



World New
usic days

2023

FESTIVAL BOOKLET

24 NOV - 03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN

OVERVIEW

Introduction to the ISCM



24 NOV - 03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN



ISCM – International Society for Contemporary Music

The ISCM is an international network of member organizations from around fifty countries, devoted to the promotion and presentation of contemporary music - the music of our time. We are a premier forum for the advancement, dissemination and interchange of new music from around the world. Through ISCM, our members promote contemporary music in all its varied forms, strengthening musical life in their local contexts and making their music and its creators known to world. As an international organization of artists, the ISCM embraces the diverse music of its many members without discrimination on the basis of race, gender, religion, or politics. It values open and democratic procedures in the formation and enactment of policy. The annual ISCM World Music Days Festival is organized each year by a different ISCM Member as host. The festival presents music from each of our members, showcasing the incredible diversity of musical practice in our time. The General Assembly of all ISCM members participates in the decision as to where each WNMD festival will be held. This is our the first WNMD festival to take place in the African continent.

OVERVIEW

Message from the President
of the ISCM



24 NOV - 03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN



Welcome Message from the ISCM President

This 2023 World New Music Days festival in South Africa marks one hundred years of annual ISCM festivals, the first having taken place in 1923 in Salzburg. This centenary festival is a truly historical occasion, as it is the first time the WNMD has ever been held in Africa, and only the third time in the southern hemisphere.

From its roots in central Europe, the ISCM 'family' has grown to encompass new music organizations representing the most innovative and exciting music from over fifty countries, and the WNMD festivals represent the range and diversity of that music. This gathering brings new music leaders from around the world to meet in Johannesburg and Cape Town, where we will be hearing a curated showcase of very recent music from across the ISCM membership alongside ground-breaking music from across southern Africa.

This is a truly outstanding festival and we are very excited to share in the sights and sounds and rhythms of this once-in-a-lifetime musical happening in South Africa.

Glenda Keam
ISCM President

OVERVIEW

Message from the
Chairperson of NewMusicSA



24 NOV - 03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Welcome Message from NewMusicSA

It is an absolute honour and pleasure for NewMusicSA to host the World New Music Days festival, 2023 on African shores for the first time in the illustrious history of the International Society for Contemporary Music.

Offentimes we decry the overuse of clichéd expressions. How often in recent times have we attended a concert, performance or exhibit that was peppered with labels such as 'ground breaking', 'artistic diversity', and 'multicultural influences'. Perhaps so much so that descriptions of this nature have become clichéd. And yet, everything about the reality of this festival taking place must be covered with all such clichés and so much more.

The ISCM World New Music Days (WNMD) has broken significant ground by coming to Africa for the very first time. The WNMD festival has broken significant ground by entering into the second century of its existence. Africa itself has also broken ground; for the first time its musical traditions and expressions will feature in no small way alongside those of its esteemed siblings from up north and the rest of the world at a musical festival of significant stature. Artistic diversity? Most certainly. Multicultural influences? It goes without saying. Groundbreaking? Without question!

Thank you all so much for making the effort, big or small, to attend. We look forward to the next week and a bit of amazing, innovative and thought provoking compositions and performances.

Siyakwamukela!

Diale Mabitsela
Chairperson of NewMusicSA

OVERVIEW

List of past ISCM Festivals



24 NOV - 03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN



- 1923 - Salzburg
- 1924 - Prague/ Salzburg
- 1925 - Prague/ Venice
- 1926 - Zürich
- 1927 - Frankfurt
- 1928 - Siena
- 1929 - Geneva
- 1930 - Liège/Brussels
- 1931 - Oxford/London
- 1932 - Vienna
- 1933 - Amsterdam
- 1934 - Florence
- 1935 - Prague
- 1936 - Barcelona
- 1937 - Paris
- 1938 - London
- 1939 - Warsaw/Krakow
- 1941 - New York
- 1942 - San Francisco
- 1946 - London
- 1947 - Copenhagen/Lund
- 1948 - Amsterdam/Scheveningen
- 1949 - Palermo/Taormina
- 1950 - Brussels
- 1951 - Frankfurt
- 1952 - Salzburg
- 1953 - Oslo
- 1954 - Haifa
- 1955 - Baden-Baden
- 1956 - Stockholm
- 1957 - Zürich
- 1958 - Strasbourg
- 1959 - Rome
- 1960 - Cologne
- 1961 - Vienna
- 1962 - London
- 1963 - Amsterdam
- 1964 - Copenhagen
- 1965 - Madrid
- 1966 - Stockholm
- 1967 - Prague
- 1968 - Warsaw
- 1969 - Hamburg
- 1970 - Basel
- 1971 - London
- 1972 - Graz
- 1973 - Reykjavik
- 1974 - Netherlands
- 1975 - Paris
- 1976 - Boston
- 1977 - Bonn
- 1978 - Stockholm/Helsinki
- 1979 - Athens
- 1980 - Israel
- 1981 - Brussels/Ghent
- 1982 - Graz
- 1983 - Aarhus
- 1984 - Toronto/Montreal
- 1985 - Netherlands
- 1986 - Budapest
- 1987 - Cologne/Bonn/Frankfurt
- 1988 - Hong Kong
- 1989 - Amsterdam
- 1990 - Oslo
- 1991 - Zürich
- 1992 - Warsaw
- 1993 - Mexico
- 1994 - Stockholm
- 1995 - Essen
- 1996 - Copenhagen
- 1997 - Seoul
- 1998 - Manchester
- 1999 - Romania/Moldavia
- 2000 - Luxembourg
- 2001 - Yokohama
- 2002 - Hong Kong
- 2003 - Slovenia
- 2004 - Switzerland
- 2005 - Zagreb
- 2006 - Stuttgart
- 2007 - Hong Kong
- 2008 - Vilnius
- 2009 - Sweden
- 2010 - Sydney
- 2011 - Zagreb
- 2012 - Belgium
- 2013 - Košice/Bratislava/Vienna
- 2014 - Wrocław
- 2015 - Ljubljana
- 2016 - Tongyeong
- 2017 - Vancouver
- 2018 - Beijing
- 2019 - Tallinn/Tartu
- 2022 - Auckland/Christchurch

OVERVIEW

List of ISCM member Sections
and Associate Members



24 NOV - 03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN

SECTIONS

ISCM — ITALIAN SECTION
ISCM — JAPANESE SECTION
ISCM — LATVIAN SECTION
ISCM — LITHUANIAN SECTION
ISCM — NANNING SECTION
ISCM — NETHERLANDS SECTION
ISCM — NEW ZEALAND SECTION
ISCM — NORWEGIAN SECTION
ISCM — POLISH SECTION
ISCM — PORTUGUESE SECTION
ISCM — ROMANIAN SECTION
ISCM — RUSSIAN SECTION
ISCM — SERBIAN SECTION
ISCM — SHANGHAI SECTION
ISCM — SLOVAK SECTION
ISCM — SLOVENIAN SECTION
ISCM — SOUTH AFRICAN SECTION
ISCM — SOUTH KOREAN SECTION
ISCM — SWEDISH SECTION
ISCM — SWISS SECTION
ISCM — TAIPEI SECTION
ISCM — TÜRKIYE SECTION
ISCM — UKRAINE SECTION
ISCM — USA SECTION
ISCM — WALLONIA-BRUSSELS FEDERATION SECTION
ISCM — WELSH SECTION

ISCM — ARGENTINE SECTION
ISCM — AUSTRALIAN SECTION
ISCM — AUSTRIAN SECTION
ISCM — BEIJING SECTION
ISCM — BRITISH SECTION
ISCM — CANADIAN SECTION
ISCM — CHENGDU SECTION
ISCM — CHILE SCD SECTION
ISCM — CROATIAN SECTION
ISCM — DANISH SECTION
ISCM — ESTONIAN SECTION
ISCM — FAROE ISLANDS SECTION
ISCM — FINNISH SECTION
ISCM — FLEMISH SECTION
ISCM — FRENCH SECTION
ISCM — GERMAN SECTION
ISCM — GOTLAND SECTION
ISCM — GREEK SECTION
ISCM — HONG KONG SECTION
ISCM — HUNGARIAN SECTION
ISCM — ICELANDIC SECTION
ISCM — IRISH SECTION
ISCM — ISRAELI SECTION

Full Associate Members

Arfa
Florida International University
JFC, Japan Federation of Composers
Music Centre Slovakia
Music on Main, Vancouver
Musikagileak
New Music USA
Prague Spring Festival
Roger Shapiro Fund for New Music
Stephen F. Austin State University
Scottish Music Centre
Vietnam Contemporary Music Centre

Affiliated Associate Member

COSIMTE
Michigan Technological University

Allied Associate Members

Art Music Promotion
Hong Kong Chinese Orchestra
Music Library Association

OVERVIEW

List of ISCM Executive Committee
Members and office bearers



24 NOV - 03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN



ISCM Executive Committee

Glenda Keam, President

Frank J Oteri, Vice-President

Olga Smetanová, Secretary General

David Pay, Treasurer

Tomoko Fukui, Member

Irina Hasnas, Member

George Kentros, Member

Wolfgang Renzl, Legal Counsel

PROGRAMME

WNMD FESTIVAL

(Composers selected through the ISCM submission appear in Bold)

24 NOV-03 DEC

JOHANNESBURG - SOWETO - CAPE TOWN

24 NOV / FRIDAY

6PM, Linder Auditorium

ADDRESS: The Linder Auditorium, 27 St Andrews Rd, Parktown, Johannesburg, 2193.

Jeanne Zaidel-Rudolph (SA): Two Movements from Tempus Fugit
Veronika Voetmann (Denmark): Frostbitten (6)
Chesney Palmer (SA): Colour Sketches
Michael Mosoou Moerane (Lesotho/SA): Fatše la Heso
Lukas Ligeti (Austria/USA/SA): Suite for Burkina Electric and Symphony Orchestra

Mzansi National Philharmonic Orchestra (SA):
Brandon Phillips (SA - cond.)
Burkina Electric (Burkina Faso/Côte d'Ivoire): Maï Lingani (lead vocals), Abdoulaye Kouanda (guitar), Lukas Ligeti (electronics, drums), Zoko Zoko and Vicky Lamour (dance and background vocals)

Jeanne Zaidel-Rudolph: *Tempus Fugit*

The 2nd movement subtitled 'Nox et solitude plenae sunt diaboli' (night and quietness bring many demons) reflects the African bush at night.

Out of the darkness emerge terrifying creatures and animal screeches which burst through the calm background texture, then recede again. Various instruments emerge highlighting these sudden flashes.

Instruments are used in extreme registers to increase tension and penetrate new levels of consciousness. The seemingly haphazard outbursts become united in a central synchronised climax, and then disintegrate again until the blurred texture clears harmonically to octaves on 'E'. This 'E' forms an unbroken link to the 3rd section which opens with a chirping, mechanical, repetitive 'E'. It symbolises the clocklike mechanised precision of a world of technology – a moto perpetuo or 'granulated continuum' (influence of my teacher György Ligeti).

The trumpets announce a descending 7-note theme against this repetitive texture. It is a poly-rhythmic section with syncopations, ending with frenetic, irregular groups of 2s and 3s. The percussion section is large and includes various drums, shakers, bells and tuned percussion.

Its philosophical essence, as the title Tempus Fugit suggests, lies in a contemplation of the various aspects of time – real time, limited time, the passing of time, musical time, and illusory time. Thus its rhythmic dimension is paramount, unfolding as a montage of diverse metres, polyrhythms and accentuations. Its harmonic and textural conceptions also reflect the multi-dimensionality of South African society, most distinctively in the clever layerings of different tonalities and instrumental ambiances, which are woven together by the foregrounded colour and idiom of the marimba.

Veronika Voetmann: *Frostbitten*

Frostbitten is a piece that investigates the fine line between consciousness and an altered state of mind. When humans are exposed to extremely cold temperatures, gradual confusion occurs as the body cools down and slips into hypothermia. When confusion is complete, I believe that one can enter an altered state of mind, like the state of clarity people experience just before dying.

In frostbitten a growing confusion challenges the conscious mind.

Chesney Palmer: *Colour Sketches*

This work is based on Kandinsky's Composition X (1939) and aims to capture some of the theories regarding colour, shape, and musical interpretation. The vibrant colours of Composition X, provide a rich tapestry for generating germinal musical material.

Alongside the idea of providing physical and psychological relief to the multi-coloured forms it also creates an interesting mood. Kandinsky's ideas in his book Concerning the Spiritual in Art (1911) elucidate some interesting insights into his choice of the colour black.

Musically he describes "black" as moving from one sound world into another without being intimately connected. The influence of the Lapp tribe in this artwork also inspired some of the syncopated rhythms encountered in this work.

I have dedicated this work to the memory of my late father.

Michael Mosoou Moerane: *Fatše la Heso*

Michael Moerane composed Fatše La Heso (My Country) in South Africa in 1941, in order to complete a Bachelor of Music degree through what was then Rhodes University College of the University of South Africa.

He called it a 'symphonic poem' and subtitled it 'My Country', referring to Lesotho. The orchestration is late Romantic, the harmonic language is early Modernist, and the musical material is based on indigenous themes from Lesotho that Moerane quotes in his preface and that can be traced throughout the work.

Lukas Ligeti: *Suite for Burkina Electric and Symphony Orchestra*

Burkina Electric is an ensemble from Burkina Faso in which my bandmates and I combine elements of West African music traditions with electronics and approaches from experimental and pop music. In 2016, I was commissioned by the MDR Symphony Orchestra from Leipzig,

Germany to compose music for Burkina Electric and the orchestra to play together; the completion of the Suite via a 5th movement was commissioned by the Ars Musica festival in Belgium, and the full, 5-movement suite was premiered with the Brussels Philharmonic in 2021

In many ways, Burkina Electric and a symphony orchestra couldn't be more different: One uses music notation and scores and performs with a conductor; the other doesn't. One routinely employs electronics, amplification, improvisation, and dance; the other ordinarily does not. Bringing the two ensembles together is challenging: how might one coordinate and reconcile such different approaches to learning, listening, and performing? Each of the 5 movements proposes a different response to these challenges, ultimately demonstrating that our shared humanity can transcend perceived cultural differences.

"Haidara" is an homage to a librarian who rescued ancient manuscripts when Islamic militants seized his hometown of Timbuktu. "Mdolé" is a love song. In "Ligdi", we speak of the effects - sometimes positive but predominantly negative - money has on people's characters; "Ère nature" is a warning against mankind's abuse of planet Earth. "Gom Zanga" is an invitation to sing, dance, and participate. The movements that feature only our singer, Maï Lingani, dispense with electronics, but the orchestration alludes to the sounds of synthesisers. In other movements, the full band performs, melding, contrasting, and clashing with the orchestra in a kaleidoscope of colours and juxtapositions. This is neither African pop nor contemporary orchestral music. Or perhaps it is both.

6PM, Untitled Basement

ADDRESS: Untitled Basement, 7 Reserve St, Braamfontein, Johannesburg, 2017

Oluzayo Club Night
Siya Makuzeni Solo
Nonku Phiri

Siya Makuzeni: *Æon Loop*

Delve into a breathtaking fusion of technology and artistry, where the mastery of electronic pedals transcends conventional musical boundaries.

From the creative mind of the legendary composer and performer, Siya Makuzeni, "Æon Loop" invites the audience to a sensational soundscape - sonic journey.

Discover the captivating process of crafting ethereal melodies, pulsating rhythms, and enchanting harmonies solely through the manipulation of electronic pedals.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

25 NOV / 2PM, Johannesburg
SATURDAY / Holocaust & Genocide Centre

ADDRESS: Johannesburg Holocaust & Genocide Memorial Centre, 1 Duncombe Rd, Forest Town, Johannesburg, 2193

Jaco Meyer (SA): Portfolio of Mirrors
Estêvão Filipe Chissano (Mozambique): Ku Ringinsa
Waldo Alexander (SA - violin)

Gerhard Präsent (Austria): ...para tocar
Gerben Grooten (Netherlands/SA - percussion)

Dawid Boverhoff (SA): Terriete
Kayode Ibaiyo (Nigeria/SA): Ikoko
Clare Loveday (SA): Van jou water drink
Franco Prinsloo (SA): Front
Altus Hendriks (SA): Man met Flits
Magdalena de Vries (SA - percussion)

Surendran Reddy: Game 1 for Lila
Morné van Heerden (SA - clarinet)

Hannes Taljaard (SA): Two movements from Cool as the shade is my soul (?)
Morné van Heerden (SA - clarinet) and Magdalena de Vries (percussion)

Jinghong Zhang (US): The Tale of a Wise Man
Miles Warrington (SA): Anopheles
Masafumi Oda (Japan): Anti-Automationism
Günther Lübbert (SA): Xylem
Phillip Nangle (SA/Italy): Chipembere 8/9
Phillip Nangle (SA/Italy): Shumba Huru
Dimitri Voudouris (SA): NPFAI 6
Neo Muyanga (SA): Cyborg Canvas XXii
Paul Hermansen (Germany): Interruption

Warrick Sony (SA): Red Island: Prisoners Dream
Yu Oda (Netherlands): NoiseSample
Yu Oda (Netherlands - electronics)
Cameron Harris (UK/SA - electronic sound)

Estêvão Filipe Chissano: Ku Ringisa

This "Divertimento" marks my inaugural composition for a solo instrument, showcasing an experimental facet of my identity as a composer. Its experimental nature extends beyond being a solo piece, delving into the specific harmonic choices I have made. Consequently, I've named it "Ku Ringisa," meaning "to experiment" in Changana, a local language spoken in southern Mozambique, and also my mother tongue.

Comprising three distinct movements, each with unique intentions yet complementary, the titles of the movements are also in Changana:

- I. Masungulo – Introduction (literally "the beginning")
- II. Liyendzo – Travel
- III. Hi wu Moçambicana – Mozambicanly

Jaco Meyer: A Portfolio of Mirrors for Viola Solo

As a composer and art collector, my fascination has consistently revolved around the exploration and comprehension of symmetry and asymmetry. Experimentation with inversions, retrogrades, and palindromes has been a recurring theme in my compositions. In this particular work, the concept of 'mirrors' serves as a metaphor, symbolising my compositional approach as reflections of notes and patterns. Additionally, my contemplation extends to the uncertainty surrounding the veracity of reflections in mirrors; not all mirrors necessarily provide truthful reflections, and mirrors have the capacity to reflect in varied perspectives.

This composition is called A Portfolio of Mirrors because it consists of four movements of which each movement uses a conceptual 'mirror'.

In Mirror I, the middle line of the staff is considered as the mirror line and this composition is almost like a musical puzzle. Mirror II is composed in a Rondo form and the set theory was employed in order to compose this movement. The pitch classes of the different pitch class sets were positioned on circles and mirror lines were drawn between pitch classes so that the pitch class sets could be reflected on the opposites of the circle to determine what the reflected pitch classes should be.

The third movement, Mirror III, serves as an intermezzo and starts with a short theme. The pitch classes of this short theme were used to compose short variations on the theme and the pitch classes are used in different ways, playing techniques and registers to create counterpoint in some of the variations.

Mirror IV is a march-like movement where a conceptual symmetrical 'mirror' line exists in the middle of the four strings of the cello. Thus, the notes played and depressed on strings I and II will directly reflect on strings III and IV.

Gerhard Präsent: ...para tocar

"...para tocar" ("...for drumming") was composed in May/June 2021 for solo percussion concerts, although a premiere did not materialise eventually.

The conceptual foundation of the piece revolves around the sonic metamorphosis from unpitched drums to a pitched mallet instrument. The composition comprises patterns that can be repeated and variably embellished ad libitum by the performer.

Influenced significantly by African percussion traditions and inspired by diverse drummers in the realms of Jazz and improvised music, the work places a strong emphasis on rhythmic precision in its execution.

Dawid Boverhoff: Terriete

Terriete was commissioned by Biblioteek Productions for Magda de Vries. It is an instrumental setting of the humorous poem by Philip de Vos. It is through-composed to serve the text, with sections of elaborate commentary which allow the scene to develop, within a fast-slow-fast single movement structure.

The primary objective was to explore the wide spectrum of sonority available on the 5 octave Marimba.

Kayode Ibaiyo: Ikoko

Ikoko is a word in Yorùbá language from the Western region of Nigeria which means 'pot.' It was commissioned by Magdalena de Vries, who specifically requested the composer to include terracotta (plant) pots.

The entire work is built on pentatonic scale (Bb-C-D-F-G) as heard in the introduction and coda sections, and hexatonic scale (derived from Akpàlá, an indigenous music from West Africa).

This hexatonic scale (Bb-C-Eb-F-G-Ab) is featured right after the introduction section and recurs throughout the work. Ikoko was premiered in October 2020 during the live and streamed show Dance Dialogue in which De Vries collaborated with internationally acclaimed visual artist Liza Grobler.

Clare Loveday: Van jou water drink

Van jou water drink was written in response to Laet my tog van jou water drink, a poem by C.T. Msimang (translated by Antjie Krog).

Nine verses long, and using imagery of the powerful forces of nature and Biblical references, this poem traces a man's love and longing for a beautiful woman.

As the poem progresses, it becomes increasingly tense and intense, the references more powerful and extreme, the underlying tensions gathering force. At the same time, each verse is its own contained world, with clear images that reflect the poet's adoration and yearning.

Rather than respond in one uninterrupted composition, I respond to each verse independently. Although interrelated and building up through the piece (as happens in the poem), each 'verse' in the composition presents its own character, responding to an image, thought, or even a 'feel' of that verse.

This is reflected in the titles of the verses, drawn from the poem.

Verse 1, then, is titled water; Verse 2 rond (round); Verse 3 geanker op 'n berg (anchored on a mountain); Verse 4 & 5 langs die berge loop ek en sing (walk next to the mountains and sing); Verse 6 diepte (depths); Verse 7 die hemel klater met hael (the heavens clatter with hail); Verse 8 tot stand gaan bring (bring to a head/where all shall finally be achieved); Verse 9 my siel (my soul).

Loveday uses the full range and sound palette of the marimba by requiring the performer to demonstrate extended techniques. These include playing with the shafts of the mallets; using dowel sticks as mallets and playing with hands. The piece was commissioned in 2016 by Magdalena de Vries to form part of her solo show Fragment which earned her a KANNA nomination.

Hannes Taljaard: One movement from Cool as the Shade is my Soul – Five faces with masks for Clarinet and Percussion (2021)

The work was commissioned by NewMusicSA and performed for the first time by Morné van Heerden and Magdalena de Vries in Johannesburg, South Africa.

Each movement has in its centre melodic material, which is presented in ways that express the effects that face masks can have on our experiences of human interactions.

Jinghong Zhang: The Tale of A Wise Man

The Tale of A Wise Man is a fix-media electroacoustic music, metaphorically as a narration of an ancient tale. The solo viola serves as the centre of the music, and figuratively, the acoustic voice of a "wise man" as the title suggests.

In this work, I aim to explore the possibility of sonic and musical activity generated by the pure acoustic sound from the solo viola from various musical materials interacting with each other.

Miles Warrington: *Anopheles* (2021)

Is written for 16 channel ambisonic projection or stereo binaural render. The work formed an integral part of a public awareness drive about mosquitoes and malaria through the collaboration with artists by the Institute for Sustainable Malaria Control (ISMC) at the University of Pretoria.

As a part of this project, the composer spent some time working with recordings of malaria-free *Anopheles gambiae* (*A. gambiae*) mosquitoes.

Studies of the insects have revealed that they respond to very specific changes in wingbeat frequencies during mating and other forms of insect taxis. In nature, this is referred to as phonotaxis. These frequencies were used as foundational material in the work and formed part of an inter- and intra-disciplinary research project imagined and designed by visual artist Danielle Oosthuizen. The primary aim was to create public awareness of the interaction between man, mosquitoes, and nature in general. All material in the work is derived from the sounds of the recorded mosquitoes, which includes sound generation using synthesis, MIDI and spectro-morphological treatments.

The original ambisonic coding of the multi-channel work (16 channels) and binaural render was done by the folks @ ImmersiveDSP: <https://www.immersivedsp.com/immergo-pro/>

Masafumi Oda: *Anti-Automationism*

The artist's automatic reliance on technology ensures a perpetually evolving artistic experience, given the ongoing development of technology itself. This dynamic has given rise to an artistic process characterised by circulation and automatism. Advocates of automatism assert, "we can automate music composition." However, when the composition process becomes automated, it raises the question of the creator's role.

In my intricate Max/Msp patch, I integrated a deep learning system to automatically learn from my improvisations. The intention was not to replicate what had been learned but to challenge the system by improvising in ways it had not yet learned. This process involved a repetitive cycle of allowing the machine learning system to assimilate my improvisations and then improvising in a manner that resisted this learning.

Phillip Nangle: *Chipembere* 8/9

At the beginning of the year, I created preliminary sketches featuring two mbiras playing distinct pulse lengths that seamlessly integrate into the tune's cycle. This particular piece successfully evolved in its initial iteration.

The karimba adheres to an 8-pulse cycle, while the njari follows a 9-pulse cycle. Over this foundation, the four Lekgololo flutes contribute interlocking patterns.

It's important to note that the musical execution is spontaneous and improvisational in nature.

Phillip Nangle *Shumba Huru*

This composition, featuring mbiras (njari) and traditional bowed strings (magube and segaba) encapsulates the elegance and poise of the lion.

It also explores the elements of stealth, suspense, and the intentional distance maintained by humans from the lion. The piece subtly conveys the lion's strength, the human's fear, and the reverence for the lion spirit. The inclusion of the gamelan pendulum adds an additional layer to the composition.

It's important to note that the music unfolds through improvisation.

Dimitri Voudouris: *NPFAI 6*

Music resembles language in the sense that it is a temporal sequence of articulated sounds that are more than just sounds. Music does contain things that come very close to the primitive concepts found in epistemology. It makes use of recurring ciphers.

These were established by tonality creating lexical items. Among these we may start by singing out those chords that constantly reappear with an identical function, well established sequences such as accentual progressions.

The authenticity of association of music and language is transformed into an internationally accepted coded text or system, in NPFAI 6 also referred to as signalling, the African xylophone and whistle through computer assisted processing tend to develop a language of communication (the beats originating from the xylophone and the electro-acoustic environment are represented as dots, the whistle and all other atmospheric sounds are represented as a dash) concentrating on free form of language.

Phonetic representation of transmitted message(s) bear a relationship to selected sound features of the base (oral) utterance, preserving the order in which those speech elements occur. The relationship is further distinguished by rearranging them into encoded signals to the linguistic underlying abridgement.

The construction of communication happens between 3 instruments: the African xylophone, whistles and the computer. The international morse-code system is used to decode the variety of signals embedded in the composition allowing for a transformative communication to occur between composer and audience.

Neo Muyanga: *Cyborg Canvas XXii*

As part of his solo exhibition at the Centre for Art Research and Alliances (Chelsea, New York City) during 2022-2023, Neo Muyanga staged a series of ongoing open-rehearsals for choir. The choral practice sessions, held on Saturdays, featured the vocal ensemble, The Unsung Collective and were all dedicated to exploring the phenomenon of glitching. According to Ruha Benjamin, "Glitches are generally considered a fleeting interruption of an otherwise benign system, not an enduring and constitutive feature of social life.

But what if we understand glitches instead to be a slippery place (with reference to the possible Yiddish origin of the word) between fleeting and durable, micro-interactions and macro-structures, individual hate and institutional indifference?

Perhaps in that case glitches are not spurious, but rather a kind of signal of how the system operates. Not an aberration but a form of evidence, illuminating underlying flaws in a corrupted system."

Cyborg Canvas XXii (2022), represents an echo (Benjamin's 'evidence') of the vocal experiments that were carried out before live Chelsea audiences exploring ways of slipping in and out of the threads weaved through the songs we sing each other.

Warrick Sony: *Red Island Bird Dream*

This is two sound / plunderphonic pieces made from:

1. Extensive field recordings from the cells and ghost town at Robben Island Prison;
2. Exile music that political prisoners may have dreamed about.

Yu Oda: *Noise Sample*

Art of being out of control, as the title suggests, this multimedia work is inspired by and built using a lot of "noise" and "sample" concepts both in audio and image parts. Presented by a half-improvised live performance, the work is about experiencing the process of finding a fine balance in those concepts.

4PM, Late, Reserve St., Braamfontein - The Forge, Artist, Untitled Basement

ADDRESS:

The Forge, 87 De Korte St, Braamfontein, Johannesburg, 2017

Luc Houtkamp, Sazi Dlamini and Clare Ghigo: *Music melts all the separate parts of our bodies together*

Storytelling is probably as old as mankind. It can be found in every society and in many art forms, from popular culture to highly developed art.

Telling stories is not only a nice pastime during work and leisure time, it is also often communicating moral values and social ideas within the society. It is very common that music plays an important part in storytelling, in the form of songs, ballads or creating a musical background for the narratives. Both in Southern Africa and in Northern Africa, in particular Malta, storytelling is part of the cultural heritage.

From folktales, like the endless number of stories about folk figures like the wise fool Gaħan (in Malta) or Goha (in Middle East/North Africa) to the spontaneous storytelling in Ghana singing, they had (and still have) a valuable function in Maltese society.

The same counts for South Africa, where folk tales, often referring to nature and wildlife, serve to unite communities and contain moral lessons, like the need for cooperation. Music for the umakhweyana (one of the Nguni bowed instruments) and the mbira is often used as accompaniment for narratives.

Luc Houtkamp and his South African counterpart Sazi Dlamini have already experimented with elements of storytelling in their composition *The Walking* song on text by Ari Sitas and Alfred Temba Qabula, describing a dialogue between a man and a woman.

He is away from the village, in the big city to work, and she is worrying about him. But he tries to comfort her, by singing a song for her (see attached text). With this project we will reflect on and bring together elements from storytelling from both Southern Africa and Malta and the Mediterranean, exploring similarities and differences between the two cultures and the musical backbones of storytelling.

Mediterranean, exploring similarities and differences between the two cultures and the musical backbones of storytelling.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

We will create a new, contemporary narrative with music and songs, bridging both cultures. The title for the project comes from a quote from writer Anais Nin, from her book *Winter of Artifice*. It refers to what we are aiming at, bringing music and storytelling from the Mediterranean and Southern Africa together.

Cara Stacey Sextet:

Cara Stacey's latest project aims to traverse across stylistic boundaries and is rooted in different musical approaches.

Stacey presents new music that draws on her interests in indigenous southern African musics, contemporary scored composition, jazz and experimental music. In these new compositions, she weaves together South and Central African instruments, free improvisation and new scored music with the help of an ensemble of esteemed players.

She draws on influences from Colleen, Clare Loveday, Dizu Plaatjies, and Matana Roberts to Bhemani Magagula and Dan Nichols.

This project brings together musicians from across genres and the country into new configurations, with Keenan Ahrends on guitar, Nicola du Toit on cello, Sisonke Xonti on reeds, Romy Brauteseth on bass and Jonno Sweetman on drums.

Muhammad Dawjee, Thembinkosi Mavimbela, Mpho Tshwale

26 NOV / 2PM, Centre for the
SUNDAY Less Good Idea

ADDRESS: Centre for the Less Good Idea, 264 Fox St, City and Suburban, Johannesburg, 2094

Stefan Poetzsch (Germany - concept/composition), Bettina Essaka (Germany/Cameroon - choreography), Aaron Bebe Sukura (Ghana - gyil), David Odoom (Ghana - drums), Muzi Shili Lulu Mlangeni, Julia Burnham (SA - dance): *Splashes and Waves* - a collaboration between New Global Ensemble and Bettina Essaka Dance Company

Victor Gama (Angola/Portugal): *tectonic.Tombwa*

The project is based on Bettina Essaka's deeply internalised experience with numerous compositions from the fields of contemporary music and African music.

As in this performance, she worked directly with the composer in advance. During the rehearsals, the finer points of the choreography and the interplay with the music were worked out. The choreography does not tell a story, it is a pure form of interaction between live music and dance.

The music concept consists of 2 different approaches: the 3 parts with dance are partly pre-produced and are filled by the live musicians - only minor changes are possible.

The pre-produced parts consist of partly experimental mixes of recordings by the New Global Ensemble and varying compositions by Stefan Poetzsch.

Two further parts, which are played without the dancers, allowing more freedom for the musicians, for ideas in the moment. *tectonic.Tombwa* is a multimedia solo show by Victor Gama featuring pieces for AcruX and Toha, instruments from his INSTRMNTS series and visuals from his field recording project in the Namib desert in southern Angola following the work of the late anthropologist Augusto Zita N'gongwenho.

6PM, Linder Auditorium

ADDRESS: Untitled Basement, 7 Reserve St, Braamfontein, Johannesburg, 2017

Lungile Nkabinde and Rorisang Motsamai (SA): *Ditshaba di kopane Zama*

Lydia Mokhele (SA): *Zama*

Mark Stone (US): *7 Generations*

Rorisang Motsamai (SA): *Revolution*
Education Africa Marimba Band (SA): Rorisang Motsama, Naledi Nkabinde, Lungile Nkabinde, Amukelani Nkonyane, Kamohelo Mokwato, Thimna Nzima, Hlobisile Dlodlu, Rocko Hughes, Nhlakanipho Mmemma, Manqoba Radebe, Zinhle Ngwenya, Joan Lithgow (SA - cond.)

Zhong Juncheng (China): *Cottage Imagery*
Martin Svensson (Sweden): *Yin Yang*
Michael Seltenreich (Israel/US): *Variations on "Variations on a Theme by Paganini" by Rachmaninov*
Sungods

Brian Current (Canada):
Jan Sattler (Slovenia/Austria - piano)

Peter Klatzow (SA): *Sonata for Cello and Piano*
Thomas Rajna (Hungary/UK/SA): *Music for Cello and Piano*
Peter Martens (SA - cello) and Megan-Geoffrey Prins (SA - piano)

Zhong Juncheng: *Cottage Imagery*

In the heart of the mountains, one encounters the purity of translucent sunshine and invigorating fresh air. The mountains of Guangxi hold a unique essence, imparting the distinct musicality of the local minority communities.

There's a profound connection, evoking a psychic resonance and a rejuvenating energy for both body and mind. The mountains become a conduit, allowing one to sense the aspirations of Guangxi's minority life, and serving as the wellspring of culture, national spirit, and traditional music.

Martin Svensson: *Yin/Yang*

The piece is centred around the technique of mirroring intervals in major and minor chords to create seven note chords and scales.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

27 NOV / **2PM, Regina Mundi Church**
MONDAY

ADDRESS: Regina Mundi Church, 149 Mkhize St, Thokoza Park, Soweto, Johannesburg, 1860

Soosan Lolavar (England): **I am the Spring, You are the Earth**
Waldo Alexander (SA - violin), Jonathan Crossley (UK/SA - guitar)

Yasnoshin Morita (Japan): **And the Wind Tells...**
Morné van Heerden (SA - clarinet), Jonathan Crossley (UK/SA - guitar)

Bisaso Albert Ssempeke and James Isabirye (Uganda), Mpho Molikeng (Lesotho/SA), Joe Makhanza (SA): Improvisations and DEMonstrations

Kristian Blak and Lasse Jæger (Faroe Islands): Preview Concert of next year's ISCM WNMD in the Færøerne (60)
Soosan Lolavar: I am the Spring, You are the Earth

Soosan Lolavar: I am the Spring, You are the Earth

This is a semi-improvised work which explores the tuning of the "koron" a microtonal accidental characteristic of Iranian music.

Alongside the open score and flexible notation, this produces a constantly evolving, organic world of sound which takes on a distinct form with every performance; bending, twisting and re-emerging in new ways in response to the performers who enact it.

The final chord of the piece creates a unique and compelling sound world through the juxtaposition of 2 perfect fifths and a neutral 3rd - an interval which is neither major or minor, and which is central to Iranian music. This produces a highly resonant but also ambiguous sonic

environment which reflects the British-Iranian heritage of the composer and her ongoing research into the metaphors of hybridity and diaspora.

It takes its title from the poem 'Me and You, the Tree and the Rain' by Ahmad Shamlou (1925-2000) in which he describes his love for his wife through various metaphors of nature: "I am the spring, you are the earth, I am the earth, you are the tree...".

Yasunoshin MORITA: And the wind tells... (2019 / rev. 2023)

Two professional musicians sit in the centre of the venue are surrounded by a large number of percussionists who have small percussion instruments and improvise in a circular motion as they play.

Drrrrnnn: music and sounds from the Faroe Islands

Kristian Blak (Keyboard) and Lasse Jæger (Electronics)

A program of music inspired by nature and wildlife in the Faroe Islands. Composition and improvisation floating on a soundscape of field recordings.

Introducing original works by the two performers for piano and electronics, including nature sounds from the Faroe Islands and hymn reworks - played on electronic keyboard, computer software and a unique version of the Bananskolen/Goodiepal Hypjolin synthesiser.

8PM, Keorapetse William Kgositsile Theatre, Kingsway Campus, University of Johannesburg

ADDRESS: Keorapetse William Kgositsile Theatre, University of Johannesburg (Kingsway Campus), Corner of Kingsway Ave and University Rd, Auckland Park, Johannesburg, 2092

The installation "Hemispheres" by Shane Cooper (SA) will be on view in the theatre foyer from 27 to 30 November.

Justinian Tamusuza (Uganda): Okwanjula Kw'Endero
Fred Onowwerosuoke (Nigeria/Ghana/US): Three Pieces for Flute and Piano
Bongani Nnodana-Breen (SA): Visions for Solo Flute
J.H. Kwabena Nketia (Ghana): Republic Suite

Joshua Uzoigwe (Nigeria): Oja Suite
Douglas Scott (SA/Canada): Kumakaza Ehlobo
Gyimah Labi (Ghana/US): Lullaby, from Dialects in African Pianism

Roberto Casado (Spain - flute), Francesca Croccolino (Italy/Spain - piano)

Angus Davison (Australia): Nigel
Moritz Eggert (Germany): Tamam Shud
Michael Blazek (Music Centre Slovakia): Fomo
Tihomir Ranogajec (indiv.): Rush Hour
Amy Crankshaw (SA/Portugal/UK): Golden Hour
Amos Elkana (Israel): Asara

The piece is built from two main mirrored chords (and the melodic material derived from them) that forms a dualistic and yet complementary character to the chordal and melodic material of the piece.

Much of the material is derived from improvisations around this material. It is written with a sense of push and pull from the two "sides", creating a kind of struggle to find a common ground and space, each with their own extremes, where they can coincide.

Brian Current: Sungods (2007)

Subtitled "Affulgat sol omnibus animalibus dei", the piece Sungods was commissioned by Prairie Debut with assistance from the Canada Council for the Arts.

The work is dedicated to Winston Choi, who premiered the piece on a Canadian tour. The Latin text means "let the sun shine down upon all of God's creatures", a phrase I kept in mind throughout improvising sessions at the piano during a grey Toronto winter.

I was interested in finding music that was very active yet also very calm.

Thomas Rajna: Music for Cello and Piano

Thomas Rajna (1928 – 2021) was born in Budapest, Hungary, but since 1970, considered Cape Town, South Africa to be his home. He studied at the Royal College of Music in London, becoming a concert pianist of note, a broadcaster at the BBC and a professor at the Guildhall school of Music and Drama.

For the better part of the last six decades, Rajna was counted amongst South Africa's most celebrated and influential composers, composing ballet, opera, orchestral works and chamber music.

His "Music for Cello and Piano" was composed in 1950 for cellist Christopher Bunting, with whom he is reported to have performed the work in London. Cellist Peter Martens recalls Rajna presenting him with a copy of the score and cello part in 2014 around the time that the Amici String Quartet (in which Peter is the cellist) was working on Rajna's second string quartet which he dedicated to them.

Martens says, "Tommy was insistent that I learn the work and play it to him before he dies – he said this several times to me in an almost joking manner. Although Tommy was in his 90's he

was as fit as a fiddle, and I did not expect his passing so soon. Sadly I never got to play his work. I would like to dedicate this, my first performance of the work, to his memory."

Peter Klatzow: Sonata for Cello and Piano

Peter Klatzow (1945-2021) was, along with **Alan Stephenson**, another of South Africa's well-known composers to have passed away during the Covid years. Klatzow, born in South Africa, studied composition in London and Paris, notably with Nadia Boulanger. A colleague of Thomas Rajna in the 1970s and 80s at the South African College of Music, he later became the director of that institution.

A winner of local and international awards, Klatzow was a prolific and influential composer. Whilst some of his earlier works are more complex, perhaps avant-garde to some, he finally came to the conclusion that complexity did not necessarily enhance listening pleasure. In the sonata for cello and piano, he sought to actively address the problems of balance that he felt were prevalent in so many of the great sonatas for this combination by past masters who he believed had over-invested in the piano parts, perhaps because they were pianists themselves...

Klatzow's work is transparent in the piano part, and for the most part, utilises the tessituras of the cello that soar above the accompaniment with ease. The work is in four movements, the opening Allegro moderato in a free form juxtaposing irregular metres with singing melody.

The second movement is a simple and hauntingly beautiful Andante tranquillo. The third movement is a joyful scherzo, also utilising irregular metres to great effect. Klatzow was particularly critical of cellists (and pianists) who played this movement too rapidly.

The last movement, essentially an Adagio rises in tempo and pitch to bring the entire sonata to a rousing conclusion. Peter Martens has championed this work, having given both the South African and European premieres thereof under the guidance of the composer. Heleen du Plessis and Malcolm Nay have released a fine commercial recording of the work.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Shane Cooper: *Hemispheres*

Hemispheres is a new conceptual album created by Shane Cooper. Divided into two halves of four compositions each (totalling eight songs), the album is designed to be played as an immersive installation experience.

Hemisphere A and Hemisphere B could be compared to each being a vinyl record respectively. Together they explore the intersections of jazz music and electronic music, from a distinctly South African perspective.

The listener is able to play track 1 from Hemisphere A, and add track 1 from Hemisphere B at any time. Herein lies the exciting part: because the two tracks don't have to be in sync - it allows the listener to create a sound journey unique to them: each listener can essentially create a sonic journey that is different to another listener's. This concept continues with each Hemisphere's second, third and fourth tracks working in tandem.

The recording features performances by award-winning instrumentalists Shane Cooper, Bokani Dyer, Linda Sikhakhane, Ayanda Sikade, Simon Manana, and more.

The installation room features a quadraphonic surround-sound experience. Each Hemisphere has its own pair of speakers. There is an 80's arcade-game style controller in the centre of the room. Using this, the listener is able to create their own unique immersive sound experience live. Running time is 15 minutes.

Justinian Tamuszu: *Okwanjula Kw'enders*

The "Flute Introduction" stands independently as the initial segment of a larger composition crafted for flute, viola, harp, marimba, and maracas. This composition unfolds in three distinct sections, each portraying various facets of African celebrations.

Led by the flute, which symbolises the central element of the festivities, this musical journey aims to bridge African musical traditions with Western audiences.

Fred Onovwerosuoke's: *Three pieces for flute and piano*

This work consists of "Mother Begets", "Reminiscences", and "Just before dawn". The last piece is a musical setting of a poem by the composer and uses a combination of pentatonic, hexatonic, and twelve-tone harmonies to portray the poem's imagery of a forest at night and its bird calls.

Two improvisatory sounding flute cadenzas accompany the narration of the poem: "Iroro", meaning "reminiscences", draws from the initiation dances of the Igbo priests and priestesses, a cult of the River Goddess in Nigeria.

Bongani Ndondana-Breen: *"Visions" for Solo Flute*

This piece describes, in the composer's own words, fragments of memory, a vision of Africa "of the people and places I knew and where I grew up, now clouded by distance and time."

J.H. Kwabena Nketia's Republic Suite was written to commemorate Ghana's first Republic Day which celebrates the country's independence.

Each movement is a musical depiction of aspects of Ghana's independence from Great Britain in 1957: the conflict and resolutions of conflicts during Ghana's first transitional government (movement 1); the joy of the common people for having achieved independence (movement 2); a dance in the style of the francophone countries which surround Ghana (movement 3); the violent clashes between the Ashanti people during their fight for independence (movement 4); an energetic dance representing the unification of Togo (movement 5); an Akan children's play (movement 6); an Akan tune and a rhythmic piano accompaniment reminiscent of the styles of the Diaspora (movement 7).

Joshua Uzoigwe: *Ilulu (Invocation)*

This is the first movement of the Oja Flute Suite, a set of three pieces. Ilulu refers to the first part of the ukom ceremony called ilulu nkwa, described by Uzoigwe as the "solo musical lamentation and invocation of the dead."

The second movement named Ogbe Nkwa comes from the second part of the ukom ritual based on the dance of the Ogbe, a class of the Igbo people.

The last movement named A sketch for Flute, was probably the rearrange of a previous composition, A Sketch for Trombone, as the last movement of the Suite.

Douglas Scott: *Kumakaza Ehlobo (It is cold in summer)*

Capturing the ambiance of the cool aftermath following a Highveld thunderstorm, this piece utilises flute multiphonics, flutter tonguing, and timbral trills, assigning them to more conventional functional roles within the composition.

Nigel tells the story of a bird that fell in love with a statue. Once, many seabirds lived on New Zealand's Mana Island, but introduced species wiped them out. In an attempt to re-establish a colony, conservationists planted stone birds on Mana and broadcast bird calls through speakers. The plan failed. Almost.

One gannet, Nigel, settled on the island. He fell in love with a stone bird, choosing it as his mate. He built it a nest and there, in solitude, lived out his life. Nigel inspired my composition.

Angus Davison: *Nigel*

Nigel tells the story of a bird that fell in love with a statue. Once, many seabirds lived on New Zealand's Mana Island, but introduced species wiped them out.

In an attempt to re-establish a colony, conservationists planted stone birds on Mana and broadcast bird calls through speakers. The plan failed. Almost.

One gannet, Nigel, settled on the island. He fell in love with a stone bird, choosing it as his mate. He built it a nest and there, in solitude, lived out his life. Nigel inspired my composition. Movement one depicts his life on windswept Mana Island, surrounded by statues. Movement two is a pure flight of fancy, charting Nigel's journey to some kind of bird afterlife. Nigel is an act of mourning and of celebration. It asks us to consider the complex inner lives of animals so that we may view them with new and radical compassion.

Nigel is dedicated to Omega Ensemble who commissioned the work as part of the inaugural CoLAB Composer Accelerator Program and premiered it on 4 December 2021 at the Sydney Opera House.

