creative possibilities exist in the combination of African musical forms and electronics? Are there specific and unique contributions that artists immersed in an African aesthetic approach can make to (experimental) electronic music? Can electronics be a means to facilitate a surge in musical creativity, especially in Africa? Is most electronic music produced today actually African music? Or is electronics a threat to African musical tradition? And why would an "outsider" like me care?

09h30 Seminar Room, 30 minutes

MAXIME RIOUX

Can music be at the same time nomadic and sedentary?

The sedentary aspects of my musical vocabulary, philosophy and culture are what I bring with me when I travel. I then weave into my own sound the sounds of the local culture by obtaining all of my instruments from wherever I happen to be. This way I do not seek to impose my music but rather share it through the use of other instru-

ments that I do not normally use at home. This marriage of the sedentary and the nomadic make for an interactive osmosis of sounds.

10h00 Seminar Room, 30 minutes

THEO HERBST

Music technology at Stellenbosch University

This paper strives towards providing an understanding of, and insight into the music technology programme hosted by the music department at Stellenbosch University. Being still quite a young and recent effort the paper adopts the form of an introductory presentation in which four lines of thought are explored. The theoretical and philosophical underpinnings which instigated the programme shall be followed by an introduction to the programme content and outcomes. In the third place the non-academic activities will be explored. And the presentation shall be brought to a close by looking towards the future and exploring the set goals and aims.

10h30 Seminar Room, 60 minutes

CHRISTO DOHERTY

Discussion panel concerning models for teaching electronic music/sonic arts in a tertiary educational environment

Prof Christo Doherty chairs a discussion panel

WORKSHOPS

13h30 The Amphitheatre, 120 minutes

PAULINE OLIVEROS

The Expanded Instrument System - EIS

PERFORMANCES

16h00 Main Theatre

RODRIGO SIGAL

*Oreja Digital (Digital Ear) ***

[45'00"]

Instruments

8-channel tape, visuals

Oreja Digital / Electroacústica Visual (Digital Ear / Visual Electroacoustic music) is a self-contained show presenting highly innovative and advanced artistic works that mix sound and visual elements. The performance employs an 8-channel audio system to diffuse sound and digital video in real time. In some of its forms it includes a live performer that interacts directly with the electroacoustic music.

The concert aims to create a seldom-experienced sensation of multi-channel sound that "moves and travels" in space around the audience, together with a live and video counterpart that offer varied artistic visions of composers and sound artists working with the latest technology.

17h00 Downstairs Theatre

SANDRA NDEBELE

Scream And Shake Your Waist

[35'00"]

Instruments

Premixed sound accompaniment

Scream And Shake Your Waist is a music and dance masterpiece of Zimbabwean music, synthesised by splendid choreography. It tells the busy story of Zimbabwe, from sunrise to sunset. Its about a day in a Zimbabwean village, set to the sounds of singing birds. Added to these sounds is the voice of the Zimbabwean queen, performed by Sandra Ndebele. She dances to her own music, as well as to the sounds made by the birds.

The queen meets up with the warrior in the bush later during the day, when they showcase Zimbabwe's rich cultural music and dance. The work features a cross-section of dances such as Jerusalem, Muchongoyo, indlamu, ibhiza and isitshikitsha, performed to Afro-pop music. The story is told through pulsating music and dance. It just makes you dream about Zimbabwe.

17h45 Main Theatre

CHRIS WOOD*Seeing Is Not As Simple As It Looks (2005)*

[50'00"]

Chris Wood

Computer (Ableton Live software), lyrics, voice

Belinda Blignaut

Visuals, lyrics

Albert Sapsford

Computer (Ableton Live software), Yamaha CS5

Ziza

Piano, voice

Shmerah Passchier

Visuals

Jacklyn Havermahl

Video editor

This electroacoustic piece, comprising of five movements, explores the meaning of ugliness and beauty. The sounds, along with visual projections, often so wrong that they seem right, create odd combinations and juxtapositions that play with perceptions.

18h45 Downstairs Theatre

**JÜRGEN BRÄUNINGER
& SAZI DLAMINI***Yinkosi Yeziziba (2002)*Kompositionsauftrag des
Südwestrundfunks

[12'00"]

Instruments

Umrhube and udloko (bows), percussion, vocals (performed by Sazi Dlamini) and electroacoustic sounds (realized at Gerald Lapierre Electronic Music Studio, University of Natal, Durban) with the recorded voices of Tandeke Mazibuko and the children Ella, Hannah, Liesbeth, Lilli, Siphindile, Tania, and Zwelisha

This piece is loosely based on a Zulu folk tale and musically retold in a fairly abstract way. In our version of the story, Nkombose, a maiden girl, is beaten to death by her mother for being disobedient and her body is thrown in a pond. While the mamba argues for her to be eaten, the pleading of the python turns Nkombose instead into the king of the deep pond (Yinkosi Yeziziba). Nkombose's sister finds out about her sibling's fate when, one

day she comes to the pond to fetch some water and evokes Nkombose to the surface to help her lift the heavy water drum onto her head. While Nkombose is singing to her sister "uthi klengu klengu nonyoko ntombi yamatshitshi, awuboni ngabulawa" (you cry with your mother maiden girl, don't you know that I was killed?), the parents who were hiding in the reeds grab Nkombose and carry her home. The next day, the serpent Nkanyambe (he who rides the tornado) takes terrible revenge on the homestead.

The story is recounted primarily by employing three grammatical devices of isiZulu: ideophones (words describing a predicate, qualificative, or adverb in respect to manner, colour, sound, etc.) words derived from ideophones, and onomatopoeia. The pacing resembles that of praise-singing rather than story-telling. The first melody (accompanied by percussion alone) is the original, ancient melody of the tale. The second melody improvises on the text of the former and is rendered in the style of the oldest known Zulu ceremonial song: *Amahobo*. The udloko is not used typically in imitation of the amahobo-derived melody, but is employed as a drone in support of the cyclical structure of the generic scalar melody. The electroacoustic sounds are vocal ideophones. Throughout the piece vocal sounds are transformed into bow sounds and water sounds into percussion sounds etc., and visa versa. While drawing a great deal from forms such as praise-singing and bow songs and at the same time employing electronic techniques such as granular synthesis and morphing we hope to give all of the above a new perspective.

Yinkosi Yeziziba was chosen by the International Society for Contemporary Music for performance representing South Africa at the World New Music Days in Switzerland in November 2004.

**ULRICH SÜSSE &
JÜRGEN BRÄUNINGER***... anywhere far (1991)*

[16'00"]

Zim Ngqawana

Sax, percussion

Sazi Dlamini

Mbira, flutes, percussion

All the sound materials of this piece are of southern African origin and include musical instruments (timbila, mbira, kudu horns), environmental sounds (surf, tree frogs, insects, birds) as well as an excerpt from a speech delivered by Nise Malange at the launch of the first Natal Cultural

*** World première ** South African première

Congress in Durban, 1991, which gave the composition its title. The tape was realised at Gerald Lapierre Studio, University of KwaZulu-Natal, Durban and at the Electronic Studio of the University of Music and Performing Arts, Stuttgart. Compositionally, an attempt was made to melt European and African sound spectra. By analogue electronic-acoustic means (e.g. tape manipulation, vocoder, etc.) small sound units were amalgamated with each other, for instance, a short excerpt of a saxophone tone with a segment of a timbila tone and the initial attack of the cry of a hadeda. The piece was conceptualized for variable small ensembles and is realised by means of fixed, notated parts (graphics/cartoons by Jürgen Kleinmann) and free improvisation.

VIEWING ROOM

20h00 Digital Arts, The Convent, 63 minutes

Aryan Kaganof presents his short films on electronic music:

ARYAN KAGANOF

Come To The Point (1995)

[5'00"]

A film of Blixa Bargeld of Einstürzende Neubauten performing a vocal piece accompanied by a matrix of shattered electronic loops.

Reich Dance Redemption (2004)

[8'00"]

A film featuring music by Berlin iconoclast Alec Empire, set to text by South African dub poet Lesego Rampolokeng.

*Techno: Space And Flow
In The Radical Frame* (1995)

[50'00"]

A film featuring interviews with David Toop, Scanner, Ken Ishi, Oval, Thomas Fehlmann and Pete Namlook; and the music of Autechre, Kraftwerk and Karlheinz Stockhausen, amongst others.

PERFORMANCES

21h30 Main Theatre

HALIM EL-DABH

Wire Recorder Piece/Ta'abir al-Zaar (1944)
electronic tape **

[2'00"]

Created in 1944, this, my first electronic composition, is the result of work with a recording device that is little known today: the wire recorder. Using equipment borrowed from the Middle East Radio of Cairo, I secretly recorded a zaar (women's healing ceremony) outside Cairo. Zaar means "visitation" or "inviting the spirits," and in fact the voices heard in this pre-Christian, pre-Islamic ritual are quite otherworldly. When listening to the playback of my original recording, I was overwhelmed by the vibrations of the high women's voices, noting in particular the high partial overtones. Feeling that perhaps there were some elements in these overtones that effected the healing process, I utilized equipment found at the radio station, including reverberation, echo chambers, voltage controls, and a re-recording room with movable walls, to filter and process the sound in order to eliminate the fundamental tones and isolate the high overtones of the voices. In the finished recording (re-recorded from wire to tape), the voices are no longer recognizable, only the high overtones, with their beats and clashes, being heard.

The work was first presented publicly at an art gallery event which took place at the YMCA in Cairo, which at that time was a center for contemporary arts and philosophy. Nearly fifty years later, while restoring this work, I realized that my own work with processed sound in Africa was not dissimilar to the earliest work in musique concrète that was being conducted at roughly the same time in Europe.

Electronic Fanfare (1959-61)
electronic tape **

[7'00"]

Blake Tyson

Derabucca drum, gongs

Halim El-Dabh

Sine wave generator

This work arose out of a desire to express the derabucca's tones in a precise, pulsating fashion, like a trumpet's sound. At the time I created this work, I was working closely with Otto Luening at the Columbia-Princeton Electronic Music Center in

New York City. He was inspired to play his recorder with me, and we both also played gongs with the use of multitracking. We improvised together and processed the sounds jointly, using the RCA Synthesizer to create tones to interact with the recorder's melodies. Our work was interrupted frequently by moments during which we retired to a nice bar next door, where we imbibed whiskey sours (Luening's favorite beverage). During this evening's performance, Blake Tyson (my finest der-abucca student) and I will attempt to channel the spirit of Luening while performing along with the original archival recording.

Signals/Connections (2005)
electronic tape **

[2'00"]

This piece was commissioned by the American Music Center's Siday Music on Hold Program. The work was created from rhythms and vocal utterances. The primary source component I used is my own voice, which provided me with the entire gamut of sound, from bell-like effervescent bright overtones, modified and manipulated, to a full low sustaining continuum. The instruments I used to electronically manipulate my music included a computer with external microphone, synthesizer, waveform generator, and mixing board. I sculpted the multiple waveforms of my voice, expanding and transforming its material elements and revealing the hidden beauty of the work. The use of my voice allowed me to reconnect the dichotomy between cosmic forces and human forces, which is the essence of human communication. This short work was commissioned by the American Music Center to be heard by telephone callers as "music on hold."

Michael And The Dragon (1959-61)
electronic tape

[8'00"]

George Lewis
Trombone

This work, created at the Columbia-Princeton Electronic Music Center, depicts the battle between the Archangel Michael and a fearsome dragon. The sounds include fire-breathing white noise elements which are countered by trombone-like blasts. In this evening's performance, trombone and electronic music virtuoso George Lewis will interact with the original recording, playing the parts of both Michael and the dragon.

Cowry Shells In The Sand (2005)
electronic tape

[9'00"]

Pops Mohamed
African instruments, electronic processing

Halim El-Dabh
African instruments

This electroacoustic work involves an interaction between live musicians performing on a variety of African traditional instruments, and recordings from across the continent collected over the past four-plus decades. The African instruments, played by myself as well as the eminent multi-instrumentalist and composer Pops Mohamed, similarly come from all parts of Africa: Southern, Central, West, and East. The work reflects the principal idea of the Unyazi Festival: that of bringing electronic music back to Africa. Although the music contains "noisy" or electronic-sounding elements, all sounds are derived from traditional African sound material. Thus, the transformation does not involve the imitation of natural or acoustic instruments with electronic means, but the exact opposite: traditional instrumental and vocal sounds are distilled in such a way that their essential raw sonic characteristics (known to Africans since time immemorial) become apparent. The title refers to the use of cowry shells in many African cultures as a tool for divination; every time the shells are thrown to the sand a different pattern emerges, in a similar way that each performance of this work will take a different path.

Elements, Being, And Primeval (1959-61)
electronic tape **

[7'00"]

Halim El-Dabh
Live mixing

During my time working at Columbia-Princeton, I became aware of the infinite dimensions of primeval sound traveling through the cosmos, creating in my mind an image of the elements and beings that inhabit its galaxies. While creating this work, I became immersed in these sounds and envisioned what it must be like to inhabit that kind of space. I discovered that I could play with the interconnections between such otherworldly sounds, many of which I could not actually hear due to their being lower or higher than the range of human hearing. I eventually realized that by combining such inaudible sounds together, new and powerful audible sounds could be produced. This overwhelming realization convinced me that

if not properly controlled, these forces were capable of lifting the entire 25-story building off the ground and into outer space.

This complex and multi-layered work was created by mixing of dozens of tape loops containing overdubbed, processed, and re-processed electronic sounds and waveforms, filtered in multifarious ways; many of these loops, which came from no fewer than ten Ampex reel-to-reel tape recorders, extended 25 or more feet around the studio, looping around microphone stands, and some even going out the door into the hallway.

