

UNYAZI

ELECTRONIC
MUSIC FESTIVAL

South African
College of Music

14-17 July



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The infrastructures of the urban metropolis, winding under foot in systems of tunneling and cabling, piping and wiring, become the site for so many potential uprisings.

- Brandon LaBelle

Infrastructure both closes and creates distances; it is a circuit of need and want, disgust and desire.

- Michael Rubenstein

Full Festival Schedule

Thurs 14 July	Fri 15 July	Sat 16 July	Sun 17 July
	Workshop 10:00-12:00 SACM Music Tech Lab		Workshop 10:00-12:00 SACM Music Tech Lab
	Lunch Concert 13:00-14:00 SACM C07	Lunch Concert 12:00-14:00 Youngblood Gallery	
	Panel Discussion 15:00-17:00 SACM C07		Talk with Jürgen Bräuninger 16:00-17:00 SACM C07
Festival Opening 19:30-20:00 SACM C07			Evening Concert 17:00-19:00 SACM C07
Evening Concert 20:00 SACM C07	Evening Concert 20:00 SACM C07	Evening Concert 20:00 SACM C07	

Thursday 14 July

Festival Opening

19:30

SA College of Music, C07

Just a few words by William Fourie

Evening Concert

20:00

SA College of Music, C07

City Deep

Cameron Harris

Featuring: Marguerite Spies (Cello)

D-ART-S

Jürgen Bräuninger and Ulrich Süsse

Featuring: Frank Mallows (vibraphone)

Qob'uqalo

Jürgen Bräuninger and Sazi Dlamini

Featuring: Sazi Dlamini (voice and uqalo)

Yinkosi Yeziziba

Jürgen Bräuninger and Sazi Dlamini

Featuring: Sazi Dlamini (voice, umrhube and udloko)

A Revolting Mass

Neo Muyanga

Featuring: Neo Muyanga and Kwacha

Friday 14 July

Lunch hour Concert

13:00

SA College of Music, C07

Walls

Roché van Tiddens

Featuring: Visser Liebenberg
(clarinet) and Ncebakazi Mnukwana
(percussion)

Thambile (soft)

Miles Warrington

Featuring: Cara Stacey (uhadi)
and Petrus de Beer (viola)

Breach

Angie Mullins

Cardio

Amy Luyendijk

GW150914

Meryl van Noie

Workshop

10:00-12:00

SA College of Music, Music Tech Lab

An Introduction to Computer Music with Ableton Live

Thomas Glendinning

Evening Concert

20:00

SA College of Music, C07

Soundlines

João Orecchia

Featuring: Waldo Alexander (violin), Lieva Starker
(violin), Petrus de Beer (viola), Marguerite Spies (cello), Jill
Richards (piano)

Feedback Loop for String Quartet and Contact Microphones

João Orecchia

Featuring: Waldo Alexander (violin), Petrus de Beer
(viola), Marguerite Spies (cello), Brydon Bolton (bass)

Kaleidopatterns

Njabulo Phungula

Featuring: Waldo Alexander (violin), Lieva Starker
(violin), Petrus de Beer (viola), Marguerite Spies (cello), Coila
Enderstein (piano), Frank Mallows (vibraphone)

Pacing

Lise Morrison

Featuring: Brydon Bolton (bass), Frank Mallows
(marimba), Coila Enderstein (piano)

Lexicophony 1

Dimitri Voudouris

Panel Discussion

15:00

SA College of Music,
C07

The Possibilities of Electronic Music

Theo Herbst

Meryl van Noie

Miles Warrington

Neo Muyanga

Saturday 16 July

Lunch hour Concert

12:00

Youngblood Gallery

Iziyendane

Thokozani Mhlambi

#

Felicity Mdhuli

Cape Dimensions

Maxim Starcke

Featuring: Brydon Bolton
(bass) and Frank Mallows
(vibraphone and cymbals)

Solecism

Pierre-Henri Wicomb

Featuring: Marguerite
Spies (cello)

Improv

Reza Khota (guitar) and Brydon
Bolton (bass)

Evening Concert

20:00

SA College of Music, C07

Itinerant / Umgewu

Cara Stacey

Different Chains

Cameron Harris

Inside the 'Being'

Samora Ntsebeza

Featuring: Visser Liebenberg
(clarinet)

Ein Schattenspiel

Georg Friedrich Haas

Featuring: Jill Richards
(piano)

Dans le Mur

Georges Aperghis

Featuring: Jill Richards
(piano)

Sunday 17 July

Workshop

10:00-12:00

SA College of Music, Music Tech Lab

Introduction to gaming sounds

Miles Warrington and Theo Herbst

Talk with Jürgen Bräuninger

16:00

SA College of Music, C07

In Retrospect...

William Fourie in conversation with Jürgen Bräuninger

Evening Concert

20:00

SA College of Music, C07

1604

Brydon Bolton (laptop) and Frank Mallows (vibraphone)

GRID

Angie Mullins

Featuring: Jill Richards (piano) and Brydon Bolton (bass)

Etude no. 9

Kevin Volans

Featuring: Jill Richards (piano)

Torture/Taxis

Jürgen Bräuninger

Featuring: Jill Richards (piano)

Anywhere Far

Jürgen Bräuninger and Ulrich Süsse

Featuring: Reza Khota (guitar), Frank Mallows (vibraphone) and Brydon Bolton (bass)

Programme notes

Notes for Thursday evening

City Deep (2014)

for cello and electronics.

By Cameron Harris

City Deep refers to the Johannesburg mine and charts an imaginary trip down a deep mine shaft taken for the first time by a young miner.

The work was written for cellist Céline-Giulia Voser of Zurich and premiered in the Swiss town of Zug in May 2014.

D-ART-S (1981)

for vibraphone and electronics

By Jürgen Bräuninger and Ulrich Süsse

D-ART-S was constructed around the image of a darts board. This image was crucial in the creative process starting with the smallest elements, the chords - i.e. the vertical spectrum - to the larger formal structure. The image of the darts board is also comparable to a stone thrown into water, causing circular ripples. The visual images can indeed be perceived acoustically: accented single notes resemble the image of the dart or stone, sustained layers and iterated sounds symbolize the board or the water ripples.

Qob'uqalo (2014)

for *uqalo*, voice, and electronic sounds

By Jürgen Bräuninger and Sazi Dlamini

Taking the idea of combining acoustic African instruments with electronic sounds a step further, for this composition Dlamini designed a new wind instrument: *uqalo reed-horn*. In its conception the piece merges acoustic, digital, textual and textural linguistic sonic elements. Exploiting ideophonic consonancy and onomatopoeia of the southern Nguni and San linguistic patterns, the composed text describes the process of instrument making, tuning, playing, recording and the digital manipulation of the recorded sonic image of electronic composition, as illustrated in the translation of the sung text below:

“Qob'uqalo” Vocal Text:

Kuyaqanjiwa kuyaqoshiwa
Ingomambe ngoqalo
Kuqalwe ngokuqoqa imicabango
Eqokelwe ukuqondisisa

*Composing and recording [is] in progress
Other music for bamboo
Commencing with gathering thoughts
Selected towards understanding*

Inggikithi yokuxazulula	<i>Essential necessities for solving</i>
Ingginamba equkethwe	<i>A problematic embodied</i>
Ukuqamba ngoqalo oluqinile	<i>In composing for hardened bamboo</i>
Oluqalwe ngokunqanyulwa	<i>Beginning with its cutting</i>
Izingamu eziqunywe buqatha	<i>Into pieces cut thickly</i>
Qedane zaqotshwa	<i>Then chopped further</i>
Zaba zingcucu ezincane	<i>Into smaller segments</i>
Ezicakazwe zaxutshaniswa	<i>To be strewn and recombined</i>
Nezinye izinqanyana	<i>With other segments</i>
Eseziziqowe zaxhunyaniswa	<i>Assembled and mixed</i>
Ngokugqagqana kucophelelwe	<i>Discretely spatial painstakingly</i>
Ukuqaphela kuze kuqedliwe	<i>Carefully until we are finished</i>
Kuyaqanjiwa kuyaqoshiwa	<i>Composing and recording [is]in progress</i>
Ingomambe eqalwe luqalo	<i>Other music for bamboo</i>