Moritz Eggert: *Tamam Shud for solo contrabass*

Commissioned by the ARD International Music Competition "Tamam Shud" is a Persian phrase meaning (roughly) "it is ended" or "it is finished". But it is also the name of one of the most famous unsolved mysteries in criminal history, a case which is often called the "Tamam Shud"-case.

In 1948 a dead man was found at Somerton beach close to Adelaide, Australia. The cause of his death remains unclear to this day, as is the identity of the corpse, but there were very peculiar details about the man's physical condition and he was also seen alive sitting at the same spot for a long time before, staring out onto the sea.

In his jacket a secret pocket was found which contained a single piece of paper with the words "Tamam Shud" on it, which later was found to be a part of a book of Persian poems, the "Rubaiyat of Omar Khayyam", which was found close to the crime scene in a car. This particular edition of the book also contained markings of a code that has been unsolved until today.

As the detectives delved deeper into the case, they uncovered a multitude of mysterious coincidences and circumstances. What initially appeared to be a normal suicide (?) transformed into a labyrinth of theories, dead ends, and peculiar fates involving even stranger individuals. For those intrigued by the story, I recommend exploring the comprehensive Wikipedia article with the same title: https://en.wikipedia.org/wiki/Tamam_Shud_Case

Of course my piece doesn't even remotely attempt to "solve" the case (it will probably remain unsolved) – my approach is much more a theatrical or even philosophical one.

It should be clear to the listener that something mysterious is going on – the performer uses the contrabass (an instrument which very much has a body that resembles a human person in size) as a "mystery box" full of surprises and secret compartments.

There is also a "code" spoken by the performer that connects to certain actions on the instrument. There is no solution, and perhaps no resolution (except a resounding "SHUD" at the end of the piece). The more you look at something the more mysterious it becomes. Tamam shud.

Many thanks to Nabil Shehata, who gave valuable playing technique suggestions that enabled me to finish the piece.

Michael Blažek: *FOMO*

"Fear Of Missing Out" is the feeling of apprehension about not experiencing an event, hearing information or making life decisions that you will later regret.

With the increasing flow of data coming at us on social media, FOMO has become pervasive and can cause depression and anxiety.

The way I see it, FOMO is like the Devil taking hold of unsuspecting people, taunting us into feeling helpless, weak and insignificant about news that really doesn't matter at all.

In this piece, I used little motifs representing all the unnecessary information we are forced to digest. The patterns appear in irregular, quick succession, too overwhelming to be processed. Time passes mercilessly as more and more information attacks us.

Later, the piece builds into fear, noise and chaos. But release of tension breaks through and we find ourselves in a quiet, relaxing passage. After this, the Devil starts to laugh at us again, returning us to hell with increasing, feverish intensity. "Fear Of Missing Out" appears to be a dangerous condition, but my composition is not. So don't miss out!

Tihomir Ranogajec: *Rush Hour*

The modern world and society are unapologetic, stressful and not in favour of peace, calmness and joy of simple, little things in life. We often have too many obligations, deadlines and stressful situations from work to private life, which is especially true in big cities. Lots of opportunities equal lots of stress.

In capturing this theme, I envisioned a typical rush hour in a bustling metropolis. A multitude of vehicles and people find themselves at a standstill, temporarily immobilised despite numerous obligations and deadlines. The unavoidable wait, often accompanied by frustration, mirrors the shared experience of urban congestion.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

So, in the end, Rush Hour is an homage to the modern world, society and constant deadlines that are measured in hours, minutes ... sometimes seconds.

Amy Crankshaw: *Golden Hour*

Golden Hour (2021) musicalises the effects of sunlight on the earth's surface just before the sun starts to set. Landscapes glimmer gently as objects are illuminated by soft, hazy hues of filtered light. Mosses and lichens glow with deep fluorescence; leaves and grasses twinkle as they catch the golden rays. The dualistic nature of the opening musical gestures resemble elements of the daily solar cycle: up-down, day-night, warm-cool. These contrasting concepts seem most palpable during the golden hour: the most beautiful time of day is also the saddest, signalling the first step towards darkness.

When I think about the sun setting, I am transported back to my childhood home, and to memories with my late grandmother who lived next door, and who I miss dearly. In making this piece, the golden hour as a natural phenomenon has become a personal teacher in the ritual of grieving.

"...high grasslands are flooded in gold... I know that it will fade when the sun goes below the mountains and the cold flows down with the evening wind. But, for this one moment, that last territory of the light seems to draw into itself every longing for travel that I have ever felt and every longing for home" - Peter Davidson, *The Last of the Light*

Amos Elkana: *Asara*

The structure of this piece is based on a complex series of numbers. In order to maintain the integrity of the structure, dashed bar-lines were added to show where sections begin and end.

However, to make the score easier to read, it is written in common time.

28 NOV / 2PM, Goethe-Institut
TUESDAY Johannesburg

ADDRESS:

Auditorium, Goethe Institut, 119 Jan Smuts Ave,
Parkwood, Johannesburg, 2193

Lise Morrison (SA/Netherlands):

Chidi Obijiaku (Nigeria/SA):

Austin Ho-Kwen Yip (Hong Kong):

Paul SanGregory (US/Taiwan):

Ángela da Ponte (Portugal):

Eric Moe (USA):

Lee Cheng (China/UK):

Cameron Harris (UK/SA):

Michael Blake (SA/France) & Mantombi Matotiyana (SA):

Five Times Recycled

Echoes of the Distant

This is All About That Monster

Blue Shimmer

We Can't Breathe

Deep Ecology

Shanshui

Dances for a Gathered Storm

Ukukhalisa Umrhube

Gergely Ittzés (Hungary/China - flute)

Morné van Heerden (SA - clarinet)

Waldo Alexander (SA - violin)

Auréli Holló (Hungary - percussion)

Susan Mouton (SA - cello)

Berwyn Roberts (SA - trombone)

Cara Stacey (SA/Eswatini - umrhube)

Lise Morrison: *Five Times Recycled*

Five Times Recycled is a (sort-of) round for three parts in two short movements. In the original version the three parts would be performed by bass flute and two accompanying cassette recorders (standing equal to the flute), but for this performance the electronics were adapted to a digital part.

This piece was made by looking at some patches of material through what I considered to be a 'retro filter', applied again and again, creating a distorted version of something seemingly recognisable at first.

The three voices function as one entity in the first movement - losing track along the way - and (as a nod to Alvin Lucier's *I am Sitting in a Room*), creates layers of recordings and re-recordings that grow and distort in the second movement.

Chidi Obijiaku: *Echoes of the distant*

Life is a luggage of experiences that become memories over time. At different points, some of the memories are relived exactly or in a similar way, while others remain memories.

The memories vary according to the mood, time, situation, and environment within which they are triggered. They are blurred in some instances and vivid in others. In this composition, the live clarinet is mostly interpreted as a nomadic flute to explore a scene of two nomads who lost contact with each other in the fields.

The flutes are the only means of communication between the nomads as they trace each other's position. A 'fixed' live clarinet part blends with an electronics part that constantly introduces different permutations of sonic effects such as reverb, echo, and pitch shifting.

Paul SanGregory: *Blue Shimmer*

This composition incorporates a distinctive arrangement of pitches that resonates with melodic shapes reminiscent of blues scales. This inspired the inclusion of sections where the original pitch sets are intentionally forsaken, giving rise to more overtly "bluesy" phrases. The title, "Blue Shimmer," reflects this facet of the music and also alludes to certain electronic sounds characterised by a shimmering quality.

The piece commences with a straightforward presentation, featuring the vibraphone delivering slower, resonant note groups juxtaposed with rapid bursts of pitches. Electronic sounds capture and echo the swift notes while imparting sustain and adding a palette of colors to the lingering tones.

Ángela da Ponte: *We Can't Breathe (2021)*

We experienced the year 2021 uniquely. It brought several challenges to humankind. It's impossible to read the title, *We can't breathe*, without thinking about the literal aspects (use of a mask and, or social rules / exclusion measures) that COVID-19 imposed throughout 2020, dragging into 2021.

The physical consequences, such as shortness of breath or tiredness, are apparent. Still, although the negative aspects seem to outweigh the positive ones, the creation of this piece was born precisely from the exploration of a closed and intimate ambience that isolation provided and where indefinite sounds can also be explored and considered beautiful.

The premiere of *We can't breathe*, performed by Ricardo Carvalho (flute) and Nádía Carvalho (electronics), occurred on May 21, 2021, at the GrETUA in Aveiro (Portugal), in the context of the Contemporary Music Reencounters organised by the Arte no Tempo Association.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Eric Moe: *Deep Ecolog*

Deep Ecology takes its title from the environmental philosophy that affirms the dependence of humans on all life forms; there is no Humanity / Nature split.

In my composition, despite the presence of a human performer wielding a cello (an instrument primarily made of once-living materials), the musical fabric is suffused with periodic sounds made by other creatures (e.g. insects, birds, frogs) and human-made instruments that imitate such sounds.

The result is a sonic landscape fashioned from sound-objects of often ambiguous origin; the cello begins as a foregrounded figure in the landscape, but eventually recedes into the background.

Lee Cheng: *Shanshui*

This is a work for flute and live electronics. Through the reception of sonic artefacts from the flautist during the performance, the software programme dedicatedly developed for this piece transforms the flute voice into visual artefacts that depicts scenery or natural landscapes of a shan shui (山水畫).

It metaphorizes the flute instrument as an ink brush and the melodic phrases as strokes that 'draw' the mountain-water picture gradually within the given duration.

Cameron Harris: *Dances for a gathered storm for trombone and electronics (2023)*

First performance: Ivo Nilsson, trombone; Cameron Harris, electronics. University of Pretoria Chapel, 27 May 2023

This piece considers and responds to the many storms that have recently gathered across the world and is an expression of hope that one day soon these may lift to reveal a brighter future.

The first performance was given as part of the BEAPS symposium, organised by Dr Miles Warrington in May 2023.

Michael Blake (b. 1951) & **Mantombi Matotiyana** (b. 1933): *Ukukhalisa Umrhubhe* for umrhubhe soloist and tape (2013; rev. 2023). *South African première*

Having curated "The Bow Project" (2002-2010) in which composers were invited to write paraphrases for a classical Western ensemble, the string quartet, in response to the uhadi songs of Nofinishi Dywili, I wanted to compose an overtone piece for umrhubhe and tape in which the bow player actively takes part.

I immediately faced two exciting challenges: traditional bow players generally don't read any form of notation, and their performing practice operates almost exclusively within the musical scope of that tradition.

The multi-layered tape part uses recordings of pieces from Mantombi Matotiyana's traditional repertoire, both the instrumental and vocal versions, unprocessed as well as electronically manipulated. Underpinning the whole piece is a marimba pulse consisting of 13 polyrhythmic layers, presenting the overtone series over five octaves. The solo part is a dialogue between the fixed harpsichord part on the soundtrack, and the umrhubhe player whose part is mostly improvised.

Ukukhalisa Umrhubhe, meaning 'to play the umrhubhe' or literally 'to make the umrhubhe cry', was commissioned by Festival d'Automne à Paris, and composed between January and August 2013 in Stellenbosch, Visby and Balledent, France. The tape was made in the Studio of the University of Stellenbosch, South Africa. Mantombi Matotiyana's participation was made possible with funding from DOMUS, University of Stellenbosch. This revised version of the piece was made for Cara Stacey to play at the WNMD in South Africa.

The first performance was given on 19 October 2013 in the Olivier Messiaen Salle, Opera Bastille, Paris during the Festival d'Automne à Paris, with Mantombi Matotiyana umrhubhe and Christophe Mazzella sound diffusion. It lasts about 16 minutes, and is dedicated to Joséphine Markovits, artistic director of the Festival d'Automne music programme.

8PM, Keorapetse William Kgositsile Theatre, Kingsway Campus, University of Johannesburg

ADDRESS:

Keorapetse William Kgositsile Theatre, University of Johannesburg (Kingsway Campus), Corner of Kingsway Ave and University Rd, Auckland Park, Johannesburg, 2092

Joshua Uzoigwe (Nigeria);
Halim El-Dabh (Egypt/US);
Tania León (Cuba/US);
Gyimah Labi (Ghana/US);

Ukom, from Talking Drums
Mekta' in the Art of Kita'
Tumbáo
Lotus, from Dialects in African
Pianism

William Chapman Nyaho (Ghana/US - piano)

Nyokabi Kariuki (Kenya);
Kathleen Tagg (SA/US - piano) &
William Chapman Nyaho (Ghana/US - piano)

laika, bluu

Christian Onyeji (Nigeria);
Kathleen Tagg (SA/US - piano) & TBA (piano)

Iya

Chihchun Chi-sun Lee (South Korea);
Berwyn Roberts (SA - trombone)

Divergence & Convergence (9)

—
Jeanne Zaidel-Rudolph (SA);
Wits Trio (SA): Zanta Hofmeyr (violin),
Susan Mouton (cello), **Malcolm Nay** (piano)

Wits Trio Tribute

Juta Pranulyte (Lithuania);
Aldona Nawrocka (Poland);
Tatjana Milosevic (Serbia);
Robert Kolar (Slovakia); **Four**
György Kurtág (Hungary);
UMZE Ensemble (Hungary)

Harmonic Islands
Quantum Fluctuation
Time of Light

Excerpts from Játékok

Kathleen Tagg;
Kathleen Tagg (SA/US - piano),
Mark Fransman (SA - saxophone)

Berimbau

Nyokabi Kariuki: laika, bluu

Noticing that I have a strong musical reaction to colour and visual image, I stumbled upon a photograph of Kenya's Lake Nakuru (as seen here, and also in the score) which immediately felt rich with musical colour.

The image feels motionless in many ways, and I could stare at it for hours, hypnotised by the gentle chaos of the pink and white of the flamingo, and their delicate reflections in the clean, blue lake waters. The piece is an emotional response to the beauty of the image, carried further by a quiet and underlying nostalgia for home.

The score calls for a patient, soft approach to performing the music, paying attention to the gentle pulse, and keeping the image and its colours in mind.

Christian Onyeji: Iya, A Duet for Piano

This work is an attempt at the drummistic piano creative style for two pianos. It is an arrangement based on a vocal piece by Ayo Bankole titled Iya. The drummistic piano style is an approach to piano composition and performance that transfers the techniques of African drumming to the piano.

"Drummistic piano compositions, basically, transfer the melorhythmic principles and idioms of African drum music to the piano". Its basic tenet is synthesising the creative and performance idioms of traditional African drums (wooden or membrane) in art music composition for the piano. As such, it represents a conscious effort to capture the sonic and idiomatic features of traditional drum music for the piano.

Chihchun Chi-Sun Lee: Divergence & Convergence

The year 2020 unfolded as an extraordinary period globally, marked by the profound impact of COVID-19 that significantly altered the lives of many. Various matters and political choices have addressed both divergences and convergences, exerting considerable influence directly or indirectly on individuals.

This composition serves as a contemplation of these circumstances, encapsulating moments of divergence, concurrence, antagonism, and devastation.

Jeanne Zaidel-Rudolph: Wits Trio Tribute

This work, composed for piano, violin and cello, was commissioned by the Wits Trio in 2013. The work is in three movements with the outer energetic segments encasing a middle expressive movement.

A rotating murmuring figure introduces the material for the 1st movement which is in a loose Rondo form in which the recognizable motivic material recurs several times in different forms and instrumental transpositions. Each instrument has its turn to enunciate the thematic material. A middle celebratory section in longer note values is located on the tonal centre of 'A', but the dissonance triplets soon return. The rhythmic units are unpredictable and irregular, making it extremely difficult to perform.

The 2nd movement is an elegiac and plaintive lament of a time and place long gone; its longing character yearns for a glimpse into a bygone era with distinctly Judaic nostalgic overtones. The opening rising figure in the cello represents a kind of supplication, a prayer - this is followed by ambiguous harmonies in the piano ranging from dissonant intervals reflecting angst to the more optimistic tonal harmonic resolutions. The falling harmonic minor intervals are offset by the constant attempt to rise higher and higher in register, ending with high harmonics in the violin. This is an example of music expressing my roots and spiritual essence - resulting in music of deep longing, nostalgia and yearning.

The 3rd movement is driven by a relentless mechanical figure, which contains sequentially character patterns. Although pulse-based and rhythmical there are enforced signposts that interrupt and halt the momentum. This is life! When things are going smoothly there are unexpected intrusions and interruptions, but one resumes with vigour and energy. The musical figures are broken up with interjections and with imitative figures between the instruments demonstrating an interdependent symbiotic relationship. Again this is the weltanschauung of my mature years. We are interdependent human beings. The music develops into a heavy rather exaggerated Russian-sounding dance - my Lithuanian ancestry and roots clearly showing!

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Juta Pranulyte: Harmonic Islands
This work composed for clarinet, cello and piano (2022.)

The composition was co-commissioned by Wigmore Hall and ensemble Apartment House, and was first performed at Wigmore Hall October 2022.

It is inspired by the psychoacoustic phenomenon of combination tones, when the pitch relationship between two pitches changes from movement (instrumental glissandi for example), causing new harmonies and vibrations to appear.

In the composition, the piano maintains a persistent, sustained pitch, around which the cello and clarinet slowly weave and oscillate their material, with additional harmonic commentaries by the piano. Slowly, a resonant landscape unfolds, with distinct harmonic islands emerging and submerging, until the initial fundamental home pitch is discovered again.

Aldona Nawrocka: Quantum Fluctuation (in memoriam K. Penderecki)

The piece is dedicated and figuratively inspired by the works of Krzysztof Penderecki, an outstanding Polish composer who died in 2020.

It is divided into sections [in capital letters], the order of which is any order within A-J. It is possible to repeat single ones. In the section K - P the sequence is successive. The epilogue ends the piece. Timing ranges are relative and at the discretion of the musicians each performance should be different.

Tatjana Milosevic: Time of Light

The composition *Time of Light* is the third piece that I wrote for Trio Pokret. It is also the final part of the trilogy Three Pieces for Trio, which is preceded by the compositions Dark Blue Almost Black and A Walk with Rina.

The title suggests the use of "bright" harmonies, which include avoiding the deep register of the piano, airy texture, as well as colouring certain pitches with different instrumental timbres. The composition premiered at the concert of the Trio Pokret called "Neue Musikalische Bewegungen" in Munich in 2018.

Robert Kolar: Four Abstractions for clarinet in Bb/bass clarinet in Bb and piano (2023)

These short pieces were preceded by a utopian idea to create music that would bear almost no resemblance to the music of the past, in terms of pitch organisation, form or gesture.

Music in which ideas would be as abstract as possible and would flow as freely and unpredictably as possible. In result, the outcome, quite contrary to my initial expectations, seems to be well rooted in the Central European chamber music tradition.

Though this tradition is seen here through the lens of "abstract surrealism", it retains its fundamental aesthetic powers: movement, colour, and emotion.

Kathleen Tagg: Berimbau

Berimbau is made up solely of untreated layered piano sounds, drawing initial inspiration from the sounds of the overtone series as played on the Eastern Cape bow instrument Umrhubhe, cousin of the Brazilian berimbau.

The work then gives into a driving motion and groove in seven, and draws on the energy of current New York City.

29 NOV / **2PM, MIAGI Morris**
WEDNESDAY / **Isaacson Centre**

ADDRESS: MICM - Morris Isaacson Centre for Music, 05551
Mtembu St, Jabavu, Soweto, 1809

Madli Marje Gildemann (Estonia): Osmosis

Camelia Onea (Romania/SA - violin), Ashleigh Botha (viola), Berthine van Schoor (SA - cello), Megan-Geoffrey Prins (SA - piano)

Martin Scherzinger (SA/US): Piano Trio 2.1, from African Math
Camelia Onea (Romania/SA - violin), Berthine van Schoor (SA - cello), Megan-Geoffrey Prins (SA - piano)

Henrik Hellstenius (Norway): Unfolded
Camelia Onea (Romania/SA - violin), Berthine van Schoor (SA - cello), Jan Satler (Slovenia/Austria - piano)

Chris van Rhyen: Prelude ad Astra
Morné van Heerden (SA - clarinet), Michael Watt (SA - piano)

Bennett Nkwayi Mulungu (SA): Gazankulu Suite
Waldo Alexander (SA - violin), Morné van Heerden (SA - clarinet), Mareli Stolp (SA - piano)

Stephen Olusoji (Nigeria): Ipade Ilu
Waldo Alexander (SA - violin), Mareli Stolp (SA - piano)

Stephen Olusoji (Nigeria): Atilogwu
Morné van Heerden (SA - clarinet), Mareli Stolp (SA - piano)

Franco Prinsloo (SA): Love's Answer
Peter Bezuidenhout (SA): As ek 'n Prins Was
Chris Vale (SA - baritone), Eugene Joubert (SA - piano)

Arthur Feder (SA): Finding | Being (11)
Malcolm Dedman (UK/SA): Piano Sonata No. 3 (18)
Peter Cartwright (SA - piano)

John Simon (SA/UK): Piano Sonata No. 3 (9)
Jan Satler (Slovenia/Austria - piano)

Improvisation
Aaron Bebe Sukura (gyil) and Andrews Agyemfra-Tettey (piano) (Ghana)

Madli Marje Gildemann: Osmosis

In this composition I have used the process of osmosis as an inspiration for the musical form, but also as a basis for the sound textures. I have explored the process of how water enters a tree, moves all the way up and gets dispersed.

The piece is largely based on my own recordings from the soil in Glattpark, Zürich and also from the Höngherberg forest as a sonic "study" of the subject. I also found inspiration from recordings of sounds emitted by pine trees during periods of drought and the resulting "clicking sounds", caused by embolism in the water transportation system.

One can hear simultaneously what is/what might be happening inside this imaginary tree, how the water and air moves from the roots to the very top of the tree, the changes in water tension, but also other constantly present sounds within the soil.

Martin Scherzinger: Piano Trio 2.1, from African Math

African musicians have long adapted European instruments (accordions, guitars and keyboards) to great musical effect. In the spirit of this tradition, we too indigenize classically European instruments by treating them as if they were African instruments.

Piano, violin and cello are made to imitate the tactile patterns found on a bow from the Kalahari, or the sticking on a Ugandan xylophone, the fractal harmonies of a Shona mbira, and so on. But instead of adding exotic timbres or percussive textures, we prefer to take another approach to the task of Africanizing sound.

For example, by translating the overtone-rich colour of the mbira to the time-worn blandness of the modern industrial piano (a diatonic inscription device that enjoys a world monopoly), the music directs paradoxical attention to the purely formal play of the original, allowing us to encounter the music as harmonic syntax.

In the African musical model, harmonic sequences have a riddle-like mathematical character, whereby every harmonic shape is imbricated in some kind of musical pun, its recursive forms running on reduced scales in reversible time. (In Madagascar, the future is even said to emerge in reverse).

Henrik Hellstenius: Unfolded for piano trio (2017/2020)

Unfolded, composed for Cikada Trio in 2020, explores a tense interaction between discrete, perhaps irreconcilable, types of musical ideas.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Hellstenius describes it as a development from "a spare material of chords and sound objects ... towards a more linear music", though the process is not quite as simple as that.

Working together, the trio is initially concerned with small micro-gestures, most of which are either non-pitched, such as brushing piano strings, or have their pitch content obscured or cancelled out through dissonance, clashes and percussive impacts. Yet almost from the outset there are indications of a very different behavioural impulse, soft and sustained, focused around a gently undulating almost-unison microtonal melody.

As *Unfolded* progresses, the friction between these two kinds of material, transient and extended, doesn't simply manifest in episodic juxtapositions but also triggers internal dissent among the players. The piano, in particular, is persistent in wanting to return to this gentler music, but loud interruptions repeatedly thwart these attempts.

It's not until the closing minutes of the piece that the violin and cello are genuinely won over, leading to an exquisite epilogue of quiet delicacy, interjected (but now not derailed) by a couple of wild joyous runs from the piano. *Unfolded* eventually manages to achieve an integration of its disjunct ideas, arriving at a state of unity.

Simon Cummings

Bernett Mulongo: *Gazankulu Suite*

This work tries to interrogate, for myself, what is at the essence of African music in the modern compositional space and rhythm still comes to the forefront. Hence, the composition is mostly rhythmically driven. The rhythmic design is influenced by some rhythms that are located within music of the Tsonga people in the Limpopo Province (in the formerly Gazankulu region. Hence, the title).

Part I – *Muchongolo on a Limp* (a Xitsonga Dance) aims to stray away from the understanding that African music almost always uses simple harmonic structures. The clarinet carries a melodic phrase that is ascending and descending scalarly on a whole-tone scale. This clarinet phrase is performed alongside the piano part which plays an almost hard to discern melodic (and rhythmic) phrase based on six pitches: F, G, B, C, D^b and E^b.

The idea here was to create an illusion of an "ostinato" pattern only in rhythm. But making the "melodic" aspect of this rhythmic ostinato pattern not as obvious as would be expected in an African composition. Part III – *Ntlango waxi Gaza* is based on the rhythmic design that was utilised by popular Kwaito artist, William Bongani Makhubela known as Mawillies. He had taken a Tsonga children song and presented it in a kwaito aesthetic. My approach was to use the rhythmic design of his, "Mawillies", main vocal part to create an original interlocking melodic phrase between the clarinet and violin to create the imagery of children playing.

Overall, this work is made of five different parts, as follows:

- Part I: *Muchongolo on a Limp (a Xitsonga Dance)*,
- Part II: *Vahloti (Hunters)*,
- Part III: *Ntlango waxi Gaza (A Children's Game from Gazankulu)*,
- Part IV: *Ndzhuti (A Shade)*,
- Part V: *Mbotela (a Xitsonga Dance)*.

Stephen Olusoji: *Ipàdè Ìlú (Village Meeting) for Violin and Piano*

This piece attempts to capture the scenes at the village meeting which include movement to the village square, discussion amongst villagers and other communal activities at such gatherings. This highly percussive piece uses dialogue between violin and piano to achieve the effect of a village meeting interspersed with flowing dance-like melodic lines. The prestissimo passages are drum rhythms surrogates that require steady rhythmic balance between violinist and the pianist.

Stephen Olusoji: *Atilogwu for Piano and Bb Clarinet*

Atilogwu is an acrobatic, energy driven dance from the Eastern parts of Nigeria. It is used for many occasions including social, recreational and other communal activities and gatherings. The *Atilogwu* dance consists of slow and fast movements incorporating acrobatic stunts such as high kicks, quick steps, somersaults and cartwheels. As the music plays, dancers may want to yell, scream, shout, yodel to their excitement.

An *Atilogwu* dance is a spectacle to behold with its boisterous rhythms and acrobatic and gymnastic display.

In writing this piece, I have focused on the rhythms of four indigenous musical instruments used in *Atilogwu* music:

- (a) Alo (Big gong)
- (b) Udu (Pot drum)
- (c) Oja (Flute)
- (d) Ogene (Gong)

I have used the rhythmic motifs derived from the instruments listed above as broken chords, ostinato and melo-rhythmic patterns. Also included in the piece are bell rhythms to represent the acrobatic and gymnastic movements of the dancers and chromatic passages given to the clarinet depicting rapid steps, stunts and movements.

Franco Prinsloo: *Love's Answer (From the Passionate Pilgrim)*

This work draws inspiration from fragments of William Shakespeare's mysterious poem, *The Passionate Pilgrim*. Premiered originally at the International Harp Congress in Hong Kong by Soprano, Jessica Ng and Harpist, Judy Ho, this rendition for baritone and piano, including the second movement "Senseless Trees," was first showcased by South African baritone Chris Vale.

Prinsloo skillfully blends a pseudo-Renaissance style with contemporary harmonies, crafting a lyrical composition that explores the complexities of love.

The central motif of a dying bird, echoing in both accompaniment and vocal lines, captures the essence of Shakespeare's verses. In this musical journey, Prinsloo invites the audience to experience the timeless beauty and emotional depth of Shakespeare's poetry through the interplay of voice and instrument.

Malcolm Dedman: *3rd Piano Sonata*

My third Piano Sonata was completed in 2021 and has the subtitle 'to the Memory of an Angel'. It is dedicated to my late wife, Dr Anja Morris-Paxton who passed away on 10 November 2020 after fighting with cancer.

Although this is a very personal work, reflecting on key features of Anja's life, these features can indeed apply to any person who, like her, lives a full and satisfying life. The work is in four movements with the following titles: *Struggle; Overcoming Difficulties; Spiritual Guidance and Fulfilment – Into the Light*.

The first movement, *Struggle*, is close to Sonata form, with a slow introduction, a fast first subject and contrasting slow second subject. The movement represents a struggle between these contrasting subjects.

The second movement, *Overcoming Difficulties*, is a kind of scherzando in 6/8 time.

The third movement, *Spiritual Guidance*, is slow and mainly chordal. A short motive at the introduction to the first movement is developed over the chords, as well as high, rapid scale-like figures which represent guidance from above.

The fourth and final movement, *Fulfilment – Into the Light*, starts with an accelerating scale-like passage. The main theme is a return to 6/8 time and the link with the second movement is not far away, hence it can be seen as a 'fulfilment' of that movement. Similarly, the second theme is a development of the first movement's second theme.

The first theme returns, after which a new theme is stated which can be thought of as a fulfilment of the third movement. A return to the introductory scale-like passage follows, leading to a fulfilment of the first movement's first main theme. This is abruptly cut off and leads to the finale, a very slow, 'Into the Light' section, based on the first movement's introduction.

Arthur Feder: *Finding | Being*

- Theme and Variations for Piano
- Commissioned by Megan Prince as Standard Bank Young Artist (music), 2018
- World Premiere: Grahamstown National Arts Festival 2019

Finding | Being is a journey of self-discovery and acceptance. The work was written for Megan Prins, a young pianist whose own journey as an artist I admire. Each variation highlights something in his playing that I find special.

The theme of the work is inspired by the Cape gospel tradition, with its simple, direct melodies and powerful rhythms. The variations explore different musical ideas and textures, while remaining connected to the core theme.

Variation 1 is a flashy contrast to the prayer-like opening of the theme. The theme is fragmented and accompanied by fast-turning arpeggios, hinting at the ghoema-like dance of Variation 4. Variation 2 focuses on timbre and resonance, treating each pitch of the theme as a tonal centre. This variation is inspired by Prince's sensitivity to voicing and colour on the piano, as well as my own interest in impressionism.

Variation 3 draws inspiration from mbira playing technique, with its shifting and interlocking patterns. Starting with a trance-like introspection, the variation gradually opens to the loudest point in the entire piece, before returning to tranquil introspection.

Variation 4 is a ghoema-like episodic dance. This movement is angular and somewhat disjunct, superimposing material from other variations before settling back to the original theme.

John Simon: *Piano Sonata No 3*

Composed in Petts Wood, England, in 1968, differs from the composer's four other piano sonatas in that it is based on a 12-note row and contains little 'tonal' music. This compositional gear change was the result of the studies the composer undertook with James Patten at Trinity College of Music in London.

Like his first sonata, *Piano Sonata No 3* falls into four brief movements; the first being about as long as the sum of the other three.

Movement 1, marked *lento*, begins with a rising 12-note theme over a soft F natural pedal point, followed by its falling retrograde. The elements, presented in row and retrograde forms, are subjected to thorough exploration. While traces of tonality permeate the sonata, it is typically the retrograde iteration of the row that usually prevails.

A short second theme, marked *pigramente* (lazily), also derived from the row, makes its appearance in bar 47. This leads to a bravura development section, followed by a 'tonal' adaptation of the retrograde theme marked *tragicco*, now functioning as recapitulation.

Movement 2 is marked *adagio* and sees the 12-note row turned into slow sonorous bell-like chords.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Movement 3, marked *scherzando*, consists of a rhythmical version of the sonata's (main) retrograde idea with a fleeting trio in the middle. This brief mercurial movement ends with a dramatic unison presto, the pianist's hands separated by six octaves.

Movement 4 has no descriptive marking and is in essence an epilogue made up of fragments of the sonata's main ideas, with the 'lazy' second subject stated in full, followed by the retrograde theme stated in the piano's lowest register.

The sonata closes with shortened *espressivo* versions of row and retrograde played over an E natural pedal point.

8PM, Keorapetse William Kgositsile Theatre, Kingsway Campus, University of Johannesburg

ADDRESS: Keorapetse William Kgositsile Theatre, University of Johannesburg (Kingsway Campus), Corner of Kingsway Ave and University Rd, Auckland Park, Johannesburg, 2092

Cris Derksen (Canada): The Bells
Mareli Stolp (SA - piano)

Improvisation:
Esther Flückiger (Switzerland/Italy) and Andrews Agyemfra-Tetty (Ghana), pianos

—
Andile Khumalo (SA): Invisible Self for piano and ensemble
Gérard Grisey (France): Talea
*Juste Janulyte (Lithuania): Unanimus for strings
György Ligeti (Hungary/Romania/Austria): Piano Concerto
Unsub Chin (South Korea/Germany): Fantaisie Mécanique
*Hans Zender (Germany): Modelle
Ensemble Modern (Germany); Vimbayi Kaziboni (Zimbabwe/US - cond.), * with students from MIAGI

Cris Derksen: The Bells

TRIGGER WARNING.
Remember your mom singing to you? A lullaby?

This piece is about racism and the connection between South Africa apartheid, and Canada's Indigenous genocide. Indigenous folks in Canada have always known about the children that never returned home from residential school, it's something that the whole world now knows. I added a through line of children as a constant relatable source, all children play, all cultures have lullabies.

As Nelson Mandela says, "Ladies and Gentleman, Racism, the millions of bodies, how did we allow this to happen?"

György Ligeti: Piano Concerto

György Ligeti wrote about his Piano Concerto: "I present my artistic credo in the Piano Concerto: I demonstrate my independence from criteria of the traditional avantgarde, as well as the fashionable postmodernism.

Musical illusions which I consider to be also so important are not a goal in itself for me, but a foundation for my aesthetic attitude. I prefer musical forms which have a more object-like than processual character. Music as "frozen" time, as an object in imaginary space evoked by music in our imagination, as a creation which really develops in time, but in imagination it exists simultaneously in all its moments.

The spell of time, enduring its passing by, closing it in a moment of the present is my main intention as a composer.

Hans Zender: Modelle für variable Besetzung (1971–73)

In his Modelle für variable Besetzung (Models for Variable Combinations of Instruments), Hans Zender explores open form processes and variable structures.

In the preface to the score, he suggests various possibilities for their performance. The twelve models may be performed in sequence from 1 to 12, or in another order, the order being left to the performers.

It is also possible to play only a selection of the models, provided that even-numbered models always alternate with odd-numbered ones. While the odd-numbered models are notated conventionally, are written in strict canonical form and executed precisely, the even-numbered models are notated graphically.

Split into groups, the musicians follow the cues of their leaders and enter gradually, so that here, even within the groups, overlaying between measures (lasting ca. 10 to 20 seconds) ensues.

This means a tension between freedom and rigidity, aided by multiple pointers from the composer, especially regarding sound colours and spatial issues. He also prescribes an approximate duration for each model.

30 NOV
THURSDAY

**2PM, Johannesburg
Holocaust &
Genocide Centre**

ADDRESS: Johannesburg Holocaust & Genocide Centre, 1 Duncombe Rd, Forest Town, Johannesburg, 2193

Petra Stump-Linshalm (Austria): Madame Pele
Péter Szűcs (Hungary - bass clarinet)

Ondřej Štochl (Prague Spring): Il sogno fragile
Péter Bárzony (Hungary - viola)

Rufus Isabel Eilott (Scotland): A piece of horizon has been arching ur back
Oszkár Varga (Hungary - violin)

—
Sámal J. Jakobsen (Færøerne): Krákan: á Húsið
Lucian Zbarcea (Romania): Aksaka
Martin Theodor Gut (indiv.): Zu köstliche Sache
Camelia Onea (Romania/SA - violin), Ané van Staden (SA - violin), Ashleigh Botha (SA - viola), Berthine van Schoor (SA - cello)

Petra Stump-Linshalm: Madame Pele

Pele, a term signifying "molten lava" in the Hawaiian language, represents the goddess of volcanoes and fire, respectfully known as Madame Pele among Polynesian cultures.

Her appearances are varied, ranging from a young, alluring woman to a temperamental elderly figure whose hair is likened to solidified lava. Certain volcanic phenomena, such as Pele's hair or Pele's tears, are also named after this goddess. Pele embodies both destruction and creation, as lava not only consumes but also forms new land and life. Numerous legends surround the fierce deity, with the belief that her temper can be appeased through gentle chants.

Regardless, Pele brings the essence of fire to people's lives, igniting passion, fervent discussions, or intense conflicts. Pele instils the courage to assert one's will and encourages a life of creativity and passion, lived with enthusiasm.

Rufus Isabel Eilott (Scotland): A piece of horizon has been arching ur back

- (i) that the whole world is contained in a grain of sand
- (ii) trying to smooth your body out so that you can become underwater in a shallow stream, in what used to be the deepest part of the river, in the only water in Fisherfield, which is melting off the snowfield of the Maiden. Flat, high summer.
- (iii) heavy / light; coda (long and free)
we washed in rivers
and smelled like shady river banks
and dark red peaty water

(RE)

Sámal J. Jakobsen (Færøerne): Krákan: á Húsið

The idea was directly sparked when the composer walked on a calm street and then suddenly heard a crow cawing on a rooftop. The sound, rhythm and feeling of the cawing got stuck in the composer's head and unavoidably called for a piece to be written. And so it was. The motifs are all inspired by cawing and the flapping of wings.

The story is about two crows that by no means wish to share the same spot on the rooftop.

Lucian Zbarcea: Aksaka

My plan was to compose a work that would be specific for my style, but would also evoke Bartók. I tried to incorporate various elements of Romanian traditional music in this short piece for string quartet.

Starting with the title, the most important element is the rhythmical pattern specific for areas in Romania and other neighbouring countries (Aksak).

Many traditional pieces of music, especially dances, are based on combined rhythms (2+3, 2+3+3, 4+3 etc.), and I always tried to use them inside many of my works. These were the main ideas to start with when I first planned the piece.

Martin Theodor Gut: Zu köstliche Sache

Zu köstliche Sache is a string quartet in just intonation, mainly using partials 7 to 13 on different fundamentals, besides some extra kicks.

The approach is traditional, though not traditionalistic. Koehne Quartet recorded the composition at Radiokulturhaus Vienna and premiered the composition in 2021 at Am Sound in Krems, a short festival initiated by MTG.

The title is from a quote by Joseph Haydn which perhaps translates as "life is too precious an affair". "Very good work", says Kyle Gann.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

8PM, Keorapetse William Kgositsile Theatre, Kingsway Campus, University of Johannesburg

ADDRESS: Keorapetse William Kgositsile Theatre, University of Johannesburg (Kingsway Campus), Corner of Kingsway Ave and University Rd, Auckland Park, Johannesburg, 2092

Michaela Cornelius (New Zealand):
Njabulo Phungula (SA):
Nguyen Ngoc Tu (Vietnam):

The Sounding Sea
Like Knotted Strings
String Quartet No. 3

Odeion String Quartet (SA): Zanta Hofmeyr, Sharon de Kock (violins), Jeanne-Louise Moolman (viola), Anmari van der Westhuizen (cello)

Conrad Asman (SA):
Musa Nkuna (SA):
Hendrik Hofmeyr (SA):
Eheki Mseleku (SA):
Alexander Johnson (SA):
Merryl Nellie (SA):
Irene Morrck (SA):

One Lingering Quasar
Black Autumn
Mabalel Fantasia
Angola
Omuramba
Winter Solstice
Khanyi's Tango

Khanyisile Mthetwa (SA - flute), Peter Cartwright (SA - piano)

Improvisation
Mpho Molikeng (Lesotho/SA - lesiba, mamokgorong), Andrews Agyemfra-Tettey (Ghana - piano), David Odoom (Ghana - drums)

Michaela Cornelius: *The Sounding Sea*

The Sounding Sea explores vocal timbres and spirituality in nature. Using techniques that reflect different vowels on string instruments, the composer creates a series of contrasts: smooth and edgy, elongated and halted, muted and coarse.

It represents a collision of reinvigoration, grief, uninhibited expression and force. A companion piece to The Sounding Sea, more like whirlwinds than waters explores the micro-movements of the ocean - from a gentle breeze flitting across the water, to the swirls and ripples of a stormy night.

Using resonant open strings, tremolo and flurrying melodies, this piece encapsulates the tempestuous nature of the ocean and the vast array of expressions reflected in its waters.

Njabulo Phungula: *Like Knotted Strings*

In "Like Knotted Strings", I looked to the work of Jorge Luis Borges, whose literature often tackles themes relating to infinity, labyrinths, and intertextuality.

Having established a basic 'library' of sound gestures and microtonal chords, these materials are fleshed out, with quasi-quotations which provide a glimpse of a musical composition which may or may not exist in a different timeline.

The piece presents multiple versions of certain passages. Each version leads to a different outcome, which may or may not lead (back) to another version of that same idea. Gestures and harmonies are re-contextualised and presented as half-remembered recollections.

Nguyen Ngoc Tu: *String Quartet No. 3*

The sound exhibits similarities between contemporary and traditional music, bridging the gap between the two genres in a harmonious exploration of sonic expression.

Conrad Asman: *One Lingering Quasar*

A "quasar" is a massive celestial object that emits an exceptionally large amount of energy. Deep space is the source of One Lingering Quasar's overall mood and character: slow, unmoving and immovable.

The dark, strong harmonic tones delivered by the piano anchor the irregular melodic in the flute. As these anchors become more harmonically active, the texture slowly gains momentum. This is at a glacial pace, similar to how an enormous quasar gently wanders through the cosmos. After the recapitulation of the modified sonata form is completed, the quasar loses all its energy, and is lost to space.

The piece concludes with the same harmonic anchors with which it began, yet with all their energy emitted completely.

Hendrik Hofmeyr: *Mabalél Fantasia (2010)*

The Mabalél Fantasia is based on Eugène Marais's poetic account of the tragic history of Mabalél, daughter of King Rasithlare.

The pool in the Limpopo where she met her end, previously known as Rakwena ('Father of the Crocodile'), was renamed in her memory.

The following extracts from the poem give some indication of the unfolding of the tale.

*Gaily down the footpath trots Mabalél;
happy is her song, accompanied by the clinking of her ankle rings.
In lone tranquility lies the expanse of the still Rakwena;
and the white-tufted reeds sing a doleful lullaby.
Hist, hist, Mabalél! Is there no whisper in your ear,
of the awful companion that is listening to your song?
In the blue darkness waits Lalele, quintessence of all evil,
with fortitude that can defy time and chance.
When the waters barely flow through the flame-scorched land,
and the sighing wind expires, he keeps watch!
By the water's edge dreams Mabalél, till her heart burgeons with longing;
from the mirrored world below, her smiling image beckons.
Slowly through the submerged reeds Lalele rises upwards from the depths.
From the gleaming surface bursts a surging, foaming arch;
over the calm expanse of Rakwena echoes a single fearful cry;
and then, quietly, everything returns to silence.
Beckoning through the twig-built kraal walls, brightly twinkle the evening fires.
From the dark stillness sound distant calls for Mabalél, but nevermore will she return.
Slowly through the submerged reeds Lalele sinks to the depths.*

9:30PM, Untitled Basement

ADDRESS: Untitled Basement, 7 Reserve St, Braamfontein, Johannesburg, 2017

Luca Forcucci (Italy/Switzerland)

Esther Flückiger (Switzerland/Italy) with Mabeleng Moholo (SA) and Volley Nchabeleng (SA)

Jonathan Crossley (SA/UK) Inhale with Marcus Wyatt (SA), Carlo Mombelli (SA) and Jonno Sweetman (SA)

Luca Forcucci: *Sonic Rituals*

This work is an electroacoustic composition exploring transcultural aspects of ancestral and contemporary forms of technology of musical instruments.

On this base and during field work conducted in North and South Ghana in 2022, we discussed possible directions with musicians playing instruments like Gonje, Horns and Seperewa.

Through a system involving tapes, granular synthesis, delays, I explore the recordings made during these discussions, as microsounds of the instruments by working on the field of possibilities of the temporality and morphogenesis.

The interest resides in addressing the idea of the material nature of the instruments. The augmentation of the purely material "thingness" and motility of the musical instrument is proposed here as sonic potential allowing dialogues with electroacoustic forms.

The project is a work in progress and continues to evolve. The following musicians generously collaborated on the project:

Seperewa in Accra: Osei Korankye
Gonje in Tamale: Amed Abdul, Samed Masuru, Mohammed Alhassan, Abdul Razak
Horns in Tamale: Fuseini Adam, Huniru Kofi

Jonathan Crossley: *These Pipes Took Us Nowhere*

Jonathan Crossley: Synth guitar and systems
Marcus Wyatt: Trumpet and flugelhorn
Carlo Mombelli: Bass
Jonno Sweetman: Drums

This performance features a newly composed work for the festival as well as being the release performance for Crossley's new EP, titled 'Bree Street'.

Bree Street smashes the math-rock inspired language of 2022's 'Inhale' headlong into whispers of South African Jazz and Jive. The work features the trio of Crossley, Mombelli and Sweetman joined by legendary South African horn player and composer Marcus Wyatt.

It also adds a guest solo from the prolific Slovak guitarist and composer David Kollar, known for his work with Pat Mastelotto (King Crimson) and trumpeter Arve Henriksen amongst others.

The new work, *These Pipes Took Us Nowhere*, is in three parts: Prayer; Meditation; and Pulse, and features generative electronics, moving from a third-stream influenced ballad into an exploration of gentle altered harmonies and finally landing in an electronic generative groove-based section.

PROGRAMME

WNMD FESTIVAL

24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN



In the act of composing, we have the freedom to choose from among a full range of structural elements. Therefore it becomes vital to decide how one is going to bring these elements together; in other words, how to build the relationships among them. This work is a careful consideration of the elements of sound and their relationships from multiple viewpoints.

This piece premiered in the 38th JSCM Award for Composers concert sponsored Japan Society for Contemporary Music, with Ryuta Iwase on Bass Clarinet, Tomomi Ota on Accordion and Takui Matsumoto on Violoncello.

Glenn Dixon: *Vitreous Shades of Rock*

Vitreous Shades of Rock (composed in 2021) is a 6 min piece for clarinet, piano and string ensemble. Rock piano playing, guitar and bass riffs, and drum grooves and rudiments feature in this quirky reflection of rock and popular music.

Ugne Giedraityte: *Au-dessus (2019) for voice, clarinet, viola and piano was composed in December of 2019*

Before the Global Pandemic and before the most brutal war in Ukraine. Nevertheless, this piece turned out to be unexpectedly prophetic, talking about very difficult times, but also about eternity – it is a journey to the depths of the soul.

