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NewMusicSA  
presents

# *eMusic Indaba*

**Home Made – Hand Made**

2 evenings of electro-acoustic music and  
3 days of workshops for  
young South African composers and performers

hosted by



School of Music  
Howard College Theatre  
Durban

**23 to 25 September 2010**

In the decade long tradition of **NewMusicSA**'s *New Music Indabas*, the musical creations/presentations and the workshops/master classes of *eMusic Indaba* will broaden the acoustic horizons of local practitioners and students as well as a general audience. Concert audiences and local performers and composers will be exposed to current global developments in electronic and computer music.

Two emerging South African composers – Angie Mullins and Daniel Hutchinson - have been commissioned to create new works for what is essentially an international platform.

Composers and electronic musicians as well as instrumentalists and vocalists will share ideas and establish bonds through their common workshop experiences with relation to electronic composition, improvisation, and performance. The skills honed at the workshops together with the increased experience of a broader musical repertoire will help the participants to realize their full potential and enrich the local music communities.

Curators

**Jürgen Bräuninger & Fiona Tozer**

Concert Organiser

**Mandy Wilken**



**Thursday 23 September 2010 18:00**

**Nicolas Collins**

Nicolas Collins presents a concert of various works for slightly misused technology. Some of the pieces will employ festival guests and workshop participants..

Nicolas Collins *Pea Soup II* (1973/2002)

with Petra Ronner (piano)

I composed *Pea Soup* while a student at Wesleyan University. A self-stabilizing network of circuitry (originally three Countryman Phase Shifters) nudges the pitch of audio feedback to a different resonant frequency every time the feedback starts to build. The familiar shriek is replaced with unstable patterns of hollow tones, a site-specific raga reflecting the acoustical personality of the room. These architectural melodies can be influenced by moving in the space, making other sounds, or even by letting in a draft of cold air. The piece existed both as an installation, responding to visitors, and in a concert version, in which people performed activities intended to influence the feedback.

In the late 1990s I tried to replicate the now unavailable *Countrymen*, and by 2002 developed a fair emulation (with extensions) in software. Thirty years on I'm touring the piece again, and re-positioning what was a typical task-oriented work of strict Minimalism with a freer occasion for "improvising with architecture."

Nicolas Collins *Mortal Coil* (2002)

The secret sounds of electromagnetic fields.

Nicolas Collins *The Talking Cure* (2002)

For years I've used spoken texts in my music. The voice lends its own sonic qualities, and triggers other sounds to generate extensions of the melody and rhythm of natural speech. Narrative content provides form: the hypnotic, often soporific seduction of a good story became central to life and music while I was raising my small children. I scavenged and collaged texts, but the words were always fixed before I went on stage. Since the rest of my performance activities incorporate considerable ad hoc decision-making, I recently decided to develop a strategy for "improvised talking."

In *The Talking Cure* a computer follows the inflection of the voice and generates a piano accompaniment; it also records specific speech sounds, which are played back later to overlay a vaguely instrumental solo line. I prepare nothing: I hold forth and the computer does the rest, making music off my cuff. The title derives from an early euphemism for Freudian psychoanalysis. Freud advised the patient to "utter without obstruction the thoughts and ideas rising to his mind" which is pretty much the advice I follow on stage.

Nicolas Collins *Salvage (Guiyu Blues)* (2008)

with Handmade Electronics Workshop participants

In *Salvage*, seven performers attempt to re-animate deceased and discarded electronic circuitry: cell phones, computer motherboards, fax machines, sound mixers, musical keyboards, etc. Six of the players use test probes to make connections between a simple circuit of my design and the electronic corpse; feedback between my circuit and the components on the dead board produce complex patterns of oscillation that are always changing in response to the slightest movement of the probes. The seventh performer "conducts" the performance by periodically signaling the players to try to freeze the current sound texture by holding their probes as still as possible.

Nicolas Collins *In Memoriam Michel Waisvisz* (2008)

For flame-powered oscillators.