Yinkosi Yeziziba (2002)

for *umrhube* and *udloko* (bows), percussion, vocals, and electroacoustic sounds with the recorded voices of Tandeka Mazibuko and the children Ella, Hannah, Liesbeth, Lilli, Siphindile, Tania, and Zwelisha
By Jürgen Bräuninger and Sazi Dlamini

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 into 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 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: *amahubo*. The *udloko* is not used typically in imitation of the *amahubo*-derived melody, but is employed as a drone in support of the cyclical structure of the generic scalar melody. The electro-acoustic sounds are mainly composed with and around the overtone structure of the musical bows and the vocal ideophones. Throughout the piece vocal sounds are transformed into bow sounds and water sounds into percussion sounds etc. and vice 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.

A Revolting Mass (2016)

for choir, piano, guitar and electronics

By Neo Muyanga

neo muyanga presents “a revolting mass” - a performative survey of the music that could have liberated south africa.

this presentation seeks to excavate the archived sound of protest in south africa during apartheid together with songs sung in the revolutionary camps of the underground, exiled liberation movements of the 1970's and 80's.

church hymns that populated the colonial memoir, the laments that were sung to console the families of fallen cadres, indlamu and other songs of war and resistance are here reconstituted afresh and extrapolated into new songs that speak confusedly about love of country, of the abiding predicament of the human condition.

significantly, the presentation seeks to highlight some of the complexity that obtains in this current moment in liberal south africa where the same songs are, arguably, success- fully instrumentalised by wholly incompatible social formations - these being the rulers, the opposition and the masses who are ruled - as expressions of authentic liberation and/or vehement repulsion.

Notes for Friday lunchtime

Walls (2016)

for traditional african percussion, clarinet and electronics

by Roché van Tiddens

The problem with physical infrastructure is that you can't move through a wall. You can, however, break through the wall. In musical terms the perception of harmony allows for walls to form between different spectral content. When air is cooled water droplets form, and the droplets combine into a river, the heat of the burning sun then turns the water back to air. There is a continuous transition. A similar process of continuous evolution is reflected by the piece, with brief moments of 'walls' that are the connecting points between the different atmospheres. The 'walls' in the music paradoxically clear away the divisions of society, the divisions between night and day, life and death.

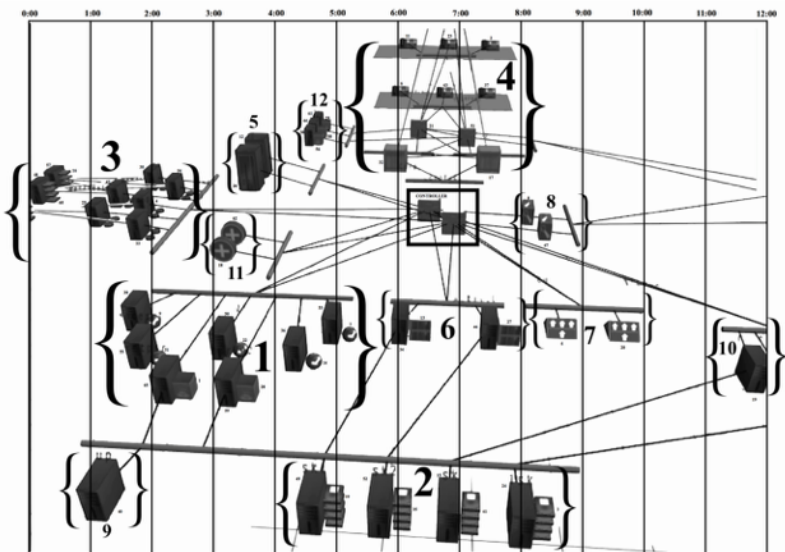
Thambile (soft) (2016)

for viola, uhadi and electronics

By Miles Warrington

Ideas turn into physical things — our roads, our buildings and so on. In unseen ways, soft infrastructure, such as communication, education, networking technology

development and many others, drive the way we build things in the world around us. They are the ideas and systems behind the creation of our physical world - the hard infrastructure. As with these unseen ways, in softly almost unheard ways, the music in this work is conceived as an analogue of these soft infrastructure ideas. With amplification and live control parameters, the sounds of the live uhadi bow and viola are mixed with a pre-composed 'tape' track of material generated from the recording of extended techniques played on the Xhosa bow. This becomes an extended metaphor for the soft infrastructure types morphing into the hard type once the sounds have been processed - something that is only achieved when soft types are built-upon each other. The processing involves precisely controlled applications of amplification to the live instruments (always playing softly) and layering with the electroacoustic material. The viola part is written almost exclusively with noise-making extended techniques - much like Helmut Lachenmann's *musique concrète instrumentale*. The piece is structured by using metadata-driven soft infrastructure networks as the outlining forms for composition and the sounds build in unseen, unheard ways with each other. The network is comprised of sets, with each set containing elements of musical data, and are linked via connection lines of 'communication'. The musical data is the electroacoustically transformed uhadi bow sounds. The picture below shows the overall form of this network:



The elements in each set unfold in linear time indicated on the top together with the live acoustic instruments. Each of the numbers in each set correspond to different categories of transformed uhadi sounds.

The sets and their data can be expressed in the following way:

So for the first group of sets (A), the top section it can be expressed:

$$\sum_{A(i)}^{af} \{i = 1\} = \frac{f}{A(3)} + \frac{f}{A(4)} + \frac{f}{A(5)} + \frac{f}{A(8)} + \frac{f}{A(11)} + \frac{f}{A(12)} = X$$

So for the second group of sets (B), the bottom section it can be expressed:

$$\sum_{B(i)}^{bf} \{i = 1\} = \frac{f}{B(1)} + \frac{f}{B(2)} + \frac{f}{B(6)} + \frac{f}{B(7)} + \frac{f}{B(9)} + \frac{f}{B(10)} = Y$$

X and Y are 'summations' of the meta-data and reveal themselves in linear time as the piece unfolds. The collaboration between the musicians – performers/ composers/controllers – builds on the practical application of the translation between the soft infrastructures of communication and shared knowledge.

Breach (2011)

for electronics

By Angie Mullins

Breach makes use of electronically manipulated prerecorded sounds. The audio material comes from a house and all the means the owner has employed to demarcate its boundaries – doors, gates, locks, bolts, alarms. The composition is in two sections: the first traces the boundary lines of the house – securing the home; the second is the reaction to a breach in security. This work was premiered in Croatia in April 2011 and enjoyed subsequent performances in Japan, Finland and South Africa.

Cardio

for electronics

By Amy Luyendijk

Cardio is a stereo acousmatic work, featuring recorded electric guitar in combination with various synthesizers. The work is inspired by Amy's experiences as a long-distance runner. *Cardio* portrays the mechanics of a runner's moving body, including muscle contractions, impact on joints, the cardiovascular system, stimulation of the senses by elements outside the body, as well as the psychological extremities often experienced by a runner. The chronological placement of musical events in this piece mirror the corresponding sensations experienced by a runner at various stages during a race.