Leiyala And The Poet:
Electronic Drama No.1 (1959-61)
electronic tape **

[13'00"]

Tshepo Mfebe
Gymnastics/trampoline

Tebogo Mothupi
Gymnastics/trampoline

Laurie Cunningham
Gymnastics/trampoline

The "electronic drama" *Leiyala And The Poet*, created between 1959 and 1961 and first presented publicly in 1961, is my best known electronic work. It is loosely based on the twelfth century Persian-language epic poem *Majnun Leiyala* by the Azeri poet Nizami. A kind of Middle Eastern version of *Romeo and Juliet*, the story is also well known throughout every Arabic- and Turkish-speaking country. It centers on the love of Majnun, a young man, for the beautiful Leiyala, his cousin. His love, however, is frustrated by the strictures of tribal decree, driving Majnun mad and forcing him to channel his love into poetic visions. Although written centuries ago, I felt the text quite relevant to the modern day (particularly as regards the situation of women); although women are regarded as more liberated today, in fact they are still tied down by the madness of male possessiveness. In my interpretation, Leiyala is able to break free from her ties of "kinship and tribe" through the "mad" visions of Majnun's love poems.

In the composition, the character of Leiyala is portrayed by a high, undulating sine wave tone; while the intoning voice (my own, filtered through variable voltage controls) relates the internal struggles of Majnun. Other sounds include processed 'ud (Arabic lute), bamboo flute, Egyptian derabucca drum, and Sri Lankan drum, in combination with multi-layered waveforms and noise elements. In the work's première, on May 9, 1961, at Columbia University's McMillin Theater, I had thirty speakers scattered around the theater,

including three large speakers on the stage, which was lit as if a desert; I controlled the speakers from a mixing board located in the balcony and the audience reaction was visceral, with many listeners contributing exuberant vocal exclamations.

The work was released on the 1964 Columbia LP *Columbia-Princeton Electronic Music Center*, and is well known to most electronic composers as a classic of the genre. The extended version to be performed this evening contains elements not included in the LP version, and also features imaginative choreography executed by a trio of gymnast/trampolinists from the Wits athletics department, under the able direction of Professor Tshepo Mfebe. The performers' movements reflect the complex inner world of the mind of Majnun, who is both madman and poet.

23h00 Downstairs Theatre

ZIM NGQWANA

Live interactive improvisation

[30'00"]

Day 3

Saturday September 3rd, 2005

INSTALLATION

09h00 The Convent Foyer, Digital Arts, ALL DAY

TONI OLIVIER

WORKSHOPS

09h00 Substation, ALL DAY

LUC HOUTKAMP & POW

Development workshop

In his ongoing four-day *Development workshop* Luc Houtkamp works with South African performers who will comprise the POW Ensemble. During these workshops Luc Houtkamp & POW make preparations to perform live on the fourth day of the festival. During their performance they will process live acoustic and electronic instruments.

11h00 The Amphitheatre, 60 minutes

BRENDON BUSSY

Audiomulch (software)

A demonstration of the use of Ross Bencina's "interactive musician's environment" to create a sonic analogy of sculptor Paul Edmund's works *Segue* and *Sieve*

13h00 Digital Arts, The Convent, 60 minutes

THE SOUNDHOUSE

A project presented by Dimitri Voudouris is discussed by the panel

PERFORMANCES

16h00 Downstairs Theatre

THEO HERBST & THE KEMUS ENSEMBLE

Cassini-Huygens

[8'00"]

Mario Cronje

Technical supervision

Gerhard Roux

Computer (EyesWeb software)

Simon Lolliot

Computer programming (Csound software)

Rhyno Jansen

Computer programming (Csound software)

The work *Cassini-Huygens* was composed as a sound track for Benjamin Marnewick's short film *John And Jenny*. This sound track was created in three steps. Firstly, a selection of acoustical instruments from the percussion and string families were sampled. Thereafter, short sections from these samples were selected and modified by filtering, pitch shifting and time stretching them—thus altering them in the time and frequency domains. Finally, the composition itself was assembled from these modified samples.

In addition, during the performance a few samples are modulated in real time by Csound (<http://www.csounds.com/>) and filtered by using EyesWeb (<http://www.eyesweb.org/>) as an interface.

Colours

[30'00"]

John Pringle

Live and sampled percussion

Jan-Hendrik Harly

Live and sampled viola

Claire Nozaïc

Visuals, realtime sound manipulation

Gabriel Byrne

Visuals

Mario Cronje

Realtime sound manipulation

Colours, composed by Jan-Hendrik Harly and John Pringle, is an interpretation of the seven prismatic colours, for live and sampled percussion and live and sampled viola with visuals.

17h00 Main Theatre

PAULINE OLIVEROS

Sounding In The Sonosphere

[45'00"]

Instruments

Small instruments, Expanded Instrument System (EIS)

The Expanded Instrument System (EIS) is a sound-processing program designed by Pauline Oliveros. It has been in development since the late 1950's when Oliveros first began using technology in music performance. While early generations of the EIS were comprised of hardware including tape-based delay systems and analogue signal processors, EIS is now manifested as software developed in the Max/MSP programming environment. The current version of EIS was programmed by Jesse Stiles with many fine contributions from David Gamper, Jonathan Marcus, Stephan Moore, and Olivia Robinson. The programmers would like to thank the Max/MSP community for their kind assistance in developing this version of EIS, especially Ville Pulkki who developed a Vector-Based Amplitude Panning (VBAP) system for Max/MSP and the good people at lloop (<http://lloop.klingt.org>) who programmed a lovely graphic interface for Dr. Pulkki's VBAP objects.

18h00 Downstairs Theatre

POPS MOHAMED

The Journey

[30'00"]

Instruments

Electronics, traditional African instruments

The Journey is an improvised work.

19h00 Main Theatre

DIMITRI VOUDOURIS

L22P08M02 (2002-2005)

[42'00"]

Dimitri Voudouris

Composition, conceptualization, sound engineering, field recordings (of the Landless People's March against eviction on 22/08/2002, at the time of the world trade summit), visual design, animation, visual projection

Keith Fraser

Visual design, animation

Athena Mazarakis

Choreography

Jane O'Connell

Choreography

Palesa Mahase

Poetry

Wits School Of Arts Physical Theatre Students

Physical performance

L22P08M02 is a multimedia theatre performance which combines digital music composition, physical performance, visual design and animation, and poetry. This piece was selected by ICMC 2005 (International Computer Music Conference), Barcelona, Spain and is dedicated to the Landless People's Movement of South Africa and other similar organizations throughout over the world.

Scene 1 (5'43") captures the kinetic energy generated by the spatial dimensions and the sound projection of a political riot. The visuals supply extra information as experienced by the field recordist who is also an active part in this phenomenon his presence is inseparable.

Scene 2 (19'54") reflects the complex emotions that an individual about to be evicted experiences physically and mentally—emotions of nightmarish proportions. It is a slower movement that landscapes both the environment and the individual and the way that the mind would race through

moments of terror, prayer, pain, suffering and fear—such thoughts that would leave you nowhere to cling to.

Scene 3 (4'47") deals with how politicians, the media and business view the situation—the apathy, pessimism and other complex political issues generated by the media. Where does this leave the victim? Waiting? Hoping? It combines three of a country's most powerful forces, namely: The **media** that gets the story and sells it at any expense; the **politicians** that hear but do not listen and instead turn a blind eye; and **business**, which is the economic back bone of the country, and the watch dog that patrols the situation making sure that at all times their interests are secure.

LISTENING ROOM

20h30 Digital Arts, The Convent, 60 minutes

Rodrigo Sigal presents electronic and electroacoustic music for tape from Argentina:

DANIEL JUDKOVSKI

The Infinite Exile (2003)

[10'13"]

While composing this piece for solo tape, a letter suddenly appeared, dated 1938. As it was written in Yiddish I could not understand what it meant, but I was filled with emotion just from looking at it.

Later, I discovered that the letter had been sent from Poland to Argentina by one of my grandmother's brothers. My grandmother had eight brothers. Seven of them, his parents, and other relatives were brutally murdered in Auschwitz.

Thus, the composition of this piece started to take a particular form: it became a funeral chant—in Jewish tradition, a Kaddish. An intent of Spiritual Restoration. In this way, I wish to establish the monument in their memory which they never had.

"All the Obscurity of the Universe won't conquer, My Lord, the Light of your Stars".

ALEJANDRO IGLESIAS-ROSSI

Angelus (1996)

[16'36"]

This work for solo tape was awarded the First Prize of the International Rostrum of Electroacoustic Music (Amsterdam 96), which was organized by the International Music Council of the UNESCO.

The Hebrew word "malaj", and the Latin word "angelus", generally translated as "messenger", describe entities that have been one of the key concepts of biblical thinking. A mystical Judaeo-Christian tradition has seen in these entities the laws, the numbers, the "ideas" (in the platonic sense), "masses of knowledge" that are the constitutive principles of the Universe.

Even being prototypes, or protoanalogies, they are living and conscious beings that communicate with men. Taking as subject of contemplation the Vision of the Prophet Ezekiel, this tradition concluded that the two key ways by which the "messengers" communicate with men are the analytic science, represented by the wheels of the "Merkabá" (the Carriage of God), and the artistic vision, symbolised by the Four Beings with faces of the eagle, bull, lion and man.

The biblical images on which this piece is based are Ezekiel 1, St. Luke 1,26-28 and Apocalypse 12.

ALICIA TERZIAN

Buenos Aires You Are Killing Me

[17'00"]

Buenos Aires Me Vas A Matar, a piece for piano, voices and tape, was commissioned by the Aspekte Salzburg Festival in 1990; the première took place on July 13th 1990 at the Aspekte Salzburg Festival held in Austria.

The work was conceived from a tape that develops a continuous speech. The piano is played both on its keyboard and its strings.

The text that can be heard on the tape was taken in fragments from the book *Buenos Aires Me Vas A Matar*, written by Argentinian poet César Fernández Moreno, edited in Mexico in 1977.

From a musical perspective, the work is divided into four movements which follow the poet's thoughts and his experience during exile.

The first movement, *Argentinian To Death*, combines national features with tango connotations.

The second movement, *An Argentinian In Europe*, deals specifically with the poet's exile in Europe, and expresses an experience of sadness and amazement.

The third movement, *If I Had A Heart*, tells of his return to America and his arrival in Buenos Aires. From a musical perspective, it is based on the tango *Uno* by Enrique Santos Discépolo.

The fourth movement, *An Argentinian Comes Back*, gives insight to the title of the work: the plain man—facing so many social, political and cultural contradictions in Argentina—feels the weariness of his soul.

The tape, which contains the poem's text, is the central motif of the work.

MARIANO A. FERNÁNDEZ

Refugio Y Temblor (1998)

[8'49"]

This electroacoustic work was awarded the First Prize of the eighth International Rostrum of Electroacoustic Music (in the Young Composers Category) organized by the International Music Council of the UNESCO (Madrid 2000) and was selected for the ISCM World Music Days (Hong Kong 2002).

At the beginning of his path, the pilgrim leaves behind that which surrounded him. He abandons himself in his search of light, like a butterfly of the night. He throws himself to fire and he is eaten by *agapé* (the biblical burning love). Yet though he is tortured and annihilated, he cannot stay away from the flame that burns him.

Refugio Y Temblor (Refuge And Trembling) is a unique movement, consisting of six brief episodes. All of the sounds were created from three short samples of human voices (a female, a male, and a choir).

JULIETA SZEWACH

Clamor, Silencio E Infinito
(*Clamour, Silence And Infinity*) (2002)

[7'22"]

According to biblical Tradition, the prayer is twofold (prayer of God and prayer of Men, at the same time). It is the longing of the Divine Being to manifest Himself in the human being, and the latter needs Him to be invested of existence. Also, according to the mystical view, each prayer, each instant, is a new vision and a new Creation. The

inherent creativity of the prayer is bound to its cosmic sense, each ritual gesture and word is an analogy of the gestures of the Cosmos and its Logos.

This electroacoustic work was composed using only recordings of my voice reciting the texts of the Bible's Psalms.

PERFORMANCES

22h00 Main Theatre

FRANCISCO LÓPEZ

Untitled

[50'00"]

Instruments

Electronics

23h00 Downstairs Theatre

SCHNEE

Johannesburg 1 **

[45'00"]

Christof Kurzmann

G3, theremin, clarinet, voice

Burkhard Stangl

Guitar, electronics

Johannesburg 1 is a Live experimental electronica improvisation.

Day 4

Sunday September 4th, 2005

INSTALLATION

09h00 The Convent Foyer, Digital Arts, ALL DAY

TONI OLIVIER

WORKSHOPS

09h00 Substation, ALL DAY

LUC HOUTKAMP & POW

Development workshop

In his ongoing four-day *Development workshop* Luc Houtkamp works with South African performers who will comprise the POW Ensemble. During these workshops Luc Houtkamp & POW make preparations to perform live on the fourth day of the festival. During their performance they will process live acoustic and electronic instruments.

10h30 The Amphitheatre, 90 minutes

FRANCISCO LÓPEZ

The socialization of sound creation technology and the real world as an instrument (talk/discussion)

My experience in the field of sound creation has been shaped and configured by two main circumstances that have little to do with conventional music areas:

(1) Over the past two decades there has been a worldwide (though mostly in Western countries) explosion in the number of sound creators, triggered and geared by the socialization of certain, home-based, technologies (from the 4-track cassette recorder to computers and the minidisk), and also by the increasing degree of telecommunication and information flow (from the mail-art scene to the Internet). From my perspective, this constitutes an unnoticed revolution of historical proportions in music creation, and has had (and it presently still has) fundamental consequences on the conception of music and the ideas about what a composer or a sound creator is.

(2) The "real world" is to me the best imaginable instrument, as a provider of source sonic material, and also as a constant source of inspiration for textural, structural, spatial and time-related features in sound composition. I've been working extensively with sound environments and struggling with the question of what "reality" is for quite some years. This practise has had (and still has) dramatic consequences in my understanding of what music is.

VIEWING ROOM

14h00 Digital Arts, The Convent, 90 minutes

Aryan Kaganof presents his short films on electronic music:

ARYAN KAGANOF

Two Heads Are Better Than One (2005)

[8'00"]

Electronic music composer Joel Assaizky provided the soundtrack for this radical remix of a short film by Guto Bussab called *The Incubus*.

This work, starring Czech actress Sylvia Scarlett, was completed just in time for its world premiere at this festival.

*Time Considered As A Helix
Of Semi-Precious Stones* (2003)

[20'00"]

A film with a soundtrack by Air, Underground Resistance, Kraftwerk and others.

Signal To Noise (1997)

[9'00"]

A collaboration between Merzbow (Masami Akita) and Aryan Kaganof, featuring music by Gore Beyond Necropsy and Merzbow.