Thursday 23 September 2010 20:30

## Petra Ronner

### PIANESSENCE

works for piano and electronics

Petra Ronner's repertoire covers piano music from 1600 to the present. Often the piano is a partner in dialogue with one other solo instrument or with sung or spoken voice. It also concentrates on technically extended fields where the piano is treated purely as a medium of the *colour of sound* as in Impressionism, or a percussion and noise instrument – be it through preparation or playing inside the instrument's body. It is a logical step to move to the extension of the instrument through electronic means to increase structural and material possibilities of the instrument.

In 2006 Petra spent two month at Wits University in Johannesburg as part of the MAPS programme working on a public soundscape project. The resulting sound-pieces were displayed in Cape Town (*my ear in your soup*, dec/jan 2006/07).

PIANESSENCE grew as a collaborative project working towards new pieces for piano and electronics, looking at a fusion of concert oriented piano music and sound installation involving a pianist. The liaison office of the Swiss arts council Pro Helvetia in South Africa offered a residency to explore the field of electronics in contemporary composition. Petra visited Johannesburg, Durban and Cape Town early this year where ideas for new pieces were discussed and sketched. In the meantime Dimitri Voudouris, Jürgen Bräuninger, Ulrich Süsse, Pierre-Henri Wicomb and Angie Mullins have contributed new works.

The PIANESSENCE pool of pieces also features existing and new works by Annesly Black (Berlin), Gary Berger (Zürich), Mario Davidovsky (Argentina/USA), Luc Ferrari (France), Theo Herbst (Stellenbosch), Thomas Kessler (Toronto/Basel), Alvin Lucier (Middletown, Conn.), Heinz Marti (Zürich), Rüdiger Meyer (Johannesburg/Copenhagen), Germán Toro-Pérez (Bogotá/Austria), and Alfred Zimmerlin (Zürich).

*The order of the pieces will be announced at the concert*

Jürgen Bräuninger *torture/taxis* (2010)  
for piano and electronic sounds - first performance

The piece is exploring the musical potential of a theatrical idea. The sound material is being constructed and implemented in regard to its aesthetic and pianistic value. It is pointing towards events from the past and present political reality of South Africa only too familiar within the global political context. Jürgen Bräuninger writes: *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'.*

Max E. Keller *Selbstgespräche* (2006)

Often today a machine is our dialogue-partner; this is also the case in *Selbstgespräche* (soliloquies). A small digital audio processor is placed on the piano and is operated by the pianist herself using two foot-pedals. The processor alternates, changes, and repeats the piano sounds and the pianist intervenes in the sound transformation. On the other hand, the computerised dialogue-partner is programmed by the composer (and we are programmed by the Great Programmer) and manipulated by the pianist; "he" is not free to respond (what is freedom?), but picks up - more or less - the output of the other. The dialogue partner is not really another person but rather an alter ego, a hidden aspect of the same person. The piano part is formed by a few basic elements in varied constellations and changed by the electronics, a kind of a kaleidoscope, or a dialogue moving in circles around the same themes and questions.

Rüdiger Meyer *divided west and (equally)* (1999)  
for grand and MIDI piano

*Divided west and (equally)* is an exploration of the possibility of traveling through pitch and time space either by means of equally distant steps or by means of proportional divisions, the premise being that these two types of division represent two essentially different types of hearing. The intervals of the octave, fifth and fourth are each divided into scales of 5, 3 (6) and 7 equal steps which - along with the tempered chromatic scale - provide the 10 equal distance scales that underlie the piece. The rhythmical structure is in principle a mirror of the pitch grid although transformations are effected by mapping the "speed" of one scale onto another. The live piano plays a double role: on the one hand taking part in the process of exchanging equal division scales (of the ten available scales the live piano is only capable of playing two - the chromatic and whole tone scales) and on the other that of "interpreting" melodies which result from the interaction of the various equal distance scales in terms of proportions. An electronic piano module tuned to play the various equal distance scales is played through loudspeakers placed inside the piano.