GW150914 (2016)

for electronics

By Meryl van Noie

This composition evolved through understanding the perception of infrastructure and whether it is commonly viewed only as solid, physical components or structured systems. Infrastructure represents not only powerful man-made structures, but also sensitive, complex eco-systems within nature. The processes leading to the creation of infrastructure can be both simple, calculated and manufactured, or chaotic, misconceived and complex. As science continues to develop, our understanding of infrastructure in our universe and how it was formed, is ever-evolving. As with music, the universe is ever-changing and its structure always remains fluid.

After doing research into capturing gravitational waves, an idea emerged to interpret them as music in a fluid state. At the very essence of the formation of infrastructure, this concept seemed fitting at this time within a global evolving landscape, with changing structures at play everywhere.

Gravitational waves are 'ripples in spacetime' produced by some of the most violent events in the cosmos, such as the collisions and mergers of massive compact stars or black holes. When two compact objects orbit each other, they radiate gravitational waves. This carries away energy, decreasing the orbital distance and increasing the orbital speed. The resulting waveform is known as a chirp, due to the frequency and amplitude of the wave that are both increasing. By scaling this wave to frequencies in the audio range, we can hear this chirp.

On September 14, 2015, the Laser Interferometer Gravitational-wave Observatory (LIGO) received the first confirmed gravitational wave signals. Now known as GW150914 (named after the date on which the signals were received), the event represents the coalescence of two black holes that were previously in mutual orbit. LIGO's exciting discovery provides direct evidence of what is arguably the last major unconfirmed prediction of Einstein's General Theory of Relativity. These waves have been re-interpreted as generated audio waves through the data received by scientists, in an effort to analyze them. The originally generated audio is available in wav format, with data whitened and band-passed to 20 - 300 Hz and downloadable from the LIGO research websites.

This fictional electroacoustic piece, uses the scaled audio waveforms resulting from the gravitational wave signals captured by LIGO, as raw material. The audio is re-interpreted in a musical composition, encouraged into multiplied in layers, processed, contorted and warped themselves. This process creates further ripples, rhythms and melodies. The composer will attempt a visual score representation through IanniX, controlled by a Max patch via raw UDP feed. Audio is pre-processed in wave format and simply in stereo, representing the two black holes observed by the two LIGO detectors.

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

Notes for Friday evening

Soundlines (2016 [2008])

for piano quintet and electronics

By João Orecchia

In 2008 I was commissioned to musically interpret a drawing by Johannesburg visual artist Marcus Neustetter depicting the Johannesburg skyline superimposed over the staff (see next page). I redrew the outline into a sequencing software and assigned several “instruments” to play in unison as well as to control the cutoff frequency of a low pass filter. The result was somewhat random and chaotic.

The drawing acts as a graphic score that will be transposed over several layers, taking on different shapes as the various transpositions overlap. Each musician will follow the same line, though the contours of that line will bend or resist bending in different ways for each player. The result will be unpredictable to some extent, akin to the overlapping of multiple transport routes, telephone lines, electrical wiring, mobile signals, etc.

Feedback Loop for String Quartet and Contact Microphones (2016)

for violin, viola, cello, double bass and electronics

By João Orecchia

Feedback Loop for String Quartet and Contact Microphones is an experimental process score. Contrabass, cello, viola and violin are networked by a chain of contact microphones and transducer speakers to form a loop of vibrational feedback between the instruments. Each segment of the chain is fed into an equaliser so that specific frequencies may be amplified. The vibration of the strings on one instrument excites the strings on the next and so on, causing a drone of overtones, hums and squeals.

One performer will improvise with the equalisers for several minutes and then invite the remaining performers to intervene in the vibrational circuit by improvising on their respective instrument.

Kaleidopatterns

for two violins, viola, cello, piano, vibraphone and electronics

By Njabulo Phungula

Kaleidopatterns comprises of four sections (or movements, if you will). The first, is a musical depiction of the electricity grid. Based on a set of repeated phrases, it is meant to represent an efficient system. The second section depicts our

communications systems (such as telephone lines, and internet). The pizzicato passages play a prominent role here, and they represent the frenetic nature of communications networks. The third section represents the waterworks, and is more atmospheric than the other sections. In the background, you'll hear the sounds of water as well as other electronically processed sounds. The slow crescendos presented by the strings are a musical depiction of the fluidity of water. The fourth and final section, is a depiction of our roadways. As in the previous section, the electronics play a prominent role. The steady beat provided by the electronic track represents the always-present movement on the roads. The high string harmonics are meant to recall the ghostly sounds of vehicles in the distance.

Pacing (2016)

for marimba, piano, double bass, thunder sheets and electronics

By Lise Morrison

The piece is an extension of a week-long Experimental Instrumentation and Media Performance Lab with composer Hugo Morales Murguia.

I base the piece in a search of discipline, small changes and walking through the cities I have visited the past year.

Lexicophony 1

for electronics

By Dimitri Voudouris

When a sound leaves its source it is exposed to the laws of physics that will govern its behaviour in the state of diffusion. This behaviour is ever changing depending entirely on the physical, acoustic and climatic state of the environment that the sound engages with. As the listening experience differs in various environments - the sound source interacts with the environment resulting in an additive or subtractive contribution in its totality, altering the pure acoustic morphology of the sound, making it impure. An artificial environment that is not acousmatic but purely electronic was created where the sounds interact in such a way so as to challenge the way that we listen.

The main aim of the exercise is to place the listener (audience or dancers) between an artificial and a natural environment. We need to be aware and take into account different hearing and listening capabilities of people which physiologically differ considerably due to e.g. *knowledge, education, state of mind of an individual, medication that alter the way we perceive, health factors that can have a psychosomatic impact e.g. auditory and conceptual defects.*

Every micro moment during a listening experience the listener is confronted by numerous biological and mechanical changes taking place at different levels as he/she attempts to give meaning. The listener is forced to create a balance of either accepting the merger of the two environments as a natural listening occurrence or rejects the process.

Notes for Saturday lunchtime

Iziyendane (2016)

for vocals and electronics

By Thokozani Mhlambi

In his piece called Iziyendane, Mhlambi brings alive the work of the early Nguni metalworkers from the 1600s-1700s--who were often located on the outskirts of clan society, due to the sacredness of the work they do. These were really the early Afrikan scientists, who were overlooked once European smithery became popular in South Africa in the 1800s. Mhlambi uses the marginal disposition of Iziyendane in order to think about issues of belonging in present day South Africa, by combining it with modern electronic genre of igqom: a kind of electronic music that has electrified the minds and hearts of young bedroom DJs in South Africa. The overriding emphasis in Mhlambi's composition is the breakdown of infrastructure that is implied when DJ-ing now takes place in one's bedroom and no longer the conventional studio.

(2016)

for film and electronics

By Felicity Mdhluhi

Appearing shortly...

Cape Dimensions (2016)

for electronics, field recordings, electric guitar, cymbals, vibraphone and double bass.

By Maxim Starcke

The work *Cape Dimensions* connects directly to Starcke's dissertation *Aspects of Landscape Music* (2012). It was composed during his Masters in Composition studies at the South African College of Music, University of Cape Town. Although this work was not included as part of his official composition portfolio at the time, it stands as a residual, acousmatic sound piece exploring concepts and effects discussed within the dissertation. Starcke used several field recordings that he made at various sites in the Western Cape which include Betty's Bay, Kalk Bay, Swellendam, Darling, Salt River etc, arranged with electric guitar, electric bass, voice and laptop/synthesizer samples which were digitally constructed and manipulated into various sonic scenes and soundscapes.

Cape Dimensions is essentially designed to instigate imagery of personal memory in the listener's mind - as well as that of the more phantasmagorical elements of nature and humanity, in other words transport the listener to 'other' imaginative spaces. It can be related to the festival theme of *Infrastructures* in the sense of our natural biospheres and ultrastructures. One might think of the vast mycelium network within the lands soil; the weather patterns that effect our agriculture; our vein- and artery-like roads and transportation systems; farm lands, rivers and

mountainous geographic formations; the linking of these places and spaces between reality and imagination. A familiar yet alien and immersive sound world.