Merzbow Beyond Snuff (1998)

[25'00"]

An open form documentary conceptually based on the Merzbau of Kurt Schwitters from which Masami Akita took the name for his electronic noise music project Merzbow. The Merzbau was literally a house made of garbage, a "junk house". Schwitters designed and built it—the house a Dada architect would have built—with corridors going nowhere, rooms that imploded on themselves, windows facing nothing. The Merzbau was destroyed by Allied bombers during the Second World War. Inspired by the original Merzbau, the documentary is a literally untenable construction, with many sections apparently entirely disconnected from either the topic or indeed, from sanity. It's an extremely frustrating documentary for those who would like to see a BBC take on Merzbow.

Akita himself was very happy with the film, except that all of his interviews which were inaudible and he requested that a voiceover narration replace the interviews. Kaganof added the voiceovers over the original interviews (which, Kaganof argued, made the documentary confusing to Japanese audiences) and thereafter Masami Akita and Aryan Kaganof's friendship ended. Not for the squeamish, the documentary features images from Akita's rare and legendary suicide video series which feature beautiful and naked young Japanese women committing suicide.

Virgins Live (2002)

[27'00"]

A pioneering work by a South African hardcore electronic noise outfit called Virgins, recorded at the NSA Gallery in Durban at the closing party of the Virgins' exhibition. The police were called in to stop the performance but both band members sneaked out to safety via a ladies toilet window.

PERFORMANCES

16h00 Main Theatre

MY KINGDOM FOR A LULLABY

Johannesburg 2

[45'00"]

Michaela Grill

Video, visuals

Billy Roisz

Video, visuals

Martin Siewert

Guitar, electronics

Christof Kurzmann

G3, theremin, clarinet, voice

Burkhard Stangl

Guitar, electronics

Johannesburg 2 is a live audiovisual/experimental electronica improvisation.

17h00 Downstairs Theatre

LUKAS LIGETI*Live improvisation*

[40'00"]

Instruments

Electronic percussion, marimba lumina

**LISTENING
ROOM**

18h00 Digital Arts, The Convent, 80 minutes

Darius Weinberg presents selected works for tape:

GEORG KATZER*Aide Memoire - Seven Nightmares
From The 1000 Year Night (1983) ***

[14'00"]

Aide Memoire, subtitled *Seven Nightmares From The 1000 Year Night* collage, consists of electronic manipulations, and composition with sound documents from 1933 to 1945.

Constructed entirely from sounds associated with the rise and fall of Nazi Germany, Katzer stitches together fragments of speech, radio broadcasts and folk song into a brutally terrifying collage.

**GYRID NORDAL
KALDESTAD***Fragmentedvoice ***

[11'46"]

This composition is based on fragments of the voices of Gyrid Nordal Kaldestad and Maja S.K. Ratkje.

NATASHA BARRETT*Prince Prospero's Party (2002) ***

[16'03"]

'Prince Prospero's Party' could be regarded as a 'sonification' of Edgar Allan Poe's short story *The Mask of the Red Death*. The music closely follows the events and evocations found within Poe's text, and is my most narrative work to date. The structure unfolds through the seven rooms of Prince Prospero's chambers and the revellers they contain, and the listener is shaken by the increasingly terrible chimes of the great ebony clock. Although the story follows a path of inevitable doom and gloom, it has an overriding feature: the capacity to evoke an amazingly surreal, multi-faceted space within which the drama is placed.

The full story is easily found in most bookshops as well as on the Internet. Although not doing justice to the original, to aid unfamiliar listeners here is a brief outline of the story: Prince Prospero and many of his 'light-hearted' friends lock themselves inside the Prince's castellated abbey in an attempt to avoid the 'Red Death'. After six months the Prince holds a masquerade ball, for which the setting is the seven, irregularly disposed rooms of his imperial suite. The Prince's bizarre taste has each room decorated, from top to bottom, with a different colour, and stained-glass gothic windows whose colour varies in accordance with the interior. Opposite each window a heavy tripod bares a 'blazier of fire that projects its rays through the tinted glass... and produced a multitude of gaudy and fantastic appearances'. The last room is decorated in black, but with scarlet glass windows—'ghastly in the extreme', and in this room stands the great ebony clock. Every time the clock chimes, the revellers are filled with fear. As the party progresses, a previously unnoticed masked figure resembling a stiffened corpse is present. With the strike of midnight the Prince demands, "who dares insult us with this blasphemous mockery?...". And the presence of the Red Death is clear.

BJARNE KVINNSLAND*Fish To Be Danced By* **

[11'34"]

Bjarne Kvinnsland has created a work based entirely on sounds from the inaccurately named "silent world", with contributions from fish found in Norwegian waters—a quartet for pike, cod, haddock and salmon.

Sound production is not uncommon in fish. The sounds produced by fish with their sonic muscle at their swimming bladders often have particular functions—mating calls, warning calls, to express fear and so on.

The haddock is a real chatterbox; cod produce low frequency grunts of about 50 Hz during the spawning season; salmon don't have a sonic muscle on the swim bladder, they produce a kind of burb instead.

Fish have no external ears, neither do they have hearing orifices like frogs. Fish do have a sort of ear, however, concealed in two pockets under the brain. They have developed hearing because the underwater world is not a silent one.

Many types of fish use sound signals in the same way that birds use their song, such as to mark their territory or to threaten intruders. And every now and again, fish sounds can drive people round the bend.

ANDERS VINJAR*Ups-Downs-Ins-Outs vs. Popeyes* **

[11'52"]

Ups-Downs-Ins-Outs vs. Popeyes was in a way inspired by modern society's ways of handling information. It takes a small fugue (based on *Popeye The Sailor Man*, partly audible in the mid-section of the piece, however distorted...) through various manipulations, making it turn out as fragmented, refined, distorted, biased, restrained, rephrased, unsecure etc. All material in the piece is carved directly out of various parameters of the Popeye song in a rather old-fashioned way—intervals, modality, phrasing, rhythm etc. The piece uses various kinds of chains, deterministic and nondeterministic, to build the composition and handle sound material. Most notably rewrite-systems and markov-chains, making a clearly perceptible flow (however interrupted at times...).

This music was made with CM/CLM software on SGI-workstations. An improvisational approach towards the machine and software is responsible for all the strange signal-processing techniques

*** World première ** South African première

written and used in this piece—dynamic spectrum-controlled formant-filters, strange cross-synthesis techniques, obscure waveshaping-techniques, odd reverberations and impossible room-simulation-models.

DARIUS WEINBERG*Crossway* (2005) ***

[9'00"]

This piece is in response to recent events in London, which, as part of the Africa05 festival, are aimed at presenting Africa's rich diversity. The composition combines elements from both Africa and the 'West'—elements which are not necessarily mutually exclusive—in order to facilitate sound interaction on an equal score within the sound-environment of an acousmatic performance. Bringing back to Africa such a fusion, by way of Unyazi, emphasizes the important contribution that the continent has made, and continues to make to world culture. On a technical level, the piece utilizes transformed recorded samples as well as electronically generated sounds.

PERFORMANCES

20h00 Main Theatre

GEORGE LEWIS & LOUIS MOHOLO*At Home In The World* (2005) ***

[25'00"]

George Lewis

Trombone, interactive virtual pianist

Louis Moholo

Drums

This piece is the first in my new series of interactive piano performances. In this work, the human improvisors are engaged in dialogue with a computer-driven, interactive "virtual pianist," a computer program (realized in MAX/MSP by Damon Holzborn and myself) that analyzes aspects of a human improvisor's performance in real time, using that analysis to guide the generation of complex responses to the musician's playing, while also establishing its own independent generative and analytic behavior. Here, the improvised musical encounter is constructed as a negotiation

between players, some of whom are people, others not. My work in this area has always been bound up not only with the need to create a sonorous and sensuous experience, but also, and equally importantly, to create a critical space for musicians and listeners to empathize in considering the nature of human interaction. This goal connects my work with the black Atlantic sonic tradition, as part of what African art historian Robert Farris Thompson calls “songs and dances of social allusion.” I am particularly pleased to be performing once again with one of the world’s greatest drummers, Louis Moholo.

20h45 Downstairs Theatre

SKID

Lubombo

Improv 1

Furry Animals

Improv 2

The A-Team

[30'00"]

Jonathan Crossley

Electric and acoustic guitars, effects

Mervin Naidoo

Electric bass

Cesare Cassarino

VG88 guitar

Peter Auret

Drums, samples

Skid plays a contemporary blend of jazz-fusion, funk, hip-hop and drum 'n bass—a music mix that is urban, often edgy, using elements of contemporary sounds that exist around them as improvisational fodder. They stretch each musical idea to its outer limit. The band has a unique relationship with signal processing: many synth sounds come from the electric guitar, and drum triggers are incorporated into a live acoustic environment. Fiery and intense, Skid is also about virtuosity, with each instrument participating in complex part-writing and modern jazz-influenced improvisational dialogue. But despite all the serious music making, the band injects a healthy dollop of humour, such as found in John Zorn’s *Naked City* and Frank Zappa’s work. Other influences include Martin Medeski And Wood and Sex Mob. Expect well-known themes tossed about in a playful man-

ner, with music taking unexpected turns, and a zany stage show that reminds one of why one got into music in the first place.

21h30 Main Theatre

LUC HOUTCAMP & POW

Live improvisation ***

[45'00"]

Luc Houtkamp & POW improvise live. In this performance, POW are an ensemble of South African musicians which were formed and developed during the preceding four-day *Development workshops*.

22h30 Downstairs Theatre

JAMES WEBB & JAMES SEY

The Utopia Travelogues ***

[50'00"]

James Webb

Electronics, radios, narration

James Sey

Electronics, radios, narration

Synopsis: *The Utopia Travelogues* is the second volume of *The Compendium Of Imaginary Wavelengths*, a secret archive of arcane and dangerous documents written and concealed in a vault in North Africa by a shadowy and mysterious scientist/author, and uncovered recently. *The Travelogues* are a selection by James Sey and James Webb of some episodes in a remarkable journey the author undertook in locations no-one would want to visit unless their motives were questionable. These episodes are presented in the form of a textual narrative drawn from the author’s sinister travel diaries, and various soundscapes discovered with them...

BIOGRAPHIES

MARK APPLEBAUM

b.1967 Chicago, USA



Mark Applebaum received his PhD in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, electroacoustic, and electronic work has been performed throughout the United States,

Europe, and Asia with notable premières at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Dresher Ensemble, the Vienna Modern Festival, Zeitgeist, MANUFACTURE (Tokyo), the Jerome Foundation, and the American Composers Forum, among others. In 1997, Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, SEAMUS, and Capstone labels. Applebaum is assistant professor of composition and theory at Stanford University. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College.

Additional information is available at www.markapplebaum.com

NATASHA BARRETT

b.1972 United Kingdom



Natasha Barrett began working seriously with electroacoustic composition while studying toward a master's degree in Analysis and Composition at Birmingham University, UK. This study gave her the opportunity to work with BEAST (Birmingham Electroacoustic

Sound Theatre), and has greatly influenced her current work in terms of the spatio-musical potential of sound and performance. In 1998, Barrett was awarded a doctoral degree in composition, supervised by Denis Smalley. The Humanities section of the British Academy funded both degrees. In the same year, a grant from the research council of Norway enabled her to enjoy a composer residence at NOTAM. Since this time, Natasha Barrett has been active as a composer and teacher, and in the performance of electroacoustic music in Norway and abroad.

JÜRGEN BRÄUNINGER

b.1956 Stuttgart, Germany



Jürgen Bräuninger studied in Stuttgart with Ulrich Süsse and Erhard Karkoschka and at San Jose State University with Allan Strange and Dan Wyman. He has been lecturing in composition and music technology at the University of Natal, Durban, South Africa since 1985. Besides

many works for various ensembles/soloists and electronic media (some in collaboration with **Matthew Brubeck, Sazi Dlamini, Feya Faku, Ulrich Süsse, Dan Wyman**, and poet **Ari Sitas**), he has also contributed to film scores (e.g. *The Lawnmower Man*) and a number of Jay Pather's *Siwela Sonke* Dance Theatre productions (e.g. *A South African Siddhartha* and *Ahimsa-Ubuntu*). His more recent composition *ihlathi* is available on

Southern Cones: Music out of Africa and South America (Leonardo Music Journal CD Series Volume 10), others can be heard on *dUrban Noise and scraps Works* (Claremont GSE AM31, available through EMF), Mike Rossi and Ulrich Süsse – *Two In One* (CD MRUS 4074), and ... *anywhere far* (Limes X. dml-records, CD-018).

Web site: <http://www.ukzn.ac.za/music/adunw.html>

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BRENDON BUSSY

b.1971 South Africa



Brendon Bussy received training in viola and string quartet at the Durban Music School and studied sculpture and painting at the University of Natal. He creates electronic and acoustic works, and has written for string quartet. Much of his raw material

stems from his experience working in the sphere of social justice, including running projects in a prison.

Bussy has performed as part of the electronic/acoustic duo **Corrective** (with Dean Henning) and with Dutch performance art group **Dogtroep**. His interest and involvement in experimental music stems from early work with the innovative instrument builder and early music specialist, Simon Stengel.

In 2003, Brendon Bussy and Martin Sims produced a radio series titled *Made Up Sounds From The Then And There*, which featured live improvised performance. The same year, Bussy released *Diesel Geiger* (on Open Records). The works on this album use Audiomulch (an experimental realtime audio processing tool) to manipulate the sound of the **Diesel Geiger Ensemble** (cello, violin, keyboard, oboe, mandolin). The works make reference to Durban's Maskanda culture.

Bussy's most recent project is an acoustic collaboration with Tinus van Dyk as **Abel Steen**, with a focus on writing music for the mandolin.

SAZI DLAMINI

b.1960 South Africa



Sazi Dlamini grew up on the rural south coast of KwaZulu-Natal where, as a child, he participated in an a cappella choir and learned to play (tin) guitar. After matriculation, he studied for a short while engineering, then medicine. After dropping out of both fields he began to study

music formally at the age of twenty seven. After obtaining a Diploma in Jazz Performance and a Bachelor of Music degree in Jazz Studies, he was awarded a Master of Music degree cum laude by the University of Natal in 1999, and since then has been reading towards a PhD on South African jazz in exile.