La mer est comme un ciel bleu bleu bleu Par au-dessus le ciel... (Blaise Cendrars) "Writing music, I subjectively choose sounds and harmonic chords to integrate them into daily phenomena and movements.

This way I create bigger or smaller cell units, which can be joined together to form a composition – a moving musical figure," says Ugne Giedraityte.

Kory Reeder: *Erb Study*

Cathrine Erb is an American photographer whose "luminous photo-based works capture a spirit of the sublime in everyday life. Her practice is a meditative process, exploring and revealing the radiance of the present moment and the complexities of relationships among people, places, things, as well as things unseen. Her studies of clouds transcend space and time with luscious translucence, while her portraits of everyday objects are instilled with the ineffable longing of memory."

Quarter tones and any smaller division of the octave is something I have a really hard time exploring in acoustic pieces. I love doing this with electronics, I could listen to two sine waves beat against each other for a long time.

Still, it's been really difficult for me to incorporate this into my acoustic language. This sort of abstractly expressive sound-world isn't always the right place for it, but I think this piece has expanded my range significantly.

The emotive power and tension/release that these colours give the piece add a yearning or aching quality to the slow gestures, and there are some moments that I think just sound magical with these new colours.

Antoni Schonken: *Sketching the Divide*

Sketching the Divide, composed for percussion, piano, and cello, delves into the rich tapestry of Southern African mythologies, capturing their essence through moment form and playful expressions.

Nana Amowee Dawson: *Kwadehyewa*

Nana Amowee Dawson crafted this music for its inaugural presentation at a Contemporary Performance and Composition (CoPeCo) concert held at the LjudOljud Music Festival, hosted by the Royal Academy of Music (KMH) in Stockholm, Sweden, on April 12, 2019.

The premiere unfolded on the esteemed stage of the Lilla Salen. Titled 'Kwadehyewa,' this trio is composed for piano, B-flat clarinet, and voice, representing a re-imagined iteration derived from a broader programmatic musical opus entitled 'Asamasaw,' originally conceived for the orchestra in the genre of danse macabre.

While the overarching work draws inspiration from the concept of ancestral veneration within African traditional religion, orchestrating a poignant narrative of homecoming for African-Ghanaian-Mfantse ancestors to engage in a spectral dance, recollect, and share insights from the afterlife, Kwadehyewa adopts the same thematic framework to satirically implore African leaders to embrace purposeful governance. This call to action is posited as essential for transforming the continent's debilitated and susceptible institutions into equitable and resilient entities, lest they confront the consequences of their dereliction.

The composition unfolds in two distinct parts: the first characterised by a freestyle rhythm and expressive tonality, artistically and dramatically depicting the disquiet and turmoil precipitated by flagrant negligence on the part of irresponsible leaders.

The second part, marked by an accelerated tempo, exudes agitation, martial elements, and a spiritual intensity that mirrors the rebellious disposition induced by misguided leadership. It serves to reinforce the overarching message delivered by the ancestral persona within the composition, cautioning those in positions of authority about the repercussions of their neglectful stewardship.

Angelique Mouyis: *Mother/Child*

This piece was commissioned in 2022 by Sarah Elizabeth Lee and Miriam Brack Webber on behalf of the Silent Voices Project.

A flutter in one part creates a flutter in the other - such as a heartbeat that skips a beat would affect the heartbeat of the other. There is a playful conversation between the two instruments as a singular melody is passed from one instrument to the other.

The second movement, "Always," is inspired by the deep, serious love between a mother and her child. It starts off with an expressive tender duet. Long legato melodies are passed between the instruments. The metre shifts and the piece becomes a playful dance. In the final section, we hear the staccato theme from the first movement combined with the expressive melody introduced at the beginning of the second movement, which closes the piece joyfully.

Andrián Pertout: *Musica battuta for Two Glockenspiels, no. 438c (2016, Rev. 2017)*

"Musica Battuta" serves as an exploration into the musical implications of combinatoriality, employing mathematician Joel Haak's combinatorial analysis of Steve Reich's rhythmic pattern in *Clapping Music* (1972).

Additionally, it incorporates the novel harmonic concept of All-Interval Tetrachords and Other Homometries from minimalist composer and music theorist Tom Johnson, as presented in his publication *Other Harmony: Beyond Tonal and Atonal* (2014).

By eliminating consecutive repeats of any rhythmic cell, the piece distils 495 possible unique patterns to two: Reich's Clapping Music pattern and the distinctive pattern found in Musica Battuta.

Rucsandra Popescu: *Konstellation II*

The composition was written for my mentor Prof. Younghi Pagh Paan, for their 75th Anniversary. The composition uses a small part of a Byzantine melody sung at important celebrations in life.

The interaction of two powerful instruments represents the power between mentor (Companion in learning) and apprentice. The piece was written in a space notation system to leave the flexibility of movement, gesture (within the bar) free. The almost always energetic reactions of each instrument or each person are very important.

Fabian Svensson: *Nothing Happens*

Nothing Happens is a piece in which nothing happens. Or is it?

Teresa Catalán (Spain): *Larrazpileko jentilen trikuharritik*

Notes written by: Patxi Larrañaga

Larrazpileko Jentilen Trikuharritik was commissioned by the San Sebastián Musical

Fortnight in 2019. It is written for violin, cello and piano and, as usual in her music, the author does not renounce formal or discursive clarity.

She appeals to the combination of time and memory as the nucleus and engine of the music in the full sense of the word "communication".

Tõnu Kõrvits: *Hope for Piano Trio and Mezzo Soprano (2020)*

These words of Emily Dickinson:

"Hope" is the thing with feathers

That perches in the soul -

And sings the tune without the words -

And never stops - at all - are always actual.

The piece was written during the height of the pandemic in 2020.

Times have changed, but these lyrics keep on resonating in my soul but just in a different light.

Rick Baitz: *River of January*

River of January, for flute, violin, cello, percussion and synthesiser, was commissioned by The Juilliard School in 1991.

Winner of the Delius Composition Contest, it was selected by the ISCM as an official entry to the 1993 World New Music Days in Mexico City.

Other performances were by the California Ear Unit, the Jacksonville (Florida) Symphony Chamber Players, and at Lincoln Center, New York. Called "a glowing jewel of a new score" by The New York Times, River of January (which means "Rio de Janeiro" in English) explores the energy of dance, as well as the coloristic possibilities of live, real-time timbral transformation generated by the live electronics.

Composer Rick Baitz grew up in Los Angeles, Rio de Janeiro and Durban, South Africa, and the piece integrates musical influences from all three of those locales. River of January has been recorded for release in early 2024 on Neuma Records.

Claude Ledoux: *Entre-Vagues Irisés*

Why accordion? Firstly because it breathes like no other; also because the hands of the musician travelling along the noisy path of the buttons seem to draw from the silence the snatches of quivering of our existence.

On the other hand, Asia - a fascinating continent - is not far away, bringing the accordion closer to the Chinese sheng. Breathing in and out. Like in the oriental soul, this piece opens its spaces to what happens between these actions.

Tension born at the end of the inhalation: Western memories emerge like radio jingles, as the sounds of sheng reveal progressively the cliché of Chinese melody. At the end of the exhalation, the soul's flight, the last hidden breaths, the sound of the buttons below when the notes have left us.

PROGRAMME

WNMD FESTIVAL

24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN



Pierre-Henri Wicomb: *Spelling and Sounds*

The work was a commission by the South African violinist Lieva Starker for a cd and performance in the UK. She will also be performing the work here today. The title refers to words that sound the same, but are spelt differently. This ties in with the musical philosophical basis from which the piece draws, confronting ideas of music and its ontology.

I overheard a conversation, a few years ago, between a musicologist and a composer arguing about the quintessence of music, contesting its most elementary manifestations, its origin. The question they asked was, "in its most basic state, is music born out of the presence of one or two notes?" Is a note sufficient, or does it need tension/movement, which is the result of contrast, dictating two notes, two levels, anything two... or can contrast be found in an event?

The idea of a single note representing music became an important motif in this work. I notated a sound on one string played in combination with another, but as interruptions (or contextualisation) creating tension within a sound.

Hendrik Hofmeyr: *Marimba for solo flute (2000)*

Commissioned by the South African Music Rights Organisation Endowment for the National Arts In Nguni legend as related by Credo Mutwa, Marimba is the Goddess of Music and Happiness.

She created the first song and invented musical instruments, including the one bearing her name. The latter is evoked in the dance-like sections of the work, characterised by cross-rhythms and canonic imitation, while the more lyrical sections depict her amorous nature.

Job Ivan Tözgatwa: *Amagezi G'omunafu (Ama-geh-zee Go-moo-nah-foo) Tricks of a lazy bone for Soprano saxophone, piano and double bass*

This piece is inspired by a Kiganda (that of the Baganda, a tribe that occupies the central part of Uganda) folk tale "Bundu" (Boon-doo) which was often told to us as children to encourage us to work hard in life. The musical style of Amagezi G'omunafu celebrates a Kiganda xylophone hocketing style (A trio). The Saxophone represents: Omukoneezi (Omu-kon-eh-zee) The one who plays the first melody. The piano represents: Omunazzi (Omu-nah-zee) The one who plays the main part. The Double bass represents: Omwawuzi (O-mu-au-zee) The one who plays the second melody

Christian Banasik: *Inscription 3*

The Seikilos Epitaph is the oldest completely preserved musical composition including notation. Through more accurate paleographic comparisons, it was dated to the 2nd century AD.

A tombstone alongside its lyrics in Greek musical notation dates from an accidental discovery in 1883 near present-day Aydin in Turkey. I used the available knowledge and the inspiring story for my piece, in which I consciously tried to retain the melodic character and rhythmical style on one level but also redesign many aspects.

The musical reinterpretation is presented in sections, stopped and stretched, changed, decorated and repeated in various ways.

Daniel Hutchinson: *intact in tact*

Composed after a six-week residency in Varanasi in November/December 2022, intact in tact is arranged for harp and log xylophone, tuned to the intonation of raag Bhairav (Mayamalavagowla).

It merges features of Hindustani and Carnatic music with the influence of music from the Royal Buganda court, with voicings reminiscent of South African music also recognizable. The log xylophone is custom built by African Musical Instruments (AMI) in Makhanda, South Africa, based on the Buganda amadinda.

In gratitude for their guidance, the piece is dedicated to Mr. Partho Roy Choudhury, head of music, and Mr. Hari Baskar G, composition teacher, at the Doon School in Dehradun, India.

Fahad Siadat: *Not Infinite if Not God*

The title of this piece is derived from Mark Green's literal translation of the Kalima, the central tenet of belief in Islam, more commonly translated as "no god but God" or "no reality but God".

The piece itself is largely inspired by a Sufi chant used as a dhikr, a repeated mantra that is a "remembrance" of the divine. While outwardly performative, this piece is intended as a prayerful, ecstatic meditation on the nature of the divine and our relationship to it.

George Dor: *Agbemavor minyam miele ("We are aiming at eternal life")*

Dor bases "Agbemavor" on Adebu, a Northern Ewe dance-drumming genre, drawing on a folk song, rhythm, philosophic dicta as his pre-compositional resources that he combines with Biblical texts.

This song expresses Christians aiming at the goal of heaven, which is metaphorically juxtaposed to hunter's eventual killing of a wild beast, including the desired processes and agencies involved in both enterprises, culminating in celebrations.

The Harmonious Chorale, Ghana performed "Agbemavor" during the "An Evening with Prof. George Dor" concert, and Prof. Emeritus Kwabena Nketia Memorial Concert that was staged in the University of Ghana's Great Hall in July 2022 and as part of the 47

th World Conference of the International Council of Traditional Music. A detailed analysis of "Agbemavor" can be found in *Ethnomusicology* 49 (2005): 464-470. Today marks the song's first performance outside Ghana and Togo.

George Mensah Essilfie: *Zamina, Mina Yeako Aba*

The choral arrangement Zamina, Mina Yeako Aba is inspired by the hit song *Zamina Mina Waka Waka* by the Cameroonian Zangalewa Band in the 1980s and 90s.

The song gained fame in Ghana as an African hit song by returning soldiers from peacekeeping missions in Cameroon. The song is transformed into a choral piece, offering a unique perspective on musical adaptation for communal expression.

Zamina Mina's extensive use in Ghana, from military cadences to work songs to school events, underscores her resilience and vibrant adaptability. The vibrant and innovative rhythmic performances of the Ghanaian fishermen hauling their nets ashore particularly influenced the arrangement and showcased the timeless musical energy of *Zamina Mina*.

The use of whistles, glissandos, and military march choreography gives depth and meaning to the music. It underscores the importance of performance practice in presenting traditional music in African choral art music. Although the Ghanaian and Cameroonian groups' renditions of Zamina Mina differ greatly, they share the phrase, Zamina Mina.

The two Twi expressions 'Nkunimdie nkoa' and 'Yeako Abao' captured in the choral arrangement and sung by the two cantors simultaneously signify a victorious moment applicable in religious and communal contexts. *Zamina Mina* is sometimes associated with connotations such as "come" or "do it!" reminiscent of orders colonists gave African soldiers.

The *Zamina Mina Yeako Aba* choral arrangement incorporates parallel harmonies, a common feature in African choral music, particularly heard at the song's beginning over a static bass note. These harmonies, involving voices moving in parallel intervals like thirds or fifths, contribute to African choral music's distinct and full sound characteristic.

The arrangement skillfully blends African and Western musical elements, achieving a cohesive and balanced sound. It retains African musical practices by incorporating call-and-response techniques, various African languages, and nonsense syllables, adding authenticity and cultural depth to enhance the rhythms.

Vakamiarina: *Amesiere*

Amesiere is a chorale piece SATB, in EFIK/IBIBIO language with the andante moderato movement. The lyrics for the song are:

Hey Ufan!
amesiere
Anem esit ndikut fien amesiere
Esit annemfin amesiere
Ami mmu ma fin amesiere

Martin Watt: *O Sacrum Convivium for mixed chorus*

O Sacrum Convivium is a Latin communion text honouring the Blessed Sacrament.

It was included as an antiphon to the Magnificat in the second vespers of the liturgical office on the feast of Corpus Christi. The text of the office is attributed with some probability to Saint Thomas of Aquinas (1225-1274).

Its sentiments express the profound affinity of the Eucharistic celebration, described as a banquet, to the Paschal mystery (or the salvation of Christ through the events of the passion and resurrection).

Nancy Masasabi: *Laughter*

This is a piece composed for SATB. The text is just "laughing" with the syllable "Ha" and explicates the benefits of laughter. The music evokes images of laughter in various ways: its texture is predominantly counterpoint. Motives here depict independent ways in which each individual laughs even when many are laughing concurrently.

These motives are repeated in different timbres and constantly shifting. Texture turns to hymnody at the point where benefits of laughter are explicated. The tonality moves back and forth between two keys G and D.

Tempo variations exemplify the different tempi in one's laughter. It is impossible to laugh at a steady tempo especially for a long time. The dynamic variations also exemplify the different intensities of laughter. Harmonically, functional harmony with some seventh chords are used together with augmented sixth chords and some chromaticism.

Sören Sieg: *Selections from Amazing Africa, "White Nile and The Circle"*

Tonight, Sören will play pieces from his first two piano solo albums "Amazing Africa" and "White Nile", as well as the premiere of his piece "The Circle".

Stephen Olusoji: *Àpàlà for piano*

Àpàlà is a traditional socio-religious music of the Yoruba Muslim. This piece is an adaptation of a popular àpàlà music, 'Inà Ràn' (Fire has started) composed by the late Àpàlà music exponent, Haruna Ishola.

It was composed as a characteristics piece for the piano to show basic musical features that are found in Àpàlà such as: percussive rhythms, modal melodies, drum patterns, the prominence of "Àgídígbo" (A Resonated Thumb Piano) rhythms and others.

KATHLEEN TAGG SOLO PIANO

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

01 DEC / **1PM, 3:30PM, 7PM**
FRIDAY / **Youngblood Gallery**

ADDRESS: Youngblood Africa, 70-72 Bree St, Cape Town City Centre, 8001

Estêvão Filipe Chissano (Mozambique): *As 5 lágrimas* (6)
Jonathan Blair (US/SA): Excerpt from *String Quartet No. 1*
Amici String Quartet (SA): Suzanne Martens, Philip Martens (violins), Katrin Gaertner (viola), Peter Martens (cello)

Markku Klami (Finland): Elegia

Stefanie Knorr (Germany - soprano), Roberto Casado (Spain - flute), Danielle Rossouw (SA - clarinet), Nina Schumann (SA - piano), David Bester (SA - violin), Aristide du Plessis (SA - cello), Chad Hendricks (SA - conductor)

Akira Ito (Japan): Even a Chance Acquaintance is Decried by Destiny

Danielle Rossouw (SA - clarinet), Aristide du Plessis (SA - cello), Naiara de la Puente (Spain - accordion)

Glenn Dixon (Australia): Vitreous Shades of Rock

Danielle Rossouw (SA - clarinet), Nina Schumann (SA - piano), David Bester (SA - violin), Elizabeth Rennie (SA - viola), Aristide du Plessis (SA - cello), Ruan Baartman (SA - contrabass), Chad Hendricks (SA - conductor)

Ugne Giedraityte (Lithuania): Au-dessus

Stefanie Knorr (Germany - soprano), Danielle Rossouw (SA - clarinet), Elizabeth Rennie (SA - viola), William Chapman Nyaho (Ghana/US - piano)

Kory Reeder (US): Erb Study

Gabriele von Dürckheim (SA - flute), Lisa White (SA - oboe), Férol-Jon Davids (SA - clarinet), Shannon Thebus (SA - horn), Simon Ball (SA - bassoon)

Antoni Schonken (SA): *Sketching the Divide*
Coila-Leah Enderstein (SA - piano), Eddie McLean (SA - cello), Dylan Tabisher (SA - marimba/vibraphone)

Nana Amowee Dawson (Ghana): *Kwadehyewa*
Janel Speelman van Rooyen (SA - soprano), Férol-Jon Davids (SA - clarinet), William Chapman Nyaho (Ghana/US - piano)

Angelique Mouyis (SA/US): *Mother/Child*
Brandon Phillips and Simon Ball (SA - bassoons)

Andrián Pertout (Chile/Australia): *Musica Battuta*
Dylan Tabisher and Eugene Trofimczyk (SA - glockenspiels)

Rucsandra Popescu (Romania/Germany): Konstellation II

Naiara de la Puente (Spain - accordion), Nina Schumann (SA - piano)

Fabian Svensson (Sweden): Nothing Happens

David Bester (SA - violin), Elizabeth Rennie (SA - viola), Aristide du Plessis (SA - cello), Naiara de la Puente (Spain - accordion)

Teresa Catalán (Spain): Larrazpileko jentilen trikuharritik

David Bester (SA - violin), Aristide du Plessis (SA - cello), Kathleen Tagg (SA/US - piano)

Tõnu Kõrvits (Estonia): Hope

Stefanie Knorr (Germany - soprano), David Bester (SA - violin), Aristide du Plessis (SA - cello), Nina Schumann (SA - piano)

Rick Baitz (US): River of January

Liesl Stoltz (SA - flute), David Bester (SA - violin), Rick Baitz (US - synthesizer), Aristide du Plessis (SA - cello), Dylan Tabisher (SA - percussion)

Claude Ledoux (Wallonie-Bruxelles): Entre-vagues irisés

Naiara de la Puente (Spain - accordion)

Pierre-Henri Wicomb (SA): *Spelling and Sounds*
Lieva Starker (SA - violin)

Hendrik Hofmeyr (SA): *Marimba*
Liesl Stoltz (SA - flute)

Job Ivan Tezigatwa (Uganda): *Interval, from Amagezi g'omunafu* (4)
Inigo Setuain (Spain - saxophone), Kathleen Tagg (SA/US - piano), Ruan Baartman (SA - contrabass)

Engelhardt Unaeb (Namibia): *Onga Johorongu* (3)
Stefanie Knorr (Germany - soprano), TBA (piano)

Christian Banasik (Germany): Inscription

Stefanie Knorr (Germany - soprano)

Daniel Hutchinson (SA): *intact in tact*
Roellen Grobbelaar (SA - harp), Bronwen Clacherty (SA - log xylophone)

Grant McLachlan: *Sonatina for Double Bass*
Grant McLachlan (SA - piano), Leon Bosch (SA/UK) - contrabass

Fred Onovwerosuoke (Nigeria/Ghana/US):
Bongani Ndodana-Breen (SA):
William Chapman Nyaho (Ghana/US - piano)

Fahad Siadat (USA): Not Infinite if Not God

George Worlasi Kwasi Dor (Ghana/US): *Agbemavor*
George Mensah Essilfie (Ghana): *Zamina mina yeako aba*
Vakamiarina (Madagascar): *Amesiere*
Martin Watt (SA): *O sacrum convivium*
Nancy Masasabi (Uganda): *Laughter*
Various Selections (SA)
Ikamva Music Ensemble/Simon Estes Alumni Choir (SA), Monwabisi Mbambani (SA - cond.)

Sören Sieg (Germany): Selections from "Amazing Africa" and "White Nile"
The Circle
Sören Sieg (Germany - piano)

Improvisation
Andrews Agyemfra-Tettey (Ghana)

Stephen Olusoji: *Àpàlà*
Kathleen Tagg: *Music for Piano* (see program notes for selections)
Kathleen Tagg (SA/US)

Estêvão Filipe Chissano: As 5 Lágrimas da Sogra
"The 5 tears of the Mother-in-law"

Based work in a popular Mozambican melody with Changana text. The original melody portrays the situation of daughters-in-law who stay with their mother-in-law at home, in the absence of their husband who emigrated from Mozambique to RSA for work reasons.

This reality of young people abandoning their families in search of better working conditions in the RSA is still common and it is not uncommon that they are victims of bad contracts and also xenophobic behaviour.

So the lyrics that accompany this melody illustrate a scenario in which the daughter-in-law does not share with her mother-in-law what her husband sent from RSA. I kept this melody in my memory, having heard it several times on Radio Moçambique (state radio) when I was very young.

Jonathan Blair: Excerpt from String Quartet No. 1

The designation of 'sonata' to the first movement of the string quartet articulates the main focus of architecture during the compositional process.

The entirety of the string quartet uses a single tone-row in which secondary elements are collaborating to present variety, teleology and development. Because so many disparate elements are present, it seemed crucial for me to control them through a more familiar prism: Just as light guides the eye in a logical direction in a Caravaggio painting, while simultaneously invoking the chiaroscuro (literally: light-dark), and a chronological narrative, so is form crucial in guiding the ear to the way it should assemble otherwise unfamiliar sound events.

In my development, I constantly tried to return to two composers, Haydn and Schoenberg, the former being the forefather of the string quartet and a quintessential element to the development of tonal form, and Schoenberg who's own string quartets represent a mastery of the history of the genre behind him, and a prescient look to a common dilemma facing compositional schools since the second half of the Twentieth century.

At the time of the composition of the quartet, I was deeply interested in the modulation between various geometric triads, one of which — the major and minor triads (and their extended chords) — are a subclass.

As the movement progresses, one hears the development from contrapuntal textures locking in at tightly controlled interval classes to slowly modulating and ultimately ending into a confirmation of G major tonality.

Markku Klami: Elegia

The subjects of the poems in *Elegia* focus on human destinies, especially resignation and loss.

The three poems, "Minä kuvittelin sinulle elämän" (I imagined a life for you), "Hiipuen" (Fading) and "Palava maa" (The burning earth), focus on unwanted infertility, the caregiver experiences of memory-impaired patients, and human actions resulting in climate change and global conflicts.

The titles of the poems are echoed in the titles of *Elegia's* three movements.
The music is an elegiac sign of compassion to all people suffering in the world.

Akira Ito: Even a Chance Acquaintance is Decried by Destiny

Life presents us with constant choices to be made and yet many choices, both big and small, are not made actively. Rather, it seems we are formed by chance encounters or curious connections.

Events we never consciously intended or sought out, widely varying things interact and assert complex influences over one another

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Abdullah Ibrahim: *African Dawn* / Andre Petersen: *Cape Doctor*

One of Ibrahim's lesser known solo piano masterpieces, a model of thematic and motivic genius. Indeed sonically capturing a post-apartheid South Africa's sentiment of hope, courage, uncertainty and the spirit of overcoming.

Andrew Petersen's *Cape Doctor*, was composed for the late great Cape Jazz saxophonist, Robbie Jansen, nicknamed "Cape Doctor". This composition was sonically inspired by Khoi-San rhythms, Abdullah Ibrahim and Wayne Shorter.

Kathleen Tagg: *After Philip Larkin from "This Be Her Verse"*

The first song from my song cycle *This Be Her Verse* written for, and commissioned by, soprano Golda Schultz and pianist Jonathan Ware. "After Philip Larkin" is a setting of new texts by Lila Palmer which centre on women's experiences. Performed with Magdalene Minaar.

Kathleen Tagg: *As the Flowers Bloom* / Alan Silinga: *Ntyilo Ntyilo*

Influenced by a phrase from Madiba's inaugural speech in 1994: "Each one of us is as intimately attached to the soil of this beautiful country, as are the famous jacaranda trees of Pretoria and the mimosa trees of the Bushveld..."

We are moved by a sense of joy and exhilaration as the seasons change and the flowers bloom."

Alan Silinga's *Ntyilo Ntyilo* is one of the most iconic and beautiful South African songs, written for Miriam Makeba, but also recorded by a myriad of great South African jazz artists.

Kathleen Tagg: *Second Time Around*

The introduction is influenced by the idea of the inherent patterns in *Amadinda* and *Akadinda* music. This leads into the contrapuntal body.

02 DEC / 12PM, Amphitheatre, Victoria & Alfred Waterfront
FRIDAY

ADDRESS:

Amphitheatre V&A Waterfront, Breakwater Boulevard, Cape Town, 8002

Dizu Plaatjes (SA)

Oreka TX (Basque Country)

Inhale (SA)

Jonathan Crossley: Guitars & programming

Carlo Mombelli: Bass

Jonathan Sweetman: Drums

Compositions: Jonathan Crossley and Nick Horsten

Jonathan Crossley and Nick Horsten: Inhale

Inhale was commissioned by the ICCaT composers' group, Liverpool and premiered in Liverpool at the Yoko Ono / Lennon centre's Tung Auditorium in December of 2022.

String quartet arrangements were created by South African composer Nick Horsten and were performed by members of the Johannesburg Philharmonic.

Inhale is an amalgam of influences, from post-rock to jazz to math-rock to electronica, all woven into a genre unto itself.

Time signatures shift effortlessly and, indeed, any one time signature is played around with Crossley's guitar and Jonno Sweetman's drums hopping from just behind to just ahead of the pulse in a kind of playful interrogation (and celebration of the limits) of rhythm and metre.' Mick Raubenheimer, *All About Jazz*

2:30PM, Youngblood Gallery

ADDRESS:

Youngblood Africa, 70-72 Bree St, Cape Town City Centre, 8001

Njangi:

Ramón Souto (Spain) *Njangi** for ensemble

Aya Oluranti (Nigeria) *MandEve* Lines & Patterns from the Motherland* for ensemble

Christine Onyeji 1967) *Ero Muo** for ensemble

Daniel Roca (Spain) *Uguquko** for ensemble

Monthati Masebe (South Africa) *Alakanisa** for ensemble and electronics

World premiere. Commission by International Music Festival of the Canary Islands in co-production with NewMusicSA, and Vertixe Sonora

Conductor: Mariano Chiacchiarini

—
Ana Horvat (Croatia): Mi

Viktor Molnár (Hungary): Miracles of Interstellar

Tunde Jegede (UK/Nigeria): String Quartet No. 2

VERTIXE SONORA Pilar Fontalba *oboe* | Pablo Coello saxophone | Sérgio Pacheco *trumpet* | Nuno Pinto *electric guitar* | Guilherme Lapa *electric bass* | Helena Sousa *accordion* | David Durán, Haruna Takebe *piano and synthesizers* | Diego Ventoso *percussion* | Roberto Alonso violin | Alfonso Noriega viola | Sara Chordá *viola* | Iván Ferrer-Crozco *electronic media*

Njangi:

In the framework of postcolonial reflections that understand artistic practice as an exercise that builds coexistence, Njangi, an ancient way of sharing community resources after the harvest, is a program of world premieres by Spanish and African composers.

Through the music of Monthati Masebe (Johannesburg, South Africa, 1995), Ayo Oluranti (Ibadan, Nigeria, 1972), Christian Onyeji (Nigeria, 1967), Daniel Roca (Las Palmas de Gran Canaria, Spain, 1965) and Ramón Souto (Vigo, Spain, 1976), Njangi, is committed to understand, negotiate and promote new forms of understanding between Africa and Europe. Rapprochement, twinning, deepening ties of welcome and mixing at the threshold that precedes the notions of what is Western and what is not Western.

A concert that also serves as a tribute to the great referent of Africanists in Spain and Latin America, and close collaborator of Casa África, the recently deceased Mbuyi Kabunda Badi. A founding member of UAM's African Studies Group and an inspiration of vocations that continue to spread the seed of his activist and research legacy around the world, Mbuyi Kabunda Badi approaches a clean and innovative vision, full of humanity and enthusiasm for thinking about the world, from a lucid, inclusive and deeply warm understanding, founded on a firm public commitment to the defence of justice, solidarity and human rights.

Njangi is an idea of the International Music Festival of the Canary Islands in co-production with NewMusicSA, and Vertixe Sonora to celebrate, for the first time on the African continent, the 100 years of the International Society of Contemporary Music (ISCM).

Ramón Souto: Njangi for ensemble

In Cameroon, where the state has often been distant, indifferent and irrelevant, people have cultivated ingenious forms of self-reliance and social networking.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Movement 3, marked *scherzando*, consists of a rhythmical version of the sonata's (main) retrograde idea with a fleeting trio in the middle. This brief mercurial movement ends with a dramatic unison presto, the pianist's hands separated by six octaves.

Movement 4 has no descriptive marking and is in essence an epilogue made up of fragments of the sonata's main ideas, with the 'lazy' second subject stated in full, followed by the retrograde theme stated in the piano's lowest register.

The sonata closes with shortened *espressivo* versions of row and retrograde played over an E natural pedal point.

Aya Oluranti: *MandEve Lines & Patterns from the Motherland for ensemble*

As its title suggests, it's based on two indigenous rhythmic lines/patterns to the Mande and the Ewe people of West Africa. And, besides, it employs pitch materials from two Ewe songs.

In this way, the work proposes an ideal of reconciliation, in (and through) the music of two peoples, Mande and Ewe, usually in conflict.

The piece also presents the improvisatory sensibility of African instrumental ensembles, whilst exploring stylistic and structural elements germane to the traditional African musical landscape.

Christine Onyeji: *Ero Muo for ensemble*

This orchestral work is based on Igbo (Nigerian tribe in the southeastern part) folk music theme *Ero Muo*, my mushroom. It is a folk song that motivates environmental protection and preservation, in line with current ecomusicology studies.

The text says:

Ero muo ero muo, My mushroom my mushroom,
Ero mkparaka n'ala foro. The mushroom I touched the ground and uprooted.

In this short cyclic song, the use of mushroom as a metaphor for uprooting or taking away all unwanted environmental material is applied. This is in line with poetic devices in indigenous music in which texts could be presented in figurative forms. The song is used to motivate children to keep their environment clean and sensitise them to develop the attitude of environmental protection.

This song brings to the fore the communal experience of utilising the power of music to motivate children to rise to the need for environmental maintenance. The song draws from the action of uprooting the mushroom in the communities to stimulate an action of taking away environmental dirt, grass and anything requiring to be removed to protect and preserve the environment. The rhythmic motion stimulated by the song supports the rise and fall of the hands in the removal of items from the ground. A device for melodic extension and textual development is employed for aesthetic purposes using different places (maternal place, chief's place, school compound, etc.) to sustain the interest of the children in the performance and labour activity.

The orchestral work is, indeed, a simulation of this music but goes beyond it to create aesthetic percussive lines for different instruments but yet having the theme pervade the work in contemporary percussion ensemble style. The work presents different textural contents but with occasional tutti sections and sections that give various instruments an opportunity to rise above the orchestra. The work is, indeed, a journey through the soundscape of various percussive instruments.

Daniel Roca: *Uguquko for ensemble*

"Uguquko" means "transformation" in the Zulu language. The work narrates the four states of transformation of a sound object. First, it emerges as the opposition of a short violent attack and a long and continuous sequence. Second, it becomes a simple and very rhythmic melody. Third, it turns into a contrapuntal and heterophonic passage. And fourth, it resolves in one of the author's "musical signatures".

The template, which mixes instruments from the classical European tradition with electric instruments characteristic in Afro-American popular music, next to the distinctive touch of the xiaolao, has suggested to me the unprejudiced mix of multicultural musical references.

Monthati Masebe: *Alakanisa for ensemble and electronics*

Alakanisa means seeking wisdom from experience; advice; reminder.
Akula means have fun; enjoy yourself.
Bigila means returning.

Ana Horvat: *Mi*

The play chosen by composer Ana Horvat while working on her composition for prepared piano and electronics, *We*, deals with the colour of the piano sound that results from intervening in its parameters, which is primarily achieved by changing the sound source, i.e. piano preparation.

Combining the sound of the piano with the sound achieved by preparing the instrument and merging it with electronics gets a very specific sound, and this exist from the classical piano

habitus is helped by the use of extended playing techniques, moving from the keyboard to the inside of the instrument, coming to and playing its strings.

The composition is divided into three parts: each of these parts is based on a specific musical material, figure or pattern, the further elaboration of which the author shapes a certain character of the entire music department. The label of postminimalist music derives from repetitive patterns that create sound textures. They are performed on the prepared parts of the instrument, meaning those tones affected by the preparation.

It is precisely the prepared sound of the piano that dominates the composition, while playing the strings and the conventional sound of the instrumental appear as a kind of effect that opposes it. The electronic material was created exclusively from the sound of the piano, and the character of the electronics does not change the relation to the minimalist one of the instrument itself, its colour and the atmosphere it conveys.

The idea behind such a system is to make electronics a kind of extension of the piano sound itself. "My wish was to merge the electronics with the original sound of the instrument, rather than working on two sonically different things that later merge and make two different worlds, both in terms of sound and character."

Viktor Molnár: *Miracles of the Interstellar*

The piece is based on my impression and amazement of advances in science, technology and space. Every day, the astronomers discover new exoplanets, and they are able to tell if a life like that on Earth is possible on it or not.

On the other hand: the Earth under our feet is extremely special and unparalleled. Even if statistically there must be countless earthy planets with similar conditions in the infinite universe, or exactly the same according to the theory of the multiverse.

It is important to acknowledge how sensitive and vulnerable a human being is in a cosmic relationship.

Tunde Jegede: *String Quartet No. 2*

String Quartet No. 2 was commissioned by the Brodsky Quartet and recorded on the Vanguard label as part of their Beethoven opus 18 project.

Inspired by Beethoven's string quartet No.2, which was a major influence on the structure of the piece, Jegede's String Quartet No.2 is a highly rhythmically-driven piece following the same contours and form, though very different in musical style, language and content.

This is one of Tunde's most postmodern works to date but one can still hear the broad range of influences and references of traditional and folk music within the piece. !

"I was invited by the Brodsky Quartet to write a piece in response to Beethoven's String Quartet No. 2 as part of their millennium celebration project. But, how does one begin to interact with one of the milestones of the quartet repertoire? Having listened to it numerous times I decided I would follow the same journey of the piece but very much in my own way and language. Where he arrived at a waltz, I came to a reggae-influenced rhythmic motif where he extended the parameters of harmonic possibilities of his period.

I delved into more post-modern harmonic chordal structures. It was amazing how different the pieces turned out yet they are very closely aligned structurally, the more one looks into it in detail. The Brodsky quartet themselves noticed this the more they played the pieces alongside one another in concert". !

7:30PM, Norval Foundation

ADDRESS: Norval Foundation, 4 Steenberg Rd, Tokai, Cape Town, 7945

Ding Ying (China): Silent Gaze
Deirdre McKay (Ireland): Sable qui glisse
Candelaria Dorta Nuñez (Spain): Rumiaciones
Črt Sojar Voglar (Slovenia): O lux beata Trinitas
Nathan James Dearden (Wales): I Breathe
Morten Poulsen (indiv.): A Cradle Song
Hans Roosenschoon (SA): Firebowl
Various Selections (SA): Cape Town Camerata (SA), Leon Starker (SA - cond.)

Nickos Harizanos (Greece): En jardin
Stefanie Knorr (Germany - soprano), Liesl Stoltz (SA - flute), Aristide du Plessis (SA - cello)

György Ligeti (Hungary/Romania/Austria): Sonata for Cello solo
Aristide du Plessis (SA - cello)

Manuel M. Burgos (Spain): I Have a Dream
Pilar Fontalba (Spain - oboe)

Dirk D'Ase (Belgium/Austria): Scenes from a Journey
Helena Sousa (Spain/Netherlands - accordion)

Matteo Rigotti (Italy): ...three constant panic rooms
Thomas Kessler (Switzerland): Is it?
Pascal Gaigne (France/Spain): Dialogues pour la nuit
Akartia Trio (Spain): Stefanie Knorr (soprano), Ifigo Setuain (saxophone), Naiara de la Puente (accordion)

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

There's a handful of Beckett's poems from this period which catch my breath. The shifting sands, a direct address to the transience of the passing moment 'cher instant je te vois', all shot through the prism of a damp, natural world of sea and rain, shingle and mist : an outward-looking lens staring back into the internal.

Commissioned by New Music Dublin for premiere by Chamber Choir Ireland, conducted by Grete Pedersen. Text used with kind permission of The Beckett Estate.

Samuel Beckett:

je suis ce cours de sable qui glisse
entre le galet et la dune
la pluie d'été pleut sur ma vie
sur moi ma vie qui me fuit me poursuit
et finira le jour de son commencement

cher instant je te vois
dans ce rideau de brume qui recule
où je n'aurai plus à fouler ces longs seuils mouvants
et vivrai le temps d'une porte
qui s'ouvre et se referme

(Beckett's translation :)

my way is in the sand flowing
between the shingle and the dune
the summer rain rains on my life
on me my life harrying fleeing
to its beginning to its end

my peace is there in the receding mist
when I may cease from treading these long shifting thresholds
and live the space of a door
that opens and shuts

Črt Sojar Voglar: *O lux beata Trinitas*

O lux beata trinitas (2018) is considered as one of the composer's most cheerful and exuberant choral works. As an experienced choral singer himself, Črt Sojar Voglar seeks the combination of relatively simple individual lines with rich harmonies and appropriate expression.

The main focus of the opening section is on rhythmic agility while the slower middle section shows more expansive approach towards changes of colourful harmonies until it resolves in the reminiscent of the opening, reaching a powerful climax at the very end of the composition.

Nathan James Dearden: *I Breathe*

Our connection with our environment has never been more important. After such a long period of excessive digital interactivity, I turned my attention to the outdoors, the outdoors of my home country, Wales.

Amalgamating haiku written by Welsh poets that express human's connectivity (or lack of) with their surrounding landscape, the prose directly influenced the music, and allowed me to breathe, reflect, and think about my own connection with the landscape I find myself in.

Morten Poulsen: *Cradle Song*

This charming lullaby poem by William Blake was set to music in collaboration with the excellent Danish amateur choir Paradox.

Its slowly rocking movement makes it sound fairly simple, even if the harmonic progression is somewhat complex, and even slightly jazz inspired. As always in his works it has been the intention of the composer not to sacrifice singability, and melodic qualities for all voices, in favour of musical complexity for its own sake.

Falling slightly asleep in the end would not be seen as an insult, but as a compliment... **Hans Roosenschoon: *Firebowl* (1980)**

This is a work for mixed choir a cappella and based on a poem with the same title by South African poet Sydney Clouts.

The poem tells us about the fires of Bushmen in the Kalahari Desert, and how they dance in circles around them. It calls to mind the sounds of a plucked bowstring, and the sound of

raindrops on grains of sand. Also, it's about a hunt, the arrows that sing like fire - about those who dance and who find, symbolically, an eternal fire.

In *Firebowl* the sounds and inflection of the words are given musical expression. The composer utilises the words, or part of a word, just as individual sounds in order to conjure up an atmosphere of being enclosed by nature.

In so doing, he integrates avant-garde techniques into an ethnic soundscape, thereby developing the extraordinary images created by Clouts's poem.

György Ligeti: *Cello Sonata*

György Ligeti composed his *Sonata for Solo Cello* between 1948 and 1953. The piece was initially received poorly by the Soviet-run Composer's Union and was not allowed to be published or performed.

However, in the 1980s and 90s, after over a quarter century in repose, the piece reemerged and has since become a well-known part of the standard cello repertoire.

Nickos Harizanos: *En Jardin*

The work is based on Haiku Poems written by Jose Julian Tablada. It was dedicated and premiered by the Filera Trio (Carmina Escobar - Voice Wilfrido Terrazas - Flute Natalia Perez Turner - Cello) during the XII Festival of New Music at Monterrey Mexico, November 2015.

Manuel Martínez Burgos: *I have a Dream*

This composition is based on the speech "I Have a Dream" by Martin Luther King. The melody created by the speaker is transformed into music. The idea is trying to transfer the emotions of the speech.

Shi Ziwei: *Fantasy Etude for Solo Alto Saxophone For Yusheng Li*

The fragments of folk songs that I had heard in my childhood often intruded into the composer's mind and did not go away for a long time.

When I picked up the pen, it sounded like a dream but not a dream appeared again so I had this etude. Because time is too far away, the music in the composer's memory is like a broken song.

Some remember a few syllables, some are just some pitch or rhythm materials, or even a little vague voice, like a dream and like a fantasy.

The creation of the whole work is in this state...

Dirk D'Ase: *Scenes from a journey, Klangreise III*

This work was commissioned by accordionist Bogdan Laketic in 2021 and takes us on a journey through the world of imagination. "Lost and found " are often companions on our journey, because travelling thoughts transform or even disappear until they sometimes reappear unexpectedly later.

As in a tango-like impulse, we lose ourselves in the character of the imagination in the first movement, Lost and found, only to pick it up again like in a couple's dance and illuminate it from a new angle. Only through the "lost" can a new "found" emerge.

Whispering wisp of wind lets us float through the next movement in an extremely calm and quiet sequence and we can feel the breath of the wind. In this movement, air noises are used which, in analogy to the whispering breath of wind, are formed both by the accordionist himself and by the bellows of the accordion.

Dialog with a speaking drum is based on a widespread African musical tradition which, when applied to the accordion, including through the integration of various percussion effects - tells us of worlds of wonder that we cannot understand, as every voice, including that of the accordion, is unique. Shimmering moonlight lets the silver light of the moon shine through the veil of night with floating, high notes in an elegiac mood.

In the end, Wild cat hunting, with its abundance of tempos, harmonies and strongly accentuated rhythms, takes us on a wild, pointed chase through time and endless fields of discovery, thematizing our desire to explore the world with all our senses, only to never arrive in the end.

Ncebakazi Mnuwana and Roché van Tiddens: *Hara2Sono* (2020)

This work was co-composed as a collaborative project with ethnomusicologist and isiXhosa musician, Ncebakazi Mnuwana, and composer Roché van Tiddens.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

Their original intention was to create a live performance, but due to travel restrictions the music was composed over distance and recorded as a live-stream album launch for the Reconciliation Day, on the 15th of December 2020. The 5-track digital album was published on all streaming platforms and funded by The National Arts Council, South Africa.

They exchanged audio material and ideas online and step by step the music was exponentially generated through multiple audio recordings and ideas. The title represents the exponential aspect of working closer and closer with the sonic details of the Sahara. Roché showed Ncebakazi the audio recordings he made on the Mmabolela reserve in South Africa that include the unfolding sound textures and the well-timed rhythms of the African hoopoe and the grey-headed bush shrike.

This recording reminded Ncebakazi of the story of Emma, the daughter of King Sandile, who left home in the 1850s to be educated in the Eastern Cape. She was anglicised and learnt how to play the piano, and when she returned home, she struggled to return to her traditions. The music of the *uhadi bow* is connected to the sounds of the bushveld to resemble how Emma connects back to her traditional roots.

By playing on the bow while listening to the recording of the bushveld, Ncebakazi was wandering through the sonic oases of Emma's life force, letting the conversation with the bird calls drive her. The three movements performed today are: Scratching; My Grandmother Murmurs from the Spirit World; and, Resonance Input.

Philip Miller: *A little or no breeze*

This is a new collaborative multimedia piece, between Philip Miller and Joy Gregory (a UK artist of Jamaican descent) emerging from Gregory's extensive research on the slave trade and colonial histories in Jamaica.

The work looks at documentation of slavery from 1492 to the present day. The composition emerges from Hans Sloane's journal "Voyage to Jamaica." In this chapter, Sloane reflects on his visit to a sugar plantation where he heard first generation slaves making music. One of the songs performed was noted down by a freed slave and Jamaican musician, Mr. Baptiste (sic) in Sloane's journal.

These transcriptions of African slave songs are held within the Montagu Music Collection at Boughton House in Northamptonshire, England. This is the first African music to appear in Europe and is a sonic glimpse of music which has its origins in Africa, transported to the West via enslaved people from different parts of Africa (Angola, Mozambique, Niger, Senegal and Ghana)

Ernesto Martínez, Oreka TX, Bisaso Albert Ssempeke and James Isabirye: *New Music with Interlocking Structures*

Among the most interesting features of Central and Eastern African music are interlocking structures played at a high speed, exploiting possibilities of ensemble interplay and music cognition unaddressed by most other cultures.

Ugandan traditional music from Buganda and Busoga, represented here by Albert Ssempeke and James Isabirye, contains particularly clear examples of this. But interlocking and hocketing interplay is also explored in other parts of the world, such as the Basque txalaparta music tradition, represented here by the star duo Oreka TX, and the experimental music of Mexican composer Ernesto Martínez and his ensemble Micro-Ritmia.

In their joint exploration, these musicians build on our shared humanity to find new avenues made possible by surprising cultural commonalities.