This premiere will be an extended arrangement for live performance including additional instrumental layers.

Cape Dimensions will be available for digital download via www.maximstarcke.com

Solecism (2016)

for cello and electronics

Pierre-Henri Wicomb

The piece *Solecism* is written for horn in F and electro-acoustic soundtrack. The version performed today is a transcription for violoncello and soundtrack. A click track, played over headphones, is used to synchronise the part of the violoncello with the soundtrack. The impetus for the piece is the unpredictabilities that occur when the composer and the player explore more uncommon extended playing techniques, referring here to the original version. I used the Natural horn and focussed on the restrictions of pitch, sound, range etc. of this earlier instrument. This I used as a hypothesis (model) and superimposed it onto the modern horn to create a similar predicament. But, here, new restrictions had to be created. This led to exploring unconventional and unique playing methods as a substitute for the 'short comings' of the natural horn. The result was a filtered and/or altered sound-world, but mostly quite unpredictable. The title also refers to this outcome in that it implies 'incorrect' use of the instrument, a *faux pas* or a mistake, but, in the piece these repercussions frequently took shape as conventional musical material, rather than an unfamiliar sound-world as would have been expected. The soundtrack also consists of these recorded unpredictabilities, frequently dissected and exaggerated for the purpose of the tape (soundtrack).

Improv

Reza Khota (guitar) and Brydon Bolton (bass)

This is an improvised set, born out of the collaborative efforts and energies of Reza Khota and Brydon Bolton.

Notes for Saturday evening

Itinerant / Umgewu (2016)

for electronics

By Cara Stacey

Itinerant / Umgewu is an exploration of movement. Rooted in my fieldwork in Swaziland, this work explores the transition rural sound signifiers experience as they move into cities. My research revolves around southern African musical bows (the Swazi *m akhweyane* gourdresonated bow in particular) and how musicians

innovate with these slim, quiet tools. Too easily musical sounds designated “traditional” are relegated to past ways of living and knowing, when many of these contemporary musicians strive for newness.

Infrastructure makes movement possible and so this piece proposes three personal explorations of sound fluidly moving from the hills into the acoustic city (and back again). It creates sonic stories woven from the *m akhweyane* bow but also draws on my own movements as a musician over time: ‘*u mgewu*’ being the Siswati word for a wandering musician. ‘Itinerant / Umgevu’ is divided into three sections based on the material makeup of the *m akhweyane* bow: wood, metal, voice (the human voice and the overtone whispers of the calabash).

Different Chains (2016)

for Wi-Fi signal and electronics

By Cameron Harris

I am fascinated by our dependence on a type of infrastructure that is inherently unstable and constantly in flux. The Internet has a near monopoly on the way we now communicate globally and is a far cry from the situation just over 160 years ago when the first transatlantic communications cable was switched on. One moment the rate of information transfer across that ocean was 10 days, the next it had been reduced to a matter of seconds – an amazing event.

The link was only just viable: without any means of amplification the strength of the electronic impulses was incredibly weak. After travelling over 4000 kilometres the only way the Morse code could be perceived was through the twitching of the thinnest piece of gold-leaf available placed within a vacuum tube. The resistance of air, or the use of any thicker material, would have made the signal imperceptible.



Vacuum jar with gold-leaf

The cable did not last long before it failed and the world once more became larger with its internal constituents more distant. We all know this feeling when Skype 'breaks' and we are left hanging. The engineers persevered, however, and before long there was a new, more enduring, cable under the sea. By 1914 the world was enmeshed by such cables. Even today, when one of their descendants breaks it can cause a crisis of communications.

The fluky nature of network connections was brought home to me recently when I read an article explaining how difficult it is to install Wi-Fi in aircraft. One would have thought that in such a controlled environment, with minimal movement (somewhat akin to a regular concert hall setup), Wi-Fi signals could be made to be quite consistent. It turns out, however, that the absorption of the passengers' bodies and all the electronics in the thick aeroplane seats causes a real headache for those tasked with installation.

I have chosen to fuse these two information technology anecdotes and write a work that takes the variation of Wi-Fi signals and long-distance speech as its core. The material is comprised entirely from 'problematic' Skype calls that produced interesting audio artifacts and transcriptions of these calls rendered through the built-in speech synthesizer found on all MacBooks. This material has been further processed and then placed at the mercy of a Wi-Fi network of computers. The data showing the fluctuations in the strength of the signal between the network's computers and the amount of Wi-Fi network 'noise' obscuring these signals is used to manipulate the sound. As such, please do visit each computer that is sitting amongst you during the course of the performance so that we can affect the Wi-Fi signal as much as possible.

The title of this piece is not only a homage to Steve Reich's work with recorded speech but also reflects the chains of communication I am drawing on: the stream of the spoken word and the cable connections it has been flowing through for many generations.

Inside the 'Being' (2016)

for clarinet, film and electronics

By Samora Ntsebeza

The piece comprises of a solo clarinet (Bb) part, a film of a pre-recorded improvised artwork produced by Stellenbosch fine artist Rentia Retief (who was filmed improvising to a rendition of this piece played live in a gallery in Stellenbosch), and pre-recorded electronics audio.

The piece signifies the journey of understanding undertaken by one who has been bereaved, from a point of disbelief, sullenness and remorse, to deeper comprehension of the finer and subtler meanings of the ways of existence, and finally to an awakening and realization of the fluidity of the courses multidimensional existence takes, pervasive in infinite expressions, undying in the truest sense, bringing peace and clarity to a previously cluttered and anguished mind; a shifting of perception.

Ein Schattenspiel (2004)

for piano and electronics

Georg Friedrich Haas

Shadows are not solely silent and not solely analogue companions. By choosing the projected image out of a plethora of possible aesthetic varieties Georg Friedrich Haas decides on a variant with the pianist foreshadowing them. The electronic means: the played material is recorded live and then repeated - transposed a quarter tone higher - with an initial delay of 24 seconds to the piano. While the work continues the tempo of the echo playback is increased by the factor 32/33. The sound of the piano itself remains electronically unmodified. The course of the playback results in most accurately calculated pulsating parallels between the realtime-performance and the playback recording; however due to the time-lapsed playbacks its positions do not allow an exact temporal correspondence. Like the moon penetrating the shadow of the earth, like in a lunar eclipse where the cosmic shadow play reaches a congruent form, here the shadow of the sound follows the performer at increasingly shorter intervals until the permanent difference between the sender of the sound and its transformed echo is set to zero by the end of the piece.

In the delicate sound world of the Austrian composer, in which once again evening and nocturnal atmospheres spin their eerie webs, changes of the tonal and harmonic possibilities of the traditional scale are given a major space through the means of microtonality or experiments with pending overtone constellations. In his „Shadow Play“ he quotes the quartertone music of Ivan Wyschnogradsy and his tempered halving of major sevenths, as well as the music of Richard Heinrich Stein, in which tonal chords are connected by means of voicing in quartertone intervals. In his interpretation Haas has been interested especially in historical aspects of the shadow play: “The musician is constantly confronted with what he has just played. The live electronic is confronting him with his very own history. Finally he will be overtaken by this very history”.