Dlamini is an ethnomusicologist, PhD student and part-time lecturer at the University of KwaZulu-Natal. He has also taught at Rhodes University's Department of Music and Musicology and Cambridge's St John's College. Sazi Dlamini has a certificate from the UKZN African Music Project for teaching and performance in the genres of maskandi, gumboot, indlamu, and Nguni musical bows, and also studied in the genre of isicathamiya choral a-cappella under Professor Joseph Shabalala (of Ladysmith Black Mambazo). He builds and teaches various southern African instruments.

Sazi Dlamini is the leader of the township jazz band **Skokiana** and has performed as guitarist with **Hugh Masekela**, **Abdullah Ibrahim**, the **NU Jazz Connection**, **Zanusí**, and many others. As a composer he has worked on the South African version of *Sesame Street*. Dlamini has composed music for the films *Sky In Her Eyes* (2003) and *Ikhaya/Home* (2004).

CHRISTO DOHERTY

b.1959 South Africa



Christo Doherty is Head of Digital Arts, WSOA. Previously he was the Director of the New Media Lab at Rhodes University, and the first SABC Chair of Cyberbroadcasting, also at Rhodes University. Amongst his successful projects was the setting up and develop-

ment of Cue-TV, a regional arts television broadcast that was carried free-to-air, on DSTV satellite and over the Internet. He also led the team that pio-

neered Webcasting for the Sanlam Business Week; and developed the Newsroom of the Future for the Highway Africa Conference on New Media in Africa.

His current research and teaching interests include: Digital Arts–interface history and design; concepts of interactivity; digital production and delivery systems; copyright and intellectual property; languages of new media; digital video and installations. He also works as a VJ, and visual producer for music and dance events, including the Vinyl Frontier and the Foundation.

PAUL DOLDEN

b.1956 Canada



Paul Dolden began his career at age 16 as a professional electric guitarist, violinist and cellist. Excited by the possibilities offered by recording technologies, Paul Dolden turned to contemporary modes of production and dissemination in the creation of his music. At age 29, he won

the first of a string of European awards that established him as a composer. Now the winner of over twenty international awards, Paul Dolden's music is performed in Europe and North America to wildly enthusiastic audiences.

In a career spanning over twenty five years, Paul Dolden has perfected his unique approach to audio technology, using it as a platform from which to launch or capture otherwise impossible musical performances. In this way, he makes his computer behave like a new, virtual orchestra and manipulates it with as much sensitivity as he would a traditional one. His compositions are characterised by a maximalist aesthetic in which hundreds of digitally recorded instrumental and vocal performances are combined in multiple layers.

Paul Dolden's music has been described as the "missing link" between jazz and rock and the high-brow concert tradition. Critics have called it "music for the information age, enlisting noise, complexity and beauty in its quest for excess," and characterised it as "apocalyptic hyper-modernism."

The early works employ a unified approach to timbral and harmonic variation. Under the influence of post-modernism, Paul Dolden's concerns have shifted to include the juxtaposition and superimposition of disparate musical styles evident throughout the Resonance Cycle of works (1992-96). Always working to surpass himself, with the

Twilight Cycle of recent years Paul Dolden boldly investigates the forbidden fruit of contemporary new music—melody and dance rhythms.

HALIM EL-DABH

b.1921 Cairo, Egypt



Composer, performer, ethnomusicologist, and educator Halim El-Dabh is internationally regarded as Egypt's foremost living composer of classical music, and one of the major composers of the twentieth century. His numerous musical and dramatic works have been performed

throughout Africa, Asia, Europe, and the Americas. Among his compositions are eleven operas, four symphonies, numerous ballets, concertos, and orchestral pieces, works for band and chorus, film scores, incidental music for plays, chamber and electronic works, music for jazz and rock band, works for young performers, and pieces for various combinations of African, Asian, and Western instruments. His extensive ethnomusicological researches, conducted on several continents, have led to unique creative syntheses in his works, which, while utilizing contemporary compositional techniques and new systems of notation, are frequently imbued with Near Eastern, African, or ancient Egyptian aesthetics.

Born into a musical family in Cairo, El-Dabh studied piano and derabucca (goblet-shaped ceramic drum), and began composing at an early age. Although trained for a career as an agricultural engineer, his musical talent and immersion in Egypt's cosmopolitan musical life (including village drumming and local festivals, Arabic and European classical music, and the jazz clubs of Alexandria) increasingly led him toward a life in music. An early introduction to contemporary music came in 1932, when the young El-Dabh was able to meet the composers Béla Bartók and Paul Hindemith at an international music conference organized by King Fuad in Cairo. By 1949 El-Dabh had gained such notoriety for his avant-garde compositions and piano playing—among both the general public and the royal family—that the cultural attachés of various nations began to invite him to pursue further musical studies in their countries. El-Dabh chose to apply to study music in the United States, and was one of only seven Egyptians (out of 500 applicants) to receive a Fulbright grant in that year.

Arriving in the United States in the summer of 1950 (and later acquiring U.S. citizenship), El-Dabh travelled to the Aspen Music Center in

Colorado, where he met and assisted **Igor Stravinsky**. After researching Native American music in New Mexico, he began studies with Aaron Copland and Irving Fine at the Berkshire Music Center in Massachusetts. Later, in New York's vibrant musical scene, he developed close associations with many prominent and like-minded figures in twentieth-century music, including **Henry Cowell**, **John Cage**, **Alan Hovhaness**, **Leonard Bernstein**, **Edgard Varèse**, **Otto Luening**, **Vladimir Ussachevsky**, **Ernst Krenek**, and **Luigi Dallapiccola**. During the 1950s and '60s, El-Dabh was grouped with fellow composers Hovhaness, Lou Harrison, Colin McPhee, Paul Bowles, and Peggy Glanville-Hicks, under the rubric "Les Six d'Orient" (the term coined by Glanville-Hicks), representing the vanguard of contemporary composers writing music inspired by musics of the East.

Having also achieved renown for his virtuoso derabucca playing, in 1958 El-Dabh played the solo part in the première of his *Fantasia-Tahmeel* (for derabucca and strings), with the **American Symphony Orchestra** under **Leopold Stokowski**. Also in 1958, he began working closely with the great American choreographer **Martha Graham**, composing the epic opera-ballet *Clytemnestra* (1958), which is considered Graham's masterpiece; he eventually composed three more ballet scores for her. El-Dabh's orchestral/choral score for the light show at the pyramids of Giza has been played there each evening since 1961, and is probably his most frequently heard work. His *Opera Flies* (1971) is the only opera to have been composed on the theme of the Kent State tragedy of May 1970.

In addition to his compositional activity, El-Dabh has also conducted musical field research and recording throughout Egypt and Ethiopia, as well as in Eritrea, Sudan, Kenya, Tanzania, Uganda, Zaire, Central African Republic, Nigeria, Ghana, Senegal, Gambia, Guinea, Mali, Niger, Morocco, Greece, Macedonia, Uzbekistan, Brazil, Mexico, and Jamaica. He has also studied the Native American cultures of the American Southwest and the African American cultures of the southeastern U.S. El-Dabh is also considered an expert on the subject of traditional Egyptian and African puppetry, and has helped to present a number of such puppetry troupes in the United States. While in Ethiopia (1962-64), he formed **Orchestra Ethiopia**, the first pan-Ethiopian performing group.

In his works, El-Dabh frequently draws on his Egyptian heritage, as in *Mekta' in the Art of Kita'* (1955), *The Eye of Horus* (1967), *Ptahmose and the Magic Spell* (1972), *Ramesses the Great (Symphony no. 9)* (1987), and many others. He has created new systems of notation for the der-

abucca, and has revived interest in ancient Egyptian language and musical notation. Many of his works from the 1960s on are also heavily influenced by West African traditional musics, such as *Black Epic* (1968) and *Kyrie for the Bishop of Ghana* (1968), and still other works bear the influences of the musics of Ethiopia, Brazil, India, China, and other nations.

Also a pioneer in the field of electronic music, El-Dabh began early sonic experiments with wire recorders at the Middle East Radio Station of Cairo in 1944. In 1959 he was invited by Otto Luening and Vladimir Ussachevsky to join the first group of composers at the newly set up Columbia-Princeton Electronic Music Center in New York, where he created a number of significant works. His *Leiyala and the Poet* (1959-61), recorded for Columbia Masterworks in 1964, is considered a classic of the genre. A long-awaited CD compilation of many of these pioneering electronic works, entitled *Crossing Into the Electric Magnetic*, was released in 2001 by Without Fear Recordings.

El-Dabh's recent works include the ballet score *In the Valley of the Nile* (1999), composed for the Cleo Parker Robinson Dance Company; the piano concerto *Surr-Rah* (2000), written for pianist Tuyen Tonnu; and *Ogún: Let Him, Let Her Have the Iron* (2001), for soprano and chamber ensemble. His most recent project, the opera/theater piece *Blue Sky Transmission: A Tibetan Book of the Dead*, was presented in September 2002 in Cleveland, Ohio and in New York.

El-Dabh has served on the faculty of Kent State University's School of Music since 1969, and has also taught at Haile Selassie I University in Ethiopia (1962-64) and Howard University in Washington, D.C. (1966-69). He is one of only eight Kent State University faculty members to hold the title of University Professor, Kent State's highest faculty distinction, and is a recipient of the Distinguished Teaching Award (1988). Retiring in 1991, Emeritus Professor El-Dabh continues to teach and compose prolifically, in addition to conducting workshops for children. Presently, El-Dabh is an adjunct professor at Kent State University's Department of Pan-African Studies, where he teaches a course entitled African Cultural Expression. In this course, students are immersed in and participate in a holistic experience of music, art, song, dance, and drama as it is found in the environment of a pristine African village (which El-Dabh experienced during his years of living in villages while traveling throughout Africa).

El-Dabh's music is published by C. F. Peters, and his works have been recorded by the Columbia Masterworks, Folkways, Egyptian Ministry of Culture and National Guidance, Auricular, Pointless

Music, Luna Bisonte, Zentrum für Kunst und Medientechnologie Karlsruhe, NCG, Without Fear, Tedium House (Bananafish), Association for Consciousness Exploration, and Innova labels. There are entries on El-Dabh in nearly all major musical reference works, and his work is discussed in books by Akin Euba, Ashenafi Kebede, Adel Kamel, Gardner Read, and others. The first-ever biography of the composer, *The Musical World of Halim El-Dabh*, by Kent State University professor Denise A. Seachrist, was released by the Kent State University Press in April 2003.

El-Dabh holds degrees from Cairo University, the New England Conservatory of Music, and Brandeis University. He has served as a cultural and ethnomusicological consultant to the Smithsonian Institution's Folklife Program (1974-1981), and his numerous grants and awards include two Guggenheim Fellowships (1959-60 and 1961-62), two Fulbright Fellowships (1950 and 1967), two Rockefeller Fellowships (1961 and 2001), the Cleveland Arts Prize (1990), a Meet-the-Composer grant (1999), and an Ohio Arts Council grant (2000). In May 2001 he received an honorary doctorate from Kent State University. In 2001, the composer celebrated his eightieth birthday with a festival of his music, which included more than fifteen concerts and lectures, both in the U.S. and around the world. In March 2002 he was invited to celebrate his eighty-first birthday with a series of four concerts of his music at the recently reconstructed Bibliotheca Alexandrina (Library of Alexandria) in Alexandria, Egypt.

In October 2005, El-Dabh will be the featured composer and presenter at a symposium dedicated to connections between African and Asian musics at the Central Conservatory of Music in Beijing, China. His 85th birthday, in March 2006, will be celebrated with performances of his music in Ohio and around the world.

MARIANO A. FERNÁNDEZ

b.1974 Argentina



Mariano A. Fernández studied music at the Conservatory Manuel de Falla and at the Catholic University of Argentina. He studied composition with Alejandro Iglesias-Rossi and Gabriel Valverde at the CEAMC (Center for Advanced Studies in Contemporary Music) in

Buenos Aires, where he obtained a Master degree in 1999; and with Ricardo Mandolini at the Lille

University, in France. Fernández teaches at the National University of Tres de Febrero in Buenos Aires.

In 1998, Mariano Fernández received First Prize at the fifth National Electroacoustic Sonoclip Contest (Buenos Aires) as well as a Special Mention at the second Contest For Guitar Composition (Montevideo, Uruguay). In 1999 he received the TRINAC Mention (National Tribune of Composers) and in 2000 he received the TRIME Prize (Argentine Tribune of Electroacoustic Music).

Fernández's work *Refugio Y Temblor* was awarded First Prize at the eighth International Rostrum Of Electroacoustic Music (in the Young Composers Category), organized by the International Music Council of the UNESCO (Madrid 2000), and was selected for the ISCM World Music Days (Hong Kong 2002).

Mariano Fernández is a member of the **Ensemble Fronteras Del Silencio**.

THEO HERBST

b.1965 Durban, South Africa



Theo Herbst studied at the Stellenbosch University (BMus 1986), the University of Natal (MMus 1988) and at the Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart (KA Prüfung 1993). At present, he is enrolled at the Katholieke Universiteit Leuven for his

Doctoral studies. Since 1994 he has held a post as lecturer in the Music Department of the Stellenbosch University. There he teaches a wide range of courses covering nineteenth and twentieth century Music Theory, Composition, Aural Training and Music Technology. He is also the director of the **Kemus Ensemble**.

AKE HODELL

1919-2000 Sweden

Swedish avant-garde sound poet Ake Hodell followed his own unique path without compromises and has displayed his varied palette with an ever widening scope of expression from outgoing agitation to inner searching, burlesque humour and dark melancholy.

LUC HOUTKAMP

b.1953 The Netherlands



Luc Houtkamp is a composer/saxophonist who bridges the gap between the worlds of jazz-derived free improvisation and computer-based composition and performance. One aspect that particularly typifies his playing is a strong understanding of form and structure that give the

impression that his improvised music is a completely composed one. He has been working equally in electronics and on the saxophone for years, and his development as a player has been accompanied by an interest in electronic textures. As a composer of electronic music he writes software which enables interactive improvisations.