03 DEC / **IMPORTANT NOTICE**
SUNDAY / Concert information will be shared on our social media platforms

ADDRESS: **IMPORTANT NOTICE**
Concert information will be shared on our social media platforms

Gundega Smite (Latvia): Aurum
Clare Loveday (SA): Harpsichord
Sonja Leipold (Austria - Harpsichord)

Steve Reich (US): Piano Phase
Kathleen Tagg (SA/US - Two Pianos)

Diale Mabitsetla (SA): Anthony of Padua

Simeon ten Holt (Netherlands): Canto Ostinato
Kathleen Tagg (SA-US) Jan Satler, (Slovenia/Austria) Haruna Takebe (Japan/Spain), David Durán (Spain), pianos/keyboards

Gundega Smite: *Aurum for harpsichord solo (2020)*

Aurum (from latin) is a chemical element (Au) with atomic number 79 – gold. It is one of the most precious metals of our planet. Gold has a dense and comparingly soft structure – for that

Clare Loveday: *Harpsichord*

This work was commissioned by and written for Dominic Daula. It exploits the rhythmic elements of the instrument that, in combination with the colours of the varying registers, seeks out a contemporary sound world.

Simeon Ten Holt: *Canto Ostinato*

While a definite cult classic, Canto Ostinato is rarely performed due to its length. To the best of our knowledge, this is the work's first performance in Africa.

The affinities with African music, especially African pop music, should be immediately clear, although we do not know whether Ten Holt, writing this piece in the late 1970s, consciously thought of that. Needless to say, however, a performance in South Africa is long overdue.

Wikipedia says, "This piece is considered to be minimal in origin, because of the repetitive and obstinate nature of the piece, but there is some discussion on this subject. Ten Holt usually uses the term 'genetic code' to describe his work, probably because of the typical build-up of the piece.

As opposed to a high percentage of modern classical music that is not tonal and/or consonant, *Canto Ostinato* contains tonal harmonies and does not become (very) dissonant. Another typical aspect is the fact that one can hear the same or similar bass figures and harmonies throughout the piece, which explains the title. If one word would have to catch the essence of *Canto Ostinato*, one could use "meditative", as the different sections are similar, but generate different emotional reactions."

Diale Mabitsetla: *Anthony of Padua*

Anthony of Padua stands as a compositional exploration of ideas I experimented with while investigating areas of overlap between EDM and the works of La Monte Young. A central theme

that seems to connect these otherwise disparate worlds is the notion of music as transcending coded symbolic forms and systems so as to become a material entity that can - and perhaps should - be engaged by means of the body.

In this work, I sought primarily to compose acoustic events that stand as discrete entities against the frequent observance of periods of extended silence in the music. The silences are a particularly important feature of the piece. In 4'33" John Cage emphasised the capacity for silence to draw out the otherwise hidden sonic utterances of a particular acoustic environment thus highlighting the musical properties inherent within them. Silence provides a space within which these sonorities realise their musical potential. It acts as a canvas against which the aural events of the piece would be impressed. Each chord and melodic passage, whether simple or complex, presents itself as both a figure and object of contemplation. Silence is provided as a moment to consider the nature of the preceding aural event, to meditate on its dimensions and properties. Furthermore, the general sparse nature of the material helps to create a sense of space through which the physicality of the music can be more clearly discerned.

Both Young's music and EDM are regularly interpreted as enabling an encounter with the divine. Anthony of Padua is so entitled as the spare materials of the opening echo the simplicity of life followed by the Franciscan religious order to which he belonged. Furthermore, this title epitomises the approach that I (and perhaps many others) bring to composition: a process of constantly searching and seeking. Given his reputation as the patron saint of finding missing items, I sought to dedicate this piece to him.

PROGRAMME

WNMD FESTIVAL



24 NOV-03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN

5PM, Artscape Theatre

ADDRESS:

Artscape, D F Malan Street, Foreshore, Cape Town, 8001

Shawn Okpebholo (USA/Nigeria):

Kutimbua Kivumbi

Felipe Pinto d'Aguiar (Chile):

Ambientes

Allan X. Chen (SA):

Semblance

—

Lukas Ligeti:

Suite for Burkina Electric and Symphony Orchestra

Cape Town Philharmonic Orchestra (SA)

Gerben Grooten (Netherlands/SA - cond.)

Burkina Electric (Burkina Faso/Côte d'Ivoire): Mai Lingani (lead vocals), Abdoulaye Kouanda (guitar), Lukas Ligeti (electronics, drums), Zoko Zoko and Vicky Lamour (dance and background vocals)

Felipe Pinto d'Aguiar: *Ambientes*

This work presents a series of harmonic environments which overlap each other creating translucency effects in the intersections.

The chordal blocks which form this piece continuously change their internal texture

Allan X. Chen: *Semblance*

Commissioned by the Royal Scottish National Orchestra (RSNO) as part of their 2018/2019 Composers Hub Scheme, "*Semblance*" by Allan X. Chen was selected as the winning work to be premiered by the orchestra.

This orchestral piece made its debut with the RSNO in 2020 under the baton of renowned American conductor, Teddy Abrams, with the world premiere taking place at Caird Hall in Dundee, Scotland. It was subsequently performed at Usher Hall in Edinburgh, and the Royal Concert Hall in Glasgow. Now in 2023, "*Semblance*" is having its African, and South African premiere by the Cape Philharmonic Orchestra as part of the ISCM World New Music Days Festival.

Described in *The Scotsman* by Ken Walton (2020) as, "a promisingly inspired orchestral soundscape", "*Semblance*" is inspired by a short experimental film written and directed by Allan's twin brother, Bill Chen. In essence, the term refers to something that has the outward appearance or apparent form of something, especially while the reality of it is different. This piece for orchestra takes an extremely loose interpretation of the *concept* of "semblance".

It is an exploration of pacing and gesture. Much of Allan's music is composed through a narrative process that informs and structures the musical material.

To Allan, this narrative process is important; however, he does not believe it to be necessary for the audience. Allan prefers for his audiences to interpret his works in their own personal way so that they can develop their own unique reaction towards, or relationship with, the sonic experience of the piece.

For now, Allan will leave you with the words of Walton's experience of "*Semblance*" – "From its arresting opening, erupting with the harnessed intensity of a controlled explosion, Chen's gradual deconstruction of the motivic fallout offers up a febrile cocktail of conflicting gestures – on the one hand supercharged and brittle, on the other softened by wiling woodwind sighs or glassy string harmonics." (*The Scotsman*, 2020)

Lukas Ligeti: *Suite for Burkina Electric and Symphony Orchestra*

Burkina Electric is an ensemble from Burkina Faso in which my bandmates and I combine elements of West African music traditions with electronics and approaches from experimental and pop music. In 2016, I was commissioned by the MDR Symphony Orchestra from Leipzig, Germany to compose music for Burkina Electric and the orchestra to play together; the completion of the *Suite* via a 5th movement was commissioned by the Ars Musica festival in Belgium, and the full, 5-movement suite was premiered with the Brussels Philharmonic in 2021.

In many ways, Burkina Electric and a symphony orchestra couldn't be more different: One uses music notation and scores and performs with a conductor; the other doesn't. One routinely employs electronics, amplification, improvisation, and dance; the other ordinarily does not. Bringing the two ensembles together is challenging: how might one coordinate and reconcile such different approaches to learning, listening, and performing? Each of the 5 movements proposes a different response to these challenges, ultimately demonstrating that our shared humanity can transcend perceived cultural differences.

"*Haïdara*" is an homage to a librarian who rescued ancient manuscripts when Islamic militants seized his hometown of Timbuktu. "*Mdolé*" is a love song. In "*Ligdi*", we speak of the effects - sometimes positive but predominantly negative - money has on people's characters; "*Ère nature*" is a warning against mankind's abuse of planet Earth. "*Gom Zanga*" is an invitation to sing, dance, and participate. The movements that feature only our singer, Mai Lingani, dispense with electronics, but the orchestration alludes to the sounds of synthesizers.

In other movements, the full band performs, melding, contrasting, and clashing with the orchestra in a kaleidoscope of colours and juxtapositions. This is neither African pop nor contemporary orchestral music. Or perhaps it is both.



It is a challenge both wonderful and daunting to be the artistic director of the centenary ISCM World New Music Days, the first of these festivals to ever take place in Africa. It would never have occurred to me to do this, and when Frank Oteri of the ISCM Executive Committee contacted me to ask whether NewMusicSA and I would help their organisation set foot for the first time on the mother continent, it took us a while to make up our mind. But we finally agreed, and together with my colleagues, of whom I will mention (representative for many others) Ignacio Priego, Diale Mabitsela, David Lephoto, Nonku Phiri, and Chesney Palmer, we have made every effort to stage a festival that is unprecedented in several ways.

By nature, ISCM festivals are cumulative, and curating such an event means using a light hand. From the ISCM alone, we received hundreds of submissions, from which a panel I convened - the first time a pan-African panel has selected works for the ISCM - chose more than 60 works to represent the many ISCM sections. But it was immediately clear to me that a pure ISCM festival would be a wasted opportunity for us here in South Africa: while the ISCM might be something akin to a United Nations of contemporary music, Africa has been almost completely absent from this assembly, reinforcing a lingering impression that the continent isn't exactly a breeding ground for new, creative, experimental music. Yet nothing could be further from the truth! And thus, also in keeping with the ISCM's desire to become more inclusive and broaden their purview, I set out to curate another aspect of this festival: A panoramic overview of new music from, or connected to, Africa. Here, too, I curated with a light hand, highlighting inclusivity.

My personal musical preferences were less important to me than presenting as broad as possible a spectrum of creativity. Quality is crucial, but so is the dismantling of preconceived notions. My decades of experience working in experimental music throughout the continent gave me a head start in my research, but to put together such a program, many, many hours of exploration were necessary, including various travels to investigate in situ.

I believe that our festival program demonstrates that African music is much more than one often presumes: scored music with Western notation not only coexists, but cross-fertilizes, successfully with non-notated traditions; European and African instruments combine their sounds productively; ancient traditional engineering and the most modern digital technology enhance one another. Such a festival cannot be successfully curated when one is guided by identitarian, postcolonial, or other socio-political agendas that seek to divide the populace into groups with conflicting interests.

The cultural landscape of Africa, but also of our own imaginations, is far too complicated for such simplistic, reductive ways of seeing the world. The complexity, the chaos of reality can be an inspiration, and in a continent as diverse as Africa, it inevitably is. And so, new music can come about - which is, after all, what the ISCM is all about and what I am all about as a composer and musician.



And since this is the centenary of World New Music Days, we are also including some key works of the past 100 years by composers who have or had a close relationship to this organisation.

Six months ago, as a run-up to this festival, Ignacio, Nonku, and I together with German curator Thomas Gläßer staged a festival in Cologne, Oluzayo African Music Futures.

One of my tasks in that context was to organise a call for composition proposals focused on African music theories and practices. Produced in collaboration with Germany's leading contemporary music group Ensemble Modern, this was likely the first-ever call for scores with this particular focus.

We received a large number of submissions from all corners of the world, proving my long-standing hypothesis that African music is of great interest to composers provided they receive an opportunity to engage with it.

Four composers were ultimately commissioned, and this concert will be repeated in Johannesburg on 26 November. But Ensemble Modern will also engage with students from the MIAGI Foundation and perform more new music in a second concert on the 29th. They are by far not our only guests from abroad. The UMZE Ensemble from Hungary; the Casado-Croccolino Duo, Akartia Trio, and Vertixe Sonora from Spain; Jan Satler from Austria; William Chapman Nyaho from the US/Ghana, and many others are on hand to perform the newest of new art music from you.

South Africans living abroad or foreigners in South Africa, such as Kathy Tagg, Leon Bosch, or Gerben Grooten create a link between SA and the international scene. Locals ranging from the country's two leading symphony orchestras to musicians from a vast variety of backgrounds have worked on this music with extreme dedication.

From Africa, we have - among others - Angolan instrument sculptor Victor Gama, Ugandan traditional music stalwarts Albert Ssempeke and James Isabirye, Ghanaian forward-thinkers Aaron Bebe Sukura and David Odoom, Tanzanian out-pop producer Jay Mitta, and my own band, Burkina Electric from Burkina Faso, whom you will be able to enjoy at our opening and closing concerts. From Germany, pianist Sören Sieg proves that modern music can sound very pretty, while Ghanaian free improviser, Andrews Agyemfra-Tettey proves that African musical structures can be the foundation for something very abstract. Stefan Poetzsch and Bettina Essaka from Germany, Luc Houtkamp from Malta/the Netherlands, and Esther Flückiger from Switzerland/Italy are only some of our international guests who will enter into collaborations with local musicians such as Volley Nchamebeng, Mabeleng Moholo, or Sazi Dlamini.

Local SA composers Jeanne Zaidel-Rudolph and Malcolm Dedman, both 75 years old this year, show us that inspiration and perseverance aren't linked inextricably to youth - a good thing to realise since we are all inevitably getting older. Some of SA jazz and electronic music's leading



lights such as Nonku Phiri, Malcolm Jiyane, Jonathan Crossley, Carlo Mombelli, Mpho Tshwale, Muhammad Dawjee, and Thembinkosi Mavimbela leave their customary surroundings and challenge one another to come up with new ideas. A summit of the aforementioned Ugandan musicians, Basque txalaparta folk-music stars Oreka TX, and the uncompromisingly original Mexican composer Ernesto Martínez join forces to develop novel architectures of rhythm, while Southern African traditional musicians like Mpho Molikeng investigate common ground with other regions of the continent.

Being inclusive and cumulative means building on commonalities above differences, but allowing differences to lead us to new ideas. And in this festival, you will hear a whirlwind of ideas!

But as new as all of this is, we're also building on a tradition. My own love for South Africa goes back in no small part to my participation in the 2005 Unyazi Electronic Music Festival, organised by none other than NewMusicSA.

I couldn't have wished for a more inspiring introduction to SA's vibrant but underrecognized avantgarde - but this was also a wildly international event of huge stylistic breadth. Curated by Dimitri Voudouris with support from Christo Doherty, it was a festival one can only describe as seminal, and to me, it was a prime inspiration for what we are doing today, 18 years later.

And so I hope that our present festival will be a huge and wonderful inspiration to you and encourage and catalyse much new creative music, in Africa and beyond.

Lukas Ligeti

Artistic Director: Lukas Ligeti



Lukas Ligeti is an Austrian/American composer and improviser (drums and electronics) with a long-standing and close relationship to South Africa that began in 1997 when he first visited Johannesburg while in tour and has solidified since 2005, when he was invited to return to the city to perform at the first Unazi Electronic Music Festival.

Drawing upon influences including Downtown New York experimentalism, contemporary composition, jazz, and traditional music from Africa, he has developed a unique voice as a composer and improviser, independent from any established schools of thought or aesthetic movements.

Lukas Ligeti studied composition at the University of Music and Performing Arts in Vienna, Austria, his city of birth. He was a visiting scholar at Stanford University and subsequently lived in New York City from 1998 until 2015. After serving for several years on the faculty of the University of California, Irvine, where he taught in the PhD

program in Integrated Composition, Improvisation, and Technology, he is currently an Extraordinary Professor at the University of Pretoria. He has also taught at the University of Ghana, lecturing in collaboration with the seminal composer/musicologist J.H. Kwabena Nketia, and has a PhD from the University of the Witwatersrand in Johannesburg, South Africa, where he was previously composer-in-residence. He lives in Miami and Johannesburg.

Lukas received the CalArts Alpert Award in Music in 2010, one of America's most important awards for artists working in an experimental direction. He has also been awarded two Composition Fellowships by the New York Foundation for the Arts and two yearlong Austrian State Grants in composition, among other awards. His music is featured on CDs on col legno, Tzadik, Cantaloupe, Intuition, Innova, Leo, and other record labels, and he is an endorser of Vic Firth drumsticks.

With performances at major venues and festivals worldwide, his compositions have been commissioned, among others, by Ars Musica (Brussels), Bang on a Can, Kronos Quartet, Eighth Blackbird, Ensemble Modern, the American Composers Orchestra, MDR Orchestra (Germany), Håkan Hardenberger and Colin Currie, the Vienna Festwochen, Radio France, and



choreographer Karole Armitage. Recent premieres took place at the Aldeburgh (UK) and Moers (Germany) Festivals. His music has also been performed by the Vienna Radio Symphony Orchestra, Orchestre National de Lyon, Gürzenich Orchestra Cologne, London Sinfonietta, Liverpool Philharmonic Ensemble 10/10, San Francisco Contemporary Music Players, etc. He created a sound installation for the Goethe Institute on the occasion of the 2014 Soccer World Cup in Brazil, has participated in two projects of Lebanese sound artist Tarek Atoui, and was artist-in-residence at the Emily Harvey Foundation in Venice, Italy; the Acefalo Festival in Valparaiso, Chile; and the Museum of the History of Polish Jews in Warsaw, where he created a site-specific performance that was deemed by British critic Norman Lebrecht as “the most significant of its kind since Steve Reich’s ‘Different Trains’”. In 2019, he was artist-in-residence in Porto, Portugal, where he created a work for improvising musicians and an electro-mechanical, robotic sound sculpture developed by the association Sonoscopia.

As a drummer, he has worked with John Zorn, Marilyn Crispell, Gary Lucas, John Tchicai, Henry Kaiser, Michael Manring, Wadada Leo Smith, DJ Spooky, Elliott Sharp, members of Sonic Youth and the Grateful Dead, etc., and leads or co-leads several bands such as Hypercolor (with Eyal Maoz and James Ilgenfritz) and Notebook. He has given solo electronic percussion concerts on six continents, performing on the Marimba Lumina, an instrument designed by the pioneering synthesiser engineer Don Buchla for which he has composed a wide-ranging repertoire.

Engaged in what he has come to refer to as ‘experimental intercultural collaboration’ in Africa for 25 years, he co-founded the ensemble Beta Foly in Côte d’Ivoire and today co-leads Burkina Electric, the first electronica band from Burkina Faso. He has also engaged in collaborations and/or led projects in Egypt (with Nubian musicians and musicians of the Cairo Opera Orchestra), Uganda (with that country’s premier music/dance group, the Ndere Troupe), Kenya, Zimbabwe, Lesotho, etc.

For more information, please see <https://www.lukasligeti.com>

Managing Director: Ignacio Priego

Ignacio Priego is a music development specialist with creative, economic and social focuses. In 2001 he founded Loop Circus, working internationally for over a decade as music promoter, event producer and DJ in forums such as Venice and Havana Biennales or SXSW.

Creator of the touring programme Music Mobility Fund (Concerts SA, SAMRO), he has in-depth knowledge of the African live music sector, having supported 200 tours in over 20 different countries.



He is the co-director of POST POST music agency and record label, project manager at NewMusicSA and managing director for the ISCM World New Music Days 2023.

*the composer was selected through the ISCM and is born in 1988 or later and thus eligible for the ISCM Young Composer Award)

Gabriel Abedi

Gabriel Abedi (b. 1999) is an emerging Composer on a mission to bring a new African-based sound to the world of Art Music.

A Ghanaian born and raised in Italy; he is a recent Graduate (BMus) in Music Composition at the Conservatory of Trento and Riva del Garda.

After his graduation he has now moved to Ghana, in order to deepen the study of traditional Ghanaian and African music, and bring to the Classical Music world a new sound with a strong African identity. He thinks that it is time that also people from an African background start to impact at a global level the Classical Music world by bringing something different and at the same time elevate and enhance African cultures and traditions.

Gabriel's recent projects include a commission from *Ensemble Modern* for the "OLUZAYO - African Music Futures", Cologne / Johannesburg 2023; and a commission from the *African Art Music Commissioning Project* for the 3rd annual *Àkójopò* concert, to be held on July 22, 2023, in Lagos, Nigeria.

A multi-award winning Composer, he has won several awards in international composition competitions.



Nantenaina Andriamorasata



Nantenaina Andriamorasata, hailing from Antananarivo, Madagascar, is a multifaceted artist as a songwriter, music composer, and performer. His compositions have been featured in various prestigious events and competitions, showcasing his diverse talent.

Andriamorasata was notably selected for the "60x60 Dance Concert," a performance in collaboration with Slippery Rock University's dance ensemble scheduled for September



28, 2023, in Pennsylvania, USA. Following this, he was chosen for the "Fifteen Minutes of Meditation and Contemplation," an event featuring David Bohn on September 30, 2023, in the USA.

His participation in the "Miniature Black Composer Challenge 3.0" further highlights his contributions, with performances by "Castle of our Skins" and cellist Francesca McNeeley in Boston, USA. Andriamorasata, representing Madagascar, achieved the 2nd prize in the Merck Foundation Song Awards for "Diabetes & Hypertension" in 2022 and secured 4th place in the "World Music Trophy 2020" in Las Vegas, USA, in January 2023. Additionally, he earned the 2nd prize in the Merck Foundation Song Awards for "More than a Mother" in 2021.

Notably, Andriamorasata participated in the "Taishogoto Workshop" led by American musician David Bohn in November 2022 and answered Beth Ratay's call for scores for a flute duet in April 2022, both in the USA. As the founder of the Vakamiarina Group, he has already released several albums under the folk music genre, accessible for listening on digital platforms.

Dirk D'Ase

Meet the Austrian maestro, **Dirk D'Ase**, a composer whose musical journey is steeped in brilliance and accolades. Trained under the tutelage of legends like Luciano Berio, Friedrich Cerha, and Krzysztof Penderecki, D'Ase has crafted a vibrant repertoire, boasting seven operas, four solo concertos, orchestral songs, symphonies, and chamber music.

D'Ase's musical prowess has earned him prestigious titles, including Composer in Residence at the iconic Musikverein Vienna, Composer of the Year at Brussels Opera "La Monnaie" under Gerard Mortier, and a residency at the Flanders Festival and the Conservatory of Music in Vienna. His compositions have graced renowned venues, from the Vienna Musikverein to the Brussels Opera and beyond.

In 2008, a captivating CD featuring three solo concertos, performed by acclaimed artists, Sylvain Cambreling, Ulf Schirmer, and Peter Burwik, was released by the Austrian Broadcast (ORF) and VMS Musical Treasures. The Bregenz Festival also paid tribute to D'Ase with a dedicated portrait concert, immortalised on CD.

D'Ase's musical tapestry extends its reach, resonating with the Münchner Rundfunkorchester, Klangforum Wien, Radio Symphonieorchester Wien, Janacek Philharmonie, Radio Symphonieorchester Bratislava, Hugo Wolf Quartett, and Ensemble Kontrapunkte. His compositions, commissioned by esteemed institutions like Vienna Musikverein, Vienna Konzerthaus, Bregenz Festival, and others, have graced the cultural landscapes of Europe.

Notably, D'Ase's travels in southern Africa and in-depth research on South-East African traditional music have left an indelible mark on his creative approach. As the Department Chair for conducting and composition at the Music and Arts University of the City of Vienna, D'Ase continues to inspire and shape the next generation of musical minds. Explore his captivating world at www.dirkdase.com.

Conrad Asman



The music of composer **Conrad Asman** (b. 1996) has gained international recognition as being “innovative and cutting edge” (Chorosynthesis) and spans a wide emotional range from “heart-rending” (The Esoterics), to “fun and festive” (Creative Feel).

His works have been performed in Africa, Asia, Europe and America in venues such as Carnegie Hall, the Nelson Mandela Metropolitan University and the Jinji Lake Concert Arena. Commissions and engagements with groups such as the Shanghai Philharmonic Orchestra, the Esoterics singers, the CHROMA ensemble and the Cape Town Youth Choir have led to his work winning multiple major awards, scholarships and commissions worldwide.

Asman’s UK-based work has included orchestral premieres with the Royal Scottish National Orchestra as well as being chosen to represent Britain at the 2020/22 ISCM World Music Days Festival. His *Piccolo Concerto* was premiered by the London Philharmonic Orchestra during its 2022 *Debut Sounds* concert, after which he was further commissioned by the orchestra to compose a new chamber work for their young artist programme.

Whilst working for the English National Opera as one of its Music Librarians, Asman is also pursuing a Doctoral degree in music at the Royal Academy of Music exploring the topic of ‘compositional virtuosity’.

He is currently working on a new opera and a larger ensemble work for the Manson Ensemble. Conrad lives with his partner, LeOui, where they both enjoy creative pastimes such as listening to opera, drinking wine and arguing.

Rick Baitz

Composer **Rick Baitz**, a native of Los Angeles, California, spent his formative years not only in his birthplace but also in the vibrant locales of Rio de Janeiro, Brazil, and Durban, South Africa. His artistic journey encompasses a diverse spectrum, as he creates music across a wide range of media, from concert halls to the realms of film and television scoring, theatre, dance, and commercial recordings.

Among Rick's concert works are the electro-acoustic *River of January*, commissioned by The Juilliard School in New York, winner of the Delius Composition Contest and deemed "a glowing jewel of a new score" by the New York Times.

Rick's album of electro-acoustic chamber pieces, *Into Light*, released on the Innova label in 2018, features his string quartet *Chthonic Dances*, his percussion quartet with live electronics *Hall of Mirrors*, and the eponymous trio, *Into Light*.



Most recently, his quintet (also with electronics) *Music For A Sacred Space*, was premiered at Juilliard's "Beyond The Machine" concert series, and has been recorded for release in early 2024, along with *River of January*. Among Rick's media credits are HBO's, *The Vagina Monologues*, the award-winning documentary *What She Said: The Art of Pauline Kael*, plus soundtracks for installations at the Franklin Delano Roosevelt Presidential Library and the Mississippi Civil Rights Museum. Other credits include the Sundance-honoured *The Education of Shelby Knox* and National Geographic's *The New Chimpanzees* and *Heart of Africa*. In 2018 Rick was honored with BMI's "Classic Contribution Award" in recognition of his years as Founding Director of their workshop "Composing For The Screen: A Film Scoring Mentorship Program."

Currently on the faculties of The Juilliard School in New York, and Vermont College of Fine Arts, where he is former Chair of Composition. Beyond academia, Rick has also worked as a deckhand on a dredger in Durban Harbour, and as a cab driver in New York.

He received his Bachelors and Masters in Composition from Manhattan School of Music, and his DMA from Columbia University. Rick composes and teaches out of his studio in New York City.

Christian Banasik (ISCM - Individual Submission)



Christian Banasik (b.1963) studied composition/live electronics with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt.

His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. Banasik is lecturer for Audiovisual Design (media composition/sound) at the University of Applied Sciences/Peter Behrens School of Arts. Beside live electronics and chamber music he has produced radio plays, film soundtracks and music theatre.

Michael Blake

Michael Blake (born Cape Town, 1951) studied in Johannesburg (BMus) and London (MMus) and received his doctorate from Rhodes University, Grahamstown.

Dodging the draft into 'apartheid' South Africa's border war in 1977, he moved to London where he worked as a composer, pianist, teacher, and writer, before returning to South Africa in 1998.

There he taught composition at Rhodes University, established the New Music Indaba, and negotiated South Africa's re-entry into the ISCM after an absence of nearly four decades. In 2000 he set up "Growing Composers", a project to empower young black composers, and in 2012 its successor, the annual Sterkfontein Composers Meeting. From 2002-2010 he devised and curated the "Bow Project", commissioning string quartet responses to traditional uhadi bow music, and resulting in a CD production. He curated a sequel of electronic "Bowsapes", which was released on CD in 2022 in memory of Jürgen Bräuninger.

His musical language is partly the result of an immersion in the materials and playing techniques of African music, also drawing on almost any found material, and is influenced by both experimental film and African weaving.

Michael Blake's works have been widely played, in Toronto, New York, Havana, Buenos Aires, Mexico, Australia, India, Japan, and throughout Europe and Africa, and now appears on some 15 CDs. He has collaborated with South African artists and filmmakers including Willem Boshoff, Emma



Willemse, Aryan Kaganof and Christo Doherty. The most recent recording of his work is *Afrikosmos*, a triple CD set on the Divine Art label.

He lives in rural France with his wife, music historian and writer, Christine Lucia, and their Breton spaniel, Dolly, but spends part of each year in South Africa, where he is honorary professor in the Africa Open Institute at Stellenbosch University.

Michael Blažek* (ISCM, Music Centre Slovakia)



Following graduating from high school with a focus on musical instrument making, I embarked on my studies in music composition at the Bratislava Conservatory. During this period, I explored diverse musical genres such as pop, jazz, and film/TV series music.

It was only later, as I progressed through my studies, that I exclusively delved into the realm of modern classical music. In 2020, I successfully completed my studies at the Conservatory, and I have since continued with occasional private studies under the guidance of the Bulgarian composer and conductor, Konstantin Ilievsky.

Dawid Boverhoff

Dawid Boverhoff (b.1980) is a musical director, composer and accompanist, active in the South-African theatre industry since January 2000.

He frequently composed incidental music for theatre productions and online content, and occasionally also commissioned concert pieces.

Dawid was educated at the Drakensberg Boys' Choir School, Pro Arte Alphen Park, and finally the Conservatory Of Utrecht, obtaining a B.Mus Composition degree under the guidance of Henk Alkema.

Manuel Martínez Burgos (ISCM - Spanish Section)

Manuel Martínez Burgos is the most awarded composer of his generation in Spain.



He has obtained 20 international composition prizes, including the Jean Sibelius, the Isang Yun, the Osgood Memorial from Oxford University or the BBVA Foundation prize, just to cite a few. The jury members at these competitions, composers such as Helmut Lachenmann, Kaija Saariaho, Tristan Murail or Unsuk Chin have all praised his compositions as being universes of sound, full of expressive power, coherence and imagination.

Manuel's music has been performed worldwide by ensembles like the Oxford Philharmonic, the Seoul Philharmonic Orchestra, the National Orchestra of Spain, the Radio Television Orchestra of Spain, and many others. Martínez Burgos holds two DPhils, one from the University of Oxford (2020) and another from the Autonomous University of Madrid (2004). He is chairman in composition at the Higher Conservatory of the Principality of Asturias (Spain) and tutor in composition for St Anne's College (University of Oxford).

Teresa Catalán (ISM - Musikagileak)

She holds the title of Emeritus Professor of Composition and Instrumentation at the Royal Conservatory of Music in Madrid, Spain. In addition, she is a frequent lecturer at universities and music colleges worldwide.

Throughout her distinguished career, she has been honoured with numerous awards, including the National Music Award, Gold Medal for Merit in Fine Arts, and the Eusko Ikaskuntza Award. She has played a key role in programming for both national and international music festivals. Her compositions have been showcased in various countries, including Germany, Italy, France, and the United States, and her works have been recorded on numerous CDs.



Allan X. Chen



With works described as, “compellingly unconventional... that will keep audiences on their toes with a constant sense of anticipation” (Paul Millette, Percussive Notes) **Allan X. Chen** is a passionate South African-born composer constantly seeking to challenge his knowledge and explore new possibilities.

He is the 1st prize winner of the Percussive Arts Society International (Int.) Composition Contest, the Royal Scottish National Orchestra (RSNO) Composer’s Hub Competition, and the

Bowdoin Int. Music Festival Composition Competition. Other special honours have been awarded to him by the Ise-Shima Int. Composition Competition, Tesselat Composers Collective, and Boston University. In recent years,

Allan has been commissioned by the Spier Arts Trust, Unisa music foundation, and Stellenbosch Int. Chamber Music Festival. With a curiosity for learning, a love for collaboration, and a determination to create music, Allan has stayed active as a composer even through the COVID-19 pandemic.

After having to reject a scholarship to continue his studies at the Royal College of Music in 2020 due to the pandemic, Allan found work scoring film music and building interactive sound-art installations; all the while continuing his passion for contemporary classical music.

By exploring multiple expressive avenues, Allan has participated in truly fulfilling collaborations, with his music performed across the globe and his installations exhibited at galleries in the UK and South Africa. His works have been performed by the RSNO, the JACK Quartet, ALEA III Ensemble, Quaretto Indaco, the RCM Wind Orchestra under the baton of Ryan Bancroft, amongst others. Amidst these collaborations, he has performed at notable venues including Usher Hall in Edinburgh, and the Musikverein in Vienna. Allan’s music has also been programmed at festivals including the Cheltenham Int. Music Festival, Bowdoin Int. Music Festival, Nantucket Int. Film Festival, São Paulo Int. Film Festival, Los Angeles Int. Shorts Festival, and the Spier Light Art Festival.

Allan currently holds an MMus from the Royal College of Music. His teachers have included composers Kenneth Hesketh, Samuel Headrick, Martin Amlin and Samuel Adler. Having a Chinese heritage with a South African upbringing, Allan comes to the table with a truly fresh perspective.

Lee Cheng (ISCM - Individual Submission)

Lee Cheng is an interdisciplinary artist-teacher and researcher. His research and artistic interests include music, technology, education, computer games, immersive and interactive media, digital and sonic arts.

He is currently working as Associate Professor at Anglia Ruskin University (ARU), and serving different roles in multiple organisations including board member of the International Society for Music Education (ISME), co-opted council member of the Royal Musical Association (RMA), and Arts Education Examiner of the Hong Kong Arts Development Council (HKADC).



Estêvão Filipe Chissano (*1994)

The Mozambican composer attended the Geology course at Eduardo University Mondlane. He is a Music Student (Chorus, Direction and Composition) in the Xiquitsi Project, a non-profit social inclusion project Through the collective teaching of music in Maputo and where he has been teaching Musical Initiation (2021) and responsible for the artistic and pedagogical coordination (2023).

He embarked on his composition journey in 2015 alongside Daniel Moreira and Filipe Fernades. He has actively participated in artistic residencies, including two in Lisbon. The first took place at Escola Superior de Musica, where he engaged in composition classes led by Carlos Marecos, Luís Tinoco, Sérgio Azevedo, Carlos Caires, Jaime Reis, and Roberto Pérez. The second residency occurred at the Youth Program Composers – Víctor Córdon Studios in Lisbon, under the coordination of Luís Tinoco, Joana Craveiro (director and playwright), and Víctor Hugo (choreographer), spanning from January to July. Additionally, he contributed to the 8th Sterkfontein Composers Meeting, a program directed by composer Michael Blake in South Africa.

In his works, he seeks to explore different musical instruments, techniques and textures, from traditional to contemporary and different including electronic music. His compositions have been presented in different countries, such as: Japan, Brazil, United Kingdom, Portugal, Norway and South Africa and along with his arrangements have been part of the Classical Music Season in Maputo, having already worked with local musicians such as: Mingas, Stewart Sukuma, Wazimbo, Deltino Guerreiro, Banda Kakana and more.

Shane Cooper



Shane Cooper is an award-winning bassist and composer, originally from Gqeberha, now based in Johannesburg.

He is known for his work with his afro-groove project MABUTA, amongst others. His composition and production work also extends to film and theatre scoring. Shane has toured extensively in Europe and Africa with various groups.

Michaela Cornelius, or Mikatte Music* (ISCM - New Zealand Section)

Michaela Cornelius, or Mikatte Music, is an Auckland-based composer and sound designer. They completed their BMus Honours at the University of Auckland, specialising in Composition and Sonic Arts.

Michaela's had works performed at Tiny Fest in Christchurch, APO and NZSO orchestral readings. In 2022, they released the soundtrack for Her Gentle Hi-ness, an historically themed visual novel, and created sound design for Dredge, a brooding fishing sim with a sinister undercurrent. In 2021, their soundtrack premiered in the Auckland Fringe Festival for Coded: a one-woman play exploring female sexuality.

They're involved as a composer for Don't Forget Your Towel, creating evocative theme songs for a wide range of TTRPGs.



Get ready for a sonic adventure as Mikatte Music invites you to explore the myriad dimensions of their musical universe. Michaela Cornelius is your guide to an auditory experience like no other.

Amy Crankshaw

Amy Crankshaw is a composer and orchestrator from South Africa, based in London. Her music has been described as having “a real feeling of ecstasy” (Planet Hugill); “carrying images and sensations” (Ôlyrix); and as “an act of love” (Opera Now).



Amy's compositions are performed internationally, with commissions by Radio France, Festival d'Aix-en-Provence, South African Music Rights Organisation, Guildhall School of Music & Drama, Ensemble Matters, and performances at Barbican Hall, La Scala Paris, Centre in the Square, Silk Street Theatre, Vorarlberg Museum, Festival Présences, Aix en Juin, Grahamstown National Arts Festival, and Bloomsbury Festival.

Amy has been appointed to the London Symphony Orchestra's 2023-2024 Soundhub Scheme. She has held residencies with Académie du Festival d'Aix-en-Provence and the London City Orchestra. She was awarded the Priaux Rainier Composition Prize in 2015 and second prize in the South African Music Rights Organisation's Overseas Scholarship Competition in 2014.

Amy's academic journey is as rich and varied as her compositions. From earning her BMus and MMus in composition at the South African College of Music to pursuing an MA in opera-making at the Guildhall School of Music & Drama, she now stands as a current doctoral candidate (DMus in composition) at the Guildhall School of Music & Drama. This journey is supported by prestigious funding from the Oppenheimer Memorial Trust and the Guildhall School Trust, solidifying Amy Crankshaw's place as a trailblazer in the world of contemporary composition.

amycrankshaw.com

Brian Current (ISCM - Individual Submission)



Brian Current studied music at McGill University and UC Berkeley (PhD). His music, lauded and broadcast in over 35 countries, has been awarded a Guggenheim Fellowship, the Barlow Prize for Orchestral Music (USA), the Premio Fedora (Italy) for Chamber Opera, and a Selected Work (under 30) at the International Rostrum of Composers in Paris.

Brian's pieces have been programmed by all major symphony orchestras in Canada and by dozens of professional orchestras, ensembles and opera companies worldwide. His music appears on ten commercial recordings, including three albums devoted exclusively to his works.

The Naxos recording of his opera *Airline Icarus* earned him a 2015 Juno Award for Best Classical Composition of the Year. Current is also an in-demand guest conductor and regularly leads orchestral programs of contemporary music. He has championed nearly one hundred works by Canadian composers. Brian has been the main conductor of the Continuum Ensemble since 2011 and has guest conducted with symphony orchestras and ensembles in Canada, the USA and Italy.

Starting in 2021 he was appointed Artistic Director of New Music Concerts (NMC) of Toronto, one of Canada's most important music organisations. Since 2007 Dr. Current has been director of the New Music Ensemble of the Glenn School at The Royal Conservatory. In 2016 he won the inaugural Azrieli Commissioning Competition, at \$50,000 the largest of its kind in Canada and one of the largest in the world, and in 2018 his *Shout, Sisyphus, Flock* won the Jules-Leger Prize for New Chamber Music.

Angus Davison* (ISCM - Australian Section)



Angus Davison composes music with 'bright energy' (*Limelight*), 'considerable poignancy' (*The Mercury*), and 'a respect for sound in itself' (*Cut Common*).

His music often explores human relationships with nature, inviting listeners to deepen their fascination for the world around them.

Angus's music has been performed in Australia, Europe, and the US. He has worked with leading performers and ensembles including the Melbourne and Tasmanian Symphony Orchestras, Ensemble Offspring, Omega Ensemble, and Michael Kieran Harvey. Originally from Tasmania, Angus is currently based in Sydney where he tutors at the Sydney Conservatorium of Music.

Nana Amowee Dawson

Nana Amowee Dawson, an Intercultural Artistic Researcher and fervent enthusiast of (African) music, completed his Master of Philosophy studies in Music Theory and Composition at the University of Cape Coast, Ghana, in 2015.



His academic journey commenced with the attainment of a bachelor's degree in Music from the same institution in 2011. During this undergraduate period, he specialised in various facets of music, encompassing music theory and composition, music history and appreciation, aural culture, popular music, keyboard musicianship, choral directing, electroacoustics, orchestration, and creative research methods. Building upon his foundational expertise, Nana is presently pursuing a PhD in Music Theory and Composition at the University of Cape Coast, further cultivating his passion for academic inquiry.

His overarching objective is to leverage his academic endeavours to champion the cause of African musical arts, particularly in the realm of art music, by engaging in pedagogical activities and fostering a reciprocal learning environment with grassroots communities.

In his current professional capacity, Nana Amowee Dawson serves as a high school music tutor at the Ghana National College in Cape Coast, Ghana, employed by the Ghana Education Service. Through this role, he actively contributes to the dissemination of musical knowledge and the cultivation of musical talents within the educational sphere.

Nathan James Dearden* (ISCM - Welsh Section)



Nathan James Dearden is an award-winning Welsh music creator, whose work has been described as “hauntingly beautiful” (Media Wales), and has collaborated with the London Philharmonic Orchestra, Tippett Quartet, National Youth Orchestra of Wales, and Britten Sinfonia.

His music is regularly showcased across the UK and overseas, including at the Cheltenham Music Festival and CROSSROADS International New Music Festival, and regularly broadcast on BBC Radio 3, RTÉ lyric FM, and S4C, whilst also released on NMC Recordings and Delphian.

Malcolm Dedman

Born in London, UK, in 1948, **Malcolm Dedman** began his musical journey with early piano lessons, but it was his inclination towards improvisation that truly ignited his passion. Despite later receiving formal instruction in violin and singing, Dedman found his true calling in composition, a path that emerged organically from his early experiences of spontaneous creativity at the piano.



He had formal lessons in composition with Patric Stanford at the Guildhall School of Music and Drama in 1974-75, but did not receive a formal qualification in music until 2005, when he passed his Masters Degree in Composing Concert Music at Thames Valley University, London, with distinction.

Malcolm's earlier writing reflected the developments in serialism, but within a modal context. Such works include the first Piano Sonata – Restoration of 1973 and the String Quartet No. 1 of 1977-79. Although he is still attracted to the

possibility of different types of modes, his style has more links with so-called post-modern idioms. The modal writing also aims to integrate music from different cultures. He firmly believes in writing music that has a message and can be approached by concert audiences and that such music need not sacrifice quality.

Recently, an album of his piano music has been released on Toccata Classics, and can be sampled and downloaded at <https://toccataclassics.com/product/malcolm-dedman-piano-music-volume-one>. In addition to his compositional endeavors, he curated two CDs derived from recordings captured in the 1990s using a Technics electronic keyboard. The first, titled "Tranquillity Zone," features music designed for relaxation and meditation. The second, "Visions of the Unseen," showcases compositions intended to inspire and empower listeners.

Cris Derksen (ISCM - Canadian Section)

Juno nominated **Cris Derksen** is an Internationally respected Indigenous Cellist and Composer. Derksen braids the traditional and contemporary, weaving her classical background and her Indigenous ancestry together with new school electronics to create genre-defying music.

She is in high demand as a composer and performer with symphonies and chamber groups across Canada.

Derksen's strength lies in her diversity as a composer outside of classical music for Dance, Theatre, Film and Television, Anima2on, Fashion, and Podcasts. Recent concert des2na2ons include Norway, Chile, Hong Kong, Australia, Mongolia, Europe and a whole lot of Canada: the place Derksen refers to as home.



Ding Ying (ISCM - Shanghai Section)

Ding Ying, a distinguished Composition Professor at the Shanghai Conservatory of Music, holds esteemed roles within the cultural and musical landscape. As a member of the Shanghai Federation of Literary and Art Circles, a council member of the Shanghai Musicians Association, and the President of the Music Middle School affiliated with the Shanghai Conservatory of Music, Ding Ying's influence extends across various spheres.

Her involvement in the Theoretical and Composition Committee of the China International Choral Festival further underscores her commitment to the advancement of musical arts. Ding Ying's compositional prowess spans a wide array of genres, encompassing orchestral, choral, vocal and instrumental, chamber music, as well as contributions to the realms of film and television. Her exceptional contributions have been recognized with numerous national honours and awards, solidifying her standing as a prominent figure in the contemporary music scene.



Glenn Dixon (ISCM - Individual Submission)

Born in Sydney in 1979, **Glenn Dixon** took naturally to the piano and later learnt guitar, drums, bass guitar and saxophone while pursuing classical studies and piano performance.

Glenn was awarded his AMusA and LMusA for piano in 1998 and 2002 and studied Bachelor of Arts (Music) / Education (Secondary) where he was awarded The Marie Robertson Prize for best performance in Music Studies in 2016.

Glenn's compositions are heavily drawn from jazz and rock music, with melodic and rhythmic motifs, dynamic tempos, and quasi improvisational styles featuring in most works. Glenn is published with Wirripang.



Prof. George Worlasi Kwasi Dor

Prof. George Worlasi Kwasi Dor, a Ghanaian Ewe from Alavanyo, is the McDonnell Barksdale Chair of Ethnomusicology, Professor of Music, and founder and director of the African Drum and Dance Ensemble at the University of Mississippi.



Dor earned his PhD in music (ethnomusicology) from the University of Pittsburgh; MPhil in Music and BMus from the University of Ghana; and Diploma in Music Education from National Academy of Music, Winneba.

Dor's publications include the widely read *West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective* (2014). In 2019, Prof. Dor was Carnegie African Diaspora Fellow and Visiting Professor of Music at the University of Port Harcourt, Nigeria.

Dor is nationally and internationally recognized as a consummate musician—scholar, composer, performer, and teacher of contemporary Ghanaian music. His choral and orchestral works have been studied as the subject matter of master's and doctoral theses at both Ghanaian and

German universities. Prof. Dor's symphonic works are favourites of the Ghana National Symphony and they have been performed in the USA and Germany also.

In August 2022, the Ghana National Symphony Orchestra, Ghana Central Police Band, Harmonious Chorale Ghana, and other choirs celebrated Prof. Dor in a three-hour concert that featured only his original compositions in the National Theatre. During the same concert the University of Ghana's School of Performing Arts in a citation recognized Prof.

Dor is a musical icon of Ghana and an outstanding contributor to Ghanaian art music and African musicology. For almost two decades now, Dor has initiated and continues to produce Black History Month concerts at the University of Mississippi.

For his stellar contributions to diversity, multiculturalism, and internationalisation at the University of Mississippi, Prof. Dor was a recipient of the 2016 "Lift Every Voice" Award and the University of Mississippi's 2021 Diversity Innovator Award.

Candelaria Dorta Nuñez* (ISCM - COSIMTE)

Candelaria Dorta (1996) is a composer, teacher and psychologist from Santa Cruz de Tenerife. She studied percussion at the Conservatorio Profesional de Música de Tenerife (CPM) and composition at the Conservatorio Superior de Música de Canarias (CSMC).

He has worked on projects related to videogames, cinema and musical events such as contemporary music concerts. Some of them are: the feature film "El Alma de Tacande"; concerts of electroacoustic concerts at the Candelaria Town Hall and the Museum of Science and the Cosmos (Hoy, Compositoras); premiere at the IX International Festival of Contemporary Music of Tenerife; premiere with Ligeti Quartet; premiere with Fukio Ensemble for the XX Festival de Música Española de Cádiz, and premieres of Cadiz, or premieres in the Auditorio Adán Martín.



He also collaborates with different entities and associations such as, for example, COSIMTE, Association of Composers and Musicologists of Tenerife, being secretary and member of this association. She has also participated as a speaker at the CONSMU (Congress of Higher Conservatories of Music) 2018, MUCA (Congress of Music and Audiovisual Culture) 2019 Audiovisual Culture) 2019, CONSMU 2019 and MUCA 2022.