Therese Muxeneder, Arnold Schönberg Center (Translation: Indra Wussow)

Dans le Mur (2007)

for piano and electronics

By Georges Aperghis

Following *Machinations* (2000) and *Avis de Tempête* (2004), Georges Aperghis came back to Ircam, for a new piece, *Dans le Mur*, purely instrumental work where the

theatricality, the meaning of situations and physical commitment of the performer, however, take a central place. Ten electronic sequences, kind of clusters of fragments from the great literature for piano of the XIXth century, follow one another. Each is like a wall, with which the soloist attempts to deal, reacting with gestures that sometime assault or deny the surface, sometimes trying to admit its curves. The piece aims to find, through the soloist's performance, the gesture of the urban graffer. - Nicolas Donin

Notes for Sunday evening

1604

for vibraphone and electronics

By Brydon Bolton and Frank Mallows

Appearing shortly...

GRID (2016)

for piano, double bass and electronics

By Angie Mullins

GRID, for Double Bass and Piano, is an exploratory piece that takes as its foundation, the electronic schematic of a power station. The interactive score contains numerous electronic circuits which the performers close or disrupt by touching metal nodes on the score. These, in turn, trigger an electronic sound scape which the performers respond to while interpreting the schematic.

Etude no. 9 (2009)

for piano and electronics

By Kevin Volans

This late piano etude was written without any compositional method or formal structure. It is the result of Volans' 40 year long search for a non-conceptual, 'existential' music.

Throughout the eighties, Volans' work focuses on the notion of 'formlessness' in the sense of trying to allow the material of the work to determine its own development, sequence and overall structure. (This is in contrast to Stockhausen's idea of 'moment form' which was paradoxically very much composed).

In the nineties he pushed this idea further by trying to eliminate the idea of composition itself (in the sense of a balanced and ordered presentation of material) but rather allow inherent qualities of the material to determine this themselves. This is similar to, but not the same as, Philip Guston's essays in intuitive structure, where he avoided looking at the complete canvas until it was finished. So Volans developed *strategies* for composition rather than *methods* of composition, allowing

the material to be revealed as work in progress rather than presented as finished forms.

The freedom of this late work is evidence of Volans' late assurance, or, as he has called it, freedom from compositional guilt.

The piece was written in 2009 and is dedicated to Jill Richards.

Torture/Taxis (2010)

for piano and electronics

By Jürgen Bräuninger

Featuring: Jill Richards (piano)

Imagine the pianist with a black sack over her head, a noose around her neck, and her wrists shackled ...

A taxis (e.g. phonotaxis) is 'an innate behavioural response by an organism to a directional stimulus or gradient of stimulus intensity'.

Anywhere Far (1991)

for variable ensemble and electronics

By Jürgen Bräuninger and Ulrich Süsse

The recorded sound materials 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 Congress in Durban, 1991, which gave the composition its title. Compositionally, an attempt was made to melt/merge/morph the various sound spectra by analogue electro-acoustic means (e.g. magnetic tape manipulations, 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 (graphic score) and free improvisation.

Bios

Amy Luyendijk



Amy Luyendijk (24) (née Crankshaw) is a South African composer, pianist, and French horn player having recently graduated with her Masters Degree in Composition from the South African College of Music, under Prof. Hendrik Hofmeyr.

In 2014 Amy was awarded the runner-up prize for the South African Music Rights Organisation's prestigious Overseas Scholarship Competition for Composers. Her trio *From the Valley of Desolation* is featured in Volume 12 (second issue) of *The Journal of the Musical Arts in Africa*, published in December 2015.

Amy's works have been performed throughout South Africa. She is currently working with the South African group *The Avanti Duo*, composing new music for the ensemble. Amy is also currently composer-in-residence with the London City Orchestra, who has recently premiered her work *Paper Bird* at their Summer Concert in London.

amyluyendijk.com

Angie Mullins



Angie Mullins is a Johannesburg-based composer and music educator. Her music has been performed across 4 continents by local and international artists.

Angie is passionate about promoting and developing new South African music. In 2007 she established and ran the Wits Contemporary Performance Ensemble, which premiered 38 new works by young South African composers during 2007–8. She also served as the president of NewMusicSA, the South African branch of the International Society for Contemporary Music, during 2010–11.

When she is not composing, Angie focuses her attention on music education. Her current area of study is the development of 21st century competencies through blended learning platforms in the music classroom.

Brydon Bolton



Brydon started playing double bass in a small industrial coastal town called Port Elizabeth. (Along the eastern coast of South Africa). He learnt classical technique at an academy from a Yugoslavian cellist and jazz improvisation from the jazz players in the black and coloured townships surrounding Port Elizabeth.

Brydon has performed and recorded with many renowned South African musicians, such as Alex van Heerden, Derek Gripper, Robbie Jansen, Tony Cox and Frank Mallows. He is a regular performer on the Cape Town music scene with various groups, notably Benguela.

Brydon is also a music educator, sound artist, curator of music and sound events, composer of contemporary classical music, and a sound designer for dance and theatre performances. Over the years, he has collaborated with various individuals, including poets, playwrights, dancers and artists. His work focuses on developing music and sound forms that challenge idiomatic or conventional expressions.

Cameron Harris



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

Prize for Composition at the University of Pennsylvania.

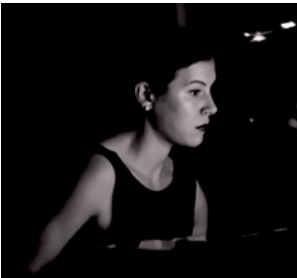
Originally from the UK, Cameron has been based in South Africa since 2006 where he lectures in music at the University of the Witwatersrand in Johannesburg. He was the Chair of NewMusicSA, the South African section of the International Society for Contemporary Music, from 2007 – 2011.

Cara Stacey



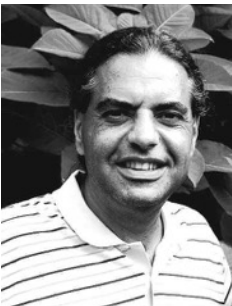
Cara Stacey is a South African musician, composer, and researcher. She is a pianist and plays southern African musical bows (umrhubhe, uhadi, makhweyane). Her debut album 'Things that grow' features Shabaka Hutchings, Seb Rochford, Ruth Goller, and Crewdson (released in September 2015, Kit Records). Cara holds a Masters in Musicology (Edinburgh), and a MMus in Performance from SOAS (London). She is currently completing her doctorate through the University of Cape Town. She is an NRF Freestanding Doctoral scholar, a Commonwealth Split Site scholar, and the recipient of funding from the Oppenheimer Memorial Trust and the University of Cape Town.

Coila-Leah Enderstein



Coila-Leah Enderstein studied under Francois du Toit and Justin Krawitz at UCT, during which time she won the Lionel Bowman Prize for Beethoven Playing and the Laura Searle Prize for Concerto Playing and competed as a semi-finalist in the SAMRO Overseas Scholarship Competition for Keyboard Players. Coila-Leah performs around Cape Town in solo and ensemble capacities and has participated in a number of interdisciplinary performance projects, collaborating with artists and performers including Nicola van Straaten, Richard September and Francois Knoetze. She also works frequently with South African composers, premiering and commissioning several new works in 2015 and 2016. Coila-Leah has recently launched her duo with flautist Sally Minter and is set to work with Underground Dance Theatre later in 2016.

Dimitri Voudouris



Born 1961 in Athens, Greece and citizen of South Africa. A clinical pharmacist who curated UNYAZI the first electro-acoustic music festival and symposium to take part on the African continent in 2005. He composes for acoustic instruments, electronics, multimedia, dance and theatre. His technical and theoretical approach researches cognitive psycho-acoustic behavioural patterns in humans in an area of continued environmental changes, scientific analysis such as the study of traffic flow patterns, biochemical dynamics of energy formation, flow and resistance of

fluids travelling through various transport systems assists him in constructing of various building blocks (macro and micro-environments) that intern form the backbone of his compositions.