By establishing his own computer group **POW Ensemble** in 2001, Houtkamp has expanded the approach which he developed as a soloist to group concepts. Computer music is often thought of as incomprehensible sounds that nobody can understand, apart from some isolated nerds. A concert by the POW ensemble is something completely different, however: here, "real" music is being made! The musicians use improvisation, live processing, electronic and acoustic instruments such as oud and saxophones. The POW ensemble is a chamber ensemble of the twenty-first century, using computers as musical instruments.

ALEJANDRO IGLESIAS-ROSSI

b.1960 Buenos Aires, Argentina



Alejandro Iglesias-Rossi received First Prize of the International Rostrum Of Composers (Paris 1985), First Prize of the International Rostrum Of Electroacoustic Music (Amsterdam 1996)—both Rostra organized by UNESCO's International Music Council, the Nadia

Boulanger Scholarship (Paris 1988), as well as other distinctions (Kazimierz Serocki Prize, Warsaw 1984; TRINAC Prize for the National Music Council of Argentina, Buenos Aires 1985 and 1996; Musikprotokoll Prize, Graz 1986; Prize of the City of Buenos Aires 1991; WDR-Forum Junge Komponisten, Köln 1992; Pittsburgh New Music Festival, Pittsburgh 1992).

Iglesias-Rossi has been a member of the Jury at UNESCO's Prize Of Honor For Music (Paris 1991) and the World Music Days (Warsaw 1992).

His works have been performed internationally at different Concert Halls as well as Contemporary Music Festivals (Carnegie Hall, Centre Georges Pompidou, Concertgebouw of Amsterdam Lincoln Center, Queen Elizabeth Hall, Berlin Biennale, Festival d'Orleans, Warsaw Autumn, Steirischer Herbst, Dresden Tage, World Music Days, Foro de Música Nueva-Mexico, Spaziomusica, and others).

Alejandro Iglesias-Rossi directs the IDECREA (Institut for Ethnomusicology and Creation on Traditional and Avant-garde Arts), conducts the **Orchestra For Indigenous Instruments And New Technologies** and teaches at the Electronic Arts Department of the National University at Tres de Febrero (Argentina).

CARMEN JERRARD

b.1982 Johannesburg, South Africa



Carmen Jerrard majored in photography at the University of the Witwatersrand and graduated with her BAFA in Fine Arts in 2005. Carmen has participated in numerous visual art exhibitions. She was inducted into the international Golden Key Honours Society in 2003.

In 2004, she lectured in Drawing and History of Art at Parktown College, as well as preparing working syllabi for both. She has participated in numerous exhibitions since 2001. In 2004 she was the joint winner of the Martienssen Annual Art Award and in 2005 she co-won the Everard Read Art Award and exhibition. She received a Merit Bursary for her MA by dissertation at The University of the Witwatersrand and is currently researching the power images hold as tools of persuasion and manipulation in contemporary society, as well as the power of manipulation in sub harmonic sound.

DANIEL JUDKOVSKI

b.1971 Buenos Aires, Argentina



Daniel Judkovski studied composition with Alejandro Iglesias-Rossi and Gabriel Valverde at the CEAMC (Center for Advanced Studies in Contemporary Music) where he graduated with a Master in Musical Composition. He obtained the Music National Tribune Prize (2000-2004) and the National Electroacoustic Music Tribune Prize 2003, granted by the Argentine Music Council. His piece *Afar* was recommended at the International Rostrum of Composers 2000. Daniel Judkovski is a member of the ensemble **Fronteras Del Silencio** (the Borders Of Silence) and the **Orchestra Of Indigenous Instruments And New Technologies**, both conducted by **Alejandro Iglesias-Rossi**. He currently teaches at the Electronic Arts Department of the National University at Tres de Febrero.

ARYAN KAGANOF

b.2001 Randburg, South Africa



Aryan Kaganof was born again in Randburg on 28 March 2001. He founded the Abraxas Yunity Movement in Hout Bay in 1999. He is artistic director of the African Noise Foundation, lead vocalist and lyricist of the post-dub ensemble **Freedom Fighter** and CEO of Die Kaksusters.

Kaganof was co-founder, with Frank Scheffer, of the **Sonic Arts Ensemble** (Merzbow, Tomoko Mukaiyama, Philipp Virus), who revitalised the experimental and avant-garde film scene in 2000 and 2001. Their manifesto, "The Digital Future Is Now" set the tone for digital art and techno-hybridization movements in the new millennium. Screened at more than sixty-five festivals and symposia across the globe, the remix sessions have become something of a cross for Kaganof to bear as he is continually being asked to replicate their success and work as a "veejay" at so-called "house parties" where teenagers listen to awful doof doof music and take hallucinogenic drugs mixed with baking powder. Kaganof studied at the Netherlands Film and Television Academy, majoring in screenwriting and direction. He works in many media, drives a Jaguar and shoots Glock.

GYRID NORDAL KALDESTAD

b.1978 Norway



Gyrid Nordal Kaldestad is a composer and performer from the island of Stord on the west coast of Norway. Her works of electroacoustic composition are mainly focused on the sound of the human voice. Being a singer and voice improviser, she often uses her own voice as sound material.

GEORG KATZER

b. 1935 Germany



Georg Katzer is one of the pioneers of electronic music in former East Germany. His teachers included Ruth Zechlin and Hanns Eisler. He has worked in several European experimental music studios. Katzer has a tendency to use unconventional playing techniques and advanced compositional methods. His music is often dramatic in tone and seems as if written for the stage. Apart from opera and ballets, Georg Katzer has written instrumental stage works, multi-media compositions, radiophonic compositions and electroacoustic pieces. He developed a concept of a 'philosophical' music, which nonetheless immediately attracts the listener.

"Composing is easy today since everything is possible. Composing is difficult today since everything is possible... Such unlimited freedom is hardly tolerable... Thus today composing means also to make a decision for or against a music which is sensual and strictly speaking, emotional. There is more than one alternative: naive music..., contemplative, conceptual music or intellectual, almost, philosophical' music." — Georg Katzer

THE KEMUS ENSEMBLE

South Africa

The Kemus Ensemble (Komitee vir Eietydse Musiek) consists of Theo Herbst, Mario Cronje, Gerhard Roux, Claire Nozaïc, Jan-Hendrik Harley, John Pringle, Benjamin Marnewick, Rhyno Jansen and Simon Lolliot.

Kemus, which celebrates its twenty-seventh anniversary, was formed by Edward Aitchison for the performance of contemporary music. Over the years the organization has mounted many concerts and given many premières and performances of chamber music by **Arnold van Wyk, Hubert du Plessis, Peter Klatzow, Varese, Stockhausen** and others.

REZA KHOTA

b.1977 Johannesburg, South Africa



Reza Khota was born in Johannesburg in 1977 and was introduced to the guitar by his father. He began his formal training with Jeremy Karodia at the age of ten, studying rock and classical guitar, as well as chord theory. Khota later studied classical guitar and improvisation

with Faizel Boorany, who fired his enthusiasm for experimental jazz, the classical avant-garde and progressive guitar music. After enrolling for his BMus degree at Wits University, he furthered his classical guitar studies under David Hewitt.

Reza Khota has since received master-classes from Norwegian guitarist Vegard Lund and the Austrian crossover guitarist/composer Helmut Jasbar. He has been a recipient of several important awards, including the SAMRO General Music Bursary in 1997 and the SAMRO Composition Bursary in 1998. In 1997, Khota received the Norman Nossel prize for the most promising student at the Wits music school. In 1998, he was awarded first prize in the National Classical Guitar Competition adjudicated, amongst others, by the renowned Czech guitarist/composer Stepan Rak. He also received master-classes from the maestro during his visit to South Africa.

In addition to completing his BMus degree with a distinction in performance, Reza Khota also holds a Performers Certificate with distinction from the Trinity College of Music. He performs regularly on the professional South African stage both as a solo artist and in a variety of contexts ranging from Solo Guitar, Bossa Nova, African jazz, Indian Fusion and Classical duet. Khota's international exposure includes performances at the millennium festivities in Italy, and at the Grand Pavois in La Rochelle, France in 2004. He has recently completed a Master of Music degree with distinction from Wits University.

BJARNE KVINNSLAND

b.1964 Stavanger, Norway



Bjarne Kvinnsland is a composer and producer educated at the University of Oslo, Mercer University and NOTAM. He currently works at NOTAM and is active as a composer. Kvinnsland works with electroacoustic music, and has a strong interest in music for dance, sound and light installations.

YANNIS KYRIAKIDES

b.1969 Limassol, Cyprus



Yannis Kyriakides emigrated with his family to England in 1975. He travelled in the near east for a year, while learning to play traditional music on violin, after which he returned to England to study musicology at York University. He was later drawn by the music of Louis

Andriessen to move to The Netherlands, with whom he studied under at the Hague Conservatory. At that time he also had the inspiring opportunity to collaborate on three projects with the maverick electronic composer/theatre-maker **Dick Raijmakers**. He currently lives in Amsterdam where he works as a composer and electronic musician.

Kyriakides collaborates regularly with ensembles such as **ASKO, Maarten Altena Ensemble**, and **Icebreaker** as well as theatre and dance groups such as Hollandia and Leine and Roebana. His own group **Circadian** performs regularly in festivals around Europe, and he is active in the live electronic music scene as an improviser, specialising in live processing.

In September 2000, Yannis Kyriakides won the Gaudeamus composition prize for his large-scale work *a conSPIracy cantata*—which was praised by Wire magazine as “a classic in the making”.

Together with Andy Moor and Isabelle Vigier Kyriakides founded and runs Unsounds, a record label for innovative new electronic music.

As a composer Yannis Kyriakides strives to create new forms and hybrids of mixed medias. His musical language is often characterised by shifting speeds unfolding on long time spans—often with a high rhythmic energy; the use of unorthodox

sound sources and an exploration of spaces that highlight physical sound; temporal experience; and the conceptual use of musical language.

GEORGE LEWIS

b. 1952 Chicago, IL, USA



George Lewis, improviser-trombonist, composer and computer/installation artist, studied composition with Muhal Richard Abrams at the AACM School of Music,

and trombone with Dean Hey. The recipient of a MacArthur "genius" Fellowship in 2002, a Cal Arts/Alpert Award in the Arts in 1999, and numerous fellowships from the National Endowment for the Arts, Lewis has explored electronic and computer music, computer-based multimedia installations, text-sound works, and notated forms. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis' work as composer, improviser, performer and interpreter is documented on more than 120 recordings. His oral history is archived in Yale University's collection of *Major Figures in American Music*, and his published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes. His forthcoming book, *Power Stronger Than Itself: The Association for the Advancement of Creative Musicians* will be published by the University of Chicago Press. In Fall 2004, Lewis became the Edwin H. Case Professor of Music at Columbia University.

LUKAS LIGETI

b. Vienna, Austria



Lukas Ligeti studied composition and drums at the Vienna Music University, then spent two years (1994-1996) at Stanford University's computer music centre, and has lived in New York City since 1998. His work as a composer and/or drummer is featured on over twenty CDs. In 2004,

Tzadik Records (U.S.A.) released *Mystery System*, a CD of Ligeti's chamber music, to great acclaim.

Lukas Ligeti's music has been commissioned and/or performed by the **Ensemble Modern**, **Kronos Quartet**, **Vienna Festwochen**, **London Sinfonietta**, **Vienna Radio Symphony**, **Radio**

France, **Orchestre National de Lyon**, **Amadinda Percussion Group**, **American Composers Forum**, **New York University**, and many others. As a drummer, he has worked with **Henry Kasier**, **John Zorn**, **John Oswald**, **Raoul Björkenheim**, **John Tchicai**, **Chris Cutler**, **Fred Frith**, **Benoît Delbecq**, **Daniel Carter**, **Michael Manning**, **Elliott Sharp**, members of **Sonic Youth** and of the **Grateful Dead**, amongst others.

In 1994, Ligeti travelled to Côte d'Ivoire on a Goethe Institute commission and founded the group **Beta Foly** with musicians from all over West Africa to explore combinations of African and "Western" musical concepts using traditional and electronic instruments; this led to more residencies in Abidjan, much touring, and the CD *Lukas Ligeti & Beta Foly* (Intuition Records, 1997). He also worked on projects in Zimbabwe (with Batonka musicians), Egypt (concert with Nubian musicians at the Cairo Opera), Florida (composition for musicians from different Caribbean islands), and performed in Moçambique and (in 1997) in Johannesburg; he has been looking forward to returning ever since. In 2000, Lucas Ligeti began collaborating with the singer **Maï Lingani** from Burkina Faso, working frequently in that country.

Ligeti's main interests include the possibilities of polymetrics, non-tempered tunings, and new forms of ensemble interplay, often using electronics, and the various facets of his work influence each other and combine and contrast in a multitude of decidedly non-purist ways.

FRANCISCO LÓPEZ

b.1964 Spain



Over the past twenty years Francisco López has developed an astonishing sonic universe, absolutely personal and iconoclastic, based on his profound listening to the world. López destroys boundaries between industrial sounds and wilderness sound environments, while shifting

with passion from the limits of perception to the most dreadful abyss of sonic power. He proposes a blind, profound and transcendental listening, freed from the imperatives of knowledge and open to sensory and spiritual expansion. One of the leading figures of the international experimental underground, Francisco López has realized hundreds of concerts and sound installations all over Western and Eastern Europe, North, Central and South America, Japan, Taiwan, Australia and New Zealand, and his works—a massive catalog com-

prising over 170 pieces—have been released by more than 130 record companies throughout the world.

ATHENA MAZARAKIS

b.1973 South Africa



Athena Mazarakis completed her Honours Degree (Cum Laude) in Drama, at Rhodes University, in 1995, specialising in Mime, Physical Theatre and Choreography. After graduating, Mazarakis was a founding member of the **First Physical Theatre Company**. She performed and choreo-

graphed for the company, touring the repertoire both Nationally and Internationally.

In 1998, she was invited to work with the mime-theatre company **Les Odes Bleues**, in Paris, France.

Athena Mazarakis has performed for leading South African companies such as the **First Physical Theatre Company**, the **Forgotten Angle Theatre Collaborative** and **Agulhas Theatre Works**, and has worked with leading South African dance artists such as **Gary Gordon**, **PJ Sabbagah**, **Juanita Finestone**, **Jeanette Gínslov**, **Gerard Bester** and **Gladys Agulhas**.