These are congresses of dissemination and national and international music research congresses. Its main interest in this aspect is the educational and compositional research from a scientific and psychological perspective. He is currently working at the CSMC, Tenerife, in the Department of Composition.

Moritz Eggert (ISCM - German Section)



Composer, pianist, singer, actor, author and conductor **Moritz Eggert** has worked in many different musical genres.

His oeuvre includes 19 operas plus several ballets and works for experimental music theatre, His "Bad Blog Of Musick" is the most-read German New Music Blog and has incited many controversial discussions about the state of Contemporary Music today.

Beyond his roles as a prolific composer and commentator, he holds the position of professor for composition at the Music University of Munich. His compositions, published by Ricordi, Schott, and Sikorski, Hamburg, showcase the breadth of his artistic vision. For further exploration of Moritz Eggert's work, visit www.moritzeggert.de.

Amos Elkana (ISCM - Israeli Section)

Amos Elkana was born in Boston in 1967 but grew up in Jerusalem. He studied Jazz guitar at Berklee College of Music and composition at the New England Conservatory of Music. He then went on to Bard College, where he earned an MFA in electronic music and sound.

Over the years, Elkana has received numerous awards for his compositions, among them are the Israeli Prime Minister's Prize for Music Composition, ACUM golden feather award and the Rozenblum Prize for excellence in the arts. Elkana composes concert music for orchestras, ensembles and individual performers as well as for dance, theatre and film.

Amos Elkana's compositions have found a global stage, resonating through performances and recordings by ensembles and musicians from diverse corners of the world. In addition to his



achievements as a composer, Elkana has garnered acclaim for several highly praised albums featuring his own compositions.

Beyond the realm of composition, Elkana is a dynamic performer. Actively engaged as an electric guitar player and live electronics musician, he frequently graces concerts and performances with his expressive musicality.

For a deeper dive into the world of Amos Elkana, visit www.amoselkana.com.

Rufus Isabel Elliot* (ISCM - Scottish Music Centre)

Rufus Isabel Elliot is originally from Tower Hamlets, living now in Skye. Rufus has written funerary music for doomed spaceships and orchestral music about rotting seaweed.

It cares about honesty and openness. Its work is concerned with testimony, the conditions in which one speaks out, and how those stories are passed on. Its music is 'fluid and ambitious' (The Wire) and 'stunningly intimate' (The Quietus).



Rufus has worked with the likes of the BBC SSO, Drake Music, The Night With..., sound festival Scotland, Red Note Ensemble, The Riot Ensemble, Magnetic North, Knockvologan Studies, ATLAS Arts, and the Nevis Ensemble.

Dr. George Mensah Essilfie



Dr. George Mensah Essilfie is an iconic Ghanaian composer popularly known as GME in Ghana's choral music industry. His musical journey as a composer began at the age of 9.

GME's musical journey has taken him across continents - from Africa to the Caribbean, to the UK and the USA. Drawing on these diverse experiences, he explores the fusion of elements that make up art music and the rich traditions of Ghanaian music.

Dr. Mensah Essilfie is a visionary and pacesetter in Ghanaian choral music. His latest African stage musical, *Songs of Akotam*, performed in June 2023 by Ghana's award-winning international choir Harmonious Chorale, captivated the audience and left a lasting impression of GME's artistry and an innovative direction in Ghanaian choral music.

On January 24, 2019, his piano piece premiered in Washington, DC, as part of the 32 Bright Clouds project curated by pianist Yael Weiss. The project involved 32 composers from different countries, including George Mensah Essilfie, who represented Ghana. His piano piece *Hope for the Shackled*, based on Beethoven's Sonata No. 16, addresses the plight of people with psychotic disorders in religious camps in Ghana and emphasises the need for adequate medical care even in religious confinement.

Dr. Mensah Essilfie founded the internationally acclaimed Winneba Youth Choir, Ghana, and SingAfriChoral, a non-profit organisation committed to preserving and promoting African Choral Music. Dr. Mensah Essilfie holds degrees from the University of Education, Ghana, Trinity Seminary at Capital University, OH, University of Kentucky, Lexington, KY, and Liberty University, VA., USA. His studies included Music Education, Sacred Music, Music Composition, Eurhythmics, and Worship Studies with Ethnomusicology. Dr. Mensah Essilfie's expertise includes cross-cultural music innovations and worship leadership.

His contributions to Ghanaian choral art music and commitment to mentoring emerging artists have earned him widespread admiration and influence.

Arthur Feder

Arthur Feder (b. 1987) is a dedicated composer and lecturer known for his versatile musical expressions. Holding an MMus in Composition (with a focus on orchestration) Cum Laude from Stellenbosch University, Arthur is passionate about composition, pedagogy, and promoting new music.

Having contributed to over 80 premieres of orchestral and chamber works as part of the KOMPOS student initiative, Arthur collaborates with talented musicians and finds joy in guiding aspiring musicians as a lecturer at Stellenbosch University.



Arthur's compositions span jazz, film, mixed media, and art music idioms. He appreciates recognition and commissions from esteemed ensembles, with performances by groups such as the Axelson Nielsen duo, the Stockholm Saxophone Quartet, the Intoga Reed Quintet, and the Odeion String Quartet.

In film scoring, Arthur has contributed to feature-length films, short films, animations, and documentaries. Collaborating with The Animation School in Cape Town, he has created over 20 scores for animations.

Arthur is grateful for recent performances at the Stellenbosch International Chamber Music Festival, and ECPO where his intricate melodies and emotive narratives resonated with audiences. His works have been featured on album recordings by the Horizons Project Choir and the Juliet String Quartet, marking significant milestones.

Remaining humble, Arthur continues to explore his artistic identity in a multicultural-multi genre playground, seeking growth and innovation in contemporary composition.

Through unwavering dedication to his craft and commitment to nurturing young musicians, Arthur Feder is respected in the music industry, leaving an indelible mark on local and international stages.

Ugnė Giedraitytė (ISCM - Individual Submission)



Ugnė Giedraitytė (born in 1984) is a representative of the younger generation of Lithuanian composers. She pursued composition studies at the Lithuanian Academy of Music and Theatre, complemented by additional training at the High School of Music and Arts in Porto, Portugal.

In 2006, Giedraitytė's composition "Panneau" for clarinet and string orchestra earned her the debut prize at the Lithuanian Composers' Union competition, and in 2007, it received

the second prize in the young composers' category at the International Rostrum of Composers in Paris. Her works have been featured in various new music festivals, including "Gaida" (Vilnius), "Jauna muzika" (Vilnius), "Iš arti" (Kaunas), Th. Mann festival (Nida), International Review of Composers (Belgrade), Ost-West-Podium (Kassel), and others.

Madli Marje Gildemann* (ISCM - Estonian Section)

Madli Marje Gildemann (Sink), born in 1994, is an Estonian composer with a distinctive artistic focus.

Her creative endeavours centre around advancing the nuances of concentrated listening and translating diverse biological and physical processes into the language of music. From osmosis to photosynthesis, and the intricate phenomena occurring in plants and trees, Gildemann explores the rich tapestry of the natural world.



Beyond composing for a broad spectrum of mixed ensembles and orchestras, Gildemann extends her artistry to collaborations in theatre, dance, installations, and animation, working alongside various artists. Her compositions have found a home on stages at prominent events such as the Estonian Music Days, Baltic Music Days, World Music Days, Al(t)chemie Festival, and AFEKT festival.

Currently immersed in her master's studies in the film, theatre, and media composition department at the Zurich University of Arts, Gildemann continues to push the boundaries of sonic exploration, infusing her compositions with a deep connection to the organic wonders that inspire her work.

Martin Theodor Gut (ISCM - Individual Submission)



Martin Theodor Gut studied classical guitar with Gunter Schneider, electroacoustic music with Günther Rabl and harmonic basic research with Werner Schulze music university Vienna (mdw).

He officially declared himself composer in 2018. CD "Versöhnung" 2022 (Preiser Records). Upcoming premieres by Christoph Cech with Janus Ensemble (April, Sargfabrik Vienna; commissioned by the federal state of Lower Austria) and ensemble reconsil (September, Schallwende Feldkirch; supported by the federal state of Vorarlberg), and a new electroacoustic composition at Temple of Sound (Rappottenstein).

Nickos Harizanos (ISCM - Greek Section)

Born in Athens, **Nickos Harizanos** is a composer whose musical journey has taken him from the halls of Athens, where he studied Composition, Orchestration, Harmony, and Counterpoint, to the academic landscapes of Manchester University. There, he earned a research Master's degree (MMus) in Composition, expanding the horizons of his musical expression.



Harizanos's compositions have traversed the globe, resonating in 34 countries across all continents. At the helm of his affiliations, he serves as the General Secretary of the Contemporary Music Research Centre (CMRC) in Greece, an institution founded by the legendary Iannis Xenakis. He is also a proud member of the Greek Composers Union (GCU) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

His musical creations find a home in prestigious publications, with works published by Schott (Germany), Tetractys (U.K.), and Musica Ferrum (U.K.). Notably, his compositions have been immortalised on CDs released by renowned labels such as Naxos (UK), WDR Cologne (Germany), Taukay Edizioni Musicali (TEM) (Italy), Phasma Music (Greece/Poland), and Musica Ferrum (U.K.). NICKOS HARIZANOS continues to captivate audiences around the world, leaving an indelible mark on the contemporary music landscape.

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. His main interests are interactive electronic music composition and the history of electronic music.
cameronlharris.com/clh

Hendrik Hofmeyr



Hendrik Hofmeyr was born in Cape Town in 1957. He studied music at the University of Cape Town and, during ten years of self-imposed political exile, in Italy. He returned to South Africa in 1992 to lecture at the University of Stellenbosch and then at UCT, where he retired in 2022 as Professor of Composition and Music Theory.

Hofmeyr achieved his first major success as a composer in 1988 with the performance at the State Theatre of 'The Fall of the House of Usher,' which won both the South African Opera Competition and the annual Nederburg Opera Prize. In the same year, he obtained first prize in an international competition in Trent with music for a short film by Wim Wenders. In 1997, he won two further international competitions, the Queen Elisabeth Competition of Belgium (with 'Raptus' for violin and orchestra) and the Dimitri Mitropoulos Competition in Athens (with 'Byzantium' for high voice and orchestra). His 'Incantesimo' was chosen to represent South Africa at the Congress of the International Society of Contemporary Music in Croatia in 2005, and in 2008 he was honoured with a Kanna Award by the Klein Karoo National Arts Festival.

In 2018, he was honoured with the UCT Creative Arts Award for his Second Symphony, titled 'The Elements.' The extensive body of work by Hofmeyr encompasses operas, ballets, and a wealth of vocal and instrumental compositions. With an impressive portfolio that includes a remarkable 140 commissions under his belt, Hofmeyr has established himself as a prolific and sought-after composer. Recently, two CDs showcasing his compositions earned prestigious accolades in France, receiving acclaim as a Choc-de-Classica (Discovery of the Month) and securing the title of Radio France's Contemporary CD of the Week.

Simeon ten Holt

Although **Simeon ten Holt's** music is often categorised under the Minimal Music banner, the question is whether this characterization captures the true nature of his composing talent. Although the minimalist inspiration is undoubtedly present in all of his piano compositions, the distinctive feature is not so much the rhythmic and tonal structure which is so typical for this style, but much more the evolutionary space which his music actually creates for the players performing his music.

Simeon's compositions are not just single works, but rather a collection of an infinite number of compositions, all hidden in a single written code. Like a multitude of images hidden in a holographic photographic image, the script outlines a solution space in which actual shape and form will develop in time towards its full extent and depth. Every performance is therefore unique, yet recognizable as a part of the larger collection. Like life itself, it emerges and takes shape in a complex interaction between the genotypes as a code in the score and the context of performers and audience. This evolutionary and interactive characteristic distinguishes the music from the mainstream minimal music and gives it a special position within this type of composition. Whereas the minimal music is essentially a modernist, constructive style, Simeon's music is better characterised as postmodernism and organic in nature.

The success of this music might be explained with this characteristic in mind, as it connects with audiences on an emotional level, taking them on a, every time unique, journey through a musical space. Adventurous but not unsafe, challenging but not beyond the stretch limit, uncharted but not random.

Ton van Asseldonk
Simeon ten Holt Foundation

Ana Horvat (ISCM - Croatian Section)

Hailing from Zagreb, Croatia, composer **Ana Horvat** is at the forefront of a dynamic intersection of artistic disciplines. Her passion lies in seamlessly integrating diverse realms of art, and she has consistently engaged in collaborations with fellow artists, developers, robotics experts, hackers, and enthusiasts of both do-it-yourself (DIY) and do-it-with-others (DIWO) approaches since her College days.

In addition to electroacoustic compositions, she composes music for acoustic instruments, dance performances, art installations, opera, film, radio drama, art performances and is (co)author of several arts





installations and dance performances. She graduated in electronic composition from the Academy of Music in Zagreb.

Ana Horvat is an active member of the Association for the Development of "do-it-yourself" Culture Radiona/Zagreb Makerspace, a collaborative initiative striving to bridge the realms of art, science, and technology. Additionally, she is a part of the audio-collective. Currently serving as an assistant professor at the Academy of Arts and Culture in Osijek, Croatia, Ana contributes her expertise to the academic and creative development in her field.

Daniel Hutchinson

Daniel Hutchinson (b. 1981, Johannesburg) is a music teacher focused on intercultural music and global citizenship for early childhood (ages 3 to 11). He teaches class music and orchestra at Dehong School in Xi'an, a bilingual school linked to Dulwich College in London, and is a director of the National School of the Arts (NSA) Alumni Association in Johannesburg.

Prior to Dehong, Daniel taught music at Woodstock School in Mussoorie, India. He concluded his school teaching career in South Africa at Prinshof School for the Visually Impaired in Pretoria in 2021, after teaching at numerous schools and community based organisations throughout the country from 2004 onwards.

Inspired by the Reggio Emilia approach, Daniel has pioneered a creative teaching practice that is child-centred and richly imaginative. Drawing on his background as a composer for dance theatre in the early 2000s with prominent South African choreographers including Greg Maqoma, Gladys Agulhas and Luyanda Sidiya, he co-creates enchanting classroom experiences and deeply moving musical performances and children's theatre together with his students. This work has resulted in the publication of award winning educational resources over the years.

A long-standing member of NewMusicSA, Daniel's work also seeks to connect with important currents in contemporary music, such as immersive encounters with the natural world and work that breaks barriers between species. His primary theme, however, remains indigeneity/tradition and musical deixis, within a genre defined by fusion and hybridity and connected to the historical trajectory of South African music broadly speaking.

Inspired by animals like the hoopoe (equally at home in diverse habitats in both Asia and Africa) and the humpback whale (migrating annually between the northern and southern hemispheres) Daniel is presently embracing a new home base in



central China, learning Mandarin, and researching the Tibetan cultural region from Xi'an to Varanasi via Chengdu, together with fellow NSA alumnus Jay Ke-Schutte, who teaches at Zhejiang University in Hangzhou - incidentally, Jay was lead guitarist in Daniel's band Vuyani Ensemble, that debuted at NewMusicSA festivals in 2002.

Other South African musicians Daniel has been associated with include Kyla Smith, Reza Khota, Malcolm Jiyane, Xolani Faku and Siya Makuzeni. His teachers include Ros Liebman (piano), John Coulter (harpsichord and composition), Rosemary Naulden (ensemble direction) and Eugene Skeef (intercultural music education).

Akira Ito* (ISCM - Japan Federation of Composers)



Born in Fukuoka, Japan, in 1991, **Akira Ito** holds a doctorate from the Kunitachi College of Music. He earned accolades, including the 33rd JSCM Award for Composers and the Audience Award.

As an exchange student, Ito furthered his studies at Hochschule für Musik Karlsruhe in Germany during 2017-18. His compositional training includes mentorship from Yukio Kikuchi, Michio Kitazume, Motoharu Kawashima, and Markus Hec.

Sámal Jákup Jakobsen* (ISCM - Faroe Islands Section)

Sámal Jákup Jakobsen, a former student of Sunleif Rasmussen, draws inspiration directly from nature, specific situations, and narratives. His compositions have graced various ensembles and soloists, including Aldubáran (FO), Alvi Joensen (FO), Passepartout Duo (FR/US), Panayiotis & Nikolos Demopoulos (GR), and Trio Ovis (FO/DK). Beyond the realm of classical music, Sámal Jákup indulges in crafting his own songs and contributing to film scores.

Adding another layer to his artistic repertoire, Sámal Jákup is involved in sound design for film and TV, a profession that deepens his fascination with creating and understanding sound textures and combinations, both in the realm of music and beyond.



Nyokabi Kariuki

[Nyokabi Kariuki](#) (she/her) is a Kenyan composer, sound artist and performer. Her sonic imagination is ever-evolving, spanning across various genres from classical contemporary to experimental electronic music, explorations in sound art, pop, film, (East) African musical traditions and more.



She performs with the piano, voice, electronics, and on several instruments from the African continent — particularly on kalimbas and the mbira. Nyokabi's work, going from her acclaimed EP *peace places: kenyan memories* (SA Recordings) to her debut album FEELING BODY (cmntx records), have been described as “**deft**” (The Quietus) and “**transcendent**” (The Guardian), with [Bandcamp](#) highlighting seeing her as “**becoming a crucial voice in contemporary composition and experimental music.**”

She seeks to create meaningful and challenging art, illuminated by a commitment to the preservation and reflection on African thought, language and stories.

Tunde Jegede

World-renowned composer, producer, cellist and kora virtuoso **Tunde Jegede** brings a new vision to contemporary African and Western classical music. A renaissance man of the harp-lute with over twenty years experience, his work is a unique synthesis of classical, jazz and traditional music and embodies the legacy of the idiom; African Classical Music.

Tunde Jegede's work has changed the face of classical and contemporary music in Europe and Africa. He is one of the only composers in the world to be steeped in both Western and African music who is rooted in two cultural musical legacies. Tunde Jegede studied both Western classical music and the Griot Tradition of West Africa from a very early age, attending the Purcell School of Music in London and learning from a Master of the Kora in the Gambia, Amadu Bansang Jobarteh.



This unique cultural inheritance has since informed his work as a composer and multi-instrumentalist, creating links between European classical music and that of Africa. With his music he has created a set of mirrors between the old and new world, between compositions for solo cello and kora. Tunde Jegede is, in itself, a dialogue between contemporary classical music and a renewed vision of an oral tradition rooted in Malian culture - the Griot vision. He is truly a C21 renaissance man.

Tunde Jegede is the founder of several ensembles including the Art Ensemble of Lagos and the African Classical Music Ensemble. He is also the curator of Living Legacies, Gambia's first traditional music archive, and the director of New Horizons, an educational initiative to develop young musicians in Nigeria. Over the last few years Tunde has been the Artistic Director of the MUSON Centre, one of West Africa's only music conservatoires that specialises in classical music. He consequently set up the NOK Foundation, a charitable organisation dedicated to raising consciousness through music, arts and culture.

Markku Klami (ISCM - Finnish Section)



Markku Klami's music has been described as delicate, elegant, fragile and powerful with strong emotions.

His music has been heard in cities from New York to Taipei and Buenos Aires to Rome in festivals including MISE-EN MUSIC, Nordic Music Days, Musica nova Helsinki, Tampere Biennale, Zagreb Music Biennale, Taiwan International Guitar Festival and Atlantic Music Festival.

Residing in Helsinki, Markku draws inspiration from both urban areas and nature. The arid scenery, the vast seashores and forests serve as an important counterweight for him in our fast-paced culture.

Peter Klatzow: Please see program notes for 26 November, 8pm.

Robert Kolar (ISCM - Slovak Section)

Born in Bratislava in 1982, **Robert Kolar** studied musicology at the Comenius University in Bratislava and since 2019 he has studied composition at the Academy of Performing Arts in Bratislava with Marian Lejava.

He made his debut as a composer in 2012 and since then, his chamber and orchestral works have been performed by ensembles and orchestras in Slovakia and the Czech Republic.

As a performer (on trumpet), he has been a member or collaborator of various groups in the field of experimental, improvised or jazz music and multimedia projects, thus expanding his creative endeavours beyond the sphere of classical music.



Tõnu Kõrvits



Tõnu Kõrvits (b. 1969) graduated from the Estonian Academy of Music and Theatre's composition department with Raimo Kangro and Jaan Rääts in 1994.

Kõrvits' plentiful oeuvre includes all traditional genres from orchestral music, instrumental ensembles and works for solo instruments to choral music, solo songs and operas.

Kõrvits' music has also been performed by numerous artists and collectives, such as the BBC Symphony Orchestra, Frankfurt Radio Symphony Orchestra, Britten Sinfonia, The Sixteen and many more. He is a professor of composition in the Estonian Academy of Music and Theatre. His music has been released under the ECM, Hyperion and Ondine labels.

<https://www.emic.ee/?sisu=heliloojad&mid=58&id=34&lang=eng&action=view&method=biograafia>

Claude Ledoux (ISCM - Wallonia-Brussels Federation Section)

For many years now, **Claude Ledoux** has explored the idea of “crossed resonances” as he attempts to reflect our fragmented world in his music. His recent works demonstrate this interest in ‘cultural porosity’ and transversality in which emotion arises from geographical encounters and historical connections.

Fascinated by non-European music, he has travelled extensively in the East, where he carried out musical field research.

His compositions, numbering over one, are performed frequently on every continent. Founding member of the Ensemble LAPS, he has also written numerous articles on composition. He is currently Professor at CNSM Paris and at Arts2-Mons. He has been invited to give lectures and masterclasses in many countries.



Chihchun Chi-Sun Lee (ISCM - South Korean Section)



Taiwanese-American composer, **Chihchun Chi-Sun Lee's** works were described as “eye-openingly, befittingly, complex, but rather arresting to hear” by Boston Globe, “exploring a variety of offbeat textures and unusual techniques” by Gramophone and “eastern techniques blended with sophisticated modern writing style” by “Amadeus” Il mensile della grande musica.

The winner of the 1st Biennial Brandenburg Symphony International Composition Competition in Germany and 2015 Guggenheim Fellow, is originally from Kaohsiung, Taiwan. She has received numerous honours; these include commissions from the Boston Symphony Orchestra (the 1st Taiwanese and the 4th Asian composer), From Music Foundation at Harvard University (2018 & 2001), Barlow Endowment, the Taiwan National Culture and Arts

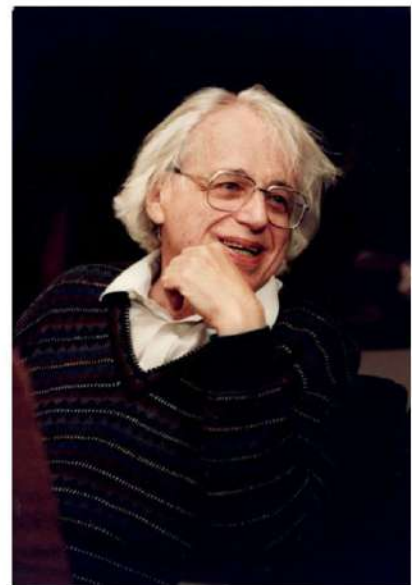
Foundation, Taiwan National Symphony Orchestra (NSO), National Taiwan Symphony Orchestra (NTSO), National Orchestra of Korea (NOK) and Taiwan National Chinese Orchestra, Theodore Front Prize from International Alliance for Women in Music, ISCM/League of Composers Competition, International Festival of Women Composers Composition Prize, Florida Individual Artist Fellowship, Gugak Fellowship, and the Golden Melody Awards nomination for “best composer” (2019 & 2009) and “Best Crossover Music Album Award” (2022).

She was the 1st Taiwanese/Asian composer to serve as a composer-in-residence at NeoArte Syntezator Sztuki, Poland in 2022 with a portrait concert. In 2017, Lee was honoured with the Alumni Achievement Award in Music in Recognition of Outstanding Contribution to Music at Ohio University's 100th anniversary of music department.

György Ligeti

György Ligeti was born in Dicsöszentmárton (today named Tîrnaveni) in Romania. His parents belonged to the Hungarian-Jewish minority in Transylvania, and they soon moved with him to Cluj, where he began to receive instruction in composition with Ferenc Farkas in 1941. The Nazi regime tore his family apart – his brother and father died in concentration camps, György Ligeti himself was sent to forced labour, his mother survived Auschwitz.

After the war ended, Ligeti continued his composition studies with Sándor Veress at the Liszt Ferenc Academy of Music in Budapest. In addition to his focus on folk music, during this period he also began to develop the concept of a micro polyphonic compositional style. Although his folksong arrangements and his compositions based on Romanian and Hungarian folk melodies were published in Hungary, his new musical ideas could first come to full fruition upon his move to Vienna. This move had become necessary for him for political as well as artistic reasons after the Hungarian revolution of 1956.



In Cologne, he became acquainted with representatives of the avant-garde such as Gottfried Michael Koenig and Herbert Eimert, who invited him to the studio for electronic music at the West German Radio (WDR). He worked there from 1957 to 1958. He was now able to study intensely the music of Mauricio Kagel, Pierre Boulez, and Karlheinz Stockhausen; he himself, however, with compositions such as *Artikulation*, continued to follow his own compositional path, one which had little to do with serial, structural thinking. His orchestral piece *Apparitions*, premiered at the festival of the International Society for Contemporary Music in Cologne, helped him to reach a wider audience. His 1961 orchestral work *Atmosphères*, a seemingly static structure of single voices in constant flux through minute rhythmic, intervallic, and dynamic adjustments, secured his position on the international scene. As this piece, along with his *Requiem* (1963-65) and the choral piece *Lux aeterna* (1966), was chosen by Stanley Kubrick to be included in the soundtrack for his film *2001 – A Space Odyssey*, Ligeti's music was introduced to a broader public.

Micropolyphony remained an important point in his works, and was enriched in the coming years through various other components: in his short musical dramas *Aventures* (1962) and

Nouvelles Aventures (1962-65), György Ligeti used an invented language made up of phonetically notated words. He explored the use of micro-intervals in *Ramifications* (1968-69). In the seventies, he often took an ironic approach to historical models of composition. One main work of this period is the opera *Le Grand Macabre*, based on a theatrical work by Michel de Ghelderode. It premiered in Stockholm in 1978. Complex polyrhythms influence the works of the 80s and 90s, including his Piano Concerto (1985) and Violin Concerto (1990-92).

György Ligeti, who lived starting in the mid-1950s partially in Germany and partially in Austria, and in 1967 became an Austrian citizen, was also active as an educator. From 1961 to 1971, he was guest professor for composition in Stockholm, in 1972 he was composer-in-residence at Stanford University, and from 1973 until 1989 he taught at the Hochschule für Musik in Hamburg.

The prizes Ligeti has won for his compositional achievements are so numerous that only some of them can be named here. In 1991 he won the Praemium Imperiale, and in 1993 the Ernst-von-Siemens-Musikpreis. In 2004 he was honoured with the Polar Music Prize from the Royal Swedish Academy of Music.

György Ligeti was the father of Lukas Ligeti, the artistic director of this festival.

Lukas Ligeti

Please see the artistic director bio, at the beginning of the biographies section.

Soosan Lolavar (ISCM - British Section)

Dr Soosan Lolavar is a British-Iranian composer whose music has been performed across the UK, as well as in the USA, Canada, Iran, UAE, Japan, Spain, Chile and Australia.

Her compositions have reached a wide audience through broadcasts on BBC television in both the UK and Iran, and have been featured multiple times on BBC Radio 3, 4, and the BBC World Service. With a foundation in the study of Iranian classical music, she seamlessly integrates ideas from both Western and Iranian traditions in her music, a creative synthesis enriched by her Fulbright Scholarship in 2015-16.



Clare Loveday

Based in Johannesburg, **Clare Loveday** is one of South Africa's most active and internationally acclaimed new music composers.

Striving to convey through music the complications of life in a post-colonial society, her works have been described by critics in turn as 'obstinate and fierce, big-boned and raw', 'subtle' and 'elusive'.

She is best known for her 'straight' saxophone compositions and interdisciplinary collaborations, has worked with several award-winning artists including Gerhard Marx and Nandipha Mntambo, and has been involved in numerous projects with William Kentridge at the Centre for the Less Good Idea since 2018.

She has received awards, grants and commissions from organisations such as the Mellon Foundation, SAMRO Foundation and numerous performers and ensembles around the world. She has had works performed throughout South Africa and in Australia, Europe, England and the US, including at the ISCM World New Music Days, Juilliard New York, the Royal College of Music in London, Festival d'Automne à Paris and the Venice Biennale Architettura 2023.

Clare lectured music theory and composition for many years at Wits University and was awarded a Doctorate of Music in 2009.

www.clareloveday.co.za



Diale Mabitsela



Diale Mabitsela is a composer and the chairperson of the board member of NewMusicSA, which is an arts advocacy organisation dedicated to the promotion of new experimental music within South Africa.

He has received a masters degree in music composition from the University of Oxford as well as the University of the Witwatersrand, Johannesburg. He has worked with various ensembles across the world including the Krulik Quartet, and the NewMusicSA ensemble. Musically, Diale specialises in the area of post-minimalism with a focus on exploring novel methods for composing sacred and devotional music. He also enjoys probing the boundaries between forms of popular and

classical art music, having composed a variety of pieces and songs across a wide range of genres including classical music, experimental new music, house, hip hop, and amapiano.

Ernesto Martínez

After obtaining a degree in music composition from the National University of Mexico, **Ernesto Martínez** delved into research, leading to the creation of a system that takes interlocked music to a higher level of interaction. This system excels in precisely managing rhythms and silences in real-time within high-speed textures by subdividing tempo into up to eight parts or symmetrical slices. It intelligently distributes these elements among a group of performers of any kind or number (musicians, dancers).

Notably, this achievement is marked by simplicity, cost-effectiveness, and ease of use, completely eliminating the necessity for expensive computers, transmitters, receivers, or multiple output sound interfaces. Since 1995, Ernesto has been composing and performing live using this system, collaborating with composers, musicians and dancers in ensembles spanning vocals, guitars, percussion, strings, winds, synthesisers, orchestral arrangements, and more. This evolutionary journey is documented since 1997 in six albums, with four produced in Mexico and two in New York under John Zorn's Tzadik label.

Named "micro-ritmia", this awarded system boasts limitless potential and has recently started gaining traction in other countries. Ernesto envisions expanding its reach through an Open Source approach, fostering the development of interlocked music.

Nancy Abigael Masasabi

Nancy Abigael Masasabi is a Kenyan born composer of contemporary classical music and a lecturer at Maseno University's Department of Music and Theatre Studies, Kenya.

She holds a Master of Music degree in Music Composition from Kenyatta University and a Doctor of Musicology degree from the University of South Africa. Masasabi is a choir director, band director, singer, music composer, choral conductor both at the university and in church.



She has crafted a diverse portfolio of vocal and instrumental compositions, both within and beyond Kenya's borders. Notable performances include "Laughter" (SATB) by the Maseno University choir at the Kenya Universities Performing Arts Music festival, "Mulongo" for woodwinds and piano showcased at the Championing Musicians event in Tanzania, and "Khutsi Ingo" arranged for SATB, electric guitars, trumpets, piano, and drum set, performed by the Maseno University choir. Additionally, "Come Dance with Me" (SSA) captivated audiences when presented by the Ojola

Girls choir at the Kenya Music Festival. Throughout her journey in music composition, she has found inspiration and mentorship in the guidance of Justinian Tamusuza.

Beyond her creative pursuits, Masasabi's scholarly interests span Music Composition, Musicology, and Cultural Studies. She has authored a book titled "Silao-sikeleko as a Process of Performance Compositional Elaboration in Bukusu Litungu Music" and contributed chapters and articles to various publications, such as "Negotiating Cultural Transformation in the Performance Practice of Narratives in Kenya" in Eastern African Literary and Cultural Studies, "Zilizopendwa: An Amalgamation of Music Territories at the Kenya Music Festivals" in "New Trends of Global Influences in Africa," edited by Maurice Amutabi, and "The Art of Criticism: An Expose by Ezekiel Alembi" in "Intersections of Literature, Theatre Arts and Education: Essays in memory of Ezekiel Alembi," edited by Shikuku, E.T, Peter Barasa, and Patrick Khaemba.

Monthati Masebe (Johannesburg, South Africa, 1995)

Music composer, pianist and vocalist. **Monthati Masebe** also acts in south african soapie Generations the Legacy as the first non-binary character to make south african national television.

They are an advocate for mental health awareness and inclusivity.

As a black non-binary womxn who is under-represented Monthati tries to create content that is inclusive and raises awareness about marginalised groups of society. She also is an indigenous music archivist at SAMRO and has done a wide array of musical works that embrace instruments and sounds that are at risk of being erased from history. Monthati is currently working on her masters degree in music composition focusing on the potential and power of indigenous instruments in the music cognition/therapy field.

Since the corona virus outbreak, she offered to assist the African yogi collective with hosting virtual sound bath meditations to accompany their yoga sessions. She has also joined the Masakona Matsila foundation in creating podcasts of children's books written in African indigenous languages.



Deirdre McKay (ISCM - The Contemporary Music Centre Ireland)

Deirdre McKay's work has been featured at London's Southbank, Wigmore Hall, Muziekgebouw, Amsterdam, National Sawdust, Brooklyn, Symphony Space & Carnegie Hall, New York.

Awards include a Paul Hamlyn Composer Award, London, and an Arts Council of Northern Ireland Major Individual Artist Award.

Commissions and performances include works for Northern Ireland Opera, State Choir Latvija for Louth Contemporary Music, Chamber Choir Ireland, BBC Singers, Irish Chamber Orchestra, Ulster Orchestra, Boston Firebird Ensemble, RTÉ Con Tempo, Vanbrugh & Vertavo string quartets, pianists Andrew Zolinsky and Antti Siirala, Chloë Hanslip & Danny Driver, Darragh Morgan & Mary Dullea, Clíona Doris, Concorde and the Crash Ensemble.



Her music has been broadcast by BBC Radio 3, RTÉ, New York's WNYC & WQXR.

Jaco Meyer

Jaco Meyer is a Johannesburg-based composer and researcher, working in the field of contemporary classical music and collaborating with visual artists.

A large part of his oeuvre consists of collaborations with the conceptual artist, Willem Boshoff. Jaco studied at the School of Music and Conservatory of the North-West University (NWU). He completed his BMus degree, specialising in Music Composition and Music Theory, with additional qualifications in Psychology, Art Philosophy, Statistics, and German. He completed a Masters degree in Music Composition (*cum laude*) under the guidance of composer Hannes Taljaard.

His exceptional work of a collaborative nature was acknowledged by the NWU with a special award for the best postgraduate student in the Faculty of Arts and Humanities. The research component of his Masters degree dealt with the principles of orchestration through the lens of musical forces. This research was conducted in more depth when he completed his PhD in Musicology and Music Analysis: he expanded the theory of musical forces by using analyses of the music by the Belgian composer, Wim Henderickx.

His compositions have graced the stages of numerous local and international concerts, interpreted by acclaimed performers and orchestras including the Royal Philharmonic Orchestra of Flanders, Duo Montagnard, The Chamber Music Company of London, and the Helton-Thomas Duo. Jaco's expertise extends beyond composition, as he engages in impactful research spanning Musicology, Music Analysis, and Ethnomusicology.

His insightful contributions are frequently shared at both national and international music forums, with select research papers, articles, and compositions published in academic journals and books. Currently, Jaco holds the position of Extraordinary Research Associate at the MASARA research entity of the NWU.

Phillip Miller



Philip Miller, a distinguished South African composer and sound artist, defies genre boundaries with a diverse body of work.

Renowned for groundbreaking compositions such as "Rewind: A Cantata for voice, tape, and testimony," he has also collaborated extensively with artist William Kentridge, notably on multimedia projects like "The Head and the Load," showcased at prestigious venues worldwide. Delving into aural histories, his compositions draw from

public and personal archives. Notable recent works include soundscapes for the Johannesburg Holocaust and Genocide Centre, "Bikohausen" at the International Music Institute Darmstadt Festival, and "The African Choir - Re-imagined 1891" at the Apartheid Museum and Autograph ABP Gallery. Philip Miller's latest commissions include the Kaunas Kantata for the Kaunas Cultural Capital of Europe 2022 in Lithuania.

Additionally, he has composed the soundtrack for the acclaimed television series "uShaka iLembe" in collaboration with artist Themba Khoza. Premiering his opera "Nkoli, The Vogue Opera" and collaborating with Tshegofatso Moeng on "Reuben T Caluza: The B-side" at the Market Theatre, Philip Miller continues to enrich the cultural landscape. He has earned honorary fellowships and residencies, including those from The Rockefeller Foundation's Bellagio Centre, Civitella Ranieri, and as an Associate Research Fellow at the Centre of Archive and Public Culture (APC), University of Cape Town.

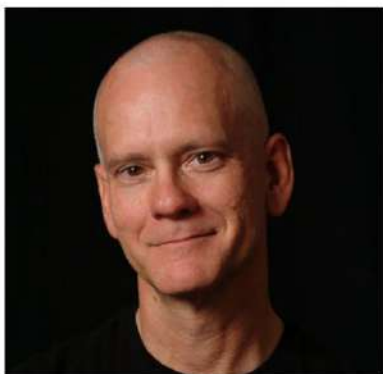
Tatjana Milošević (ISCM - Serbian Section)

Tatjana Milošević earned her BA and MA degrees in composition at the Faculty of Music in Belgrade with Prof. Zoran Erić, who also supervised her doctoral artistic project, a chamber opera titled *Who Killed Princess Mond*.

Presently, she holds the esteemed position of Full Professor at the same department where her journey began. Additionally, she has served as a visiting professor at Old Dominion University in Norfolk, Virginia. Milošević's compositions have resonated across the global contemporary music scene, with performances at prominent festivals and concerts in Europe, the United States, South Korea, Serbia, and the wider region. Recognized for her exceptional contributions, Milošević has garnered numerous Serbian and international awards for her prowess in music composition.



Eric Moe (ISCM - USA Section)



Eric Moe, composer of what the NY Times calls "music of winning exuberance", has received considerable recognition for his work, including an award from the American Academy of Arts and Letters, a Guggenheim Fellowship, commissions from the Fromm, Koussevitzky, and Barlow Foundations, and over fifty residencies at artist colonies all over the world.

Fanfare magazine described his work as "wonderfully inventive, often joyful, occasionally melancholy, highly rhythmic, frequently irreverent, absolutely eclectic, and always high-octane music".

Over ten all-Moe CDs are available on a variety of labels. Moe is currently the Andrew W. Mellon Professor at the University of Pittsburgh.

Michael Mosoeu Moerane

Michael Mosoeu Moerane (1904-1980) received his schooling at the Lovedale Institute, then studied at Fort Hare. He taught thereafter at various high schools in Maseru, Gumtree and elsewhere. He received composition lessons from F. H. Hartmann, professor in music at Rhodes University in Grahamstown, though he was otherwise largely self-taught.

In 1941, he became the first black South African to be awarded a BMus degree (at UNISA), in partial fulfilment of which he submitted his symphonic poem *Fatse la heso* (My Country).

This work, based on African songs, was first performed by the BBC Symphony Orchestra, conducted by Clarence Raybould in 1944 in London, subsequently received performances in France and the USA, and has now been released on CD.

Viktor Molnár (ISCM - Hungarian Section)

Viktor Molnár is one of the young generations of Hungarian composers.

He was awarded the Junior Artisjus Award, Istvánffy Benedek Award and he won the Gustav Mahler International Composition Competition in 2020.

Through his compositions, he contemplates the pressing problems and themes inherent in our society and the global landscape. His music, characterised by a potent and lasting influence, frequently engages with co-arts, employing live electronics and elements drawn from pop culture. As a creator, his ongoing objective is to establish connections, a goal that lies at the heart of his artistic endeavours.



Yasunoshin Morita (ISCM - Japanese Section)



Having undergone composition studies with Yori-Aki Matsudaira and Frédéric Durieux, **Yasunoshin Morita** achieved notable acclaim, securing the first prize at the Japan Society for Contemporary Music competition in 2002 and the top prize at the Valentino Bucchi International Composition Competition in Italy in 2009.

His achievements continued with the Young Composers Award at ISCM 2013 in Vienna, and he was honoured as a guest composer at ISCM 2017 in Vancouver.

Since 2019, Morita has served as an Executive Committee Member of ISCM Japan section. Beyond his compositional pursuits, he has shared his insights by lecturing on Japanese traditional music, including Gagaku, at the Conservatoire Supérieure de Musique de Paris.

Lise Morrison

Lise Morrison is a South African composer, currently based in The Hague, Netherlands.

Her instrumental and electroacoustic works deal with repetition, extended form, and the effects of material and pacing change in a fragile environment of carefully exposed sounds.

Notable performances and collaborators include Ensemble Asko Schönberg, Slagwerk Den Haag, Orkest de Ereprijs, New European Ensemble, Ensemble Modelo62 (NL), Ensemble Mise-En(USA), Moscow Contemporary Music Ensemble (RUS), and the Bozzini Quartet (CA) in festivals/venues such as the Unyazi Electronic Music Festival, Moscow Philharmonic, Orgelpark Amsterdam, Lucerne Festival, and Gaudeamus Muziekweek. Lise's debut album - *No Grief Without Joy* - was released earlier this year with Sawyer Editions in Texas, USA. Forthcoming projects include a commission for the Signum Quartet (DE), a release of her music by Extended Music Collective (EMC) in Ghent, Belgium, and two new pieces for organ and ensemble. Lise also curates a concert series at Korzo Theater in The Hague and teaches part-time. Lise's work has been performed in the Netherlands, Switzerland, South Africa, Germany, Sweden, the UK, Russia, the United States, Canada, and Serbia and her scores are published by Babel Scores in Paris.



Lise obtained a B.Comm and a B.Mus from Stellenbosch University, followed by an M.Mus from the Koninklijke Conservatorium Den Haag. Additionally, she pursued advanced studies at the Institute of Sonology in The Hague.

Angelique Mouyis

Angelique Mouyis (composer) is South African born to Greek-Cypriot parents, and resides in the New York tri-state area.

In 2022, her opera *Family* written with Gabe Caruso premiered at NYU's Tisch School of the Arts in collaboration with American Opera Project. Her opera *Bessie: The Blue-Eyed Xhosa* (written with Mkhululi Mabija) was produced by Cape Town Opera in collaboration with UCT at the Artscape Theatre in Cape Town as part of *Four: 30 - Operas Made in South Africa* in 2015. Other productions include *Forget this City* (Enthuse Theatre, New York, NY) and *The Boy Who Never Grows Up* (Lee Strasberg Theatre and Film Institute, New York, NY).



Angelique's book *Mikis Theodorakis: Finding Greece in his Music* was published by Kerkyra Publishers in 2010. She graduated with a master's degree in Music Composition from the University of the Witwatersrand under Jeanne Zaidel Rudolph and the late Mary Rörich (2006), an MFA in Musical Theatre Writing at NYU's Tisch School of the Arts (2008), and a Ph.D. in Music from Rutgers University under Robert Aldridge and Rebecca Cypess (2021).

She is the recipient of a Southern African Music Rights Organisation post-graduate studies scholarship and the Ernest Oppenheimer Overseas Scholarship for the Performing Arts.

For more, visit: www.angeliquemouyis.com

Bernett Nkwayi Mulungo



Bernett Nkwayi Mulungo, a composer and educator based in South Africa, has dedicated his expertise to both university-level education and community music projects.

He earned his Bachelor of Music and Master of Music degrees from the University of the Witwatersrand in Johannesburg, South Africa. His academic focus at the Wits School of Arts encompassed composition and orchestration/arranging, with research centred on music composition within the context of South African theatre.

He has collaborated with theatre practitioners as a composer and a performer. His dramatic theatre credits include, amongst others, *Pseudo Bantu*, *Neo Nguni*, *Quasi Native* (Wits Theatre 2008) and *Man's Men Man* (Market Theatre Lab 2009) with Jefferson Tshabalala; *Hayani* (Wits Theatre 2008) and *Born in the RSA* (SA Theatre Season /University of Western Cape 2010) with Warren Nebe. Others are *New South Afreak* with Tshepiso Konopi (Wits Theatre 2008), *Broken Dreams* with Pusetso Thibedi (Wits Theatre/Grahamstown Festival 2009/10), *DFL Festival Launch* (Wits Theatre 2009), *Conditions* with Neo Peterson (WALE Festival 2010) and *21 Poets and a Poem* with Mlindelwa Mahlangu (Soweto/ The Joburg Theatre 2010). Collaborations for physical theatre were with Bailey Snyman for *Façade* (DFL Festival 2010) and *Notes to Beverly* with Khutjo Bakunzi and Nyaniso Dzedze (Space Frame Theatre 2010).

His first collaboration with Makhaola Ndebele was on Zakes Mda's *The Mother of All Eating* (SA Theatre Season 2010), which travelled to Lesotho and Botswana and was staged at the Market Theatre (2014), Pretoria State Theatre (2015) and at PACOFS in Bloemfontein (2015).

Neo Muyanga

Neo Muyanga's practice straddles the spheres of music performance, sound installation and video. His recent works include operas, multimedia Installations, performance lectures and studio albums.

Born in Soweto, Muyanga grew up singing South African choral music and the struggle songs of the 1980s. His major influences also include Madrigal song, which he encountered while studying in Italy in the early 1990s, as well as the Mezmur and Shaabi musics of Ethiopia and Egypt, respectively. Muyanga holds an MA in Theatre Making from the University of Cape Town and is currently pursuing PhD research on the role(s) the techne of Chorus still has to play in contemporary African and diasporic society.

His recent productions include: The installation-performance, ***Spells Against Othering*** (2023), commissioned and presented by Museum Boijmans Van Beuningen in Rotterdam (NL); The requiem, ***After Tears*** (2023), commissioned and premiered by the choir and orchestra of Opera North in Leeds (UK); The solo exhibition, ***a Mass of Cyborgs*** (2022-2023) presented by the Centre for Art Research and Alliances (CARA) in New York City (USA); The opera, ***How Anansi freed the stories of the world*** (2021), commissioned and premiered by the Dutch National Opera & Ballet, Amsterdam (NL); The performance-installation, ***A Maze in Grace*** (2020-2021), commissioned and presented jointly by the 34th Bienal de Arte de São Paulo, São Paulo (BR) and The Liverpool Art Biennial, Liverpool (UK);



The oratorio-installation, ***Makedba*** (2019) presented at the 14th Sharjah Biennial, Sharjah (UAE) and the Stellenbosch International Chamber Music Festival, Stellenbosch (SA).