Felicity Mdhuli



My name is Felicity Mdhuli and I am currently a Master of Music student at the University of the Witwatersrand. The focus of my studies is concerned with noise and silence as musical modernisms and how these expressive tools have been used within music of the west, Africa as well as in urban music. To this end, compositionally, I am focused on fusions between classical, African and electronic music. Apart from my masters, I am also involved in radio as a music compiler, producer and presenter at the campus radio station Voice of Wits and have won an MTN Radio Award in the 'Best Music Show' category.

Frank Mallows



Cape Town born, Frank Mallows has studied with Marimbist Robert van Sice, and vibraphone virtuoso, Ed Saindon, at the Berklee College of Music, where Frank discovered a deep passion for the vibraphone and it's broad range of musical possibilities.

In addition to orchestral percussion and chamber music performances Frank also performs with bassist and laptop artist Brydon Bolton in the Jazz and New Music genre. Their performances incorporate the use of extended playing techniques and spontaneous improvisation combined with live manipulation of laptop sounds and graphic images. Frank is deeply interested in developing extended performance techniques on the vibraphone and how these can be combined with

improvisation.

In 2003, Frank formed the mallet percussion duo, Duo FourIVTtwo, with marimbist Magda de Vries. The duo is dedicated to performing and commissioning new works by South African composers.

For twenty three years Frank was the Principal and Head of Percussion and Drum Kit at the Western Cape Education Department's, Beau Soleil Music Centre. Currently his teaching focus is as Head of Percussion and Drum Kit Studies, at the South African College of Music, University of Cape Town.

Jill Richards



Jill Richards is a South African pianist specialising in new music. Versatile and dynamic, her interests range from Bach to free improvisation.

Her career includes collaborations with many composers from around the world. She has a longstanding working relationship with Kevin Volans who has written numerous works for her. These she has performed with the composer as partner. Jill has worked with Charlotte Seither, François Sarhan, Rudiger Meyer, Clare Loveday, and many other composers. She has also toured with live music performances to William Kentridge's films.

Jill has performed and been broadcast in the UK, Europe, North America and Australasia. Among these were the BBC broadcasts of the premières of solo and duo works of Kevin Volans. She has

released six CD's, including "Cicada" of Volans. Her most recent CD, together with violinist Waldo Alexander, was released in Dublin in late 2015.

Jill has performed with Spanish composer and sound artist Francisco Lopez. She also collaborates as improviser with composer-drummer Christophe Fellay, sound artist João Orecchia, artist and composer Charlotte Hug, Joke Lanz of Sudden Infant and visual artist Marcus Neustetter. Her most recent collaboration was with Dorothee Kreuzfeldt and Jurgen Meekel, creating the sound track for the video "End of August".

Jill Richards is a Steinway artist.

João Orecchia



João Orecchia is an artist and performer who makes things with sound. Sometimes those things sound like music. Sometimes they sound like nothing at all.

Through experimentation and improvisation Orecchia investigates the materiality of sound, seeking a balance between computer technology, hand made electronics and real world sounds like the human voice, field recordings and traditional musical instruments.

Orecchia's background as a self taught musician is in improvised performance and composition for video art, film and theatre. His recently completed Masters degree in Digital Arts brought a shift towards a more

spatial and physical approach to composition, where sound, vibration, space, music and audience become connected in experience.

Orecchia has released several recordings, been nominated for a South African Film & Television Award for sound design and published a sound work in the latest issue of the Leonardo Music Journal.

Jürgen Bräuninger



born 1956, studied in Stuttgart with Ulrich Süsse and Erhard Karkoschka and at San Jose State University with Allen Strange and Dan Wyman. He lectured in composition and music technology at the University of KwaZulu-Natal from 1985 until 2015. In addition to many compositions for ensembles of acoustic and electronic instruments, he has also contributed to a number of film soundtracks. He has produced South African jazz albums as well as recordings for workers' cultural groups and neo-traditional praise poets and has worked with choreographer/director Jay Pather on various Siwela Sonke Dance Theatre productions, among them *Ahimsa-Ubuntu* and *A South African Siddhartha*. More recent works include collaborations with Sazi Dlamini such as *Jiwe* released

as part of *The Bow Project* (2010) by Tutl Records, as well as with Ari Sitas, Sumangala Damodaran, et al.: *Insurrections: a musical dialogue between Indian and South African artists* (2012) and *Mayihlome/Aahwaan* (2014) published by South African History Online.

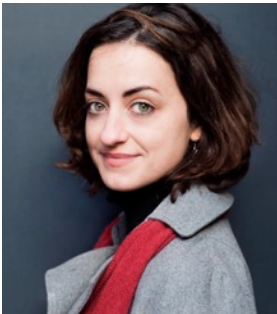
Lieva Starker



Lieva is a fourth year student at Birmingham Conservatoire in the UK. She is the deputy concertmaster of the CBSO (City of Birmingham Symphony Orchestra) youth orchestra for the 2015/2016 season.

She has performed as soloist with the Cape Philharmonic Orchestra and KwaZulu-Natal Philharmonic Orchestra. She was the string prize winner and overall runner-up in the UNISA (University of South Africa) Grade 8 scholarship competition in 2013, finalist and winner of the string prize in the 2012 Artscape Youth Music Competition and winner of the Pieter Kooij music competition in 2011.

Lise Morrison



After completing a BComm degree at Stellenbosch University, Lise Morrison (b.1988) received her Bmus in Composition (and clarinet under the tutelage of Maria du Toit) at the same institution in 2013, studying under Prof Hans Roosenschoon. As a recipient of a scholarship from the *Stichting Studiefonds* in Amsterdam as well as the Hans Roosenschoon Music Foundation Postgraduate Scholarship, Lise spent a semester studying at the Royal Conservatoire in The Hague in 2015.

Lise's work has been performed at various KOMPOS concerts in Stellenbosch, at the *New Music Indaba* in Bloemfontein, the 2015 Spring Festival at the Royal Conservatoire, Composer

National Collegium in Pretoria and the Rijksmuseum, Amsterdam at the Holland Festival in June 2015. She co-founded and facilitated the Music Workshop Programme, a community music project at Timberlea farm in 2013-2015. Lise received SAMRO bursaries for composition studies in 2013, 2014 and 2015.

In 2016 she took part in the Young Composers' Meeting in Apeldoorn and was involved in masterclasses with Anthoine Beuger, Hans Abrahamsen, Richard Ayres, Cassandra Miller, Mayke Nas, Noa Frenkel, Hugo Morales Murguia and Peter Ablinger. Lise won an award from the Amatis Piano Trio and Stichting de Suite and her work SA Portrait was performed throughout the trio's Dutch Classical Talent tour of the Netherlands. She has worked with Dutch-based ensembles such as Kluster 5, New European Ensemble, Oerknal! and Orkest de Erepijs.

Lise is studying towards a Masters degree with Martijn Padding and Calliope Tsoupaki at the Royal Conservatoire in The Hague.

Marguerite Spies



Marguerite Spies obtained her Bachelors Degree in Cello Performance from the University of Cape Town in 2008, receiving her tuition from Anmari van der Westhuizen. She is an accomplished soloist, chamber and orchestral musician, having participated in numerous music festivals, orchestra courses and orchestral tours nationally and internationally. Marguerite is a member of The World Orchestra "Cultural Ambassadors for Peace", an international youth orchestra, who tours twice a year to different countries of the world. She has visited Spain, Mallorca, and Mexico with this orchestra and served as main

organiser for their South African tour in 2013. She currently holds a full time tutti cello position at the KwaZulu-Natal Philharmonic Orchestra.