Angie Mullins *Developing Nation* (2010)  
for piano and electronics - first performance

Commissioned by NMSA and funded by a grant from  
**SAMRO Endowment for the National Arts**

*Developing Nation* was written in July/August 2010 while I was staying in the Johannesburg central business district. This composition aims to depict the multilayered and fascinating cacophony of contradictory forces that can be felt in this place.

Ulrich Süsse *Petra plus one* (2010)  
for piano and electronic sounds

Sound material drawn from recordings of Petra improvising at Gerald LaPierre Electro-Acoustic Music Studio, UKZN in February 2010. Ulrich Süsse writes: *The title plays on the American series "Music minus one", where famous classical solo concertos were recorded*

*without the soloist so that you could fake a concert situation at home and be the soloist accompanied by a record/tape/CD. "Petra plus one" is the concert situation: the interpreter is present and sounds from the CD-player are added. The person operating the CD-player gains the quality and responsibility of a musician. Unlike other concepts where the CD is inflexible and the musician has to know the tape like a score, in "Petra plus one" the two players are free and the CD(player) reacts and adds to the musical expression to make it a "plus" event.*

Dimitri Voudouris *[O]-Rd:2* (2010)  
for piano and digital audio tape

A site-specific project that investigates the elastic potential energies exhibited by [uni-directional] vehicular motion in cluster formations. This was conducted by alterations in speed approaching a bottleneck formation. Data was collected on the behaviour of traffic mobility at Ontdekkers Road in Roodepoort, Johannesburg, as it moved from three lanes into a single lane in peak hour from 7h00 to 8h30 between 29<sup>th</sup> October 2009 and 5<sup>th</sup> January 2010.

To attain identifiable specifications in particular cluster formations, vehicles had to be grouped in various categories of mass, volume, speed and classification data. Determining the linear momentum of the various groups of vehicles which are frame dependent (a person driving a vehicle) and are subjected to various forces - i.e. stop and start, acceleration and deceleration in speed - showed elastic property behaviours in cluster and just prior to cluster formation. Particular attention was paid to the elastic mobility of vehicle. *Matlab* allowed for the translation of the data collected from the analysis into audio frequency parameter evaluation as well as time duration relationship for each occurring event.

The sound generated on the digital audio tape as well as the acoustic source [the piano] is of equal importance and is governed by the kinetic mobility theory, with exponents dominated solely by external characteristics of the intrinsic velocity distribution behaviours. The elastic properties generated by these cluster formations flowing from three lanes into a single lane were particularly noticeable and were scored into the piece as electronic sounds [outside the playing spectrum] and acoustic sounds [inside the playing spectrum]. This resulted in dynamic changes of performance at particular points in the score.

Pierre-Henri Wicomb *earthed* (2010)  
for piano and mini jacks - in collaboration with Petra Ronner

The title of the piece finds its explanation in the collaborative sphere between two people from different continents and fields (composer and pianist/improviser) working together by implementing basic/standard piano techniques, and, on the other hand, in the simple phenomenon present in electricity or in an electrical current which is exploited in the electronics-side of the composition using live 'jacks'. The psychological aspects of practicing and playing incorrectly are explored in the piece. The 'primitive' electronics create an intrusive feel in the more acoustic piece, taking on the role of a 'mal-functioning' music. The live jacks also introduce a new way of playing the piano and represent the most convincing merger of the electronic and acoustic media.

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Friday 24 September 2010 10:00

## POW Ensemble

Live Electronics Workshop featuring the first performance of



Daniel Hutchinson  
*Pass the Salt* (2010)

for tenor recorder, flutes, musical bows, and electronics in three continuous movements: I. Copernicus II. Einstein III. Sic

Commissioned by NMSA and funded by a grant from  
**SAMRO Endowment for the National Arts**

In the famous scenario, "any three" fantasy dinner guests are chosen: in their illustrious company it is presumed of course that one would have something to say. Perhaps it would be better if the guests' identities remain unknown so that conversation can proceed without the weight of expectation? Come to think of it, maybe one wants to rehearse a few witty remarks beforehand, just to be on the safe side ...

"To put the salt in" is an idiomatic expression recorded by ethnomusicologist Dave Dargie to describe the curious rhythmic and melodic enhancements favoured by performers of traditional Xhosa music.