Muyanga was composer-in-residence at both the Johannesburg International Mozart Festival, Johannesburg, and the National Arts Festival, Makhanda (SA) during 2017). He is an alumnus (2016) of the Berliner Künstlerprogramm des DAAD, Berlin (GER). He was artist-in-residence jointly at the Wits Institute for Social and Economic Research (WISER) and the Humanities Research Institute of the University of California in Irvine during 2014 and a resident fellow at the Centre for Humanities Research at the University of the Western Cape in 2013.

Phillip Nangle

Phillip Nangle is a versatile musician and instrument builder specialising in Southern African instruments. His expertise extends to crafting and playing mbira, marimba, bows, overtone flute, and traditional violin, with a particular focus on arranging and composing for combinations of these instruments.

His musical journey commenced at the age of 12 with the guitar, followed by the piano and later the flute, despite lacking formal music training. As a former member of The Happy Ships art/rock band from Cape Town, Phillip embarked on instrument-building in his mid-twenties, immersing himself in African music through collaboration with local musicians and dancers.



Phillip's artistic pursuits include training in African dance drumming and story-telling, serving as a contemporary dance percussionist for dance studios and the UCT ballet school. In the years leading up to the end of apartheid, he played a pivotal role in organising music, dance, and drama workshops that fostered cultural unity. His collaborative efforts in productions such as "Abamanyani" (Grahamstown Festival 1st Fringe Award 1987) and "Isegazini" (Festival 2nd Fringe Award 1988) showcased his commitment to bridging cultural divides.

Phillip directed the music for Third World Bunfights' acclaimed production "The Prophet" (Festival 1st Award 1998) and collaborated with leaders of Cape Town marimba and dance groups to establish the Kwangoma Orchestra. Beyond music, he explores artistic expression through painting, treating it as a form of musical notation. Currently residing in Italy, Phillip leads a self-sufficient lifestyle on a farm.

Aldona Nawrocka (ISCM - Polish Section)

Aldona Nawrocka, a composer, pianist, and pedagogue, graduated from FCUM in Warsaw under the tutelage of M. Borkowski and holds a doctorate in musical arts. She was awarded a scholarship at MusikHochschule Luzern, studying with B. Skrzypczak. Her musical journey includes participation in composition courses led by notable figures such as E. Sikora, S. Montegue, and A. Brødsgaard, as well as the Académie de Musique du XX-ème siècle in Paris (P. Boulez, D. Robertson), and the Académie d'Été organised by IRCAM (B. Ferneyhough, M-A. Dalbavie).

Nawrocka has been recognized in national and international competitions, including Schreiben in Beromünster, Switzerland (2005), and the Coaching Project-Dancing Poznan (2010 and 2016). Her collaboration with choreographers in creating music for dance performances, such as "Persona" (TW-ON 2011) and "action/CONTRaction/REaction" (Musica Electronica Nova 2013), showcases her versatility.

Her compositional repertoire spans instrumental, vocal, and electroacoustic music, performed both in Poland and abroad. Nawrocka's creative output extends to writing songs and works for children, as well as crafting musical materials for dance, theatre, and television. A skilled pianist and chamber musician, she also engages in journalistic, scientific, and organisational pursuits, actively participating as a speaker at national and international artistic and scientific conferences.



Bongani Ndodana-Breen

Born in South Africa in 1975, **Bongani Ndodana-Breen** pursued his musical studies in Indianapolis and Toronto, showcasing a diverse portfolio that spans symphonic compositions, opera, chamber music, and vocal pieces.

His delicately crafted music, described as "airy, spacious, terribly complex but never convoluted," has earned acclaim from The New York Times, offering Western musicians insights into grace and balance in metric modulation and layered rhythms.

Noteworthy orchestras and ensembles worldwide have interpreted Ndodana-Breen's compositions, including the Indianapolis Chamber Orchestra, Vancouver Opera Orchestra, Symphony Nova Scotia, Hong Kong Chinese Orchestra, Belgian National Orchestra, KwaZulu-Natal Philharmonic, Johannesburg Festival Orchestra, Johannesburg Philharmonic, Cape Town Philharmonic, New York City's Vox Vocal Ensemble, Ensemble Noir, Chicago's Cube Ensemble, Avalon String Quartet of Chicago, and Ossia.

Dr. Ndodana-Breen holds a PhD in Music Composition from Rhodes University and has received prestigious honours, such as the Standard Bank Young Artist Award for Music in 1998 and inclusion in the Mail & Guardian's list of 200 Young South Africans in 2011. From 1999 to 2007, he served as the Director of the Canadian new music organisation Ensemble Noir, touring to Ghana, Nigeria, and South Africa.

His impressive list of commissions includes works for Wigmore Hall, Vancouver Recital Society, Madam Walker Theatre Indianapolis, SAMRO, University of South Africa, Stellenbosch International Chamber Music Festival, Cape Town Opera, the Emancipation Festival of Trinidad & Tobago, Hong Kong Arts Festival, Luminato Festival Toronto, Haydn Festspiele Eisenstadt, and the 2013 Johannesburg International Mozart Festival.

Nguyen Ngoc Tu (ISCM - Vietnam Contemporary Music Centre)

Composer **Nguyen Ngoc Tu** born in 1987 is a composer and educator. She began her studies on piano at the age of 15 at the College of Arts and Culture in Bac Ninh city and graduated piano in 2008.

Then she studied composition at the Military University of Arts and Culture, and she continued her Master's Degree in Music Composition with Prof. Dan Dediu at the National University of Music Bucharest Romania .

Her works have been performed in Romania and Vietnam with:

- Second prize of Mihail Jora, National Award for the best composing music in Romania
- Composed Poem Symphony at the 2019 graduation ceremony at National University of Music Bucharest.
- Created the Robots for string quartets to perform at Asia - Europe New Music Festival 2018 in Vietnam.
- Created the Waves for solo Piano to perform at Asia - Europe New Music Festival 2014 in Vietnam



J. H. Kwabena Nketia

J. H. Kwabena Nketia: An ethnomusicologist and composer, he is considered to be Africa's premier musicologist and was called a "living legend" and "easily the most published and best known authority on African music and aesthetics in the world", with more than 200 publications and 80 musical compositions to his credit.

Born in Mampong, Ghana, in 1921, studied music at the Presbyterian Training College and abroad the University of London, Birkbeck College Trinity College of Music, Columbia University, the Juilliard School of Music and Northwestern University.

Nketia was a professor of music at UCLA and the University of Pittsburgh, and lectured in many prestigious universities worldwide, including Harvard University, Stanford University, University of Michigan, City University London, the University of Brisbane in Australia, the University of Kansas, Lawrence, and the China Conservatory of Music, Beijing. He was a professor of music at the University of Ghana, Legon, Accra, where he began teaching in 1952.

He directed the International Centre for African Music and Dance (ICAMD). He taught at the Presbyterian Training College, Akropong, serving as the Acting Principal in 1952. Composer and musicologist, is world-renowned for his many scholarly writings including his landmark book, "Music of Africa" in 1974, and has held teaching positions in Universities around the world including the USA, Australia, and China, as well as in Ghana.

He composed for both Western and African instruments, and wrote more than 200 publications, including his world-acclaimed *The Music of Africa*, which was translated into German, Italian, Chinese, and Japanese.

J. H. Kwabena Nketia's death, after a short illness, was confirmed on 13 March 2019 at Legon Hospital in Accra. The National Theatre of Ghana honoured him with a tribute performance of music, dance and drama on the eve of his burial, 3 May 2019. He was accorded a state funeral at the Forecourt of the State House on 6 May 2019 and buried at the new Military Cemetery at Burma Camp.

Chidi Obijiaku



Chidi Obijiaku (b. 1990) is a Nigerian composer who explores urban soundscapes as he sets about the composition of African contemporary music in the twenty-first century.

His work thus manifests as eclectic, while resources are mostly drawn from Igbo traditional music, Nigerian Hip-hop, Highlife, and the Pidgin language.

His current exemplary academic and professional career at Wits University as theory and composition mentor is backed up by solid education from the universities of Nigeria and Witwatersrand where he is currently a PhD candidate.

His outstanding reputation as composer, choral director, pianist and conductor stands him in good stead, as he progresses on his multi-faceted journey in the music world of South Africa.

Masafumi Oda (ISCM - Individual Submission)

Born in Saitama, Japan, in 1986, I initially pursued studies in Philosophy at Sophia University. My academic journey led to a Master's degree, and my thesis delved into the philosophy of Deleuze. Post-graduation, I navigated between academic philology and exploring my unique philosophical stance, translating these findings into performances, electronic music, and digital video works.

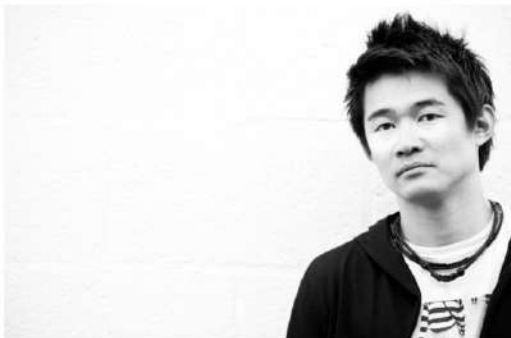


My contributions have extended to numerous international music and art festivals, presenting music, audio-visual pieces, performances, and academic papers in various countries such as the US, Italy, Germany, Belgium, England, Korea, China, Thailand, Argentina, Chile, and Japan. I am a proud member of ASCAP and the Japanese Society for Electronic Music.

Yu Oda (ISCM - Netherlands Section)

Yu Oda is a composer based in the Netherlands, focusing on creating electroacoustic music, performing electronics himself, and creating multimedia art.

His previous works include a theatre project and a collaboration to build an audiovisual installation. In these works, he engaged his experience as a composer and a performer,



composed musical materials, created electroacoustic sounds by interconnecting acoustic instruments or sound objects with electronics, and participated in performances.

He is currently developing ways to implement audiovisual components into his works and to visually enhance the audio source for an immersive experience.



Shawn Okpebholo

GRAMMY®-nominated, Shawn E. Okpebholo's compositions are regularly performed globally, earning widespread acclaim from critics and audiences alike. The Washington Post has described his works as "fresh and new and fearless," as well as "devastatingly beautiful," while The Guardian (UK) has praised his music as "lyrical, complex, and singular."

Okpebholo's artistry has garnered numerous accolades, including awards from The Academy of Arts and Letters, American Prize in Composition, Chamber Music America, and the Barlow Endowment for the Arts. He regularly collaborates with today's leading artists and ensembles, such as Rhiannon Giddens, Lawrence Brownlee, J'Nai Bridges, Will Liverman, eighth blackbird, Copland House Ensemble, and the Chicago, Cincinnati, and Houston Symphony Orchestras. His broad artistic reach has resulted in performances at prestigious venues like Carnegie and Wigmore Halls; the Lincoln, Kennedy, and Kimmel Centers; and the Metropolitan Museum of Art.



His music has also been featured at prominent music festivals and concert series, including Aspen, Ojai, Ravinia, and Bowdoin International Music Festivals and the Internationale Hugo-Wolf-Akademie, and the Oxford International Song Festival.

PBS Newshour and national radio broadcasts, including NPR's Tiny Desk, All Things Considered, and Morning Edition, and SiriusXM's "Living American" series, have highlighted Okpebholo's music. NPR selected his art song "The Rain" as one of the 100 Best Songs of 2021, with only a few classical works making the ranking. His compositions have been featured on twelve commercially released albums, three GRAMMY®-nominated, including his second solo album, "Lord, How Come Me Here?"

He earned his doctoral degree in composition from the University of Cincinnati's College-Conservatory of Music. Recently, Okpebholo completed a residency with the Chicago Opera Theater, culminating in the premiere of his and librettist Mark Campbell's opera, "The Cook-Off." Currently, he serves as Johnathan Blanchard Professor of Composition at Wheaton College-Conservatory of Music and the Saykaly Garbulinska Composer-in-Residence with the Lexington Philharmonic.

To delve deeper into Okpebholo's story, please visit shawnokpebholo.com.

Ayò Oluranti (Ibadan, Nigeria, 1972)

Featured in the music scenes in Nigeria, UK & USA primarily as a composer and as well as a conductor, organist, music scholar and theorist.

Ayò Oluranti was Composer-In-Residence and Associate Organist at St. Andrew's Episcopal Church, Pittsburgh, where he also conducted the Pittsburgh Festival Orchestra. He is a member of Bafrik, Brazil and a founding composer-member of Alia Musica, Pittsburgh.

Ayo, currently a Senior Lecturer at the Music Department, Mountain Top University (Nigeria) was previously a post-doctoral research and teaching fellow at Tshwane University of Technology, Pretoria, South Africa. He is currently in residence as a fellow at Goethe-Institut (Germany) on the Postcolonial Recherche project.



Having studied pre-colonial art Yorùbá musical forms such as the Yorùbá folk opera with Akin Eúbà in the USA, he proceeded to Ìràgbijí, Òsun State, Nigeria to study and record dùndún music –a Yorùbá instrumental genre. He applies the theoretical principles and instrumentation of dùndún music in his compositions.

On a broader facet, Ayò, who believes in both the traditional and the contemporary 'experimental' approaches to music within a postmodernist aesthetic, researches elements, processes and resources germane to the musical cultures of the Global South, especially Africa, for use within his acoustic and electroacoustic compositional language. Currently, he frequents suburban areas in South West Nigeria for field-work, studying traditional musical genres.

Stephen Olusoji

Stephen Olusoji currently holds the position of Professor of African Music and Composition in the Department of Creative Arts at the University of Lagos, Nigeria. His academic journey includes obtaining a National Certificate of Education (N.C.E.) in Music Technical from the Polytechnic Ibadan, B.A. in Music with a specialisation in Composition from the University of Nigeria, Nsukka (U.N.N), M.A. in African Music from the University of Ibadan, and a Ph.D. in Ethnomusicology, also from the University of Ibadan, alongside various professional certificates.



Contributing to reputable journals and books such as Palgrave MacMillan, Routledge Taylor & Francis, Bloomsbury Encyclopedia of the World Vol.12, Ajote (Guelph University Library), UCLA (Contemporary Score Collections), Janim (Journal of the Association of Nigerian Musicologists), and others, Stephen has established himself as a scholar with a broad interdisciplinary scope. He has served as a reviewer for Oxford Bibliographies (Oxford University Press, USA), the International African Institute at the University of Cambridge, the South African College of Music at the University of Cape Town, and has acted as an external examiner at the University of Liverpool, University of Pretoria, and various universities in Nigeria. Presenting a paper at the Harvard Radcliffe Institute Exploratory Virtual Seminar for African Art Music Composers, Performers, and Scholars in 2021 showcases his active participation in international academic discussions.

As a Composer-Musicologist, Stephen's commissioned works have been performed both in Nigeria and abroad, including notable events like the Stellenbosch International Chamber Music Festival 2012 and the Muson Music Festival 2011. In 2022, he received the Composer of the Year award from the Nigerian National Youth Orchestra.

His dedication to preserving Nigerian musical heritage is evident in his collection, notation, and arrangement of folk materials from various ethnic groups in Nigeria, resulting in the publication of two books: "Nigerian Dances for Piano Vol.1" and "Melorythmic Pieces for Musical Instruments Vol.1." These books have garnered positive reviews from Nigerian newspapers such as The Guardian and Vanguard and are utilised as resource materials in some Nigerian higher institutions and conservatories.

Stephen Olusoji was a finalist in the Commonwealth Song Competition for Queen Elizabeth's Platinum Celebrations in 2022.



<https://www.commonwealthresounds.com/news/a-song-for-the-commonwealth-results>.

He is an active member of ResearchGate, the Association of Nigerian Musicologists (Anim), the Pan African Society of Musical Arts Educators (PASMAE), the Society of Music Educators Nigeria (SOMEN), and various other associations. Alongside his academic pursuits, he directs the Foundation Choir and Orchestra in Lagos and enjoys gardening. He is happily married with children.

Fred Onovwerosuoke

Fred Onovwerosuoke was born in Secondi-Takoradi, near the Atlantic Coast in Ghana, West Africa. His early childhood and education through college years were spent in both Ghana and Nigeria.

In 1990, he attended Principia College, Elsah, Illinois, on a full scholarship, and while there studied music theory and 20th Century composition techniques, as well as Engineering Science and Computer programming.

“FredO,” as friends call him, has spent time in over thirty African countries as a piano, violin, organ, guitar player and director of choirs and orchestras, researching and analysing some of Africa’s rich music traditions. “I see hidden across Africa a gold-mine of unlimited musical scales and modes, melodic and harmonic traditions, and, yes, rhythms – abundant yet largely untapped,” says Onovwerosuoke of his dominant influences. He also maintains that “my compositions are informed by my travels around the world, and each piece is harnessed and nurtured by an African sensibility that is unmistakable and genuine.”

FredO has also travelled in the American Deep South, the Caribbean and South America for comparative research in what he likes to call “traceable musical Africanisms.”

His influences are wide and varied, and is much at home discussing Beethoven, Debussy and Stravinsky as well as foremost exponents of various traditional musics. In 1994 he founded the St. Louis African Chorus to help nurture African choral music as a mainstream repertoire for performance and education in America.

Today, the organisation’s mission has broadened to include classical/art music by lesser-known composers particularly of African descent and renamed Intercultural Music Initiative.

Christian Onyeji



Christian Onyeji holds a Doctor of Music degree from the University of Pretoria, Republic of South Africa. A Professor of music at the Department of Music, University of Nigeria, Nsukka, Christian is an internationally recognized Nigerian music composer, educator and scholar who specialises in Research-Composition, a compositional approach that applies ethnomusicological procedures in the composition of modern African art music that is a logical continuum of African traditional music.

Oneyji is a researcher on African music as well as composes from the African stock. He has made contributions to African art music for symphony orchestra, drummatic piano style of modern compositions for the piano, choral compositions, solo voice and piano compositions.

His Christmas Choral composition titled "*N'ihì n'amuworo ayi otu nwa*" published by Oxford University Press and recorded on their *Christmas Choral Highlights* has been performed by different choirs of the world including the Mommon Tabernacle Choir. Oneyji's publication of a collection of twenty Nigerian songs composed or arranged by him for solo voices and piano accompaniment titled *Nka Emume, (Art for Celebration)*, has become a valuable resource for voice students in Nigerian Universities. His piano works appeared in the *Piano Music of African and the African Diaspora, Vol. 1, Early Intermediate* and *Vol. 2, Intermediate*, edited by William Chapman Nyaho and published by Oxford University Press. His work also appeared in the Anthology of *African Piano Music* edited by Li Xin and Akin Euba, published by SMPH in Beijing, China. Some of his piano works have also been recently recorded on the label of Heritage Records in UK on *Piano Music by African Composers*, performed by Rebeca Omodia.

Anticipating upcoming recordings of his vocal compositions, Oneyji is presently engaged in teaching, research, and composition activities in Nigeria.

Chesney Palmer

Chesney Palmer is a pianist, clarinetist and composer from South Africa with a keen interest in abstraction theories and the links between visual abstract art and music. As a synesthete, he uses his multi-associative experiences to explore abstract art in a personal way that emphasises textures, shapes, line and colour in music.

He has completed his degree in music with honours (Bmus Hons) at The University of the Witwatersrand and has completed a Master's degree in Composition at the University of the Free State under the supervision of Professor Jeanne- Zaidel Rudolph.

He is currently pursuing a PhD in music composition at The University of the Free State under the supervision of Prof Lukas Ligeti researching the link between sound and art using ideas of abstractionism theorised in Kandinsky's artwork and personal synesthetic experiences.



Andrián Pertout (Australia/Chile)

In 2007, **Andrián Pertout** earned a PhD degree from the University of Melbourne.



He has received composition awards, including the Friends & Enemies of New Music Composition Prize and the Louisville Orchestra Prize (USA).

His musical creations have resonated in over fifty countries, featuring performances by renowned orchestras such as the Melbourne and Tasmanian Symphony Orchestras, The Louisville Orchestra, Jerusalem Symphony Orchestra, Orquesta de Cámara Simón Bolívar, Tatarstan and Uzbekistan National Symphony Orchestras, Orquesta Petrobrás Sinfônica, Auckland Chamber Orchestra, Orquesta Sinfónica Nacional de México, Puerto Rico and Chile, Vietnam National Opera and Theatre Choir and Symphony Orchestra, Logos Foundation Robot

Orchestra, University of Hong Kong Gamelan Orchestra, and La Chapelle Musicale de Tournai.

Njabulo Phungula* (ISCM - South African Section)

Njabulo Phungula (b. 1993) is a composer from Durban, South Africa. His works have been performed in South Africa, the USA, UK, and Germany, by ensemble recherche, Kompass Ensemble, the JACK Quartet, Midori Samson, Stephanie Lamprea, and Naomi Sullivan, among others.

He was a JACK Studio Artist for 2020-22 and a Postcolonial Recherche Fellow for 2021-22. His music has been featured at the 2016 Unyazi Electronic Music Festival, the 2018 SASRIM Composers Meeting, and the Arc Project Festival.

He holds a degree from the University of KwaZulu-Natal where he studied composition with Jürgen Bräuninger.



Felipe Pinto d'Aguiar (ISCM - Chilean Section)

Felipe Pinto d'Aguiar is hailed as one of the “most powerful Chilean voices born in the 70's and 80's” (El Mercurio), with his music recognized for its “emotional drive and intensity” (The Sydney Morning Herald).

Originally hailing from Santiago, he has engaged in artistic endeavours spanning fifteen countries, collaborating with esteemed groups such as Sound Icon, Boston Musica Viva, and the JACK Quartet.

A holder of a DMA in Composition from Boston University, where he studied under Joshua Fineberg, Felipe Pinto d'Aguiar currently serves as an Associate Professor at the School of Music and Sonic Arts at the Universidad Austral de Chile in Valdivia.



Ângela da Ponte (ISCM - Portuguese Section)

Ângela da Ponte (1984) has received commissions and has had her music performed by various prestigious ensembles, soloists, and orchestras, including Remix Ensemble Casa da Música (PT), Oregon Symphony (US), Vertixe Sonora (ES), and Ensemble New Babylon (DE).

Recognition of Ângela da Ponte's work involves the performance of her music at several festivals, such as Festival Visiones Sonoras 2016 (MX), Audiokineza (PL), Kulturfabrik – 33,7 Festival (LU), and Música Viva Festival 2022 (PT).

Her significant distinctions include the appointment for Young Composer in Residence 2011 at Casa da Música (Porto), representation of Portugal at the 67th International Rostrum of Composers (RS), and the Ibermusicas Prize 2022 for the Composition and Premiere category.



Rucsandra Popescu (ISCM - AFRA)



Born into a family of musicians in Bucharest, Romania, **Rucsandra Popescu** is a composer, pianist, and choir conductor currently residing in Bremen, Germany. Her accolades include winning several composition prizes, such as the 2012 prize of the Bremen Music Council and the 2011 TACTUS Music Forum in Belgium.

Rucsandra has crafted commissioned compositions for esteemed entities like the Dom Sing Schule Bremen, Bremer Philharmoniker, and the Ensemble Recherche, with performances by Musique Nouvelle, Trio Contraste, Neue Flötentöne, and Boreas Quartett across Germany, Belgium, and Romania. Additionally, she serves as the musical director of the J-Cappella Choir and holds a position as a lecturer for choral conducting at the Bremen University of the Arts.

Morten Poulsen (ISCM - Individual Submission)

Born in 1973 and educated in Helsingør, Morten gained admission to the Royal Academy of Music at the age of 20, focusing on composition and music theory.

In his capacity as a composer, Morten has dedicated his efforts to choral works. Since becoming a member of the Danish choir-centric composers society KomVest, he has collaborated with some of the finest choirs in Denmark. His reach extends internationally, with choirs in Germany, Holland, and Sweden performing some of his compositions. In 2014 and 2018, he received invitations to participate in the "Asia-Europe" New Music Festival in Hanoi.

Gerhard Praesent (ISCM - Individual Submission)



Gerhard Praesent is a composer, conductor, born 21 June 1957 in Graz/Austria, studied composition with Iván Eröd, conducting with Milan Horvat (both with honours); since 1992 professor (music theory, conducting, ensemble for contemporary music) at the "University of Music Graz".

More than 1200 performances of his works in 20+ countries, including at the „ISCM-World Music Festivals“ 1982 in Graz and 2002 in Hong Kong.

Commissioned compositions (e.g. for the "Gesellschaft der Musikfreunde" Vienna, "Wiener Konzerthausgesellschaft", the festival „Styrian Autumn“), numerous concerts (e.g. at the "Musikverein" Vienna, "Austria today" and "Hörgänge" in the Concert-Hall Vienna, "Nuovi Spazi Musicali" Rome, "Lutosławski-Festival" Lublin/Poland, at Carnegie Recital Hall, New York, the "Austrian Cultural Forums" in New York, Washington and London), many distinctions and awards (e.g. Federal Music Award for "Symphonic Fragment", Reini-Prize for "La Tâche", Theodor Körner-Prize). Since 2005 president of the "Styrian Tone Arts Association". Founder and leader of the "ALEA-Ensemble" for contemporary music.

Juta Pranulytė (ISCM - Lithuanian Section)

Juta Pranulytė (b. 1993) studied composition at the Lithuanian Academy of Music and Theatre, the Victorian College of the Arts (University of Melbourne) and the Royal Conservatoire of Scotland.

She attended International Summer Courses for New Music in Darmstadt (Germany), Académie Voix Nouvelles at Royaumont Abbey (France), Synthetis International Summer Course for Composers (Poland), Cheltenham Composers Academy (England), ReMusik composition courses (Russia).

Since 2020 she has been studying at the University of Music and Performing Arts Graz in the composition class of Prof. Franck Bedrossian.

Her music has been performed by the BBC Scottish Symphony Orchestra, the Dunedin Consort, the Red Note Ensemble, and the Les Métaboles choir, amongst others. She is also active as an organiser of festivals and event series of new music and experimental art, a founder of the vocal new music ensemble Melos and music composition school Muzikalkė.



Franco Prinsloo



Franco Prinsloo, an accomplished composer and conductor hailing from Pretoria, South Africa, has garnered acclaim for his award-winning contributions to contemporary classical music. Specialising in choral and vocal compositions, and music for theatre and dance, Prinsloo has demonstrated a mastery of diverse musical styles.

In 2019, he earned the prestigious ACT IMPACT AWARD for Young Professionals from the Nedbank Arts and Culture Trust in recognition of his outstanding composition skills. Further solidifying his status in the artistic community, Prinsloo was honoured with the Medal of Honour for Art by the South African Academy of Science and Art in 2023.

Prinsloo's notable choral work, "Wieglied," achieved widespread recognition, earning him an Aitsa! award for the best classical music track of the year in 2023. Additionally, his album with the Vox Chamber Choir resulted in the South African Music Award for the album "Fire Beast," featuring original compositions.

The year 2023 also marked Prinsloo's nomination at the South African Film and Television Awards for Best Soundtrack, recognizing his exceptional musical contributions to the Showmax original series, "Donkerbos," with the Vox Chamber Choir.

Internationally sought after, Prinsloo has received commissions from renowned choirs such as The King's Singers, Kammerchor | Vocalisti, Anna-Maria Hefele, The Akustika Chamber Singers, The University of Stellenbosch Choir, and The University of Pretoria Camerata. His compositions resonate globally, and he regularly participates in international choral events and congresses. Notably, a selection of his music has been published internationally.

In addition to his creative pursuits, Prinsloo is the founder and conductor of the Vox Chamber Choir, an internationally acclaimed ensemble based in Pretoria, South Africa.

Thomas Rajna: Please see program notes for 26 November, 8pm.

Tihomir Ranogajec* (ISCM - Individual Submission)



Born in Osijek, Croatia, in 1990, **Tihomir Ranogajec** pursued studies in Musical Pedagogy at the Academy of Arts in Osijek, where he garnered recognition, receiving the rector and dean's prize for his outstanding achievements as a composer.

In the years 2014-2015, he contributed to the field of new music in London, UK, collaborating with Sound and Music, a national charity. Subsequently, he delved into composition studies at the Richard Wagner Konservatorium in Vienna. Returning to Osijek after his time in Vienna, he continued his compositional exploration at the Academy of Arts. Presently, he

serves as an assistant professor at the same academy. His compositions have graced performances at prominent venues like Music Biennale Zagreb, Music Panel Osijek, and the Croatian National Theatre. Collaborating with esteemed composers such as Nina Šenk, Nils Vigeland, and Davor Vincze, he also holds the position of secretary at the Novalis Festival of Contemporary Music.

Kory Reeder (ISCM - Florida International University)

Kory Reeder is an American composer and performer whose music investigates ideas of objectivity, place, immediacy. Kory's music has been performed in concerts and festivals across



the Americas, Asia, Australia, and Europe and he has frequently collaborated with opera, theatre, and dance, as well as noise, and free-improv.

His music has been released on Edition Wandelweiser, Petrichor Records, NCTMMRN, Sawyer Editions, Impulsive Habitat, and Another Timbre. Kory is from Nebraska and currently resides in Texas where he is an active performer and is currently finishing a PhD. at the University of North Texas. For more, please visit www.koryreeder.com

Daniel Roca (Las Palmas de Gran Canaria, Spain, 1965).

Daniel Roca studied at the Higher Conservatories of Las Palmas and Madrid, obtaining a degree in Composition with professors Antón García Abril and Zulema de la Cruz, with a scholarship from the Cabildo Insular de Gran Canaria.

He is a founding member of the Institute of Music Education – IEM, focused on the pedagogical applications of improvisation. He has published books on harmony, improvisation and analysis. He was the first President of PROMUSCAN from 1999 to 2003. In 2005 he co-founded the real-time electronic improvisation group #928, together with the musicians Enrique Mateu and Manuel Bonino and the visual creator Jacco van del Hoek.



He is currently a professor of Musical Analysis at the Superior Conservatory of Salamanca and is studying for a Doctorate at the University of Las Palmas de Gran Canaria on the topic 'Analysis oriented to musical interpretation'. He has several composition awards: 'Fundación Jacinto e Inocencio Guerrero', 'Isla de La Gomera', 'College of Spain-INAEM' and 'Gran Canaria' Award from the Royal Economic Society of Friends of the Country of Gran Canaria.

Hans Roosenschoon

Hans Roosenschoon (1952-) is known for his poly-stylistic music. For the composer it is both an artistic and scholarly endeavour: Not only are the parameters of music reimagined, but also a fusion of styles – past and present - is created that is inter-textually grounded, resulting in collage-like music that is typically eclectic in character. Hence his works engage with existing instrumental and sacred music from the European tradition whilst incorporating creative practices from African music.

Timbila (1985) is perhaps among the most significant cross-cultural compositions to have emerged from Southern Africa, combining a group of traditional marimba players from the Chopi people of Mozambique with a Western symphony orchestra. However, Roosenschoon's involvement with indigenous music started with *Makietie* for brass quintet in 1978.



In addition to ongoing performances in South Africa, works in different genres have featured at events in the USA, Europe, Australia and the UK. One of the international performances worth mentioning is the orchestral study *Ikonografie* (1983) which was chosen for the "World Music Days" festival of the International Society for Contemporary Music (ISCM) in Warsaw, where it was performed in 1992 by the Warsaw National Philharmonic Orchestra conducted by Stanislaw Skrowaczewski.

Emeritus professor Roosenschoon was Chair of the Department of Music and director of the Conservatory at Stellenbosch University from 1998-2006. From 2007 until his retirement in 2017 he established a vibrant course in composition and orchestration.

A recent doctoral dissertation emanating from Stellenbosch University recognised Roosenschoon's choral music as noteworthy. And, in 2022, he received the Parnassus Award from the Faculty of

Arts and Social Sciences, at the same university, for his exceptional contributions to the field of music.

Paul SanGregory (ISCM - Taipei Section)

Paul SanGregory's music has been performed around the world and broadcast or discussed on various radio and the internet programs.

He was born in Ohio, USA and received a DM degree in composition from Indiana University's Jacobs School of Music while on a university fellowship. His music appears on CDs recorded by various artists, ensembles and societies and his music has been funded by The National Arts and Culture Foundation of Taiwan (ROC) and The National Center for Traditional Arts - Taiwan Music Institute.

He serves on the board of directors of the Asian Composers League Taiwan Section and the Taiwan Composers Association.



Michele Sanna

Michele Sanna was born in Cagliari (Italy) in 1981. He graduated in Composition at "G.Verdi" Conservatory in Milan under Gabriele Manca and obtained Master in Composition at Accademia di Santa Cecilia in Rome under Ivan Fedele.

He took scholarships from Berklee College of Music in Boston, Ente Musicale Nuoro Jazz and Regione Autonoma in Sardinia. Since 2010 he collaborates with many conductors, soloists and ensembles from all over the globe (Sentieri Selvaggi, Ensemble Multilatérale, Domenico Melchiorre, Francesco Ciminiello, Flavio Tanzi, Laura Catrani, Dario Garegnani, Repertorio Zero, Gilbert Imperià, Divertimento Ensemble, Mark Perkarsky Percussion Ensemble, Ensemble Aleph, Ljuba Bergamelli, Ensemble Nickel, David Brutti, Blowup Percussion Quartet, Neuverband Ensemble fur neue musik, Emanuela Battigelli, Meitar Ensemble, Syntax Ensemble).

His works have been performed in Spain, France, Netherlands, Russia, Italy, UK, USA, Switzerland, Israel, Austria, Japan (Gaudeamus Chamber Music Prize, Amsterdam; Festival Pontino, Sermoneta; Festival MilanoMusica; CNSMDP Paris; Festival Rondò Divertimento Ensemble; Festival Spaziomusica, Cagliari; Fondazione Culturale San Fedele, Moscow Centre for contemporary music, London Ear Festival, Nief Norf Festival North Carolina, 7th Forum of

young composers –Theatre Dunois Paris, Abbaye de Fontevraud, MeMMIX Festival-Palma de Mallorca, Prospettive Sonore del XXI secolo, Cremona, GAMO Festival Firenze, Festival Cinque Giornate di Milano, Neuverband new music festival, Basel and Zurich, Tel Aviv Conservatory, Festival Nuova Consonanza, EXPO Milano 2015, Venice Biennale 2019, Center of new music, Tel Aviv 2018). He has been awarded many composition prizes ("Galleria d'Arte Moderna" in Milano, "Jurgenson" in Moscow, "Matan Givol" in Tel Aviv).

He lectures theory of harmony and musical analysis at Conservatorio "G. P. da Palestrina" di Cagliari; he also teaches jazz and contemporary guitar techniques and jazz composition. His works are published by Edizioni Sconfinate-Milan.

Martin Scherzinger



Martin Scherzinger is a composer and scholar whose expertise spans sound, music, media, and politics in the realms of the twentieth and twenty-first centuries.

His focal areas include exploring the intersections between political economy and digital sound technologies, delving into the poetics of copyright law within diverse socio technical landscapes, unravelling the mathematical geometries of musical time, particularly in the African context, examining the historical dimensions of sound in philosophy, and addressing the politics of biotechnification.

Antoni Schonken

The creative output of South African-born composer **Antoni Schonken** (b1987) negotiates themes of landscape, displacement, political failure, self-reflection, and queer identity.

His compositions delve into the realms of narrative parallelism and dyssynchronous form. His musical style is a dialogue that traverses minimalism, impressionism, neo-romanticism, spectralism, noise, and trans-cultural paradigms.

Reviews have described his music as finely choreographed, with a distinct emphasis on cultivating vocal qualities within instrumental genres. Additionally, his profound spiritual connection with landscape as a space



of finding and being imbues his musical expression with a deeply moving authenticity.

His portfolio includes notable commissions and collaborations with leading ensembles, including Oxford Camerata, Unheardof//Ensemble, Juliet Quartet, Cape Town Philharmonic, JIMF, GrassRoots, Sinfonia Gaia, Horizons Project Choir, and Cape Town Baroque.

Noteworthy partnerships with NATi, Woordfees, celebrated director Marthinus Bassoon, and internationally renowned poet Antjie Krog culminated in the creation of "A Mass for the Universe" (Die Nuwe Verbond), a challenging work that involves choir, soloists, and instruments. This composition has received resounding acclaim and has been showcased across diverse venues in South Africa and Europe. Pieter Bezuidenhout and Vektor Productions were key partners in the development of this large-scale work. During his time at residencies and festivals in the USA, Antoni collaborated with composers Ken Ueno, Hannah Lash, David Ludwig, Mari Kimura, and Pierre Jalbert. His European engagements included residencies and guest lectures at institutions in Finland, Sweden, Belgium, France, and the Netherlands.

In 2019, he was commissioned by the SICMF to produce a large-scale composition celebrating the life of Johnny Clegg. In the same year, he teamed up once more with Pieter Bezuidenhout to perform Die Nuwe Verbond at the International Poetry Festival in Rotterdam. Antoni's film scores are currently broadcast by CBS Studios, BBC Earth Canada, Terra Mater, The Smithsonian, and Amazon Prime, and his film works have won awards in SA, the UK, Europe, and the USA. These scores have been heard at more than 80 film festivals, including prestigious events like Annecy, Toronto, New York Festivals, BANG, and Cannes.

Presently, Antoni lectures at Stellenbosch University in music theory, composition, orchestration and film music, where his research focuses on issues of experiential creativity and embodied practice within the musical arts.

Douglas Scott

Douglas Scott was born in Johannesburg in 1978 and is an alumnus of the Drakensberg Boys' Choir School and the National School of the Arts. He earned his PhD (music) from the University of the Free State in 2021.



He currently resides in Ontario, Canada. His attitude to composition is best described as a meta-modern exploration of the process of composition itself, or, to paraphrase Akker and Vermeulen, an ironically sincere structuring of feeling.

His compositions range from small pedagogical works (such as "Twelve Lessons for the Advancing Flautist"), larger scale ensemble works (such as "Lara se Liedere", on poems by Lara Kirsten), electronic music using found sounds (such as "Lewensbron"), to choral music (such as the "Aquinas Motets").

Michael Selteneich (ISCM YCA Award Winner)

New York-based (b. 1988, Tel Aviv) Israeli-born **Michael Selteneich** is sought-after for his artistic "richness of expression"[1] and for his music that is "engaging, effervescent, energetic, and assured".

His eclectic style, shaped partly by having lived and studied in Israel, France, and the United States, evolved into the unique artistic signature that brought him to prominence. Much of his music draws inspiration from topics that relate to music perception and linguistics, and often maintains a discourse with such social issues as mental-health and belonging.

Mr. Selteneich's music is extensively performed internationally, including in the United States, France, Germany, Austria, Switzerland, Italy, Romania, Spain, Ukraine, Luxemburg, the Netherlands, Israel, Japan, and China. His music is regularly championed by some of the world's leading orchestras and ensembles, among them, *The Tokyo Philharmonic* (JP), *The Munich Philharmonic*, *The Israel Philharmonic* (IL), *The Santa Barbara Symphony* (US), *the Israeli Opera* (IL), *the International Contemporary Ensemble* (US), *Ensemble Intercontemporain* (FR), *Ensemble Mise-en* (US), *Phace Ensemble* (AT), *Talea Ensemble* (US), *Ensemble Dal Niente* (US), *Ensemble Multilatérale* (FR), *The Jack Quartet* (US), and *Mivos Quartet* (US), to name a few prominent examples. Mr. Selteneich is also the recipient of many of the world's most coveted composition awards including the *Toru Takemitsu Composition Prize* and the *Prime Minister Award in Composition*, the highest honour given by the state of Israel to a living composer. Most recently, he received an award from the *American Academy of Arts and Letters*.



Mr. Selteneich is one of few composers who truly traverses geographic boundaries and is often celebrated by North American, Asian, and European staple institutions. His thoughtful treatment of his musical narratives and the "refinement in the way the nuances are brought out" in his works, garnered Mr. Selteneich a backlog of commissions from such entities as the *Aspen Music Festival*, *IRCAM-Manifeste*, *The Santa Fe Chamber Music Festival*, *Beijing New Music Festival*, *Festival ExTime*, *Messiaen Festival* and the *Lucerne Festival*.

Mr. Selteneich holds a bachelor's degree from Tel-Aviv University (2011), master's degrees from The Juilliard School (2016) where he studied with Matthias Pintscher and New York University (2018) where he studied with Louis Karchin and Elizabeth Hoffman.



Currently he is completing his PhD dissertation in New York University (expected 2024) which is titled "On the perception of scale structures: new insights from cognitive neuroscience", which is co-advised by composer Prof. Louis Karchin, composer and theorist Prof. Fred Lerdahl, and cognitive neuroscientist Prof. David Peoppel.

Ziwei Shi (ISCM - Chengdu Section)



Ziwei Shi, a composer and Professor of Composition at the Sichuan Conservatory of Music, obtained his Master of Arts degree from the Department of Composing at the conservatory in 1990.

Fahad Siadat (ISCM - New Music USA)



Fahad Siadat creates interdisciplinary pieces exploring the intersection of creative and religious practices. Fahad is the director of the Resonance Collective, a multifaceted organisation which explores and expands our definition of sacred music.

He is also the director of LA's premiere new music vocal ensemble HEX.

Fahad has been commissioned to compose for concert music ensembles, dance companies, and theatre troupes including Theater Dybbuk, Rosanna Gamson Dance, Monmouth University, Jacksonville Dance Theater, the

California EAR Unit, and the TOCCATA Orchestra. His music has been performed in Europe, China, and across the United States.

John Simon

John Simon grew up in Cape Town where he studied piano and later trained to be an economist. He moved to the UK in 1965 and undertook composition studies at Trinity College of Music and the Royal College of Music where his teachers included James Patten and John Lambert. He entered teaching to earn a living, becoming Head of Music at the Bishop Ramsey School in South Ruislip, London.

In 1979, amidst the era of apartheid, he returned to South Africa and dedicated several years to teaching on the Cape Flats, a disadvantaged area of Cape Town, before returning to the UK. His staunch opposition to apartheid fueled a series of orchestral compositions reflecting the political climate. Notably, his work *Threnody 2*, dedicated to Steve Biko, faced a ban from the SABC but later gained widespread recognition through performances and broadcasts, including at the Edinburgh International Festival.

In 2003, he assumed the role of Composer in Residence with the KZN Philharmonic Orchestra in Durban. His orchestration of 'Zizi Lethu' by KZN composer Phelelani Mnomiya, created for the Ten Years of SA Democracy celebration concert at the Barbican Centre, was featured in a performance by the LSO and KZNPO in 2004 under François-Xavier Roth.

His compositions, spanning a symphony, two piano concertos, a violin concerto (BBC premiere), 'Requiem for Orchestra' (BBC premiere under Edward Downes, recommended by Simon Rattle), symphonic suites like 'Children of the Sun' and 'Fanfares for Tristan,' and the orchestral song cycle 'Portrait of Emily,' have received international acclaim. His keyboard repertoire includes five piano sonatas, and his chamber works feature a string quartet and wind quintet. In 2018, he represented South Africa at ISCM Beijing.



Gundega Šmite (ISCM - Latvian Section)



Gundega Šmite (1977) was born in Riga, Latvia.

She holds a doctoral degree in arts from the Latvian Music Academy. Since 2007 she has been a lecturer at the Latvian Music Academy. From 2009 till 2012 she held a chairman's position at the Latvian Composers' Union.

She has won numerous prizes and recognitions for her work, including festival *Culturescapes* International young composers' competition (quintet *Isochasma*, 2006) and Latvian Grand Music Award (2019). Her works have been performed by Berlin, Swedish and Latvian Radio choirs, BBC singers, Stockholm saxophone quartet, *Ensemble Lucilin* (Belgium), BIT20 (Norway) among others.

Currently, she is based in Thessaloniki, Greece.

Yang Song

Yang Song 宋杨 was born in Inner Mongolia (China) and obtained a Bachelor's degree in musicology followed by a Master's in music theory.

Thereafter, she received a Doctorate in composition, studying with Guoping Jia at the Chinese Central Music Conservatory. In 2017, she completed her studies in the master class of Johannes Schöllhorn at the Freiburg Music Academy. She also completed the "Cursus de Composition et d'Informatique Musicale " at IRCAM in Paris with Thierry De Mey and is currently working as a postdoc in systematic musicology at the University of Cologne. The Dutch musicologist Frank Kouwenhoven describes her work as one of unique sound worlds: "She often manages to create new sounds that really make her music stand out. We, the listeners, really feel lifted up by her sounds".

Warrick Sony



Warrick Sony is a recording artist, songwriter and sound theorist who has been involved in the politics of noise since the 1980's to the present.

Ondřej Štochl (ISCM - Prague Spring Festival)

Ondřej Štochl studied viola and composition at Prague Conservatoire. He continued his studies at the Music Faculty of the Academy of Performing Arts in the class of Marek Kopelent.

The author's musical language is based mainly on subtle shades of harmonic and tonal components and their mutual interactions. He has written large-scale spatial compositions inspired by Taoism. Another one of his frequent themes is his own experience with the disabled- apart from the blind (from his pedagogical practice), especially people with ASD.



Ramón Souto

Ramón Souto (b. 1976) is a composer and sound artist based in Vigo, Spain.

Active as creator of experimental chamber music, electronic music, performance, installations, musical theatre and opera.

His research focuses on exploring the different forms of sound production in acoustic and electronics devices, trying to expand the expressiveness of sound outside of conventional listening fields.

His interest in blurring the boundaries between artistic disciplines and evolving the concept of the traditional concert has led him to maintain a close collaboration with various artists. Member of electronic performance duo Buzz and of the artistic collective N3rvdr, Ramon Souto is also artistic director of Vertixe Sonora.



Petra Stump-Linshalm (ISCM - Austrian Section)



Petra Stump-Linshalm studied clarinet in Vienna and Amsterdam. Winner of various prizes and awards, Dedicattee of numerous premieres, collaboration with composers such as Billone, Czernowin, Furrer, Gander, Stockhausen.

CD recordings on NAXOS, KAIROS, ein_klang records, Gramola, god records and the Stockhausen edition. 2018 portrait CD "Fantasy Studies" on orlando records, Her works have been performed at Wien Modern/A, Dark Music Days Reykjavik/IS, Musikverein/A, Basklarinet Festijn Amsterdam/NL, Styriarte Graz/A, CityProms/NL Distst Terra/ARG and published by Apoll Edition Vienna published. 2020 Publicity Prize of the SKE; 2022 1st prize at the Call for Scores of the Trondheim Sinfonietta and portrait concert in the ÖNB music salon.