She is perhaps most recognised for her performance work with **The Forgotten Angle Theatre Collaborative** in works such as *The Double Room* and *There's No Room In This Bed*.

Athena Mazarakis' choreographic endeavours include Malcolm Purkey's *A Midsummer Nights Dream* (2001), as well as several solos and trios presented at the Dance Umbrella and other festivals. These include *My Back To The Bells* (2000), *Limb By Limb* (2002) and *Tick Tock Bang* (2003).

In 2001 she appeared as the invited choreographer at Grahamstown's Dance Umdudo with her work, *My Back To The Bells*. Her mime-theatre work *Breaking News* featured at the My Big Fat Greek Festival in Durban in 2001, and again at the Dance Factory's Autumn Season in 2004.

Mazarakis' first full-length work, *Beyond Words And The Big Red Lollipop*, which was created as WSOA's annual physical theatre production in 2003, recently received a Naledi award nomination for best original choreography.

Athena Mazarakis co-created the highly acclaimed duets *Attachments* with Gerard Bester and Craig Morris, which premièred at the FNB Dance Umbrella 2004. She recently completed her second

highly successful full length work, *Soma* (2004), for the Wits School of Arts. Also in 2004, Mazarakis was awarded the FNB Philip Stein Young Choreographer's Grant and created *In The Space Between Bricks*—a Physical Theatre duet which premièred at the 2005 FNB Dance Umbrella. She was also one of fifteen participants chosen nationally for the 2004 NAC Young Choreographers residency in partnership with the FNB Dance Umbrella. In March 2004, she was awarded the 2004 Philip Stein Choreographers Grant, which is a commission to create a new work for Dance Umbrella 2005.

Alongside her freelance performance work, Athena Mazarakis is also actively involved in arts education. She is currently a member of the Creative Voices project, and is a contributor to the Dance Factory Youth Programme. She has been a part-time member of staff in Wits School of Arts' Drama department since 1999 and in 2004 she accepted a full time post as Lecturer in Movement Studies and Physical Theatre.

TSHEPO MFEBE

b. South Africa



Tshepo Mfebe has received Vinnuchi, Investec and Wits Sports Council sports bursaries. He was chairperson and judge of the South African Students Sports Union (SASSU) Gymnastics' *Tumbling Technical* for five years. He has won several awards: SASSU Tumbling

Champion (thrice), SASSU Artistic Champion (twice); South African National Junior Grades Artistic Champion (twice) and South African Levels Acrobatics-Tumbling Champion. He has worked as a Ballroom and Latin Student-Instructor at Fred Astaire Franchise Dance Studios.

Mfebe is currently a Ballroom and Latin Pre-Champ Division dancer; free style and break dance instructor, performer and choreographer; gymnastics and sports aerobics coach; Artistic and Tumbling National judge; and an Executive Member of the South African Students Sports Union (SASSU) Gymnastics. He has National Provincial Colours in Gymnastics, and has been awarded a Full Blue Award in gymnastics. Mfebe led trampoline and tumbling displays and demos during the University Of The Witwatersrand's open day and orientation week.

EDUARDO RECK MIRANDA

b.1963 Porto Alegre, Brazil



Eduardo Reck Miranda is a research scientist and a composer of international reputation. He received an MSc in Music Technology from the University of York and went on to the University of Edinburgh where he obtained his PhD in Music with contributions in the fields of musical knowledge representation, machine learning of music and software sound synthesis.

He subsequently studied computer music at ZKM (Center for Art and Media), in Karlsruhe, Germany and worked at the Edinburgh Parallel Computing Centre (EPCC), where he developed Chaosynth, an innovative granular synthesis software that uses evolutionary computing techniques for generating complex sound spectra.

In the mid 1990's Eduardo Reck Miranda joined the Department of Music at the University of Glasgow, where he lectured computer music for a number of years.

Thereafter he moved to France, to take up a research position at Sony Computer Science Laboratory. At Sony he conducted research aimed at gaining a better understanding of the fundamental cognitive mechanisms employed in sound-based communication systems, with particular focus on the evolution of the human ability to speak and the role of our musical capacity in the development of spoken languages.

Thereafter he moved to France, to take up a research position at Sony Computer Science Laboratory. At Sony he conducted research aimed at gaining a better understanding of the fundamental cognitive mechanisms employed in sound-based communication systems, with particular focus on the evolution of the human ability to speak and the role of our musical capacity in the development of spoken languages.

Eduardo Reck Miranda is currently head of computer music research at the University of Plymouth, UK, where he is a Professor of Computer Music.

His musical compositions have been broadcast and performed in prestigious concerts and festivals worldwide, including Festival Música Viva (Lisbon, 1999, 2000; Coimbra 2003), Computer Music Festival in Seoul (Seoul, 1998, 1999, 2001) and International Computer Music Conference (Gothenburg 2002, Hong Kong 1996), to cite but a few.

POPS MOHAMED

b. South Africa



At the age of fourteen, Pops Mohamed abandoned his homemade box guitar for the real thing when he formed his group the **Valiants**, who played Kwela, soul and Latin. The next step in his musical development was forming the band **Children's Society**, which was influ-

enced by the spirit of Haight Ashbury. They played a repertoire of Hendrix and Santana classics.

However, it was Mohamed's own original composition *I'm A Married Man* that gave him his first township hit. Thereafter, Pops Mohamed got together with Abdullah Ibrahim's saxophonist, **Basil Coetzee**, and Sakhile's bassist, **Sipho Gumede** and secured the record deal that would make him even more of a star to township party-goers. He even traded his beloved guitar for keyboards. The result was the exciting and popular albums: *Black Disco*, *Movement In The City* and *Inner City Funk*. The eighties saw Pops Mohamed diversify and use various traditional instruments and disciplines. He began to sound-engineer and produce, and learned to play the mbira—a Zimbabwean instrument commonly known to Westerners as the thumb piano—and the kora—a 21-string harp from West Africa. These instruments have since become Mohamed's trademark and have brought a unique sense of spirituality to his music, and in turn have brought him critical acclaim. This exploration of indigenous instruments was crucial to his development into the dedicated and diversely talented African-cultural identity figurehead that he is today. His *Kalamazoo* and *Sophiatown* albums, released in 1991 and 1992 respectively, were both nominated in the Best Jazz Album category of South Africa's OKTV Awards.

Although Pops Mohamed is very much a traditionalist, he is also interested in exploring a fusion of his soulful music with modern influences and expertise. His first album for the M.E.L.T. 2000 label, called *Ancestral Healing* (BW069), released in 1995, combines his deep-rooted, spiritual journey with contemporary instruments and electronics, and features celebrated musicians such as vibes/marimba/conga-player **Valerie Naranjo** (also featured on the *Outernational Meltdown* series). The resulting album contains a fusion of exuberant township jazz and slick Western touches. Mohamed subtitled the album *From New York To Johannesburg* to highlight the theme of cooperation and cross-cultural collaboration.

Pops Mohamed was a vital member of M.E.L.T. 2000's *Outernational Meltdown* project, as he both played in and produced the sessions, which were held in October 1994. In 1995, he was an integral part of the Khoisan expedition to the Kalahari desert to record the inspiring traditional music of Africa's oldest inhabitants, the Bushmen. Mohamed sought to preserve their sound, as indigenous, traditional cultures are fast being marginalized. He was accompanied by Ben Watkins (Juno Reactor), Dick Jewell (cameraman and documentary maker) and Robert Trunz (director of M.E.L.T. 2000), and this journey had a profound effect on all of them. Some of these recordings were worked on and produced in London by various exceedingly talented British and South African musicians, and as such the desert recordings provided the backbone of Pops Mohamed's highly acclaimed album *How Far Have We Come* (BW088). Mohamed wanted to maintain the unique and special feel of the Khoisan music, whilst simultaneously creating a sound that people could identify with. The resulting album moves effortlessly from the timeless world of rural Africa to the global dance floor, evoking a trance state untouched by time or space. To 'purist' critics of his blending of traditional, township and contemporary jazz he simply answers, "I don't see all the new dance styles [Hip Hop, Trip Hop, House, Jungle, Drum 'n'Bass etc.] as a threat to traditional music. I see them as new platform to voice ourselves. Fusing new futuristic sounds with ancient cultures is about one of the only ways I know that can take these beautiful African sounds into the next century." Whilst he embraces modern influences and combines them with his own music, Pops Mohamed feels frustrated that traditional African music has been—and to some extent still continues to be—marginalized in South Africa due to the popularity of Western music elements. The lack of investment in traditional music projects is of great concern to him.

Photo of Pops Mohamed by Paul Weinberg

LOUIS MOHOLO

b.1940 Cape Town, South Africa



Louis Moholo comes from a musical family and is a self-taught drummer. His band the **Cordettes** took part in the 1962

Johannesburg Jazz Festival, where Moholo

won first prize for drums. After this, Chris McGregor asked him to join the **Blue Notes**, replacing the original drummer. After leaving

South Africa in 1964, the Blue Notes worked in France, Switzerland, and Denmark, finally settling in London. Of the original Blue Notes, Moholo is the one who had the time and the inclination to branch out further, his fantasy and musical sense as an improviser making him a very sought-after partner. Besides playing in the Blue Notes and McGregor's **Brotherhood of Breath**, Moholo was the driving force behind Harry Miller's **Isipingo**, and soon led his own groups: the unrecorded **Unit**, his octet **Spirits Rejoice** with Kenny Wheeler and Evan Parker, and his septet **Viva la Black**. In the '90s, he brought a band to South Africa, and the moving experience was recorded and released as *Freedom Tour* (Ogun, 1993). Moholo has played with **Mike Osborne** (*Shapes*, Future Music 1999), **Harry Miller**, **Irene Schweizer** (who first met the South African in Zurich in 1964), and **Peter Brötzmann** (*The Nearer the Bone, the Sweeter the Meat*, FMP). He's also worked in a guitar-percussion trio with **Derek Bailey** and **Thebe Lipere** that works better than expected; and his duo with **Cecil Taylor** is pure pleasure, with Moholo's soft and melodic phrasing complementing the percussive whirls of the piano. His late-nineties efforts are often based on an extraordinary interplay with **Evan Parker** (*Bush Fire*, Ogun 1997; *Foxes' Fox*, Emanem 1999). Moholo is often featured in the **Dedication Orchestra**, created to play the music of the South African exiles, and is a member of the **London Improvisors Orchestra**.

- Francesco Martinelli, All Music Guide

CARLO MOMBELI

b.1960 Pretoria, South Africa



Carlo Mombeli is a bassist and composer who started his professional career in the group of **Johnny Fourie** in 1984. He was a featured composer on *WDR* (1993),

and *The Bayerischer Rundfunk German Radio Stations* (1996, 1998). Mombeli was a member of the Brazilian group **Raiz De Pedra** from 1995 to 2000, which performed at festivals in Europe and Brazil. In 1996, he recorded *Diario de Bordo* (Enja Records) with **Egberto Gismonti**. From 1997 to 1998 Carlo Mombeli was bass lecturer in the jazz faculty of the Richard-Strauss Conservatory in Munich. In 2000, Mombeli became a member of the **Zoll Sound European Chamber Ensemble**, which recorded for Enja records and performed in Germany. In 2001, Paige Dawltrey Choreographed a ballet *Listen With Your Eyes Shut*, to Carlo Mombeli's music *Bats in the Belfry*, which was

performed at the Johannesburg Arts Alive and Den Haag Dance Umbrella. Mombeli's *Observations From The Hideout*, commissioned for the **Stockholm Saxophone Quartet**, premiered at the 2002 New Music Indaba, which takes place annually at the Grahamstown Arts Festival, South Africa. Carlo Mombeli composes for and performs live to the 1943 Maya Deren silent film, *Meshes In The Afternoon*, which premiered at the 2003 Grahamstown arts festival. He was a lecturer at the Standard Bank National Youth Festival, Grahamstown in 2002, 2003 and 2004. In 2003, Carlo Mombeli released a new CD *When Serious Babies Dance* with his ensemble, the **Prisoners of Strange** (available at their concerts or online at www.instinctafricaine.com). Mombeli composed music for the film *The Road To Restitution*, which was screened at the 2003 World Parks Congress, Durban.

More info is available at www.instinctafricaine.com

MY KINGDOM FOR A LULLABY

Vienna, Austria



My Kingdom For A Lullaby engages feedback, various sound spectrums and a live performance of 'visual music', translated into digital images in a wide range of audiovisual forms... What comes first, the chicken or the egg... Pre-prepared video material visually generated from basic sounds of instruments is combined live with newly produced image material, which in its turn drives the music. This is truly live experiment. My Kingdom For A Lullaby is: video artists Michaela Grill and Billy Roisz; and musicians Christof Kurzmann (G3, clarinet, theremin) and Martin Siewert (guitar, lapsteel, electronics).

SANDRA NDEBELE

b.1982 Bulawayo, Zimbabwe



Sandra Ndebele, leader and founder of the youthful Zimbabwean musical group **Sandie tainment**, grew up in Tshabalala, a densely populated residential

suburb in Bulawayo. In 2002, Sandra Ndebele and her friends founded a group called **Iyasa**, which is a professional, multi-talented drama and musical art ensemble, of which Ndebele is public relations officer. Sandra Ndebele is very passionate about Iyasa. As a result of their enviable marketing skills, this ambitious crew has performed as far abroad as the Czech Republic and Austria to great success. Through her experience with Iyasa, Sandra Ndebele learned the various requirements of operating an arts ensemble at a professional level, and as a result she developed personally and has established herself.

Armed with this acquired knowledge and skill, Ndebele left Iyasa to embark on a solo project which she explored vigorously through trial and error. She was dedicated and persevered, and it paid off handsomely. Sandra Ndebele and her group recorded their first effort, which included the hit single *Mama*, and the group soon became a sensation, gracing the covers of magazines, national and provincial newspapers, and dominating radio, television and national galas—overnight they attained superstardom. As success came so quickly to Sandra Ndebele and her **tainment**, the multi-talented young singer caused quite a stir. Her live performances shook many men—she has a predominantly male following—yet she remained unconcerned.