Friday 24 September 2010 19:30

## POW Ensemble

*Ikhaya on Wooden Shoes*  
*or The Adventures of Josef Brezelbacker*

What is identity? What is Zulu, Boer, Nederlander, Xhosa, what is cultural identity, heritage, what is 'love for your fatherland', what is nationalism? Can a Dutchman do a Gumboots dance, and a Zulu a clog dance? Is a concertina a South African instrument? Is a mbira a South African instrument? And what about barrel organs, carillons? Is 16<sup>th</sup> century recorder music Zulu heritage? How is our identity made, what symbols are used to construct and manipulate it and what happens if you use those symbols in a completely different context? The Dutch-based POW Ensemble addresses these questions in its new South Africa project *Ikhaya*, featuring Durban master musician Sazi Dlamini.

*Ikhaya on wooden shoes* tells the story of Josef Brezelbacker who one day loses his identity. He decides to make a long journey to search for it. On his travels he meets countless characters, sieners, tokoloshes, police officers and British tourists. He visits cultural reserves, Tyrolean mountains, the city of Amsterdam and has an encounter with a little fly. At the end of his journey, he realises that although he cannot reconstruct his old identity, he has found a new one which is enriched by all his experiences during his adventures.

Little Fly, by William Blake (translation by Sazi Dlamini)

Mpukanyan' ethokozel' ihlobo  
Ngokunengwa ngiyay' phebeza  
Ngehluke kanjani mina kuwe  
Udaliwe uphila nje ngami  
Ngiyaphuza ngicule ngisine  
Nokufa kungephul' uphiko  
Um'amandl' okuphil' engumcabango  
Ingqond' ibuswa ukufa  
Ngiy' impukane ngokwesasa  
Ngempilo nangokufa

*Little Fly, thy summer's play - my thoughtless hand has brushed away.  
Am not I a fly like thee? - Or art not thou a man like me?  
For I dance, and drink & sing, till some blind hand shall brush my wing.  
If thought is life and strength & breath, and the want of thought is death  
Then am I a happy fly, if I live or if I die*

Erik Bosgraaf (NL) - recorders, live electronics  
Sazi Dlamini (RSA) - umakhweyane, umqangala, mbira, flutes, voice and percussion  
DJ DNA (NL) - turntables, computer  
Guy Harries (UK) - voice, flute, computer  
Luc Houtkamp (NL) - computer, alto saxophone  
Ard Heinkens (NL) – sound design

Compositions and texts by Luc Houtkamp and Guy Harries  
Additional texts by Sazi Dlamini, William Blake and John Dowie

The POW Ensemble, founded in 2001 by Dutch composer/saxophonist Luc Houtkamp, is a chamber ensemble of the 21st century, using live electronics and computers as musical instruments. The ensemble has a unique, powerful sound and an uncompromising approach. The ensemble is internationally renowned for presenting electronic music to the audience in a comprehensive way.

Computer music is often thought of as incomprehensible sounds nobody apart from some freaky nerds can understand. POW Ensemble opens up this isolated universe and places it in the centre of the musical world. Thus, a concert by POW ensemble is something completely different: here, real music is being made.

Electronic or computer music is not another style in itself but can move between different styles and musical traditions, crossing many boundaries. The musicians use improvisation, live processing, interacting with electronic and acoustic instruments such as voice and saxophone. By writing their own software, a completely unique sound and identity are created.

By connecting computers to interactive networks, not only the musicians but also their instruments react to and interact with each other. This way, POW Ensemble represents a new, unique force in electronic music. <http://www.powensemble.nl/IKHAYA.html>

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## BIOGRAPHIES

Hailed as one of the most gifted and versatile recorder players of the new generation, **Erik Bosgraaf** has a colourful past in a rock band and as an oboe player. He believes that good music is irrespective of style and feels equally at home in early and contemporary music as well as commissioning new works including several concertos incorporating new media. In 2007 Frans Brüggen invited him to perform Bach's *Actus Tragicus* at the Concertgebouw. His début recording, a 3-CD box with music by Dutch composer Jacob van Eyck, was number one in the Dutch classical music charts in 2007 and his CD/DVD 'Big Eye', including contemporary music for film, was hailed as 'wacky, irreverent and thought-provoking' (Gramophone). In 2006 he co-founded Ensemble Cordevento specializing in the music of the 17th and 18th century.