Editor of "CLARINET UPDATE - New music for young clarinetists"/Verlag Doblinger. Since 2012 Senior Lecturer for Chamber Music at the University of Music and Performing Arts Vienna. www.stump-linshalm.com

Fabian Svensson (ISCM - Gotland Section)

The music of **Fabian Svensson** has been described by the New York Times as "dazzling" and by the Los Angeles Times as "an odd merger of Bartók and Radiohead."

Unusual instrumentations are frequent in Fabian's output, as exemplified by a ukulele duo, a piece for the combined forces of a saxophone quartet and an electric guitar quartet, and a large-scale work for an all-toy instrument ensemble.

Fabian's works have been performed at venues ranging from obscure garages to the Sydney Opera House, and has been featured at festivals such as MATA, SONiC, Gaudeamus, and ISCM.



Martin Svensson (ISCM - Swedish Section)



Martin Svensson (b. 1978) started his composition studies at Gotland school of composition studying with Sven-David Sandström, Per Mårtensson and Henrik Strindberg among others. Later he continued at Malmö Academy of Music with Luca Francesconi, Rolf Martinsson and Kent Olofsson where he finished his Master degree.

Much of his work is often in close collaboration with musicians where the music is shaped for and together with that specific person or group of musicians.

One example of this is guitarist Stefan Östersjö where a close collaboration resulted in a piece for alto guitar and

live-electronics that were chosen for performance at ICMC 2021 in Santiago, Chile.

Hannes Taljaard

Hannes Taljaard born in the northernmost part of South Africa, on the border with Zimbabwe.

He is currently living in Vienna, Austria, where he is exploring as artist, educator and life-long learner the multifaceted relationships between music and movement in a variety of processes.

In these processes he delights in taking on various roles in different projects. Before moving to Vienna in 2019, he worked for more than two decades in South Africa as composer and lecturer at the North-West University in Potchefstroom, the city where he lived for most of his life.



Justinian Tamusuza

Born in 1951 in Kibisi, Uganda **Justinian Tamusuza** grew up listening to and creating traditional Bugandan music. Buganda was and is an East African kingdom, first established in the 13th century with a rich history of politics, religion and artistic expression.

Tamusuza went on to study music in Europe and in the United States. He trained at Queen's University Belfast in Northern Ireland and earned a doctorate from Northwestern University in Evanston, Illinois.

Tamusuza became a professor and taught at Northwestern as well Makerere University in Kampala, Uganda. He has served on the music jury of the International Society of Contemporary Music and as artistic director of Africa95 an African Composers Workshop in the U.K.

Job Ivan Tezigatwa

Job Ivan Tezigatwa is a Ugandan art music composer, pianist, flautist, music educator and choral director.

His most recent compositions include; We're all but for a children's choir and saxophone quartet premiered by Svenska Musik at the Spring Music Festival in May 2023, Stockholm, 'Anxiety' for solo bassoon premiered at the Africa Institute of Music by Midori Faye Samson a resident Bassoonist at the second Art Music Composer's Meeting in August 2023, Kampala. 'Day Break' for a saxophone Quartet premiered by the Stockholm Saxophone Quartet at the Africa Institute of Music at the First Art Music Composer's Meeting in April 2023, "Oyonkye Lullaby" for a saxophone quartet premiered at the 6th Sterkfontein Composers Meeting in October 2019 by

the Stockholm Saxophone Quartet, at Stellenbosch University, Capetown. His 'Ekijuuju' for a solo bassoon was commissioned and performed by Midori Faye Samson in June 2018, in the USA under the project "New Bassoon Music from Africa". His "Amaloboozi g'ettumbi" for choir and symphony orchestra is a transcription from a trio for two harps and flute that was premiered at the celebrations of the 10th anniversary of the Commonwealth Heads of Government Meeting (CHOGM) in October 2017.

Job is the founder and president of Klartmus an organization that brings together Ugandan art music composers founded in April 2023.

Roche van Tiddens

Born 1990, **Roché van Tiddens** wrote VerlorenVlei while studying composition with Prof. Hans Roosenschoon, by transforming the environmental sound recordings of the bushveld into an orchestral performance.



He completed a BMus in 2014 and a MMus in composition at Stellenbosch University, South Africa in 2016. In 2015, he collaborated with Ncebakazi Mnukwana on the piece, Walls, performed at the Unyazi festival, Cape Town, organised by New Music SA.

In March 2016, Roché's work for Brass Quintet was performed at the ISCM World Music Days in South Korea. He furthered his composition studies at the Royal Birmingham Conservatoire, UK, with Dr Andrew Hamilton and Dr Sean Clancy in 2017. During the No Frontiers Festival, Birmingham, his work So Glad Soos Seep was performed by the Thallein Ensemble. He had masterclasses with composers such as Joe Cutler and Michael Oesterle.

In 2017 Roché studied at the Institute of Sonology and in 2018 he participated in Sonic Mmabolela, the artist's residency organised by Francisco López and Barbara Ellison on the Mmabolela game reserve, South Africa, where he worked closely with field recordings of the South African bushveld.

In 2019, Roché composed 1'O clock for Yamaha Disklavier, a piece with live electronics, where sound recordings played an in depth role in the composition process. Organised by the Conlon Foundation and Gaudeamus as part of the annual artist's residency. In 2020 he worked on another collaboration with isiXhosa musician, Ncebakazi Mnukwana on a studio album titled, Hara2Sono.

In 2021 Roché composed Jonkershoek with organist Francesca Ajossa, which was performed in Orgelpark, Amsterdam and the Nicolaïkerk during the Gaudeamus Festival. In 2022, he pursued

his interest in traditional Bow music from South Africa and composed *By a Young Women* from the Lumko Valley for the Bow Project 2 organised by Michael Blake, and *The Bow Says...* for Michela Amici commissioned by the Gaudeamus Festival. Both pieces include parts of the cassette tape by ethnomusicologist Dave Dargie.

Engelhardt Unaeb

Engelhardt Unaeb, hailing from Swakopmund, Namibia, is a distinguished choral conductor and composer. He holds an Honours degree in music and Khoekhoegowab, he then furthered his academic pursuits with a master's degree in music research, delving into the exploration of Namibian Art Song Literature.

Engelhardt's journey in composition commenced at the age of 16, just a year after he took up the piano. Widely recognized for his choral compositions, his works resonate with choirs on both national and international stages. Beyond his compositional endeavours, he actively engages in choral conducting workshops, clinics, consultations, and serves as an adjudicator for choral competitions. Currently, Engelhardt shares his musical expertise through teaching at the University of Namibia.



Joshua Uzoigwe

Joshua Uzoigwe (July 1, 1946 – October 15, 2005) was a Nigerian composer and ethnomusicologist. A member of the Igbo ethnic group, many of his works draw on the traditional music of that people.

Uzoigwe was born in Umuahia, Abia State (formerly Imo State), Nigeria. He began his education at the village primary school in Umuagu. Most of his early life was spent with his older brother, Sunday Uzoigwe, who was then employed at the University of Ibadan.

For his secondary education, Joshua attended King's College, Lagos before going on to International School Ibadan to study for his Advanced Level Certificate. From 1970 to 1973, he was at the University of Nigeria, Nsukka, where he began his studies in music. He completed his undergraduate degree (1973–77) at the Guildhall College of Music, London, and from 1977 to 1981 he attended Queen's University Belfast, attaining both an M.A. and a Ph.D. in ethnomusicology.

Uzoigwe lectured in Music at three universities in Nigeria, starting from the Obafemi Awolowo University, Ife, then University of Nigeria Nsukka and finally University of Uyo in Akwa Ibom State. He got very lucky with a breakthrough when he was 21.

An accomplished pianist, Joshua accompanied many other musicians in live performances, including Ori Enyi Okoro and Joyce Akinwumi. He performed many concerts during the Biafran Civil War and was a member of the Odunke Community of Artists, which strove to sustain cultural life during that civil war and to foster Igbo culture in all its dimensions from its base at the University of Nigeria, Nsukka.

Veronika Voetmann (ISCM - Danish Section)

Veronika Voetmann emerges as a versatile musician and composer, equipped with a Bachelor's degree in Classical Composition from The Academy of Music in Malmö. Under the guidance of mentors like Rolf Martinsson and Signe Lykke, she has honed her compositional skills.

Voetmann's approach to composition revolves around conceptualization and the deliberate creation of distinct atmospheres.

Her method is characterised by a focus on texture and timbre. Notably, her compositions have been premiered by esteemed ensembles such as Jönköping Sinfonietta, the brass section of Helsingborg Symphony Orchestra, Vindla String Quartet, Gageego! ensemble, Ensemble Mare Balticum, and various smaller ensembles and soloists.



Looking ahead, 2023 promises to be a significant year for Voetmann as her inaugural

orchestral piece is set to be performed by the Helsingborg Symphony Orchestra.

Črt Sojar Voglar (ISCM - Slovenian Section)

Črt Sojar Voglar (b1976) studied composition and music theory at the Academy of music in Ljubljana with prof. Marko Mihevc, graduated in 2000 and completed his master's degree in music analysis in 2004.

He works as a teacher of music theory subjects at the Conservatoire of Music and Ballet in Ljubljana. He also worked as a lecturer at the Academy of Music in Ljubljana and at the Faculty of Education in Maribor.

His opus, frequently performed all over the globe, consists of more than 250 compositions; five symphonies, fifteen concertos and many chamber, solo-instrumental and choral music.

Dimitri Voudouris

Born 1961 in Athens, Greece, a citizen of South Africa is clinical pharmacist and self taught composer who curated UNYAZI the first electro-acoustic music festival and symposium to take part on the African continent in 2005.

He composes for acoustic instruments, electronics, multimedia, dance and theatre. His technical and theoretical approach researches cognitive psychoacoustic behavioural patterns in humans in an area of continued environmental changes, taking a behavioural stance toward sound in an attempt to bridge the gap between the processes used in modern compositional techniques and those used by primal musical culture.

Theoretical analysis in kinetic motion and cognitive communication between sound and the listener allowed him to formulate bio- mechanical compositional techniques which assist him in the construction of various building blocks that in turn form the backbone to his work.

His compositions have been performed at *ICMC, ACMA, CCRMA, UNYAZI, HELMCA, PGM (Bremen), Brighton Festival fringe,*

Neue Musik Lüneburg 2013, XV Biennale Sztuki Dla Dziecka Kulturowe Kontesky Basni Poznan Poland. He received a *Palmares des 34e Concours Internationaux de Musique d'Art Sonore Electroacoustiques de Bourges* award in 2007.



Miles Warrington

Miles Warrington studied composition with Jürgen Braüninger and Theo Herbst, completing his Doctor of Music degree at the University of Cape Town in 2016.

His main interests lie in the fields of electroacoustic music composition, research and performance. Passionate about technology that explores human-computer-interaction (HCI) in the music domain, he investigates technology-art intersections through creative output with the bulk of his academic research exploring problem-solving for HCI in the electroacoustic composition space.



Active as a contemporary composer, his music has been performed extensively both locally and internationally. He currently holds the position of senior lecturer and teaches music technology and electroacoustic composition at the University of Pretoria. In 2019, he established South Africa's first academically-centred Laptop Orchestra (UPLorc) and since 2015, has served as the composition editor for the Journal of the Musical Arts in Africa.

Martin Watt



Martin Watt (b. 1970) is a South African composer and academic. He studied composition at various universities in South Africa and at the Royal Academy of Music in London where he obtained a number of qualifications.

His teachers included Peter Klatzow at the University of Cape Town, Paul Patterson at the Royal Academy of Music in London and Henk Temmingh at the University of Pretoria. During his time at the Academy, he participated in masterclasses with György Ligeti and Sir Peter Maxwell Davies. He made his European debut as a composer at the *British Music Information Centre* in London.

Watt has, apart from his academic career as a lecturer in composition and music theory at four South African universities and as a guest lecturer at tertiary institutions in the Netherlands and Germany, been very active as a composer of over fifty substantial works in all genres, many of them having been commissioned by notable organisations, performed, commercially recorded and broadcast by prominent musicians in numerous countries.

He has won several prizes, such as the *American National Collegiate Choral Organization's International Choral Composition Competition* and the *International Vox Novus Composition Competition*. Currently Watt is a Fellow of the *Royal Society of Arts* in London and an elected member of the *South African Academy for Science and Art* (a professional society for distinguished academics and artists).

Pierre-Henri Wicomb

Pierre-Henri Wicomb is a South African composer working in musical environments encompassing everything from contemporary acoustic/electroacoustic music, theatre/film soundtracks to composition collaborations with (unrehearsed) audience members.

Wicomb's music has featured at the *Festival D'Automne*, New York City Electronic Music Festival, International Computer Music Conference (Utrecht), *Festivalen for Svensk Konstmusik* (Stockholm), Forum Wallis contemporary music festival (Leuk, Switzerland), Infecting the City Festival (Cape Town) and *Unyazi* Electronic Music Festival (Cape Town) to name a few. During his residencies in Switzerland Wicomb collaborated with free improvisation groups *Potage du Jour* and *InterZones* resulting in two cd's for the label Leo Records.



He is currently busy completing an opera *Melody-Malady-Melody-Malady* (MMMM) for the latter, an experimental chamber work staging the meeting of free improvisation, psychoanalysis and composition. Wicomb has been a finalist of the greek ensemble *DissonArt's* Miniatures project and *Ars Electronica* Forum Wallis (Switzerland) call for works. He was the prizewinner for the South Africa New Music Ensemble (SANME) call for scores with his Double Bass Concerto, Ablaze Records (USA) call for works with his piece *Role-ing* and RMN Classical's (UK) annual electronic composition competition for the electronic work *Blablablablavet*.

Wicomb is a composer with Universal Edition. Outside of his contemporary works Wicomb has also completed a few soundtracks for television and film collaborating on projects premiering at the Cannes International Series Festival (France), International Film Festival Rotterdam (The Netherlands), South by Southwest Festival (USA) and Sitges Film Festival (Spain) to name a few. He is the co-founder of the

successful annual Purpur Festival (Cape Town) hosting the works and performances of local and international musicians, already in its eight year.

Austin Yip (ISCM - Hong Kong Section)

Sought after composer **Austin Yip** has been known for his versatile approaches in artistic creation. His projects include writing and arranging music for world-renowned organisations/ companies, including the ABRSM, AUDI, United Overseas Bank, Hong Kong Philharmonic Orchestra, Hong Kong Arts Festival and more.

Yip is a MacDowell Fellow (as a Gardner & Vail Fellow) and the recipient of Hong Kong Arts Development Council Award for Young Artist (Music). His works are published by Donemus (Netherlands) and ABRSM (UK).



Jeanne Zaidel-Rudolph



Prof. Jeanne Zaidel-Rudolph was the first woman to obtain a Doctorate in Music Composition in South Africa (University of Pretoria, 1979), having obtained her Master's degree in Composition *cum laude*. She pursued postgraduate composition and piano studies at the Royal College of Music, London and later under the renowned composer György Ligeti in Hamburg.

In 1986 she was awarded First Prize in the TOTAL OIL SA Competition for composers. Her compositions have been commissioned by UNISA, SAMRO and colleges in the USA. She has composed several works for the various International UNISA Music Competitions, the most recent being the International Piano Competition 2020.

Her works number over 80, covering diverse genres. In February 1995, Jeanne produced the new composite version of the South African National Anthem for the Dept of Arts and Culture, the official version used today. In

October, 2004 President Thabo Mbeki presented Jeanne with the Order of *Ikhamanga* for her "excellent contribution to music nationally and internationally". An Honorary Doctorate in Education (D. Ed) was conferred on her by the University of Pretoria in 2008. In July 2010 her

work, *Pendulum* for Piano and Orchestra enjoyed its world premiere with the Johannesburg Philharmonic Orchestra and Malcolm Nay as soloist.

Her work *Masada* for String Orchestra and Bassoon was performed by the renowned *I Solisti Musici* in Italy in 2018. Her *Oratorio for Human Rights* was a winner in the Global Women in Music competition in Rome, 2018. In March 2023, the United Nations featured her orchestral piece 'At the End of the Rainbow' in New York in their International Women's Day celebrations.

She is past Professor of Composition in Wits Music and is Professor Emeritus in the Wits School of Arts.

Lucian Zbarcea (ISCM - Romanian Section)

Lucian Zbarcea's musical journey commenced at the "George Enescu" college for music in Bucharest, where he delved into piano studies, culminating in 2001. His exploration of composition led him to the National University of Music in Bucharest, where he graduated in 2006. The allure of Indonesian Gamelan beckoned, prompting Zbarcea to further his studies in Bali in 2007.

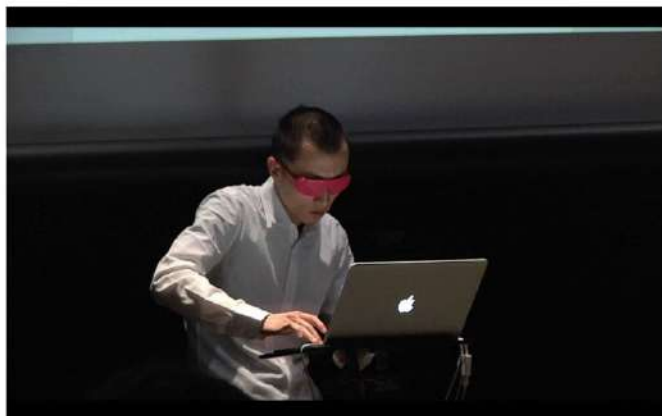
Building on this foundation, he achieved both his Master's degree in 2009 and a Ph.D. in 2019 from the same institution. Zbarcea's compositional prowess has earned him accolades, including the Special Prize of the Jury at the International Film Music Composition Competition in Zurich in 2016 and the 2nd prize at the International Composition Competition Road to Romanticism in Bucharest in 2007.

His compositions have resonated across continents, finding audiences in Europe, South America, and South-East Asia. Adding an educational dimension to his portfolio, Zbarcea has been imparting his knowledge of Indonesian Gamelan at the National University of Music in Bucharest since 2019. Concurrently, he contributes to the realm of sound as a Music Producer at the Romanian National Broadcasting Society in Bucharest.





Jinghong Zhang* (ISCM - Stephen F. Austin State University)



Jinghong Zhang is a composer, multi-media electroacoustic music performer, and conductor of Chinese origin. As a multi-instrument virtuoso and a unique dancer who frequently expands creative expression through the use of technology, Jinghong is a dynamic and sensitive performer with the ability to evoke profound emotion.

Jinghong's collaborations encompass a wide range of live performance with interactive electronics, orchestra and interdisciplinary presentations throughout the United States and overseas. Bold, adventurous with extraordinary passion for bringing something unprecedented and groundbreaking through multimedia music to the performance art world, is Jinghong's primary artistic ambition.

Zhong Juncheng (ISCM - Nanning Section)



Zhong Juncheng is a professor of composition at Guangxi Arts University, a director of the Composition and Composition Theory Society of the Chinese Music Association, and the artistic director of the China-ASEAN Music Festival.

He has composed three operas, thirteen symphonies as well as symphonic poems, concertos, choruses, chamber music and a total of more than ninety works, many of which have won national and provincial composition awards, and many of which have been performed around the world.

As the founder and artistic director, he has presided over the China-ASEAN Music Festival for eleven years.

Composer-performers/improvisors playing their own work

Andrews Kwaku Agyemfra-Tettey



Prof. Andrews Kwaku Agyemfra-Tettey is a music experimentalist and recitalist from Ghana, with a strong interest in improvisations on the anthropologic sound, that emanates from the sonosphere of boundless rumination, through esoteric moods and hoods from natures and cultures articulated non-robotically, in codes and nodes that only contemporary music could recommend.

In these mystics and physics of the unwritten music generation, he is entirely on his own, accompanied only by his creative African muses, on the wings and winds of sophic imagination....

Julia Burnham

Julia Burnham began dancing at a young age with various community organisations. Burnham did modern dance and traditional dance forms which influenced her to join Moving into dance where she did her training and later progressed working with Vuyani Dance company as well as with the Dance Factory. She has won the upcoming best dancer for Joburg City Awards.

She has worked with various choreographers and Directors like Gregory Magoma, Luyanda Sidiya, Robyn Orlin, Amala Dianor, William Kentridge, Marco De Silver, Mamela Nyamza, James Ncobo, Lesedi Job and Napho Masheane.

She has been a part of various festivals and international programs such as the first Crossings project, 2010 fifa world cup, American Dance Festival at Duke University as a young emerging choreographer.

Julia has created works like Matlou staged at the Apartheid Museum, Knots & Codes staged at the South African State Theatre, Noted staged at The Market Theatre, Fetch conceptualised at The Centre for the less good idea.

She has choreographed for the first HaeLapeng concert at Pacofs Theatre and also for a work titled Brutal Legacy the Tracey Going Story staged at the Mandela Theatre and Playhouse Theatre. She continues working closely with companies like Verb Media and different Corporate Projects as a freelancer and Choreographer.

She runs a charity initiative called *Presents of Presence* associated with orphanage homes from Alexandra Township. Julia is currently a freelance artist.

Kristian Blak

Composer/musician **Kristian Blak** (b. 1947) is involved in a wide range of musical activities. Based in the Faroe Islands, he composes for international classical ensembles, performs locally and tours internationally as a musician and band leader with jazz, folk and world music groups.

In his compositions he draws from his richly diverse background. Blak's works often include other art forms – visual art, poetry, theatre. He combines inspiration from ethnic musical traditions as well as new composition techniques, creating an artistic unity.

Blak has worked with sounds in nature in several compositions. These include concerts in caves and other natural "concert halls" in the Faroe Islands, a composition entirely with bird sounds, and several works where sounds are integrated in the actual performance.



He has a central role in the musical life and organisations in the Faroe Islands. Kristian Blak is the artistic director of Summartónar (The Faroe Islands Festival of Classical and Contemporary Music), as well as being director of the Faroese musician's and composer's record label Tutl.

Burkina Electric

Burkina Electric is an African electronic pop band with a unique approach and style. A concert of Burkina Electric is a site of discovery, an invitation not only to dance but also to reflect on the complexities of the world and our shared humanity.

The first electronica group to emerge from Burkina Faso's lively music scene, they generally eschew the "remix aesthetic" pursued by most electronic world music artists, whereby recordings of traditional music or live-performed traditional instruments are undergirded with programmed electronic beats.

Burkina Electric's songs, composed collectively, take a more organic approach, with the traditional elements and the electronics all present from the outset of the creative process. There is no superimposition of the acoustic and electronic, the performed and programmed, but



all of these elements are fused together and result in a mixture unlike anything you have ever heard.

Beats may be electronic, but that doesn't mean they're quantized: electronics can be "dirty", taking you along on a dance adventure that fully preserves the authenticity of traditional rhythms while placing them firmly in a 21st-century urban soundscape.

Two of Burkina Electric's five members, Zoko Zoko and Vicky Lamour, are dancers, and their choreographies guide you towards a new understanding and appreciation of the nuances of African musical expression that often get lost through the homogenization brought about by electronics. In Burkina Electric, globalisation is not detrimental to the deep traditions of the motherland, but enables us to discover entirely new territories: unheard grooves based on little-known traditions but expanded audaciously by the band's collective imagination; new tunings produced electronically for the sounds of old instruments, as if having arrived in a new village somewhere at the very edge of the African map; field recordings and found sounds evoking the spirit of the African soil but transported and transposed by an experimental integration of modes of musical thinking and performance originating from elsewhere in the world, or from our collective dreams.



While almost all African music groups, traditional or popular, could be characterised as presentational, Burkina Electric can, at times, transition to the representational, thus opening the floodgates to collaboration with artists from completely different backgrounds. This is, perhaps, not entirely surprising, since the group counts among its members not only Mai Lingani, the most adventurous and versatile of Burkina Faso's star singers, but also Lukas Ligeti, a composer of concert music and improvising drummer working in the international experimental music scene. Burkina Electric has collaborated with New York's "punk ballerina" Karole Armitage and her troupe for performances at Lincoln Center and the Opéra de Monte Carlo, and with the MDR Radio Symphony Leipzig and the Brussels Philharmonic in Ligeti's Suite for Burkina Electric and Orchestra, blazing new trails in the combination of African and Western aesthetic universes.

On stage, Ligeti handles the drums and the electronics, in the latter assisted by Zoko and Vicky, while guitarist Wende K. Blass contributes the uniquely seductive timbre of African electric guitar, its clear melodies and geometric arpeggios enriched by the willingness to depart to spheres unexplored.

So is this Afrofuturism? It is a blend of African and futuristic elements, but the work of Burkina El refuses to conform to even the most progressive of clichés, always carving out an identity distinctly its own.

Jonathan Crossley

Jonathan Crossley is a UK and South African guitarist, composer and technologist based in Liverpool.

His works are poly-genre in nature and operate at the intersection of improvisation and composition, exploring group interactions using technology as compositional practice.

His debut classical crossover album, *Dreams of Skilia* (2001) was released on FMR records (London) and was followed in by the chamber jazz album *My Friends And I* (2005) on Gallo Records. 2007's *Funk for The Shaolin Monk* and 2009's *Got Funk Will Travel* moved into jazz/rock territory, with seven subsequent years of touring and performing across South Africa and Europe.



In 2014 a musical shift occurred; a desire for more expansive and challenging improvisatory practices and technological integration led to the Cyber Guitar project and a sequence of recorded works. 2011's *What If The Machines Spoke Back To You*, 2017's *The Settlement* and 2018's *Blipz* all pushed boundaries, asking musical and technological questions for performers and listeners alike.

In 2021 four albums were produced under the *son0_morph* moniker: The piano duet album, [son0_morph 02](#) with Kathleen Tagg, an electroacoustic work, *son0_morph 03* with Cameron Harris, a solo classical crossover work [son0_morph 04](#) and [son0_morph 01](#) with Carlo Mombelli and Jonno Sweetman. In 2022 he released 'Inhale', an album drawing the decades of work together, moving from post-rock and math-rock tracks such as 'Bounce', 'Inhale' and 'In The Spring' peppered with classical string quartet miniatures such as 'Hymn' and 'Breathe Deep' and angular compositions such as 'First / Second Operations' and 'There's No Invasion'.

www.jonathancrossley.uk

Muhammad Dawjee

Muhammad Dawjee is a musician, composer, architect and scholar from the Indian apartheid group-area, Laudium, on the western outskirts of Pretoria.



He sees improvisation as a research process and takes a particular interest in the identities of brown people(s) living in South Africa by using music to unearth complex stories of colonial subjugation, migration and a pursuit of liberation through dialogue.

In his youth he was selected for several Standard Bank National Schools' Big Bands and has worked with Dr Abdullah Ibrahim, Andile Yenana and Mandla Mlangeni.

Since moving to Johannesburg in 2015, he has co founded the indo-jazz trio Kinsmen, served as a resident member of the pan-African septet iPhupho L'ka Biko and toured internationally with the experimental performance-art ensemble The Brother Moves On (TBMO).

In 2022 he co-produced *Them Who Feeds You Owns You Café* - a week-long installation and takeover of an abandoned restaurant space in Melville Johannesburg, which consisted of sound artists and composers in residency and an incidental jazz festival along 7th Street. Muhammad performs regularly in the city with his working band – Dawjee Trio which include Amaeshi Ikechi (upright bass) and Sphiwe Shiburi (drum kit). Muhammad has co-lead a research initiative with Kinsmen and Zimbabwean percussionist and ethnomusicologist Othnell Mangoma Moyo – the output of which is a recording and a process-dialogue archive.

In 2022, he was selected as Onebeat Virtual 3 fellow and collaborated with artists from across the globe to investigate new dimensions of sound, the human experience and the spatio-sonic possibilities of virtual reality.

Sazi Dlamini

Sazi Dlamini is musicologist and lecturer in South African jazz and popular music history at the University of KwaZulu-Natal where he was awarded a Doctor of Philosophy degree for his thesis *South African Blue Notes: Bebop, Mbaqanga, Apartheid and the Exiling of a Musical Imagination* in 2009.

Band-leader, guitarist and composer in the jazz-influenced South African township tradition, he released a debut CD album *Skokiana* (2017), documenting more than thirty years of composing and performing.



He is founding member of Insurrections Ensemble, a multi-national multimedia performance collective that

includes musicians, visual artists, puppeteers, video artists and poets from South Africa, India, Tanzania, China and Ethiopia.

His interest in musical bows focuses on *ugubhu*, *umakhweyana*, *umqangala*, *uhadi* and *isithontolo* and he builds musical instruments including flutes, harps and horns from bamboo, reed, horn, calabash, various recycled materials and found objects. He is volume editor of *Musical Bows of Southern Africa*, published in 2021 by Bloomsbury.

Bettina Essaka

Bettina Essaka is renowned for crafting meticulously detailed choreographies that intricately weave together space and rhythm. Her expertise lies in creating abstract yet precisely structured concepts that seamlessly integrate contemporary choreography/dance and composition/music. Having produced numerous choreographic works, Essaka's performances have graced stages and festivals worldwide, including in Germany, Spain, Great Britain, France, Switzerland, Austria, Ivory Coast, Cameroon, South Africa, and the USA.



A notable performance, "Without A Doubt," garnered acclaim from the "Star" Johannesburg critic, who described it as "A theatrical theorem of movement and music." Essaka's exploration of precision maintains a balance between mechanical and stylized elements, showcasing her ability to seamlessly transition between roles as both choreographer and composer.

Luca Forcucci

Luca Forcucci is an Italian and Swiss composer, artist, scholar and visiting professor living and based in Switzerland and Berlin. His music and practice research observe the perceptive and subjective properties of consciousness as the first-person experience.

He investigates, too, transcultural aspects of the sonic arts in Southern and Western Africa and Brazil as a field of possibilities by combining ancestral musical instruments with electroacoustic ones.

His work received many international accolades and is regularly presented in contexts like 50th Experimental Intermedia Festival 2023 in New York City, Cyfest Festival 2022 Yerevan, ISEA 2022 Barcelona, Ars Electronica 2021, Museo Reina Sofia 2020 Madrid, ISEA 2018 Durban, ISEA 2017 Manizales, The Lab San Francisco, Festival Multiplicidade Rio de Janeiro, Municipal

Art Center Hélio Oiticica Rio de Janeiro, Ciclo de Música Contemporânea Salvador de Bahia, Shanghai Rockbund Museum, MAXXI: Museum of XXI Century Arts Rome, Biennale Arcipelago Mediterraneo Palermo, House of Electronic Arts Basel, Akademie der Künste Berlin, or Palais de Tokyo Paris among many others.

He is a regular visiting professor in many universities worldwide since 2010. Forcucci achieved a PhD in Music Composition, Technology and Innovation at De Montfort University in the UK in 2015. This includes research in cognitive science at the Brain Mind Institute in Switzerland, where he explored cognitive neuroscience of out-of-body experiences with a scholarship from the Swiss Federal Office of Culture, and support from Zürich University of the Arts. He also conducted his research at GRM/INA (Groupe de Recherches Musicales / Institut National d'Audiovisuel) in Paris, University of the Arts and TU Electronic Music Studio Berlin, and at NOTAM (Norwegian Centre for Technology, Art and Music) in Oslo.

He achieved a MA in Sonic Arts from Queens University of Belfast in 2007, and a diploma in architecture in 1993 in Switzerland. He studied electroacoustic music with the Swiss composer Rainer Boesch in Geneva, and Al Comet, former member of the iconic Swiss electronic music pioneers The Young Gods, produced his early work. The music is published by numerous labels like Subrosa in Bruxelles, Cronica Electronica in Porto, mAtter in Tokyo, Syrphe in Berlin and on his own LFO Editions, and regularly diffused worldwide.



www.lucaforcucci.com

Esther Flückiger

Esther Flückiger is a pianist (classical, contemporary music, crossover), improviser and composer.



Her creative ideas are unlimited and she is continuously experimenting new musical directions and emotional music challenges, avoiding previous musical paths. She focuses on the interpretation of contemporary and traditional music, free improvisation, and electronic music.

She has put on concerts in Europe, America, Russia, Asia and South America. She has also created many multimedia projects and achieved both public and printing review success. One of



them is "Cosmo ", a project for the EXPO 2015 in Milan at the Franco Parenti Teatre. She has recorded a number of CDs for Nuova Era, Pentaphon, Altrisuoni, Leorecords and more and she has participated in television and radio programmes in Switzerland and Italy.

Flückiger is the founder of Suonodonne Italia and she represented Europe for many years as an executive member of the International Alliance for Women in Music, USA. She is on the board of AGON Milan (research centre for electronic music and new technologies) and on the board of Contemporary Music Hub Milan.

In 2022, her work "Guarda i lumi" was selected to represent Switzerland at the World Music New Days in New Zealand. The book "Esther Flückiger – A proposito di Lei" by Iaiia Gagliani provides an insight into her work as a musician in word and picture.

Mark David Fransman

Mark Fransman has performed and worked with the likes of Pharaoh Sanders, Manu Dibango, Johnny Clegg, Finley Quay, Sibongile Khumalo, Nduduzo Makhathini, Louis Moholo, Winston Mankunku, Zim Nqwana, Jimmy Dlodlu and on the same stage with jazz artists as Cedar Walton, Andrew Hill, Donald Brown, Gonzalo Rubalcaba, Danilo Perez and Yusef Lateef. As a producer Mark has been awarded two SAMA Awards (South African Music Awards).

In 2004 he won the Best Producer Award for Jimmy Dlodlu's 'Afrocentric' and in 2007 he also won the Best Producer Award for Moreira Chonguisa's 'The Journey'.

Besides performing, Mark is a multi-award winning producer. He has produced music for albums released on various record labels for various artists to critical acclaim. Among these are Jimmy Dlodlu's album 'Afrocentric', with Universal Records (on which he has played and produced). He also produced Moreira Chonguisa's debut album, The Journey, for More Productions in 2005. He has also co-produced Moreira's newest album, Citizen of the world, which won the SAMA for best album in 2009.

Mark also produced the album 'Our language' of the group Tribe with Ready Rolled Records in 2003. The latter is a group of which Mark is both a composer and pianist.

Mark has also produced his own band, Strait and Narro, the album called Ahead, for Tritone records. The album received rave reviews rating 4 and 5 stars in all major publications. Mark is also the Executive producer on the album. Jazz singer Emily Bruce's debut album, I'll Be Seeing You, was produced by Mark in 2008. This album features some of Cape Town's very best Jazz musicians





such as Basil Moses, Alvin Dyers and the late Nick Le Roux.

Mark's productions also include his own album entitled, Long time coming, on his own label (Tritone Records) recorded in his own studio (Tritone Studios) in 2008. He also produced Moreira Chonguisa's latest album entitled Volume 2 for More Productions in 2008. He has also produced Kesivan Naidoo's debut which was produced and recorded in Åsby, Sweden. Tina Schouw's latest album, Winds Call, is on the list of Mark's latest works as producer, also among these is South African veteran singer Gavin Minter's new album, Silent Solace, and new-comer Bronwyn Reddy's, Solo. Both of the latter albums were recorded and produced at Mark's Tritone Studios.

Victor Gama

Victor Gama is an Angolan composer, performer and instrument designer. His work further elaborates on the potential to transform beyond the structures of tradition. Gama composes using a method where the design and construction of the instrument is introduced into the writing process.

He has written works for the Kronos Quartet, the Chicago Symphony Orchestra, the Gulbenkian Orchestra and performed in such centres as the Carnegie Hall in New York, Kennedy Center for the Performing Arts in Washington, House of World Cultures Berlin and many more.

His most recent major music score was the multimedia opera '3 thousand RIVERS - Voices in the Forest' commissioned by the Calouste Gulbenkian Foundation and the Prince Claus Fund and staged at the Royal Palace in Amsterdam, the Grand Auditorium at the Gulbenkian

Foundation in Lisbon and at Teatro Roberto Arias Perez in Bogota.



Performing the instruments he has created, the Pangeia Instrumentos (currently INSTRMNTS), name of the critically acclaimed album launched by Aphex Twin on Reflex Records, Gama pushes the envelope with his own system of music composition and theory linking ancient knowledge systems to cutting edge digital technologies and contemporary practice.

Clare Ghigo

Clare Ghigo is a theatrically and musically versatile mezzo soprano.

Her operatic roles include Cherubino in Mozart's Marriage of Figaro, Annio in Mozart's La Clemenza di Tito, Madrigale in Puccini's Manon, Hänsel in Humperdinck's Hansel and Gretel, the Third Lady in Mozart's Zauberflöte, the old Gypsy Woman in Rachmaninov's Aleko, Speranza, Proserpina in Monteverdi's l'Orfeo, Carmen in Bizet's Carmen, Angelina in Rossini's la Cenerentola, Maria in Piazzolla's Maria de Buenos Aires, and Rosina in Rossini's Il Barbiere di Siviglia, Zerlina in Mozart's Don Giovanni and Kate Pinkerton in Puccini's Madame Butterfly.

Apart from operas Clare performed a number of recitals internationally in cities such as New York, London, Paris, Berlin, Pesaro, Yerevan, Bethlehem, La Mancha (Spain), and Luxembourg.

During the 2021 edition of the Malta International Spring Orchestra Festival, Clare directed the semi-staged opera and sang the role of the Trommler in Ullmann's Der Kaiser von Atlantis.

She recently directed an opera gala named Gawhar Misjub and assisted in a production of Wagner's Valkyrie in Berlin. Together with the visual artist Joseph Calleja, she created the Stabat Metric project, Pictured at Rest and recently were chosen to participate in the TokyoBiennale2023 for the Oshibori Linkage.

Clare won the Malta International Singing Competition, was a semifinalist of the Alfredo Kraus Vocal Competition, a finalist in the Hans Gabor Belvedere competition, and a semifinalist in the London Handel Competition 2016.

Clare has worked with various ensembles such as the Jeune Orchestre Atlantique, Guildhall Consort, Karlsruhe Duo, Rossini Ensemble, the Ensemble Télémaque, La Mancha Philharmonic, Re: Orchestra, and the Malta Philharmonic Orchestra.



Luc Houtkamp

Luc Houtkamp is a composer who bridges the gap between different worlds of music.

Having a background in jazz & improvised music as a saxophone player, his musical goal is to establish a continuum between improvisation and composition in which the difference between the two dissolves. The influences in his music come from many directions, such as jazz, rock, and contemporary music. Using computers and live electronics as well as various forms of music notation, his compositions are highly personal in both sound and concept. His main interest in his pieces is the way in which the musicians play together, and how this can be directed by means of composition and the use of computers.

After a long-standing career as an improvising musician, Houtkamp established his own POW Ensemble in 2002. Being a flexible unit of musicians with musical backgrounds in jazz, rock, electronic and contemporary music, it soon became the ideal body for the performance of his own compositions. Besides composing for the POW Ensemble, Houtkamp has also composed pieces for, amongst others, David Kweksilber Big Band, Nebula trio, Amstel Quartet and David Kweksilber, recorder player Erik Bosgraaf, and baroque guitarist Izhar Elias. Since October 2014, Houtkamp has moved to Malta to live and work here.

He has quickly acquainted with the Maltese music scene, and is collaborating with local musicians and composers on new projects. He is dedicated to contribute to the Maltese music scene and to exchange ideas and experiences. He was the initiator and co-organizer of the series For Your Ears Only, which presents contemporary and improvised music in an informal setting in Malta. He has been the artistic director of Electronic Music Malta (EMM) until 2022.

In Malta he has performed at the Malta Spring Festival, Malta International Art Festival, the Malta Electronic Music Convention, Malta Modern Music Days, Strada Stretta Concept, and has written several compositions for Maltese artists including Rochelle Gatt and Clare Ghigo, and renown pianists Gabi Sultana and Tricia Dawn Williams.

A list of compositions can be found in <https://luchoutkamp.nl/compositions/>



James Isabirye

James Isabirye earned his PhD in music education from Oakland University, Michigan, USA, and has presented research papers and music and dance workshops globally.

He has toured Ethiopia, Kenya, China, Britain, USA, Denmark, Norway, Sweden, and Hungary presenting research, leading workshops and performing. He performed as guest artist at Oakland University, where he performed together with Artists in residence and America's leading Jazz violinist, Regina Carter, and Mark Stone, a leading American percussionist.

James has led and adjudicated many successful national and international festivals, projects and conferences in communities and education institutions in Uganda and beyond.

He is passionate about indigenous music practices, and revival of community music traditions that are threatened with extinction. He will play *embaire* and *amadinda* (xylophones), *endongo* (lamella phone), and *endingidi* (tube fiddle).



Lasse Jæger

Lasse Jæger, DK/FO (born 1984 in Denmark), is a versatile electronic musician and composer who also operates under the alias Supervisjón.

His creative output spans a wide spectrum, encompassing genres such as techno, juke, and performance, as well as engaging in the realms of sound installations and compositional electronic music. Jæger holds a Cand. Musicae in Electronic Music and Sound Art from the Danish National Academy of Music.



Jay Mitta

Jay Mitta, from Tanzania, is one of the primary producers of Sisso Studios and has a unique approach to Singeli: he combines it with hip-hop influences.

In Dar Es Salaam, he is considered one of the main exponents of the Singeli scene. His debut LP, *Tatizo Pesa*, was released in 2019 by Nyege Nyege Tapes. With MC Kadilida, he performs concerts and DJ sets, further intensifying his frenetic music.

Lulu Mlangeni

Lulu Mlangeni is a highly accomplished performing artist, choreographer and Assistant director who won the standard bank young artist award in dance 2020 as one of her many accolades.

Her theatrical background, artistic integrity and discipline are integral to the creative talent choices, visual aesthetics, and overall project of the South African creative industry.

Her passion pushes the kind out of the box thinking that's needed for the world class experience.

Mpho Molikeng

Mpho Molikeng, is a Lesotho born multi facet artist (author, curator, actor, musician, composer, poet, painter, story teller & cultural activist/entrepreneur), plying trade in Johannesburg, South Africa.

Molikeng, plays a host of indigenous musical instruments of Africa and continues to find new ways to make them fashionable to younger generations in the era where technology seems to be taking over and instruments are relegated to just being ornaments.



He composes music for films, commercials, theatre, yoga, new music and doing features on other musicians' studio and live projects. He featured on "Turning Jewels Into Water" by Ravish Momin & Val Jeanty and released a project "Likhomo Mats'ela".

He also performs with his band named after his name or as a solo act. Molikeng has since been heavily involved in innumerable projects in both performance and visual arts. He also added and assumed roles in managerial and strategic positions in his craft. He continues to test his limits in many facets of the arts in a quest to realise a role of the arts in society. He does so by collaborating and challenging stereotypes.

Upon realising a need to preserve indigenous music of Africa, in particular that of Basotho/Lesotho he contributed articles to some of the most reputable publications like SAGE International Encyclopedia of Music Culture (Lesotho: History, Culture & Geography of Music) and Music In Africa (<https://www.musicinafrica.net/users/mpho-molikeng-0>) as well as Sound

Word Almanac with the University of Frankfurt. He continues to compose music for theatre, yoga, new music and others.

David Odoom

David Odoom is a drummer from Ghana, born in Takoradi (Western Region of Ghana).

He started his career as a drummer at the age of 7 by playing Ghanaian traditional drums with his elder brother in a cultural dance group and later switched on to the drum kit at age 11, playing at church.

He has worked with Ghanaian hi-life (and other) musicians such as Gyedu Blay Ambulley, Dela Botri, Atongo Zimba, Kofi Bentsil, AB Crentsil, and Jewel Ackah. Recently he has also worked with Ghana-based Swiss musician Beda Ehrensperger and in Switzerland on a cultural exchange project with Ehrensperger, Stephan Keller, and Dominic Eschmann.



Stefan Poetzsch

After the long study of classical violin since early childhood **Stefan Poetzsch** changed his interest in the direction of Jazz, Contemporary Music, free improvisation. Since this time he is more interested in compositions for small ensembles.

He works aside from pure projects as musician with the dancer/choreographer Bettina Essaka and her company in numerous projects. He specialised in the involvement of electronic possibilities for violin/viola and pre recordings in composition. He did CD and radio productions and music for theatre and dance.

Sören Sieg



Sören Sieg (b. 1966) learned to play the recorder, violin and piano as a child, and later also the saxophone, trumpet, guitar and drums.

He studied at the University of Music and Theatre Hamburg from 1991 to 1996 and toured for 18 years with his a cappella quartet LaLeLu through Germany,

Austria and Switzerland, giving more than 2000 concerts.

He has loved African music since 1984 and travelled there extensively since 2015. He was commissioned to write compositions for the Hanke Brothers, Seldom Sene, Amsterdam Loeki Stardust Quartet, the Flanders Recorder Quartet, and many more, and celebrated premieres of his pieces in Antwerp, Berlin, Basel, Hamburg, Konstanz, Lisbon, Minneapolis, Mumbai, Paris, Sydney, Taipeh, Tokyo, and Warsaw. He is especially well-known for his African inspired music for recorders, and has written 32 "African Suites" so far. He held a music video competition in 2020 and 2021.

He published 12 books, including two bestsellers and his last one about Couchsurfing in Africa.

Albert Bisaso Ssempeke Junior

Albert Bisaso Ssempeke Junior, son of the late Dr. Albert Ssempeke Senior, a former Ugandan traditional musician and former royal court musician of the kingdom of Buganda in Uganda, was born in 1979 in the village of Lutengo, Mukono and plays a number of traditional instruments: the *amadinda*, long xylophone, *endingidi*, one-string fiddle, *endongo* bow lyre, arched harps, etc.



He accompanies researchers in their work, plays in the theatre, teaches music, and recently completed a postgraduate course at Rhodes University in ethnomusicology. He has worked as a junior lecturer at the International Library of African Music (ILAM).

In the last twenty years, he has engaged in various projects globally, both academic and non-academic. He is engaged in the revival of royal court music and has taught traditional music, dance, and instruments to students from across the world. He also created the soundtrack for the Imperial Blue, a documentary movie (David Bryceland & Albert Ssempeke, 2019).

In 2000, he travelled to Europe for the first time on invitation from the Uganda-Austrian Cooperation and performed with the band Deishovida. In 2003, he performed at a birthday celebration for composer György Ligeti.

He has collaborated on research projects with various academics including Gerhard Kubik, Moya Malamusi, August Schmidhofer, Rachael Mour, and with musicians such as Bela Fleck. He has performed at the King's Court of Buganda, and upon an invitation from Andrew Tracey, former director of the International Library of Africa Music, he and his late father presented the royal court music of Buganda at the 17th symposium on ethnomusicology at Rhodes University in South Africa.