In her adventurous way, Sandra Ndebele crosses the language barrier by producing her songs in the three main languages of the country: Shona, English and Ndebele. In the two years after the release of her popular debut album *Tshaya Tshaya*, young Sandra Ndebele became an icon in her own right, as she charmed the music industry with her sexually explicit dances, her unforgettable throaty voice, and a sultry beauty. Her distinctive musical style and assertive, glamorous persona have quickly made her a hot commodity.

ZIM NGQAWANA

b.1959 Port Elizabeth, South Africa



Zim Ngqawana, the youngest of five children, started playing flute at the age of twenty one. Although he was forced to drop out of school before completing university entrance requirements, Ngqawana's prowess won him a place at Rhodes University. He later went on

to study for a diploma in Jazz Studies at the University of Natal. Working with the University's ensemble, the **Jazznians**, he attended the International Association of Jazz Educators convention in the United States and was offered scholarships to the Max Roach / Wynton Marsalis jazz workshop and subsequently a Max Roach scholarship to the University of Massachusetts, where he studied with jazz legends Archie Shepp and Yusef Lateef.

Since his return to South Africa in the 1990's Zim Ngqawana has worked in the bands of veteran greats like **Abdullah Ibrahim** and **Hugh Masekela**. He has also devoted much time and effort into building up a number of small and large combos from the conventional quartet / quintet including his eight-piece band **Ingoma** through to the **Drums for Peace Orchestra**. Ngqawana is committed to developing and creating an audience for new South African jazz. His music draws on influences ranging from South Africa's folk and rural traditions to Indian and western classical music, world music and the avant-garde. The music, grounded in his South African roots, is strongly percussive, improvisational and highly danceable.

For this reason theater and dance companies have been drawn into Zim Ngqawana's music. He directed a quintet and composed several new pieces for the Free Flight Dance Company during their world première. Subsequently he was invited to accompany the Moving Into Dance Company on their European tour as principal percussionist.

Zim Ngqawana has made several festival appearances in South Africa, and in 1993 he appeared as guest artist with **Paul Van Kernenade** and his ensemble at the Tilburg Festival, in front of a large and enthusiastic Dutch audience. In 1995, he toured the United States with his band **Ingoma** and appeared at the historic Black History Week in Chicago. Ngqawana has toured America, Africa and Europe and has played with greats including **Max Roach**, **Keith Tippett**, **Dennis Mpale**, **Andile Yenana**, **Herbie Tsoaeli**, **Kevin Gibson**, **Valerie Naranjo**, **Bjorn Ole Solburg** and his **Norwegian San Ensemble**.

PAULINE OLIVEROS

b.1932 Houston, Texas, USA



Pauline Oliveros, composer, performer and humanitarian is an important pioneer in American Music. Acclaimed internationally, for four decades she has explored

sound—forging new ground for herself and others. Through improvisation, electronic music, ritual, teaching and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it and eludes many who try to write about it.

Pauline Oliveros has written for soloists and ensembles in music, dance, theater and interarts companies. She has also provided leadership within the music community from her early years as the first Director of the Center for Contemporary Music (formerly the Tape Music Center at Mills), director of the Center for Music Experiment during her 14-year tenure as professor of music at the University of California at San Diego to acting in an advisory capacity for organizations such as The National Endowment for the Arts, The New York State Council for the Arts, and many private foundations. She now serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute and Darius Milhaud Composer in Residence at Mills College. Oliveros has been vocal about representing the needs of individual artists, about the need for diversity and experimentation in the arts, and promoting cooperation and good will among people.

TONI OLIVIER

b.1964 Cape Town, South Africa



Toni Olivier has been working in digital media for over ten years. Following her time as artist-in-residence at Studio For Electro-Instrumental Music (STEIM) in

Amsterdam in 2004, Olivier curated the interactive sound exhibition *Sounds Crazy* at the National Arts Festival 2005. The show was a collaboration between Studio For Interactive Sound (SIS), headed by Toni Olivier in Grahamstown, and STEIM. It combined elements of STEIM's *Touch Exhibition* with unique installations developed by Olivier and several local (sound) artists. Through SIS, she is making skills and technologies available to visual

artists, musicians, performers and learners in the Eastern Cape. Following the tremendous success of *Sounds Crazy*, plans to establish a mobile interactive sound exhibition are underway.

JOÃO ORECCHIA

b. 1977 Brooklyn, NY, USA

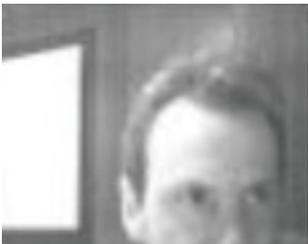


João Orecchia started creating improvised and experimental music in Phoenix, Arizona in 1999. He relocated to Berlin in 2001, where he started working on music for

theatre productions, films, and installations. Orecchia started his first solo project in 2002. Shortly thereafter he joined Berlin-based record label/music community Blankrecords, and specialised in mixing soundscapes, song structures and improvisation. His first solo album *Motherless Brooklyn* was released on Blankrecords in May 2005. João Orecchia also performs regularly with various bands and music projects, with the focus being a mixture of experimentation and pop.

MATTHEW OSTROWSKI

b. New York, USA

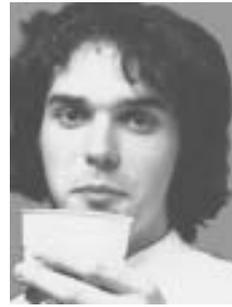


A New York City native, Matthew Ostrowski has been using electronics since the early 1980's, working in improvised music, multimedia music-theater, and audio installations. His

work has been seen or performed on five continents, including the Wien Modern Festival, the Kraków Audio Art Festival, Sonic Acts in Amsterdam, PS 1 and The Kitchen in New York, and The Melbourne Festival. He has worked with a broad range of artists, from downtown improvisors such as **Shelley Hirsch** and **John Zorn**, to choreographer Elizabeth Streb, to the Flying Karamazov Brothers juggling troupe. His dense and complex works can be heard on over a dozen recordings.

MAXIME RIOUX

b. Canada



Maxime Rioux's (a.k.a. Maxime De La Rochefoucauld) shows are a kind of performance/installation in which the body, objects and musical instruments are in systematic interaction with each other, in a sort of *mise en scene* with the sound's vibration. He is currently working on an automaton system—the Ki system—which transforms inaudible low-frequencies into an acoustic phenomenon.

SCHNEE

Austria



Schnee, a duo consisting of Burkhard Stangl and Christof Kurzmann, explores the differences between computer generated and acoustic music,

although unlike the forced marriage of a systematic clash. Strikingly, their music finds its apex at the extreme fundamental difference between the worlds of the two instruments. The music is not reductionist, in that it's dialogue does not lack substance.

Burkhard Stangl is an internationally known electric guitarist from Vienna, best known as a member of the seminal improv group **Polwechsel**, for his superb solo record *Recital*, and for his five part, work-in-progress opera *Venusmond*.

Christof Kurzmann (G3, clarinet, theremin) is a composer and performer who runs the Charhizma label (www.charhizma.com).

JAMES SEY

b.1963 Glasgow, Scotland



James Sey is a writer, curator and multimedia artist who specializes in issues around the body, psychology and technological culture. He has published over twenty major research papers in this field, as well as numerous other published works in film, art and cultural criticism, in

South Africa and internationally. His most recent multimedia project was a collaboration with South African artist **James Webb** to broadcast a series of experimental radio programmes on various South African stations, through 2004. He lives in Johannesburg, South Africa.

RODRIGO SIGAL

b.1971 Mexico City



Rodrigo Sigal holds a PhD in Electroacoustic composition from City University in London and a BA in composition from the Musical Studies and Research Center (CIEM) in

Mexico City, and he was part of the composition workshop directed by Prof. Mario Lavista. He also studied with Denis Smalley, Javier Alvarez, Franco Donatoni, Judith Weir, Michael Jarrel and Juan Trigos among others.

Since 1991, Sigal has been working as composer, sound and recording engineer in his private studio in Mexico and London, composing for dance, video, radio and T.V. He was coordinator of the Computer Music Lab at the CIEM from 1994 until 1998.

Rodrigo Sigal received awards from the Mexican National Fund For Culture And The Arts (FONCA), the CIEM, the Banff Centre For The Arts in Canada, ORS and The Sidney Perry Foundation in England and the LIEM Studios and the Ministry of Culture in Spain. He received First Prize (*Cycles*, 1999), honorary mentions (*Tolerance*, 2000 and *Twilight*, 2001) at the Luigi Russolo Composition Prize and finalist at Bourges 2002 (*Twilight*).

Some of his works are available on CD, and his CD *Manifesto* (CIEM006), has received positive reviews and radio broadcast in Mexico and abroad. His music has been performed in over twenty countries around the world.

Since 1998, Rodrigo Sigal has taken active part in **DAM** (www.dam-music.com), a group of six composers that works on different interdisciplinary projects, including *Alternative Sessions* with the **Maarten Altena Ensemble**, presented in Mexico, France and The Netherlands.

Sigal recently finished *Blood Stream* for the Spanish tubist **Jesús Jara** with concerts in Spain, Brazil and Argentina. His recent project, *Rimbarimba: Lejos Del Silencio* for marimba and electroacoustic sounds, was commissioned by Robert Esler (New Haven, CT) with funds from a Rockefeller-FONCA grant. The piece has been per-

formed in Mexico, USA, The Netherlands, Argentina, Brazil and England. Rodrigo Sigal also completed *Liquid Fear* for ten instruments, electronics and a video for the **Maarten Altena Ensemble**.

He now lives and works in Santiago de Chile. Future activities include new pieces for wind quintet and electronics, trio and electronics, music for film, flute and electronics and a piano and orchestra concerto with electroacoustic sounds. Rodrigo Sigal's newest solo CD is entitled *Space within* (CIEM007).

Further information is available at www.rodrigosigal.com

SKID

South Africa



Born out of musical frustrations, and revolt against limitations, morphing into raw, cheeky urban expression, Skid grew from a casual conversation into a multi genre experiment. The music was born in rehearsal, drawing on elements from the members diverse backgrounds, jazz,

rock, drum and bass, fusion, and funk. All these blend into sometimes funny, and sometimes expansive arrangements of original and traditional materials. Acoustic instruments are paired with electronic experiments, challenging the boundaries between harmony melody, and raw energy. The sound is hip, energetic and often angular. Prepare for a sonic onslaught. Skid is: Jonathan Crossley (guitars), Percy Mbonani (sax), Peter Auret (kit, triggers and samples), Mervin Naidoo (bass), and Casare Cassarino (VG 88).

WARRICK SONY

b.1958 South Africa



Over the past ten years Warrick Sony has worked in the electronic media as a composer, producer, sound engineer and sound designer on a multitude of films, docu-

mentaries, art events, theatre, dance and project albums. He is the founder and sole member of the **Kalahari Surfers**, a project which recorded at Shifty Studios in the mid-eighties. The Kalahari Surfers are known for five albums of politically radical musical song/satire, which were released

through an independent London label, Recommended Records. During this period, Warrick Sony also toured Europe (including East Berlin, Moscow, Riga and St Petersburg) with ex-Henry Cow members **Chris Cutler** and **Tim Hodgkinson**.

Warrick Sony's collaborations since include: work with composer **Shaun Naidoo** on *Season of Violence*, a docu-opera which received an honorary mention in the Prix Ars Electronica in Linz, Austria; an album with Sowetan poet **Lesego Rampolokeng**, including a series of concerts in Brazil; and compositions and sound design for the William Kentridge / Handspring production of *Faustus in Africa* and *Ubu and the Truth Commission*. Sony's sonic art pieces include: *Faultlines*, Cape Town Castle Truth And Reconciliation exhibition; *The Brown And The Green*, Pretoria Art Gallery; and three works with **Rodney Place**, one of which was for the Adelaide Arts Festival.

Warrick Sony has produced albums for Sony Music, BMG, Recommended UK and Shifty Records. He ran the Shifty label at BMG for two years in the mid-nineties, and focused mostly on developing and promoting foreign African music in South Africa.

Sony's collaborative project with Brendan Jury, called **Trans-Sky**, produced the album *Killing Time*, and various live concerts ensued, including a tour with **Massive Attack**. Recently, he also collaborated with ex-Orb members **Greg Hunter** and **Kris Wesson**—their resulting album is due for release soon on the label M.E.L.T. 2000.

Warrick Sony engineered the Brian Eno workshop sessions which took place at the Baxter theatre in Cape Town.

In 2000, Sony teamed up with Milestone Studios and reinvented the Kalahari Surfers sound. He released three Kalahari Surfers albums, described as downtempo electro-psychedelic afrodub (two through African Dope Records and the third, Micro Dot). Various tracks from these albums have been licensed for compilations worldwide and most are available at iTunes.

Warrick Sony's recent commercial work includes composition with **Murray Anderson** for: film - *In My Country* (a.k.a. *Country Of My Skull*), directed by John Boorman; theatre - *Tall Horse*, Handspring Puppet Company and Sogon Puppets Mali; television series - *Home Affairs*, produced by Roberta Durant; TV commercials - Amarula FCB // Woolworths - TBWA FUSION; and documentary - *Life And Times Of Nelson Mandela*, Canadian TV, directed by Robin Bengier.

His current work includes sound design and composition for: the Rock Art Museum - Guy Spiller; a new Kalahari Surfers album, *Panga Management*; an Austrian concert at the Wiesen festival with **Pops Mohamed** and **Amampondo**; an album of Krishna devotional songs, or Ananda Vardhana dasa; and a remix album for **Jembefan**.