**Jürgen Bräuninger** studied in Stuttgart with Ulrich Süsse and Erhard Karkoschka and at San Jose State University with Allen Strange and Dan Wyman. He has been lecturing in composition and music technology at the University of KwaZulu-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 and Dan Wyman, as well as 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 (*A South African Siddhartha* and *Ahimsa-Ubuntu* among others). His more recent composition *Yinkosi Yeziziba* is available through *Ingede Journal of African Scholarship*; others can be heard on *dUrban Noise and scraps Works* (Claremont GSE AM31, [www.cdemusic.org](http://www.cdemusic.org)), *Southern Cones: Music out of Africa and South America* (Leonardo Music Journal CD Series Volume 10, distributed by [www.cdemusic.org](http://www.cdemusic.org)), and *Limes X plus One* (dml records CD018, [www.dml-records.de](http://www.dml-records.de), <http://music.ukzn.ac.za/DurbanNoiseWorks8211.aspx>)

New York born and raised, **Nicolas Collins** studied composition with Alvin Lucier at Wesleyan University, worked for many years with David Tudor, and has collaborated with numerous soloists and ensembles around the world. He lived most of the 1990s in Europe, where he was Visiting Artistic Director of Stichting STEIM (Amsterdam), and a DAAD composer-in-residence in Berlin. Since 1997 he has been editor-in-chief of the *Leonardo Music Journal*, and since 1999 a Professor in the Department of Sound at the School of the Art Institute of Chicago. The second edition of his book, *Handmade Electronic Music – The Art of Hardware Hacking*, was published by Routledge in 2009. Collins has the dubious distinction of having played at both CBGBs and the Concertgebouw. [www.nicolascollins.com](http://www.nicolascollins.com)

**Sazi Dlamini** has composed and recorded more than fifty original pieces of music employing self-made, indigenous Nguni and other African musical instruments. His works and collaborations to date include *Inkwishi* – a work for jazz big band in the maskandi style, *Yinkosi Yeziziba* and *Jiwe* for string quartet, ugubhu bow and percussion (with Jürgen Bräuninger), *Destiny* (with Ndikho Xaba and Madala Kunene), and *Technodiaspora: An Internet Master Class Performance* (with George E. Lewis, Douglas Ewart, J.D. Parran, Ndikho Xaba and Madala Kunene) and soundtracks for documentary films, children's educational TV, dance and theatre.

**DNA** started his musical career at the end of the 70s. In the mid-80s he formed - together with, amongst others, guitarist René van Barneveld and rapper Rudeboy - the 'Urban Dance Squad'. UDS played at all important pop festivals over the world, and is regarded as one of the most

influential and interesting groups in Dutch pop history. After his cooperation with UDS ended, he worked as a studio musician and producer. In 1997 he joined the Urban Dance Squad again. Apart from working with POW, DNA has played with 'Palinckx' for some years. He is currently playing with the alternative pop-group 'Stuurbaard Bakkebaard' and works as a producer. He is a teacher of turntablism at the HKU.

**Guy Harries** is a composer/performer born in Israel (1974), living in London. He studied sonology and composition at the Royal Conservatory in the Hague. He has worked extensively as flutist and vocalist. His current musical work consists mostly of the interactive combination of live electronics and acoustic instruments. His compositions have been broadcast and performed in various venues around the world. He was winner of the Henriette Bosmans prize of the Association of Dutch composers (GeNeCo) for the year 2000. He collaborated with musician Meira Asher in the programme Infantry (performance and album), and with ensembles in Europe as performer of live-electronics. His compositions have been performed by contemporary ensembles such as Tate Ensemble, SOIL and LOOS. At the moment he is studying for a PhD in electro-acoustic composition with Simon Emmerson in London. He is also a singer-songwriter, practising electronic troubadourism with his laptop and voice.