Maxim Starcke



Maxim Starcke (b. 1981) is a South African composer, multi-instrumentalist, producer, sound artist and music educator born and living in Cape Town. Performing within diverse genres, Starcke has focused his art music through the lens of electro-acoustic and improvisation-based soundscape composition - what he has in the past called Landscape Music, after the title of his masters in composition dissertation. Recent highlights include commissions for the SA New Music Ensemble (Unyazi 2014) and

Cape Town Goema Orchestra; sound/music for multi-media project Karoo Disclosure; a live album entitled Forgery with percussionist Ronan Skillen and performances with Souls of Ancient Fish (with Ruben Mowzowski and Dizu Plaatjies). For more information on current work and forthcoming album releases visit maximstarcke.com.

Meryl van Noie



Meryl van Noie is an active technologist, pianist, and experimental composer, eager to play with ambiguous textures, sound organisation, and improvisational structures. Over the past two decades she has been experimenting with developing technology in order to fulfill a thirst for an ever-evolving creative music identity. She has worked creatively on projects as varied as theatre music and sound design, film scoring, composing for contemporary dance, instrument building, and experimental music technology collaborations. Between 2001 and 2013 she was Operations Director of The SoundHouse in Cape Town, a Non- Profit

Organisation offering music technology courses to children, university students, and music teachers. Since 2013, she has been based at the University of Cape Town, as the Music Technology Officer. She completed both BMus and MMus degrees at UCT.

Miles Warrington

Miles's main interest area lies in the field of electroacoustic art-music composition, research and performance. He is passionate about technology that explores the



interface between humans and computers in the music domain. He has a keen interest in analysis theory of compositional practice in electroacoustic music and is inspired by the fields of both cognitive and neuro-musicology where they intersect with composition. His goal is to establish a gestural heuristics division at a tertiary institution in South Africa that focuses on experimental composition as an integral part of theoretical research. The latter formed the focus of his doctoral

undertakings. His planned future work includes extensive artistic projects that involve, explore and develop technologies with African traditional musical instruments and practice, as well as the dissemination and performance of electroacoustic art-music in general. His works have been performed all over South Africa, as well as in international festivals and concerts.

Miles holds a B.MUS (composition) and M.MUS (composition) from the University of Kwa Zulu-Natal, Durban, where he studied with Prof. Jürgen Bräuninger. He completed a D.MUS (composition) from the University of Cape Town, under the guidance of Theo Herbst, which was awarded in 2016. He has just begun a post-doctoral research fellowship at UCT.

Ncebakazi Mnukwana



Ncebakazi Mnukwana is a researcher of Nguni bow music specialising in Xhosa umrhube and uhadi. A music educator, she spends most of her days training teachers, and is lecturer in ethnomusicology and World music at the Konservatorium, at Stellenbosch University in South Africa.

Neo Muyanga



Neo Muyanga was born in Soweto.

He studied the Italian madrigal tradition with choral maestro, Piero Pohlen, in Trieste, Italy.

In the mid 90's he co-founded the acoustic pop duo, *BLK Sonshine* with Masauko Chipembere, garnering a following throughout Southern Africa and Internationally.

Neo writes music plays, chorus songs and has a variety of works for chamber and large ensemble (his operetta, "*the Flower of Shembe*", premiered to critical acclaim in 2012).

He continues to tour widely both as a solo performer and in various band guises. Neo co-founded the Pan African Space Station in 2008 with Chimurenga's publishing editor, Ntone Edjabe, as a continually evolving host of cutting-edge Pan African music and sound art on the internet and across stages in Cape Town and other parts of the globe:

For more details see:
www.neosong.net
www.panafricanspacestation.org.za

Njabulo Phungula



Njabulo Phungula is currently a student at the University of KwaZulu-Natal (Howard College). He completed his Bachelor of Arts (Music) there (specialising in music composition) in 2015, under the guidance of Jürgen Braüninger. He is currently studying his Masters under the supervision of Clare Loveday. He was a recipient of a SAMRO bursary in 2013, and a KZN Performing Arts Trust bursary in 2014.

His "Fantasy Suite" for orchestra was performed by the KZN Philharmonic Orchestra in April 2015, and his electronic work "Abyss" was presented at the György Ligeti Tribute "Clocks & Clouds" in May of that year, in Stellenbosch.

Pierre-Henri Wicomb



Pierre-Henri Wicomb completed a Masters Degree in composition at the University of Cape Town and post graduate studies at the Royal Conservatory in The Hague. His music has featured at the *Festival D'Automne*, NYCEMF, ICMC, Avignon Festival, Forum Wallis, *Wilde Bloesem* series in Amsterdam, *Infecting the City* Festival to name a few, including performances in Brazil, The Netherlands, Germany, Austria, France, Switzerland, Canada, Sweden, USA, South Africa and Mozambique.

Wicomb received the Pro Helvetia artist residency in 2011 and 2016 (Switzerland). His pieces *Domicilium*, and *Later than Yellow* were chosen by NMSA to represent South Africa at ISCM festivals.

In 2016 he will collaborate with ensemble *Potage du Jour* on an opera as part of his PhD and Pro Helvetia residency in Berne. He co-founded the Purpur Festival for transgressive arts hosted annually at the Young Blood gallery in Cape Town. He was awarded the NMSA SANME commission in 2014 and he accepted the 2016 Fleur du Cap award for best original score and/or soundscape.

His music has been released on Leo Records, Orlando Records and local labels Peer Music and Protea Publishers.

Petrus de Beer



Petrus de Beer is a classically trained violinist (MMus RSAMD) who resides in Paarl, South Africa.

He worked for the Cape Philharmonic Orchestra as a principal player and taught at various top music schools. Currently he freelances in various combinations and styles, ranging from Classical, Blues and Jazz. He has made numerous recordings for Television, radio, CD and DVD. He taught at the University of Stellenbosch (violin and viola). Mr De Beer is a member of the acclaimed Cape Town Tango ensemble.

He recently performed a unique version of Vivaldi's 4 Seasons to a sold out audience at the Oude Libertates, collaborating with musicians: Albert Frost, Schalk Joubert and Stanislav Angelov.

Reza Khota



Reza Khota was born in Johannesburg and was introduced to the guitar by his father in the 80's. He began his formal training with Jeremy Karodia at the age of ten, studying rock and classical guitar as well as chord theory. He 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 B.mus degree at Wits University, he furthered his classical guitar studies under David Hewitt. During this time Reza 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 numerous Samro bursaries and merit awards. In 1998 Reza was awarded first prize in the National Classical Guitar Competition adjudicated amongst others by the renown Czech guitarist/composer Stepan

Rak. He also received master-classes from the maestro during his visit to South Africa. Reza now holds a Masters degree with distinction from Wits University.

Reza has matured into a guitarist with a distinct voice and performs with a musicality and technical facility that recalls the rich history of the instrument. He is equally comfortable performing composed and improvised music. The guitarist performs regularly at festivals such as the Joy of Jazz Festival and the Cape Town International Jazz Festival. He was the composer and guitarist for the crossover band Babu, which was regarded by many as one of the most cutting edge Jazz/World music ensembles in South Africa at the time. In 2008, Babu released their debut album *Up Roots* (nominated by the Mail and Guardian as one of the top 20 SA albums of the decade). The band has since been nominated for two Sama awards and conducted a successful tour of South Africa funded by Mmino. In 2009 Babu also conducted a successful tour of Nigeria, Ghana, Kenya and a year later in Swaziland, Botswana, Zimbabwe, Mozambique and Madagascar.