ULRICH SÜSSE

b.1944 Gaildorf, Germany



Ulrich Süssé undertook basic musical studies at the University of Music and Performing Arts in Stuttgart. Thereafter he undertook a variety of studies in composition:

with Karkoschka, Stockhausen and Ligeti in Europe; in 1969, as DAAD-bursary holder, in New York with Berio (Juilliard School), Wuorinen and Tanenbaum (Manhattan School of Music). From 1973 to 1976, as lecturer in composition at the University of Natal, Durban, Ulrich Süssé was responsible for the establishment of an electronic music studio. From 1976 to 2005 he was a professor at the University of Music and Performing Arts in Stuttgart. Süssé has been a guest lecturer in the USA, Europe, Philippines, South Africa, Korea and Australia. He has participated in festivals for (mainly) electroacoustic music in Varadero, Cuba (1985, 87, 89, 93, 98), Baltimore, USA (1988), Brno, CSFR (1991), Seoul, Corea (1993), Wroclaw, Poland, Bourges, France (1994), and Montreal (1995). He was guest conductor in Tainan, Taiwan (1985, 88); lecturer at the Percussion Convention in Nashville (1989) and at the third symposium of eco-acoustic art in Madgeburg (1997); artist in residence at the Studio PASS in New York (1986), the Washington Project of the Arts (1990), the Lee Strasburg Institute in Los Angeles (1993, 96), and Bourges (2002). Ulrich Süssé has composed approximately 111 compositions, mainly using electronics. Amongst them are fifteen collective compositions with **Jürgen Bräuninger**, **David Mason**, **Oliver Prechtl**, **Matthias Schneider-Hollek**, **Maceij Walczak** and **Rainer Wehinger**.

Web site: <http://www.s.shuttle.de/tandem/>

JULIETA SZEWACH

b. Argentina



Julieta Szewach studied composition with Alejandro Iglesias-Rossi, and music at the CEAMC (Center for Advanced Studies in Contemporary Music) in Buenos Aires, where she obtained a Master degree in 1999. She studied piano privately with Claudio Espector

and Haydée Schwartz. Her awards include a recommendation at the UNESCO International Rostrum of Composers (1998), a prize from TRINAC (Buenos Aires, 1998) and the TRIME Prize from the UNESCO Council of Music in Argentina (2002). She also received the Second Prize at the TRIMALCA (Latin American and Caribbean Rostrum) in 2002.

The **Arditti String Quartet** played Julieta Szewach's *Serpentario* at a workshop in Buenos Aires in 2000, and her works have also been performed at the ISCM World Music Days (Bucharest, 1998; Hong Kong, 2002; Switzerland, 2004).

Julieta Szewach now teaches at UNTREF (Universidad De Tres De Febrero) and is also a member of the **Orquesta De Instrumentos Autóctonos Y Nuevas Tecnologías** of the UNTREF, conducted by **Alejandro Iglesias-Rossi**.

ALICIA TERZIAN

b.1934 Córdoba, Argentina



Argentine composer, musicologist and conductor, Alicia Terzian was born in Córdoba, Argentina, on July 1st, 1934 of Armenian parents. She is an Honorary member of the International Music Council Of The UNESCO (elected in General Assembly in 2003).

Alicia Terzian studied composition with Alberto Ginastera, and Armenian sacred music with Father Leoncio Daian at the Mekitarist Monastery in St.Lazarus, Italy. She continued her conducting studies with Mariano Drago. Terzian was awarded First Prize for *Movimientos Contrastantes* (Municipality of Buenos Aires) as well as for her *Violin Concerto Op.7* (Argentine National Arts Fund), *Atmósferas* for two pianos (Argentine National Arts Fund) and *Voces*—First National Music Award (Ministry of Culture of Argentina).

Alicia Terzian was given commissions for many works by: the Gulbenkian Foundation of Lisbon, for *Atmósferas*; the London Ices Festival, for *Visual Symphony In Two Movements*; the Festival of Zagreb, for *Voces*; the Aspekte Salzburg Festival, for *Buenos Aires You Are Killing Me*; the Chamber Orchestra of Grenoble, for their twentieth anniversary, for *Off The Edge*; the USA's Hovnanian Foundation, for *Ode To Vahan*; Radio France, for *Les Yeux Fertiles*; *Au Dela Des Rêves*, by the Verdehr Trio (USA); *Ofrenda A Bach*, for the 250th Bach anniversary in Belgium, among others.

Terzian was nominated Chevallier de l'Ordre des Palmes Academiques by the French Government. She was granted the St.Sahag and St.Mezrob Medal by Catholicós Vazquen Ist from Armenia, and the International Music Council gave her the Mozart Medal in 1995 for her creative work.

In 1978, Alicia Terzian founded the **Grupo Encuentros** to introduce Latin American and Argentine avant-garde music to international audiences. Encuentros, with Terzian as conductor, has participated in over 250 concerts (from 1979 to the present) introducing more than ninety new works, mostly commissioned to Argentine and foreign composers. The Grupo Encuentros has toured Europe in more than twenty-eight international tours from 1978 until the present, doing 260 concerts in prestigious festivals throughout Europe, as well as touring Russia, China, other Far Eastern countries, the North, Central, Caribbean countries and South America and Africa.

Since 1979, Alicia Terzian has been the Artistic Director of the Encuentros Foundation for Contemporary Music in Buenos Aires. She is also the Executive Secretary of the Three Americas Music Council, of the International Music Council of UNESCO, as well as President of the Argentine Music Council.

BLAKE TYSON

b.1969 USA



Blake Tyson is recognized as one of the outstanding percussionists of his generation. Although known primarily as a marimbist, he is committed to the creation and

performance of new music for all types of percussion by commissioning, composing, and premiering new works. Tyson is currently on the faculty of the University of Central Arkansas, and he believes that teaching is an important aspect of being a creative musician. For him, teaching is not only a

way to share knowledge and experience, but also to create excitement for the percussive arts in a new generation of musicians. His clinics, master-classes and performances have been received enthusiastically both in the United States and internationally.

ANDERS VINJARS

b. Norway



Anders Vinjars' main focus is on composing contemporary music. His output includes electroacoustic music, instrumental music, videos, dance, theatre and radio shows, Web

projects, installations and soundscape projects. Vinjars' work has been played all over the world. His music has won him several international prizes, and is played regularly at festivals and concert-series around the world. Anders Vinjars actively lectures, teaching courses in computer music and algorithmic composition. He also takes part in institutional work in the Norwegian and international contemporary music scene.

DIMITRI VOUDOURIS

b.1961 Athens, Greece



In the mid-sixties Dimitri Voudouris' parents immigrated to South Africa, where he now resides as a South African citizen. In 1986, he obtained a Bachelor of Pharmacy

degree at the University of the Witwatersrand. He further studied Science of Religion, Socio-Cultural Anthropology and Philosophy at the University of South Africa.

Dimitri Voudouris started composing in the late nineties. He composes for acoustic instruments and electronic sound sources, which he usually operates himself, and for multimedia, including dance and theatre. Voudouris built his technical and theoretical compositional infrastructure based chiefly on his own personal inquiry. His interest and self study have led him to research the survival of music in the twenty-first century and the impact that media and technology have on the composer.

In 2003, two of Dimitri Voudouris' works, *Impilo* and *NPFAL.1* (New Possibilities For African Instruments), were premièred at the annual New Music Indaba event, which is part of the Grahamstown Arts and Music festival, South Africa. These works featured in the *Electronic Music Gallery* installation, which commemorated German avant-garde composer Karlheinz Stockhausen's 75th birthday.

The same year, Voudouris became a board member of NewMusicSA (newmusicsa.org.za), an organization which promotes contemporary new music in South Africa, and was also declared NewMusicSA's Director Of Electronic Music.

In 2004, Dimitri Voudouris' work *Praxis* was chosen by ISCM South Africa to be premièred at the ISCM 2005 event held in Croatia.

At the New Music Indaba 2004, three of Voudouris' compositions, *Sizobonana*, *Impilo* and *NPFAL.1*, were performed live as part of the Composing Africa series which included works by Kevin Volans, Michael Blake and other South African composers.

In September 2005, Dimitri Voudouris' theatrical work *L22P08M02* (scenes 1 and 3) will be performed at the International Computer Music Conference in Spain.

Dimitri Voudouris is currently the official director of Unyazi, which is the first electronic music symposium/festival to be held in South Africa (and the first in Africa, for that matter) in 2005.

Photo of Dimitri Voudouris by Prof Christo Doherty

JAMES WEBB

b.1975 South Africa



James Webb has been active in contemporary art since 1999, exhibiting in a variety of media both locally and abroad. He co-organised *Ydesire* at the Castle of Good Hope and co-curated *YDE Tag* at the South African National Gallery. Webb was awarded a merit prize for his

work on the 2002 Absa *L'Atelier*. James Webb has attended master class workshops given by Brian Eno, and has contributed to Holger Czukay's *Linear City* album. Webb's work is represented in the South African National Gallery.

Recently Webb was in residence at the Centre for Contemporary Art, Kitakyushu as part of their 2004/2005 Research Program.

DARIUS WEINBERG

b.1977 Pretoria, South Africa



Darius Weinberg obtained a BMus from the University of the Witwatersrand, Johannesburg, majoring in Composition and Ensemble Performance, in 2000. He pursued

his interest in electroacoustic music at the Civica Scuola di Musica di Milano in Italy, where he studied electronic and computer music for two years. In 2004 Weinberg obtained an MA in Electroacoustic Composition at City University, London. He currently lives in London, and has forthcoming performances in London and Europe.

Darius Weinberg's list of works include: *Three Guitar Pieces* (1999); *Whitenoise*, for piano (1999); *Rise/Fall - We Love Glory* (2002); (*off the record*) (2003-2004) and *Time Piece* (2004).

CHRIS WOOD

b.1969 Port Elizabeth, South Africa



Chris Wood was born in Port Elizabeth, South Africa. He grew up and was schooled in Johannesburg where, at age 5, he started taking violin lessons. In his early teens he changed to playing the viola but by age 16, due to his frustration with the classical training system, he gave up.

In 1987, Chris Wood started studying architecture at the University of Port Elizabeth, and in 1992 obtained his Bachelor of architecture, passing his final year treatise with distinction. During this period Wood's passion for music was rekindled and he formed various bands which played anti establishment rock—in the pre-1994 democratic South Africa. The music's focus and influence relied on the DIY sensibility of New York's No Wave movement of the late-seventies and early-eighties. Chris Wood often scoured a local harbour's scrap metal yards for material with which to create junk instruments, which, together with a No Wave influence, made for an interesting sound.

Chris Wood recorded a number of albums between 1990 and 1995 but sadly, the culmination of this period, a band called **Shake Ma Buddah**, never recorded. In 1996, he decided to leave Shake Ma Buddah and pursue his career as an architect in Johannesburg, where he currently still practices.

Over the next eight years Chris Wood became involved with electronic music production, selecting a sampler and music software as instruments of choice. During this period he composed various compositions for contact movement theatre and sound tracks for film and television advertisements, both locally and internationally. In 2001 he appeared on Berlin-based label KlangKreig Produktionen's *American Breakbeat Rebuild* album, with a track entitled *Beneficial Occupation*.

Both as an architect and a musician, Chris Wood is interested in the abstract form, often exploring the "sound of form". *Palimpsest*, his debut electronic album (released in 2004) explores these ideas and one can imagine this sonic canvas being the sound track to an abstract piece of architecture.

Palimpsest is available directly from Chris Wood - contact him at chriswood@absamail.co.za

JEANNE ZAIDEL-RUDOLPH

b.1948 Pretoria, South Africa



Jeanne Zaidel-Rudolph is a South African composer of orchestral, chamber, choral, vocal, and piano works that have been successfully performed in Africa Europe and the USA; she is a pioneering female composer of transcultural music.

Prof. Zaidel-Rudolph graduated from the composition class of Stefans Grové at the University of Pretoria in 1979, which made her the first woman (and the only woman so far) to obtain a doctorate in composition in South Africa. Earlier, in 1974, she had additional studies with György Ligeti in Hamburg.

She is also a talented pianist and earned four performance degrees with distinction. Among her private teachers were Adolph Hallis, Philip Levy and Goldie Zaidel, and she later studied with John Lill at the Royal College of Music in London.

Among Jeanne Zaidel-Rudolph's many honours is First Prize in the Total Oil SA Composers Competition (1986, for *Tempus Fugit*). She has also written pieces for the Atlanta Olympics (1996, *Oratorio For Human Rights*) and the doctoral ceremony of Nelson Mandela (1997, *He Walked To Freedom*).

Zaidel-Rudolph was a guest composer at a festival in Ohio (1995) and participated in the revision of the *South African National Anthem*, which resulted in the adoption of her English text near the conclu-

sion of the piece (1995). More recently, she participated in the show *Celebration* in Canada and the USA (2000-02).

Since 1975, she has been Senior Lecturer at the Wits School of Music. She is also currently Professor of Composition at the University of the Witwatersrand in Johannesburg. She has been invited on numerous occasions to lecture (mainly on indigenous African music) in both Europe and the USA.

THE SOUNDHOUSE



The primary objective of the SoundHouse is to develop an awareness of the possibilities of combining music creation and computer technology, within the context of the performing arts.

Fifteen workstations, each equipped with a music keyboard and a computer, facilitate the learning of music production and composition through computer music technology. Adolescent participants have come from both advantaged and disadvantaged communities and schools, as well as from welfare organisations, foster homes, and shelters for street children and leadership groups. Adult participants have included principal subject advisors for music, music teachers, university students, amateur musicians and anyone interested in composing music, or improving their computer skills. The SoundHouse welcomes the greatest possible community participation to enhance our cultural richness and diversity.

Workshops are in the form of training programmes for learners, teachers and adults. The courses are modular and outcomes-based so that they can be ongoing or isolated. Visitors to the SoundHouse compose, record and preserve their music or improve their skills. Music technology has proven to be a very effective way of exposing and developing an interest in making music—especially in children and young people. The SoundHouse aims to be an educational centre where all interested in music technology can learn, practice and perfect their skills on the way to performance or production.

2004 Has been the busiest year ever at the SoundHouse at the Baxter Theatre Centre. While we have continued to provide access to music technology, music and drama combination courses, as well as music and theatre combinations to a broad spectrum of participants in and around Cape Town, we have also introduced basic music video courses for pre-teens and teenagers. Our vis-

itors this year have come from all over Cape Town and from as far as Oudtshoorn, from a broad range of communities.

From January to December 2004, more than 2600 learners undertook courses at the SoundHouse, which exposed them to both music and technology. Although this was the greatest number of visitors in our history, we have been growing at an average of 19% each year, and we are on track to do the same this year. Our greatest shortcoming is that the project is managed, administrated and facilitated by only one person. The surrounding communities of Cape Town have been eager to visit and experience the SoundHouse, and development progress has been made in new and historically disadvantaged communities who had no knowledge of us before.

NEWMUSICSA

NewMusicSA is the South African Section of the International Society For Contemporary Music

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