**Luc Houtkamp** (1953) is a composer/saxophonist who bridges the gap between the worlds of jazz-derived free improvisation and computer-based composition and performance. As a virtuoso saxophonist he has worked extensively in improvised music, collaborating with numerous musicians and groups all over the world. Since the mid-eighties he has also been working in the field of computer music, mostly by writing his own interactive music software. By establishing his own computer group POW Ensemble in 2001, Houtkamp has created a new platform for exploring and expanding the musical potentials of the computer. In 2004 Houtkamp was awarded the VPRO/Boy Edgar Prijs, the most prestigious award in the field of jazz and improvised music in the Netherlands.

**Daniel Hutchinson** (1981) is a composer, keyboard player, music teacher and writer, and is currently the musical director of the Keiskamma Music Academy in the village of Hamburg near East London. The first public performance of his music was commissioned by the South African Human Rights Commission whilst he was still in high school, and performed as part of the Rollback Xenophobia campaign on the 21st of October 1999. Subsequent projects with dancer/choreographer Gregory Maqoma (Vuyani Dance Theater) and dub poet Mzwakhe Gumbi (Anti-Privatisation Forum) led to national and international exposure. Daniel has recorded as a continuo player with the BUSKAID Soweto String Project, and recently as a pianist with the Kouga Jazz Ensemble. He has also worked on music for film including the award-winning documentary "Men of Gold" in 2006 (soundtrack produced by Tumi Molekane). He is married to Blessing Anya with two young daughters, Ushim and Gilia

**Max E. Keller**, born 1947 in Aarau, Switzerland is a composer of stage, orchestral, chamber, vocal, piano, and electroacoustic music. He is also active as an improvising pianist, most notably with Trio Ampio. Keller studied composition with Nicolaus A. Huber, Thomas Kessler, Helmut Lachenmann, and Hans Ulrich Lehmann, as well as German, history and musicology on a scholarship from the Heinrich-Strobel-Stiftung. His honours include the Kunstpreis of the Carl-Heinrich-Ernst-Stiftung in Winterthur (1997), a residency in Berlin (1999) and an award from the state of Aargau (2001). He was the Swiss representative at the Berlin Biennale (1985). His music has been performed in North and South America, Australia, Europe, Mongolia, and South Korea, including the ISCM World Music Days (1991, Zürich; 1993, Mexico City) and

the New Music Miami ISCM Festival (2002). Keller has been curating the music programmes at Theatre am Gleis TaG in Winterthur/CH since 1985. [www.max-e-keller.ch](http://www.max-e-keller.ch)

**Rüdiger Meyer**, born 1968 in Johannesburg, studied at the University of the Witwatersrand for the degree of Bachelor of Music (specialising in composition) and undertook further musicological studies at the same university with a doctoral thesis on *Change and Continuity in the Works of Morton Feldman*. He furthered his studies with Younghi Pagh-Paan at the Hochschule für Künste, Bremen on a DAAD scholarship and Diderik Wagenaar, Gilius van Bergeijk and Clarence Barlow at the Royal Conservatory in The Hague. He has also attended master classes with Klaus Huber, was a finalist in the Gaudeamus International Music Week (1997) as well as being selected for the Fourth International Composers Meeting in Apeldoorn (1998) and Nieuw Ensemble Composers' Workshop (1998). Besides composing for new music ensembles and soloists he has also completed a number of soundscapes, videos, installations and electroacoustic works which reflect his increasing interest in the use of (interactive) electronics and computers. He has also worked with dance and created a number of pieces with the Danish choreographer Rosa Isaldur. [www.rudigermeyer.com](http://www.rudigermeyer.com)

**Angie Mullins**, born in Johannesburg in 1985 and educated at the National School of the Arts and Wits University where she received both her BMus and MMus (Composition) degrees with distinction. She has received a number of awards including the CIT:Y Award for Music Composition (2008), the Abram and Olga Lipman Bursary (2008), the Kirby Medal for Best Music Student of 2007, the Oliver Taylor Scholarship for Composition (2007) and several others. Angie established the Wits Contemporary Performance Ensemble in 2007, regularly mounting new music concerts in which a total of 38 South African works were premiered during 2007-8, including 13 of her own works. A member of the NewMusicSA (ISCM South Africa) board, she is active as a sound engineer and educator, teaching flute and piano at Redhill and St Peters Schools.