Reza has also collaborated with people in the world of fine arts, most notably in performance pieces by William Kentridge and Nicholas Hlobo. He currently plays with the cream of young SA Jazz musicians in bands such as: Kesivan and the Lights who played to a standing ovation at New York's prestigious Carnegie Hall in October 2014 as well as the Shane Cooper Quintet who's album "Oscillations" received widespread praise from local and international press. In addition to being a sideman in these bands Reza has his own quartet featuring Jonno Sweetman, Shane Cooper and Buddy Wells who released their debut album: *Transmutation* in early 2014. Reza was an artist in residence in Bern, Switzerland from Oct - Dec 2013, and is currently an artist in residence at UWV's Center for Humanities

Research. He recently composed music based on Derek Grippers Kora transcriptions for classical guitar maestro John Williams.

More information at: www.rezakhota.com

Roché van Tiddens



Born 1990, Roché composed his first classical work at the age of 22 under the tutelage of Hans Roosenschoon, although he started writing light music at the age of 16 with a protest song against child soldiers in Africa. He was awarded the Hans Roosenschoon Music Foundation Scholarship for composition in 2014 and 2015. He is currently enrolled as a Masters in Composition student at Stellenbosch University and is researching the spectral music scene in South Africa. In 2015, Roché had composition masterclasses with Martijn Padding from the Royal Conservatoire, The Hague. Roché has a fascination for nature and the sounds that occur in the African 'bushveld' and enjoys making field recordings for musical inspiration using spectral analysis as a composition technique.

Samora Ntsebeza



Samora Ntsebeza was raised in Mthatha, Eastern Cape, South Africa, and relocated to Johannesburg in 2000. He is a freelance music artist, specialising in world music percussion (Latin jazz, ethnic global, indigenous African, experimental-ethereal-industrial), a composer, classically trained but specifically interested in contemporary experimental composition, with an interest in contemporary notation techniques, manipulating electronics as well as live sounds. He has a Bachelor of Music degree from the University of the Witwatersrand, majoring in Composition

Sazi Dlamini



Musicologist, township-style guitarist and lecturer at UKZN, composes and performs on self-made string, wind and percussion, including indigenous musical bows and other African musical instruments. His collaborations in performance and composition with Jürgen Bräuninger include *Insurrections* (2012-2015), *Yinkosi Yeziziba* (2002), *Jiwe* (2008), and *Qob'uqalo* (2014); *Destiny* (2003) for gong, flute, guitar, musical bows and voices with Ndikho Xaba and Madala Kunene; *Technodiaspora* (2007) an online improvisation workshop with US free-improvisers including George E. Lewis, Douglas Ewart, and J.D. Parran; *Ekhaya* (2010) with composer Luc Houtcamp's POW Ensemble (NL).

Thokozani Mhlambi



Thokozani Mhlambi (PhD) is a cultural theorist and composer of music based in South Africa.

Currently, he is an NRF Postdoctoral Fellow in Innovation at the Archive & Public Culture Research Initiative, University of Cape Town, where is preparing his book manuscript on 'Technology & the Fear of Wrong Ideas: Early Broadcasting in SA' as well as his large-scale performance-curation on the same topic.

His work shifts between creative and research practice. He creates frequently by using historical ideas and bringing them forth into present day consciousness, in ways that resemble the influences of Afro-futurism in the arts.

Ulrich Süsse



Born in 1944, Ulrich received basic musical studies at the University of Music in Stuttgart. Thereafter a variety of studies in composition with Karkoschka, Stockhausen and Ligeti in Europe; 1969 in New York with Berio (Juilliard School), Wuorinen and Tanenbaum (Manhattan School of Music). 1973 - 1976 lecturer in composition at the University of Natal, Durban, responsible for the establishment of an electronic music studio, and since 1976 (1980 as professor) at the University

of Music in Stuttgart. 1998-2002 director of the Electronic Music Studio. Guest lecturer in the USA, Europe, Philippines, South Africa, Korea and Australia. Participation in festivals for electroacoustic music in Varadero (1985, 87, 89, 93, 98), Baltimore (1988), Brno (1991), Seoul (1993), Wroclaw, Bourges (1994), and Montreal (1995). Retirement 2005, lives in Cape Town. Around 100 compositions mainly using electronics, amongst them 15 collective compositions with Patrick Beelaar, Jürgen Bräuninger, David Mason, Oliver Prechtl, Matthias Schneider-Hollek, Yehuda Yannay, Macej Walczak and Rainer Wehinger.

Visser Liebenberg



Visser Liebenberg (25) is from Bethal, Mpumalanga, and started playing the clarinet at the age of 13 with Edwin Randell. His first solo concerto performance was at the age of 16 with Simfonia Juventi Youth Orchestra under the baton of Prof Fanie Jooste. During his final year in high school he competed in the Artscape Youth competition winning the woodwind category, under the tuition of Lizet Smit. Visser continued with music by studying BMus at Stellenbosch University with Maria du Toit and later with Jimmy Reinders. He graduated BMus in the end of 2014 and MMus Performance (cum laude) end of 2015.

Waldo Alexander



Waldo Alexander is a session musician and freelance violinist, based in Johannesburg. His musical activities spread across several genres and disciplines, focusing predominantly on New Music, experimental collaborations with numerous established and emerging composers and artists, both locally and abroad, as well as arranging and studio recordings. Since 2012 he has been touring with William Kentridge's production, *Refuse the Hour*, and together with pianist

Jill Richards has recently released an album of works by Kevin Volans.

Waldo plays a fine Italian instrument on generous loan by the Lindbergh Arts Foundation, and is endorsed by Sennheiser South Africa, Prosound, and is the South African ambassador for DPA microphones.

Curators

William Fourie



William (24) is the current chair of NewMusicSA. He has served on the organisation's board since 2013 and has coordinated young composers' workshops, international residencies, and the the SANYO-NMSA partnership. In 2012, he founded the Stellenbosch New Music Forum. Since then, he produced concerts at the Stellenbosch Woordfees and worked as a production manager for the South African National Youth Orchestra.

William is also a graduate student at Merton College, University of Oxford where he is reading for an MSt in Musicology under the supervision of Prof. Jason Stanyek. He graduated with a BMus (cum laude) from

Stellenbosch University in 2014. His research interests centre around music-making in postapartheid South Africa with a focus on intersections between aesthetics, geography, and postcolonial studies. He is the recipient of numerous merit award scholarships from Stellenbosch University and the South African Music Rights Organisation, the 'Konservatorium Stipendium' award from SU's department of music, and is currently the holder of a Clarendon scholarship as well as a Greendale scholarship issued by Merton College. William has edited a volume on urban cultures with Interdisciplinary.net Press, published in ArtSouthAfrica, Muziki and the NewMusicSA Bulletin, and presented papers in South Africa, Portugal, and the United States.

Theo Herbst



Theo Herbst was born in Durban, KwaZulu-Natal where he underwent his early schooling and received initial tuition in Violin, Piano and Music Theory. During this time he was active as an orchestral and chamber music performer and sang in a number of choirs. He graduated from Stellenbosch University in 1986 with a BMus-degree and returned to the University of KwaZulu-Natal to complete an MMus-degree in Composition in 1988.

Prof Erhard Karkoschka was a visiting lecturer at that University and Herbst continued his Composition studies under him and Prof Süße at the “Staatliche Hochschule für Musik und Darstellende Kunst” in Stuttgart. Here he was also active as choir conductor and orchestral performer, graduating in June 1993. From 1994 to 2012 Herbst held a position as lecturer in the Music Department of Stellenbosch University. He taught a range of modules covering 19-th and 20-th century Music Theory, Composition and Orchestration as well as Aural Training. He was instrumental in establishing a Music Technology programme at under- and postgraduate level. He also served a term as Musical Director of the KEMUS-ensemble. In October 2012 Herbst was appointed as Senior Lecturer at the South African College of Music, University of Cape Town. He has been tasked with expanding the existing Music Technology courses and infrastructure. He composes, and his doctoral research explores approaches to musical acculturation.