**Petra Ronner** born 1963 in Zürich, Switzerland, studied with pianists Gertrud Schneider, Tomas Bächli and Werner Bärtschi. She has performed extensively as soloist and chamber musician for various national and international festivals and composed concert programs with countertenor Christopher Robson as well as actor Peter Schweiger. Her standard repertoire includes John Cage's *Sonatas and Interludes* for prepared piano, Stockhausen's *Kontakte* for tape, piano and percussion, Schönberg's *Pierrot Lunaire*. Recent concerts with new works by Alfred Zimmerlin, Thomas David Müller and Christoph Baumann at *Festspiel+* Munich, *TonArt* Bern, *Taktlos* and *Tage für Neue Musik* Zürich. Petra Ronner creates sound projects in the context of art and theatre and is running the concert series GNOM in Baden/CH [www.gnombaden.ch](http://www.gnombaden.ch). Recordings at VEXER Verlag St.Gallen/CH [www.vexer.ch](http://www.vexer.ch). [www.petraronner.ch](http://www.petraronner.ch)

**Ulrich Süsse**, born in 1944, is a retired professor from the University of Music and Performing Arts in Stuttgart, Germany, and has recently joined the University of KwaZulu-Natal, Durban as a Research Fellow. His main activities are in the field of (electronic) music composition. His central credos in composition are to achieve the greatest possible freedom in musical structure and performance (his ".plus one" series stands as a good example), to engage in teamwork and to not unnecessarily complicate matters for interpreters and performers. Amongst his 111 compositions to date there are 22 collective compositions with Patrick Beelaar, Jürgen Bräuninger, David Mason, Oliver Prechtel, Matthias Schneider-Hollek, Yehuda Yannay, Maceij Walczak and Rainer Wehinger. [www.ulrichsuesse.co.za](http://www.ulrichsuesse.co.za)

**Dimitri Voudouris** born 1961 in Athens, Greece is an electroacoustic composer and pharmacist living in Johannesburg, who pioneered UNYAZI - the first electronic music festival and symposium on the African continent - at the University of the Witwatersrand in 2005. He lectures part-time at Witwatersrand University in electronic music composition. He composes for acoustic instruments, electronic sound sources and multimedia, including dance and theatre. He bases his technical and theoretical compositional approach on research of cognitive psycho-acoustic behavioural patterns in humans and the behaviour of sound in relation to continued environmental changes. His socio-cultural interests have led him to research the survival of music in the 21st century and the impact that media and technology have on the composer. [www.dimitri-voudouris.com](http://www.dimitri-voudouris.com)

**Pierre-Henri Wicomb**, born in Stellenbosch in 1976, received his masters degree in composition at the University of Cape Town in 2004. The same year he enrolled at the Royal Conservatory in The Hague. He studied with Gilius van Bergeijk, Martijn Padding and Clarence Barlow. He was commissioned to compose a piece for the Asko ensemble which was premiered at the Paradiso, Amsterdam. Together with 3 other composers, he was the founder of the musical installation group *Woof* which was commissioned to perform a piece in Amsterdam. He was nominated for the Huygens Scholarship after finishing his studies as one of the top composition students. His music has been performed at different national and international new music festivals and was broadcast over Dutch, Swedish and South African radio stations. After returning to South Africa he founded the new music group *Ejnep* with other South African composers. The group is performing regularly and appeared at the Unyazi Electronic Music Festival 2008. Wicomb was recently chosen as the runner-up in the Visby residency programme for composers. He is residing in Stellenbosch and collaborates with national and international ensembles and soloists. [www.wicomb.net](http://www.wicomb.net) [www.ejnep.co.za](http://www.ejnep.co.za)

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