Cara Stacey

Cara Stacey is a South African musician, composer and musicologist and was the Standard Bank Young Artist for Music 2021.

She is a pianist and plays umrhubhe, uhadi, makhoyane (southern African musical bows). She holds a doctorate in African music, specifically looking at the makhoyane musical bow from Eswatini (University of Cape Town/SOAS).

Cara studied various African instruments (makhoyane, mbira, uhadi, umrhubhe and budongo) with Dizu Plaatjies, Khokhiwe Mphila, Bhemani Magagula, Tinashe Chidanyika, Modou Diouf, and Andrew Cooke. Beyond her solo performance work, Cara collaborates with visual artist Mzwandile Buthelezi and jazz guitarist Keenan Ahrends in a project titled "The Texture of Silence".

Her debut album "Things that grow" featured Shabaka Hutchings, Seb Rochford, Ruth Goller, and Crewdson (released in September 2015, Kit Records). Her album, "Ceder", is of her duo project with Peruvian flautist and composer Camilo Ángeles (2018) and her collaborative album "Like the Grass" (with Galina Juritz, Beat Keller and Antonia Ravens) was released by Kit Records in July 2020. Her latest album is the product of new compositional work with the trio 'The Texture of Silence'. This album is titled "As in the Sun, so in the Rain" and was self-released in 2021.

Cara has performed across southern Africa, in the United Kingdom, Brazil, Peru, the USA and Switzerland with the likes of Shabaka Hutchings, Sarathy Korwar, Dan Leavers, Galina Juritz, Natalie Mason, Beat Keller, Matchume Zango, Jason Singh and Juliana Venter. Cara is the founder of the Betwixt concert series with cellist Nicola du Toit. She sits on the executive committee for the South African Society for Research in Music and is the International Council for Traditional Music country liaison office for the kingdom of eSwatini.



Having served as a lecturer in African Music at North-West University until 2023, she is now a lecturer in Creative Music Technologies at Wits University. She is based in Johannesburg.

Aaron Bebe Sukura

Aaron Bebe Sukura is a master multi-instrumental musician/composer, and instructor from Ghana, West Africa.

He is the leader for the Local Dimension Palm-wine band formed by professor John Collins and Aaron Bebe Sukura in 1995/1996, a traditional Highlife and Northern Dagara fusion, and was a member of the Hewale sounds, the resident ensemble of the international centre for African music and dance at the university of Ghana Legon, Accra.



Aaron has perfected classical musical styles and composed some of the most interesting music to have come out of West Africa. His polyrhythmic compositions incorporate the Gyil (Xylophone), Seperewa (12 strings harp lute and cousin of Kora, the Mbira (Zimbabwean soul instrument), Atenteben (Bamboo flute) and African guitar.

As a multi-linguist, Aaron Bebe sings in native language of Dagare as well as Twi including English. Aaron also handles one of the African ensembles of the Department of Music (instrumental ensemble) University of Ghana, Legon.

Born in the Village of Tanchara in the Upper West Region of Ghana, Aaron Bebe showed a great enthusiasm for music at an early age. Before he could crawl on to the xylophone and imitate the playing of his father. His family and community hoped that he would one day dedicate his life to his arts form.

Aaron honours his traditional roots at the same time forging a new path for Ghanaian music Worldwide. Career highlights include playing for Ghanaian visit to the United States of America, President Obama, playing with Steve Wonder. Aaron Bebe was invited by the Indians to join two Indian musicians of the Indian Ocean band to perform at the World Economic Forum in Davos, Switzerland in 2013.

Aaron has had multiple international tours and been guest artist of the Ghana Dance Ensemble, Pan African Orchestral and Abibigromma Theatre company of the School of performing Arts among others.

Kathleen Tagg

Kathleen Tagg is a New York-based South African composer, pianist and producer. Her work has been heard on five continents, and commissions have included the Santa Rosa and Eugene Symphony Orchestras, Cape Philharmonic Orchestra, New Century Chamber Orchestra, Royal Netherlands Marine band, Stellenbosch International Chamber Music Festival.

She performs with artists from very different genres and disciplines, and is becoming known for her bold collaborations and distinctive sound mixing acoustic and electronic sounds, loops, samples and extended techniques she developed.

She's equally at home performing in major concert halls such as Carnegie Hall and Lincoln Center or in alternative arts spaces, fulfilling commissions for leading artists and ensembles, creating and performing her own projects and narrative immersive interdisciplinary works, or writing for film and theatre.



With David Krakauer, she co-composed and produced the score for the film *Minyan* by Eric Steel (Berlin Biennale 2020) as well as an immersive multimedia concert, *The Ties that Bind Us*, for the Pierre Boulez Saal, Berlin, with 360 degree sound design she created, and video by Jesse Gilbert. Recent commissions include a song cycle (commissioned by/for Golda Schultz and Jonathan Ware, words by Lila Palmer) heard at Lucerne Festival, Festival D'Aix-en-Provence; Kölner Philharmonie; Melbourne Opera House, Wigmore Hall, as well as *The Fretless Clarinet: Concerto for Klezmer Clarinet and Orchestra*, co-composed with Krakauer and performed by the Santa Rosa and Eugene Symphonies, Orchestre de la Nouvelle-Aquitaine at the Paris Philharmonie, Sinfonia Varsovia and Orchestra National de Bretagne.

She co-created genre-crossing project *Mazel Tov Cocktail Party: Europe/USA* includes venues such as Paris' Théâtre du Châtelet and Princeton Festival. Other works include pieces for Marine Band of the Royal Netherlands Navy, Cape Philharmonic Orchestra, and arrangements for New Century Chamber Orchestra. Her musical, *Erika's Wall*, created with Sophie Jaff, received a developmental production by The Music Theater Company, Chicago. Her recordings are on Table Pounding Records, NAXOS, Alpha Classics, Ossia Records, Label Bleu. Residencies include Poland's Borderlands Foundations and WITS. She was a 2014-2015 Dramatist Guild fellow, 2017 Con Ed Exploring the Metropolis Composer in Residence and inaugural artist-in-residence at Brown University.

www.kathleentagg.com

Mpho Tshwale

Mpho Tshwale is a jazz pianist from Mamelodi Township in Pretoria, South Africa.

He began playing piano in his early twenties. Fortunately, his piano skills are drawn from the depths of his soul, and he practises often, as such he plays like a prodigy. Mpho draws inspiration for the composition of his music from various sources in several different art mediums, such as abstract visual art and African literature. Additionally, he remains rooted in his African ethnic spirituality which helps hone his artistic brilliance.

Before becoming the leader of his own band in August 2020, Mpho played with many African and jazz musical veterans. He has plenty of experience in live performances and studio recording. This gives his music a ritualistic feel, and the rich melodies and rhythms are paired with traditional jazz constructs and modern-day harmonics.

Musicians

Keenan Ahrends

Keenan Ahrends is a jazz guitarist and composer based in Johannesburg, South Africa. Having started playing the guitar at the age of fifteen, he completed his undergraduate degree in jazz performance at the University of Cape Town and the Norwegian Academy of Music in 2009. In 2019, he completed an Honours degree in performance at the University of Witwatersrand, Johannesburg.

Ahrends has toured extensively both within South Africa and internationally. He has performed with prominent musicians such as Louis Moholo, Feya Faku, Thandi Ntuli, Malcolm Braff, Andile Yenana, Carlo Mombelli, Afrika Mkhize, Herbie Tsoaeli, Buddy Wells, Mark Fransman, Shane Cooper, SOMI, amongst others. Notable performances have been at the Birds Eye Jazz Club (Basel, Switzerland), the Amersfoort Jazz Festival (The Netherlands), the Cape Town international Jazz Festival, Reunion Island Ocus Pocus Festival, the Joy of Jazz Festival, the Edge of Wrong festival, and the Standard Bank Youth Jazz Festival. He has also performed in venues and festivals in eSwatini (formerly Swaziland), Sweden, Norway, Mozambique and Nigeria.



Ahrends is known for his evocative musical writing, his emotive improvisation and his sensitive musicianship. He remains an important part of the emerging southern African jazz arena and his flagship sound can be heard on numerous albums and in a diverse plethora of projects.

Waldo Alexander

Waldo Alexander is a session musician and freelance musician (violin, viola, electric violin and Stroh violin), based in Johannesburg. His musical activities spread across several genres and disciplines, focusing predominantly on New Music, session work, and experimental collaborations with numerous established and emerging composers, artists and dancers, both locally and abroad.



Amici String Quartet

Hailed by *Die Burger* as "Gratification for the soul", the **Amici String Quartet** from Cape Town is widely regarded as one of the country's finest chamber music ensembles. The Quartet was formed in 2006 and is the only local chamber music group to have performed for several consecutive years at the prestigious Cape Town Concert Series, receiving rave reviews on every occasion.

Appearances at the Grahamstown National Arts Festival, the Bulawayo International Festival and the Stellenbosch Woordfees as well as collaborations with the likes of Leslie Howard (piano), Mirijam Contzen (violin) and Madosini (the doyenne of traditional Xhosa music) highlight their concert activity until now.



The quartet comprises four of South Africa's most respected string players. **Suzanne Martens**, first violin, is lecturer in violin and Chamber Music at Stellenbosch University as well as Guest Concertmaster of the Cape Philharmonic Orchestra.

Second violinist, **Philip Martens**, has been a full-time member of the first violin section of The Cape Town Philharmonic Orchestra (CTPO) since 2002 and has recently been appointed as concertmaster. **Karin Gaertner**, is much in demand as a freelance chamber musician, was principal violist in the Cape Town Symphony Orchestra for a number of years. **Peter Martens**, cello, is currently the Stellenbosch International Chamber Music Festival Director as well as an active soloist and chamber musician.

Akartia Trio



Akartia Trio

Akartia Trio is a highly innovative instrumental ensemble that seamlessly blends the accordion, saxophone, and voice. As a contemporary chamber music group, one of their main objectives is to encourage the creation of new repertoire for these three instruments. Comprising of Stefanie Knorr, Iñigo Setuaín, and Naiara De La Puente, Akartia Trio is a pioneering force in the realm of contemporary music.



A lack of original works has inspired Akartia Trio to create their own repertoire and foster the growth of contemporary music. To achieve this, they have worked with composers such as Mikel Chamizo (Spain), Pascal Gaigne (France), Ward De Vleeschhouwer (Belgium-Flanders), Matteo Rigotti (Italy), and Tiina Myllärinen (Finland) to commission new pieces.

Through these commissions, Akartia Trio is expanding the repertoire for voice, saxophone, and accordion, enriching the current landscape of contemporary music.

Lately, Akartia Trio has performed at well-known contemporary music festivals, such as Musikagileak, NAK Festival, and Bernaola Zikloa in Spain. Basque institutions like Etxepare Institutua and Musika Bulegoa have supported and promoted Akartia Trio's work.

The trio's members boast a strong academic background, having studied at esteemed musical institutions such as the Hochschule für Musik in Basel (Switzerland), the Helsinki University of the Arts Sibelius Academy (Finland), Musikene (Spain), and the Royal Academy of Music in Copenhagen (Denmark).

Simon Ball

Simon Ball comes from Port Elizabeth and attended school at Grey School for Boys. After matriculating he started a degree in music, later switching to a Bachelor of Pharmacy which he completed in 1998.

Upon completion of his internship he was awarded a job as a bassoonist in the CPO. Since then he has held full time positions in various sectors of pharmacy.

In 2013 he decided to give up pharmaceutical drugs for music, and now works as principal bassoonist of the CPO. Simon plays on a Rudolf Walter bassoon built in 2006.

The instrument is built to German standards of precision and is decorated with exactly 300 stripes. Simon is thankful for his family which includes a lovely wife, three teenage daughters, a dog and a cat. In his spare time, he is an avid board sailor.



Leon Bosch

For twenty years principal double bass with the Academy of St Martin in the Fields, **Leon Bosch** left the orchestra in 2014, devoting himself to his musical interests elsewhere: performing and recording as a soloist, setting up his chamber ensemble I Musicanti and teaching in the UK and internationally.

Encouraged by his former colleague at the ASMF, Sir Neville Marriner, and having directed orchestras from the solo double bass many times, he also took up conducting and now appears regularly on the podium and as soloist/director.

Born in Cape Town, although now a British citizen, he graduated from the University of Cape Town before completing his double bass studies at the Royal Northern College of Music.



In his role as a soloist, Leon Bosch has recorded ten CDs, featuring the world premiere recording of compositions by the Catalan virtuoso Josep Cervera, whose work Bosch rediscovered and played a pivotal role in bringing back to life. Additionally, he has commissioned numerous works for the instrument.

Ashleigh Botha



Ashleigh Botha is both violinist and violist based in Gauteng. In 2022 She graduated cum laude with an Honours degree in viola performance from the university of Pretoria and is currently pursuing a Master's degree also in performance with acclaimed violist Jeanne-Louise Moolman.

Throughout her career Ashleigh has played for numerous different orchestras such as the Johannesburg youth orchestra, university of Pretoria symphony orchestra, national youth orchestra, free state symphony orchestra and the Johannesburg philharmonic.

Ashleigh was also a recipient of the 2021 Du Toit van Tonder scholarship as part of her participation in the Unisa grade 8 scholarship competition.

Romy Brauteseth

is a jazz bass player, composer and graphic designer based in Johannesburg.

As a bassist, she has featured in albums "Serenading Ghosts" by Dan Shout, "Maji Maji in the Land of Milk and Honey" by Language 12 (Marcus Wyatt), "District Six" by Andreas Loven from Norway, "Lengoma" by Feyfa Faku, "Narrative" by Keenan Ahrends Trio, "Neo Native" by Bokani Dyer Trio, "One Night in the Sun" & "Waltz for Jozi" by ZAR Jazz Orchestra, "Dance of the Chicken" by Bombshelter Beast, "Small World" by Small World a Belgian-South African Collaboration and "Genesis of a Different World" by Steve Dyer.

Her notable live performances in 2015 include One Night in the Sun – Living Legends Projects live recording with ZAR Jazz Orchestra led by Marcus Wyatt as well as Cape Town International Jazz Festival where she performed with Zoë Modiga, Gavin Minter and Mike Del Ferro from Netherlands. In 2016 she performed at the Standard Bank Joy of Jazz with Nomfundo Xaluva and at Bird's Eye Jazz Club in Basel, Switzerland with Small World, a Belgian and South African Collab Project.

In 2017 she performed at SafariCom International Jazz Festival in Kenyan capital Nairobi with Bokani Dyer Trio and at the Vortex Jazz Club in London with Bokani Dyer Trio, as well as at the



Standard Bank Joy of Jazz Festival with Zoë Modiga. In 2018 she performed at the Cape Town International Jazz Festival with Keenan Ahrends Quintet and at Festival St. Denis in Paris. In 2019 she performed at Brotherhood of Breath Tribute Recording and Performance in Cape Town with surviving members of Brotherhood of Breath under Chris McGregor, at B-Flat in Berlin, Germany, with Bokani Dyer Trio.

She also performed at the popular Ronny Scott's in London and at the Standard Bank Joy of Jazz Festival in a collaboration between ZAR Jazz Orchestra (led by Marcus Wyatt) and Jazz at the Lincoln Centre (led by Wynton Marsalis).

Romy travelled to Switzerland for a ProHelvetia Studio Residency in 2023 and continues to compose and perform with numerous ensembles in Johannesburg.

Cape Town Philharmonic Orchestra

The Orchestra for All

Since 1914, the **Cape Town Philharmonic Orchestra (CPO)** has been the foremost orchestra on the continent.

With a global reputation for excellence achieved through word of mouth of its international artists, its recordings, and more recently its series of concerts streamed during the Covid pandemic,

the CPO remains the jewel in the city of Cape Town's cultural crown.



CAPE TOWN
PHILHARMONIC ORCHESTRA

With more than 120 performances a year and a core of 50 professional musicians with a wide pool of ad hoc musicians, it presents some 20 symphony concerts, accompanies opera, ballet, and musicals, presents concerts to thousands of school learners of all ages, and offers a platform to diverse musicians from all genres across the community.

Its youth development programme is the largest in the country, and hundreds of musicians, many on a career path to orchestral careers or in arts management, are taught and mentored. The programmes, which begin with the grassroots mother-tongue Masidlale projects, were established to provide a healthy alternative to the choices available in disadvantaged, impoverished and unsafe, communities with the result that a culture of self-value through achievement has filtered throughout the townships reaching communities and families who have embraced the value of classical music. All students take theory and have lessons at the Cape Town Philharmonic Music Academy, and play in training ensembles from strings to winds before auditioning for the flagship orchestras, the Cape Town Philharmonic Youth Orchestra and the Cape Town Philharmonic Youth Wind Ensemble. Several have already auditioned successfully for the CPO and other orchestras, and many more are ad hoc musicians with the CPO and around the country.

The CPO's musicians also provide the backbone of much of the music education in the city through the universities, music schools and schools with music programmes, as well as privately. Several teach and mentor in the youth programmes.



Through its accompaniment of visiting international companies, its tours abroad alone or accompanying Cape Town Opera and the release of many CDS and DVDs, the CPO is part of an international culture.

Cape Philharmonic Wind Quintet

The Cape Philharmonic Wind Quintet consists of 5 principal wind players from the Cape Town Philharmonic Orchestra (CPO). Although Gabriele von Dürckheim (flute), Lisa White (oboe), Féroll-Jon Davids (clarinet), Shannon Thebus (horn) and Simon Ball (bassoon) have been performing together for many years on Cape Town's stages, the quintet in its present form was only founded in 2022.

The Cape Town Camerata (CTC)



The Cape Town Camerata (CTC) was formed in 1997 with the name Pro Cantu Youth Choir. Leon Starker was appointed to be the musical director in 2003.

On 13 March 2012 the choir formally changed its name to the Cape Town Youth Choir (CTYC) when it moved from the northern suburbs of the Cape Peninsula and started practising in the heart of Cape Town. As the choir member grew older it was a natural progression to, again, change our name, this time to Cape Town Camerata. Currently, the ensemble consists of ±50% students and 50% working young people.



The choir's mission is to provide an opportunity for young South Africans to sing in a choir of the highest international standards and to provide a moving musical experience for its Audiences.

Through the years we have been privileged to sing on famous stages such as Carnegie Hall and in St Paul's Cathedral in London. We have toured in China, the USA, Namibia and Europe and we have successfully competed in a number of international competitions.

We have incredible memories of performing major choral works, amongst which the following stand out:

2008: The Armed Man, A Mass for Peace (Karl Jenkins) (Carnegie Hall, New York)

2009: St John Passion (Arvo Pärt)

2010: Afrikaans version of Rachmaninov's All-night Vigil together with the Cape Town Chamber Choir

2015: Messiah (G.F. Händel). This performance formed part of the 350-year birthday celebrations of the Groot Kerk, Cape Town.

2016: Rachmaninov All-night Vigil. This time around the work was performed in Church Slavonic.

2018: Messiah (G.F. Händel). This performance in March 2018 was recorded by DSTV and broadcast on KykNet on 23 December 2018. The tenor soloist was rising opera star Levy Sekgapane.

Peter Cartwright

Pianist **Peter Cartwright** has performed at numerous festivals and concert venues in South Africa, as well as in the UK, USA, Zimbabwe and Botswana.





He holds a strong commitment to performing South African music, and has recorded works by Andile Khumalo, Jeanne Zaidel-Rudolph, Carlo Mombelli, Conrad Asman, Hendrik Hofmeyr, Musa Nkuna, Alexander Johnson, and Meryll Neille.

Recent projects include the African Bird album with Flautist Khanyisile Mthetwa which won two 2022 South African Music Awards for best classical/instrumental album and best newcomer, and an album titled The Dusk of Day, a collection of African art songs from around the continent.

In 2021 Peter was the pianist for the world premiere video recording of Carl Czerny's Nonette for piano and chamber ensemble. He recently returned from an acclaimed recital of works by British composers at the English Music Festival in Dorchester-on-Thames with violinist Rupert Marshall-Luck.

As a solo and collaborative pianist, Peter has performed at festivals including the National Arts Festival, the Wakkerstroom Music Festival, the FynArt Festival, the 969 Festival, Jazz and Classical Encounters, as well as for various music societies and university concert series.

His recordings and performances have been broadcast on local media including Classic FM, RSG, and SABC. Peter currently serves on the practical staff of the Music Department at the University of the Witwatersrand in Johannesburg.

He holds a PhD from the same institution where he studied with Prof Malcolm Nay and Pauline Nossel.

Roberto Casado

Born in Pamplona, **Roberto Casado** began flute studies with Begoña Agirre in the "Conservatorio Superior de Música Pablo Sarasate" of Pamplona, which he completed with an honours first prize and an Advanced Diploma in chamber music with a special prize.

He later continued his studies in the "École Nationale de Musique" of Les Landes (France) with Hervé Hotier, and at the "École Nationale de Musique Émile Clerisse" of Evreux (France), with Georges Alirol, where he was unanimously awarded a Gold Medal in both centres.

He has undertaken further studies with distinguished soloists such as María Antonia Rodríguez (RTVE Orchestra, Madrid) and with Magdalena Martínez (Barcelona Orchestra). He took part in special courses with Jean Pierre Rampal, Alain Marion, Philippe Pierlot, Pierre Yves Artaud, Alexander Korneyev, Willy Freivogel, Luc Urbain, Aurèle Nicolet, Patrick Gallois, Sophie Cherrier, Philippe Bernold and Maxence Larrieu.

He has given numerous concerts as soloist with orchestras such as the Orquesta Sinfónica de Navarra, the Orquesta Ciudad de Málaga, the 'Swinging Strings' de la Orquesta Sinfónica de Euskadi, Sinfonietta Academica, Amalur, Paulino Otamendi Chamber Orchestra, Ensemble

Sinkro, and chamber music groups in Spain, Canada, Australia, France, Poland, Belgium, Switzerland, Germany, Slovenia, Morocco and Italy. He is the solo flute of Ensemble Sinkro.

Composers such as Koldo Pastor, Carlos Etxeberria, Martín Zalba, David Johnstone, Enrique Vázquez, Josep Vicent Egea, José Antonio San Miguel, José Antonio Barros, Jesús Garisoain, Ignacio Monterrubio, David Cantalejo, Alfonso García de la Torre...have dedicated works to him, and who has then given their world premieres.

In the course 2000-2001, he finished his doctorate studies at Navarre Public University, and he has published several investigations on the flute.

He is currently a flute professor in the “Conservatorio Superior de Música of Navarra” (Spain). Many of his pupils have won several prizes in National and International Flute Competitions.

Dane Coetzee

Dane Coetzee, a cellist, initially cultivated his passion for the cello within the New Apostolic Church and later honed his skills at Beau Soleil Music Centre. His musical journey continued as a member of the Cape Philharmonic Youth Orchestra (CPYO), eventually leading to his graduation in cello performance studies from the University of Cape Town and the University of Stellenbosch. Currently pursuing a Master's degree at Stellenbosch University under the guidance of Peter Martens, Dane achieved notable success as part of the Stellenbosch Graduate String Quartet, securing 1st prize in the National Ensemble competition.



Dane's musical pursuits extend globally, with performances at esteemed events such as the Stellenbosch International Chamber Music Festival, Harare International Festival of the Arts in Zimbabwe, and the Festival of Music in Santa Catarina, Brazil. His international tours have taken him to the USA, Dubai, and Hong Kong. Additionally, he has showcased his talents as a soloist and chamber musician at prominent festivals including the KKNK, Suidoosterfees, National Arts Festival, and Klein Karoo Klassique. Dane has collaborated with various artists, performing diverse musical genres, and has appeared as a soloist with the CPO, CPYO, and the

Musicanti Orchestra.

Having served as a full-time cellist for the Cape Philharmonic Orchestra (CPO) for several years, Dane recently transitioned to the role of cello teacher at the Beau Soleil Music Centre in Cape Town. Alongside his teaching commitments, he remains active as a solo performer,

chamber musician, and recording session artist, contributing his talents to a wide array of musical projects.

Petrus Coetzee

After eight years abroad, **Petrus Coetzee** returned to South Africa in 2018 to take up the position of Principal Violist of the Cape Town Philharmonic Orchestra (CPO). Petrus made his debut as soloist with the CPO in April 2021 in the orchestra's Cyber Symphony Series. He is also a member of the Cape Town Baroque Orchestra and he performs regularly as a chamber musician. Petrus lectures viola at the Stellenbosch University Conservatoire.

Petrus obtained a BMus in Solo Violin under Louis van der Watt and an MMus in Chamber Music under Suzanne Martens, both at Stellenbosch University. Thereafter, he left to Austria to complete a Masters' Diploma in Viola under Prof. Klaus Christa at the Vorarlberger Landeskonservatorium, and then to Germany for another MMus with Viola under Prof. Volker Jacobsen and String Quartet under Prof. Oliver Wille at the Hochschule für Musik Theater und Medien in Hanover.

In Hanover Petrus cultivated his love for chamber music, especially string quartet, performing at festivals such as the Heidelberger Frühling, Hitzacker Musiktage and Quartettaffairs in Frankfurt, and taking part in the semi-final round of the August Everding International String Quartet Competition.

He completed a two-year orchestral internship at the NDR Radiophilharmonie Hannover, and became a founding member of the young innovative Ensemble Reflektor, based in Hamburg. He expanded his musical reach into the operatic repertoire while working permanently as Tutti Violist for the Oldenburgisches Staatsorchester from 2015 to 2017.

Other orchestras he worked with, include the Bremer Philharmoniker, the Osnabrücker Symphonieorchester, the Philharmonisches Orchester Bremerhaven and the Orchester Im Treppenhaus.



Francesca Croccolino

After completing her studies at the Santa Cecilia Conservatory in Rome under the guidance of Prof. Buzzai and continuing his training with Maestro Orazio Frugoni, **Francesca Croccolino** moved to Spain, where she currently resides.

In addition to teaching chamber music for almost thirty years at the Superior Conservatory of Music of Navarra, she also works as an interpreter in several chamber ensembles.

Féroll-Jon Davids



Féroll-Jon Davids is the principal clarinettist of the Cape Town Philharmonic Orchestra (CPO) and holds a Masters Degree in Clarinet Performance (cum laude) from Stellenbosch University where he is currently also a part-time lecturer in clarinet. Féroll-Jon has been the recipient of numerous awards, highlights of which include: first prize at the Mabel Quick International Scholarship Competition (2017); third prize at the Unisa Scholarship competition (2017); finalist at the ATKV Muziq Competition (2016); and category prizes at the South African National Youth Music Competition (2015).

During his studies, he attended two semester exchanges in the USA at two different institutions, the University of Georgia, and Montana State University.

Recently, in February this year, Féroll-Jon was a featured artist at the annual Kirstenbosch Summer Sunset Concert Series where he performed Mozart's clarinet concerto with CPO.

Gabriele von Dürckheim

Gabriele von Dürckheim has been principal flute of the Cape Philharmonic Orchestra (CPO) for the last 21 years.

Hailing from Stellenbosch, she started the flute with Eva Tamassy while still at primary school. After finishing her Higher Licentiate at the University of Stellenbosch, she continued her studies in England with renowned Flautist Trevor Wye.

Gabriele is active as a flute teacher at the German International School and SACS and has also taught flute at the University of Cape Town (UCT) College of Music. She has performed as a soloist with the CPO and Camerata Tinta Barocca and as a chamber musician with international and local musicians including Goran Krivocapic, Luis Magalhães, the Cape Philharmonic Wind Quintet and various members of the CPO.



She has also been a member of several other orchestras including the Malaysian Philharmonic Orchestra, Malaysian Symphony Orchestra and the South African National Youth Orchestra. Apart from music, Gabriele has a busy family life, loves gadgets and has a passion for stationery of all kinds.

The Education Africa Alumni All Stars Marimba Band

This band consists of 12 members aged between 19 and 27 from 4 townships in Gauteng. They have been playing marimbas for many years, starting at school in the Education Africa Marimba Hubs programme.

These students joined the Education Africa Alumni Programme in 2022 where they are learning to become marimba teachers, how to navigate the world of work as well as gaining experience working on events as crew members.

Some of these Alumni have played overseas, notably one of them was part of her school band that accompanied Gloria Gaynor in New York in 2010 singing: I will Survive.

Their repertoire spans from traditional South African songs like The Click Song, classical repertoire such as the Vivaldi Medley that has gone viral all over the world, many local South African songs, original compositions written by members of the band as well as commissions and everything in-between.

They are highly entertaining and perform with vibe and joie de vivre!





Ensemble Modern

EnsembleModern is a curious loudspeaker for music of our times: courageous, uncompromising, energetic. An essential, aesthetically polyglot amplifier for trend-setting sound concepts.

It is one of the most well-known, leading current music formations in the world. Founded in 1980 and at home in Frankfurt am Main, 18 soloists currently determine the activities of this democratically organised ensemble. The musicians from Belgium, Bulgaria, Germany, Greece, India, Israel, Japan, Switzerland and the USA jointly decide on artistic projects, partnerships with other artists and all financial matters.



Its aesthetic spectrum includes musical theatre works, dance and multimedia projects, chamber music, ensemble and orchestral concerts. Tours and guest appearances regularly take Ensemble Modern to renowned festivals throughout the world and major national and international performance venues.

Ensemble Modern rehearses an average of 70 new works every year, 20 of which are world premieres, some of them commissioned by the ensemble itself. The works are mostly rehearsed in close contact with their composers. Ensemble Modern's concept and goal is to achieve the highest possible precision in implementing a composer's ideas. Its work is characterised by extraordinary and often long-term cooperative ventures with artists such as John .



Andre, George Benjamin, Unsuk Chin, Peter Eötvös, Brian Ferneyhough, Heiner Goebbels, Hans Werner Henze, Heinz Holliger, Mauricio Kagel, György Kurtág, Helmut Lachenmann, György Ligeti, Cathy Milliken, Brigitta Muntendorf, Olga Neuwirth, Enno Poppe, Steve Reich, Wolfgang Rihm, Rebecca Saunders, Iris ter Schiphorst, Simon Steen-Andersen, Karlheinz Stockhausen, Mark-Anthony Turnage, Frank Zappa, Hans Zender and Vito Žuraj, as well as outstanding personalities from other artistic genres.

Ensemble Modern has run its own label, Ensemble Modern Media, since 2000. Further audio media, approximately 150 so far, have been released by other established labels. In 2003, the International Ensemble Modern Academy (IEMA) was founded to bundle Ensemble Modern's education activities. Its goal is to convey the numerous artistic movements of our times as well as an open, creative manner of dealing with artistic processes.

www.ensemble-modern.com

www.facebook.de/EnsembleModern

www.instagram.de/ensemblemodern

Ensemble Modern is funded by the German Federal Cultural Foundation, the City of Frankfurt, the German Ensemble Academy, the Hessen State Ministry for Higher Education, Research and the Arts. hr2-kultur is Ensemble Modern's cultural affairs partner.

Morné van Heerden

Morné van Heerden graduated with a BMus degree *cum laude* from the University of Pretoria in 2001. In 2009, he received a Performer's Licentiate in clarinet from the University of South Africa. Morné has been a clarinetist for the Johannesburg Philharmonic Orchestra since 2000. As a chamber musician he regularly performs at festivals and concert series.

He is actively involved in South African New Music and premiered several compositions by established composers. Morné is an artist for Yamaha South Africa and teaches music at Kingsmead College in Johannesburg.



Chad Hendricks

Chad Hendricks' exposure to music and conducting started at an early age in the New Apostolic Church, but he only truly began pursuing a career in conducting after completing his BMus degree at The University of Cape Town in 2015. In addition to his Bmus, Hendricks also graduated with a PGDip in conducting performance (cum laude) in 2019 from UCT.

In 2013 he was awarded the '10X10' conducting scholarship by The Stellenbosch International Chamber Music Festival. This allowed him to engage in studies with Maestro Daniel Raiskin and the Staatsorchester Rheinische Philharmonie, in Koblenz, Germany. He also spent time with Maestro Arjan Tien in the masters conducting program at The University of Tilburg, Netherlands. In February 2016, Hendricks won the coveted national Len Van Zyl Conducting competition. The prize included a month long internship with The Philadelphia Orchestra (US) under the baton of Maestro Yannick Nézet- Séguin, as well as a semester in the masters conducting program at Northwestern University in Illinois (US) with Maestro Victor Yampolsky.

After making his symphony concert debut in November 2018 at the annual Huberte Rupert Memorial concert, Chad continues to work regularly around the country with various professional and amateur ensembles such as the Cape Town Philharmonic Orchestra, KwaZulu-Natal Philharmonic Orchestra, Eastern Cape Philharmonic Orchestra, Johannesburg Festival Orchestra, etc.



Equally at home in contemporary commercial music settings, Chad Hendricks has worked (and/or toured) with Andrea Bocelli, Mac Miller, UB40 and Peaches and Herb . Nationally, Hendricks has worked and collaborated with South African greats like Gloria Bosman, Coenie de Villiers, Steve Hofmeyer, Vusi Nova, Belinda Davids, Siki Joann, Marc Lofering, Zahara, Paxton, Craig Lucas (The Voice SA 2017 winner), The Soweto

Gospel Choir, The Drakensberg Boys Choir, The Ndlovu Youth Choir, Thandiswa Mazwai, and Ladysmith Black Mambazo to name a few.

2022 culminated in Hendricks taking up a touring residency as music director and *Chef d'orchestre* in Paris, France, and in 2023, he accepted the appointment of music director and conductor of The Cape Town Philharmonic Youth Orchestra.

Ikamva Music Ensemble

Established by Monwabisi Mbambani in 2020 amidst the challenges of the Covid era, the **Ikamva Music Ensemble** came to life with the collaboration of community-based professional singers anticipating audition and production opportunities. Since its inception, the ensemble has been actively engaging in performances and dedicated developmental work with school choirs in the Cape Town region.

Beyond their regular performances, the group contributed to the background music for the local film "Homecoming," produced by Jack and Jill Productions. Their talents also graced the stage at the 5th conference of NUMSA hosted at the ICC in 2022. As they continue to sow the seeds of musical inspiration, the Ikamva Music Ensemble remains a vibrant force in the South African music scene.

Ethan Lawson

Ethan Lawson (22) is currently doing his MMus in cello performance with Dr. Peter Martens.

He has been the principal cellist of the Cape Youth Philharmonic Orchestra and the University of Stellenbosch Symphony Orchestra, and is currently an ad hoc player for CPO and KZNPO.

He has received masterclasses from world-renowned cellists, namely Kyril Zlotnikov, Boris Andrianov, Maja Bogdanovic, Gary Hoffman, Bryan Cheng, and many more. He won the Mabel Quick Overseas Bursary Competition in 2023.



He has performed movements from Dvorak's cello concerto with the Cape Town Philharmonic Orchestra and the University of Stellenbosch Symphony Orchestra.

Ethan is working to pursue a career as a soloist and an ensemble/orchestral performer.

Stefanie Knorr

The German soprano **Stefanie Knorr** studied voice at the Academy of Music Basel in Switzerland with Marcel Boone.

While still a student, Stefanie Knorr made her opera debut in 2016 at Theater Basel in a contemporary children's opera. In the following seasons she sang several roles at Theater Basel, among them the Cricket in "Die Genesung der Grille" ("The Cricket Recovers") by Richard Ayres, Bubikopf in "Der Kaiser von Atlantis" by Viktor Ullmann and the Oldest Seasister in "Andersens Erzählungen" by Jherek Bischoff.

In the 2020/2021 season, the soprano joined the opera studio at Theater Basel, later becoming a member of the ensemble. Her roles included Papagena in "Die Zauberflöte" and Minerva in Claudio Monteverdi's "Il ritorno d'Ulisse in Patria."

In 2022, she appeared as a guest singer at Semperoper Dresden and Theater Chemnitz. Beyond opera and Lied, Stefanie Knorr has a keen interest in contemporary chamber music. She has collaborated with various contemporary music ensembles and participated in festivals such as Tage für Neue Musik Zürich, ZeitRäume Festival in Basel, Festival Neue Musik Rümelingen in Switzerland, and NAK Festival in Pamplona, Spain.

Stefanie Knorr has earned several prizes in international competitions, including a scholarship in the Migros-Kulturprozent singing competition in Zurich.



Stéphanie Lawrenson

Stéphanie Lawrenson has recently completed her Masters in viola performance at the Haute Ecole de Musique, Lausanne, in Switzerland with Professor Alexander Zemtsov-Gordon.

She is involved in all areas of performance, participating in various international orchestra festivals such as the Schleswig-Holstein Musik Festival in 2022 and 2023, leading the viola section under the baton of Maestro Christoph Eschenbach, and the Interlaken Classics Festival Orchestra with Maestro Zakhar Bron.

Stéphanie is an avid chamber musician, performing with groups both overseas and locally. She co-founded the Cape Chamber Music Collective in 2021 with the aim of promoting chamber music in and around the Cape.

Stéphanie has performed for and received masterclasses from world-renowned violists such as Nobuko Imai, Lawrence Power, Wenting Kang and more.

Peter Martens

Peter Martens is currently principal cellist with the Cape Town Philharmonic Orchestra. Of his recently released CD of concertos by Saint-Saëns and Vieuxtemps with Bernhard Gueller and the CPO, Andy Wilding writes, “Martens’ cello is one of the most beautiful sounds – a deep rich harmonic wooden stringed singing being.

His playing is superb, compassionate, elegant phrasing, and flawless technique.”

Peter earned his PhD from Stellenbosch University under the guidance of Dalena Roux and furthered his studies with Heidi Litschauer at the Mozarteum in Salzburg.

As a member of the Amici String Quartet, Peter has engaged in notable chamber music collaborations with musicians like Leon Bosch (double bass), Benjamin Schmid (violin), and Leslie Howard (piano). He has also had the privilege of performing with the Brodsky String Quartet in London.

Concerto engagements have led to partnerships with esteemed conductors, including Bernard Gueller, Douglas Boyd, Wolfram Christ, and Jonas Alber. Peter’s musical journey has taken him to festivals in Russia, Europe, and the USA. Notably, he has recorded the Beethoven Cello Sonatas with Luis Magalhães and the Bach Cello Suites for Two Pianists Records.



Peter’s contributions to music have earned him accolades, including a SAMA, FIËSTA, and a WOORDTROFEE award.

Monwabisi Mbambani



Is an award-winning conductor with credentials and a career spanning over 15 years in the classical/choral music industry and a proven track record of leading developmental and established organisations to win multiple competitions around South Africa. **Monwabisi Mbambani** has made significant contributions in

schools, townships, and rural areas, equipping young people with music skills.

His innate ability to cultivate collaborations between community organisations, government departments, and music associations has benefited numerous projects. He has toured with several companies in Africa, Europe, and the US. He holds a Diploma of Music in Classical studies from University of Cape Town and Certificate in Choral Training Programme from Cape Town Opera.

Ncebakazi Mnukwana

In recent years, **Ncebakazi Mnukwana** performed with Latozi "Madosini" Mphahleni, the Queen of Xhosa music at the *Historical Glitch* at the Norval Foundation, Steenberg, Cape Town and was the studio producer for the Doyenne of Xhosa Music; Mantombi 'Mangwanya' Matotiyana *Songs of Greeting, Healing and Heritage*.

She has been commissioned as African indigenous musician and soundscaper for *Baqamile* by Buhlebezwe Siwani for the Bolwerk Festival in Fribourg, Switzerland and the Wordfees Toyota Festival at Stellenbosch University.

Mnukwana created and presented the first workshop series titled: *The music in my story* for South African military veterans for the Institute of Healing of Memories in Cape Town. She often teams up with Roche van Tiddens and composes while being on different continents. In collaboration with Buhlebezwe Siwani (SBYA 2022), she participated in the co-creation and performance of "Hidden Thread" at NIROX Sculpture Park in Krugersdorp, South Africa.



The young composer Arthur Feder in consultation with Mnukwana has created *The Weaver* for the South African Strings Foundation. Here Mnukwana performed on the Xhosa bow *uhadi* with a string ensemble.

Mnukwana continues to teach Music Education (specialisation) and African Music (research interest) at the Music Department of Stellenbosch University, South Africa and serves on the boards of Cornerstone Institute, the Cape Cultural Collective, Molo Songololo and Camissa Museum.

Susan Mouton

Susan Mouton grew up in Durban, where she began cello lessons at the age of 10. She studied at the University of Pretoria under Professor Gerard van de Geest. Here she was the recipient of the Pretorium Trust bursary on three occasions, as well one of the winners of the Unisa SA Music Scholarship.

During her studies she often appeared as soloist with the University Orchestra, and in 1981 she was one of the soloists in the CAPAB Music Festival. After she graduated, she joined the National Symphony Orchestra in 1983, and was appointed Principal cellist in 1987. She studied with Marian Lewin while completing her Performer's Diploma at Wits University, and was one of the winners of the Unisa Overseas Study Bursaries in 1987, which she used to spend three months attending master classes in Europe with a number of esteemed cellists, including Arto Noras, William Pleeth, Johannes Goritski and Wolfgang Laufer. She was also fortunate enough to attend a Cello Congress in Washington at this time, where she was able to meet one of her heroes, Mstislav Rostropovich.



Since 2000 she has been Principal cellist of the Johannesburg Philharmonic Orchestra. In addition to her orchestral playing, she is active as a chamber musician, and is thrilled to have joined the Wits trio in the past few years.

Alongside her husband, Miroslav Chakaryan, she is a member of the JPO quartet and, as of 2022, has joined the newly established Take 4 piano quartet. In 2001, she served as a jury member for the National String Competition, and in 2010, she was privileged to be selected as the sole South African string specialist on the jury for the International String Competition. This honour was bestowed upon her once more in 2022 when she reprised her role on the jury for the 6th International String Competition.

Khanyisile Mthetwa

Award-winning flute player **Khanyisile Mthetwa** was named a “Top Young South African” by the Mail and Guardian newspaper and is one of the leading virtuoso instrumentalists in Africa and throughout the world.

She is the 2022 winner of two South African Music Awards (SAMA). Her debut album titled “African Bird” is the winner of the best classical/instrumental album and Khanyisile is also the first classical musician to win the Whitestar Best Newcomer category.

Born in the township of Soweto, South Africa, Khanyisile rose to international acclaim when she became the first African to win the prestigious Myrna Brown International Scholarship awarded by the National Flute Association of America.

She was also awarded the 2019 Mbokodo Award for opera/classical music, which recognizes women who have shown leadership and excellence in the arts. She was also awarded the contemporary flute scholarship by a flute specialist of Michigan to study contemporary flute techniques.



In 2023 she was inducted as a voting member of the recording academy/Grammys. Khanyisile is one of the rare classical musicians featured in Cosmopolitan Magazine, Sunday Times newspaper, ENCA morning news, Popular Mechanics and News24. Ms Mthetwa has played principal flute with several orchestras from a young age in South Africa and internationally.

Praised for her rich, deep tone, dynamic power, and sensitive interpretation, Khanyisile is a champion of extended techniques in which she displays flawless virtuosity, as well as being a passionate ambassador for classical African music.

She is in demand as a competition jury member and has served on several competition juries. Miss Mthetwa has delivered lectures for several universities including Florida State University. She has performed as a soloist with many orchestras both locally and internationally.



Mzansi National Philharmonic Orchestra

During the latter part of 2021, the **Mzansi National Philharmonic Orchestra** (Mzansi Philharmonic) was properly constituted as a non-profit company (Section 30) with a distinguished Board of Directors. In July 2022, after many months of preparation, engagement with national and international partners, and the establishment of necessary business plans and protocols, South Africa's first national orchestra in the democratic era was officially launched by the Department of Sport, Arts and Culture.

As articulated in the Revised White Paper, which was approved by cabinet in August 2018 and endorsed by parliament in February 2020, "...harnessing the arts, culture and heritage for creative expression, education and training, job creation, and the eradication of poverty through close cooperation with all the levels of government and related departments, as well as the international community, is an essential aspect of the transformation process."

"MOVING INTO THE FUTURE, WE ARE RESOLVED TO ENSURE THAT THE ARTS, CULTURE AND HERITAGE, CONTRIBUTE TO CHANGE AND THE CREATION OF A BETTER LIFE FOR ALL."

To meet these objectives, the Mzansi National Philharmonic Orchestra was born. The Orchestra comprises the cream of South African musicians who have earned a reputation for excellence and innovation in their fields. The Board of Directors is led by Justice Leona Theron of the Constitutional Court of South Africa supported by highly accomplished leaders: Ms Wendy Luhabe, Prof. Muxe Nkondo, and Mr Bongani Tembe.

The Mzansi Philharmonic is funded through a public/private partnership, which includes an annual grant from the Department of Sport, Arts and Culture, administered through the National Arts Council of South Africa.

The Mzansi Philharmonic also collaborates with national and international partners to achieve its mandate. The Mzansi Philharmonic is managed by Bongani Tembe, a Juilliard School graduate who returned to South Africa in 1994 at the dawn of South Africa's democracy. Mr Tembe is also the Chief Executive and Artistic Director of the KwaZulu-Natal and Johannesburg Philharmonic Orchestras.

The Mzansi Philharmonic is funded through a public/private partnership, which includes an annual grant from the Department of Sport, Arts and Culture, administered through the National Arts Council of South Africa. The Mzansi Philharmonic also collaborates with national and international partners to achieve its mandate. The Mzansi Philharmonic is managed by Bongani Tembe, a Juilliard School graduate who returned to South Africa in 1994 at the dawn of South Africa's democracy. Mr Tembe is also the Chief Executive and Artistic Director of the KwaZulu-Natal and Johannesburg Philharmonic Orchestras.

William Chapman Nyaho

William Chapman Nyaho, a Ghanaian American, is an active solo recitalist, duo pianist and chamber musician, giving recitals and concerts throughout the United States, and in Europe, Africa, Asia, South America and the Caribbean.

Chapman Nyaho's professional experience includes being Associate Professor of Music at the University of Louisiana at Lafayette, where he was the recipient of the Distinguished Professor Award. He has served as Visiting Professor of Piano at Colby College, Pomona College, Pacific Lutheran University, and has been an Artist-in-Residence at Willamette University and Professor of Piano studies at the Adamant Music School. He has also been on the summer faculty of the Interlochen Center for the Arts.



Chapman Nyaho presently operates a private piano studio in Seattle. Alongside teaching, he holds the position of Vice President of Diversity, Equity, and Inclusion for the Music Teachers' National Association and sits on the board of trustees for the Frances Clark Center for Keyboard Pedagogy and the Seattle Piano Institute.

A dedicated proponent of music by composers of African descent, William Chapman Nyaho has authored a five-volume anthology titled "Piano Music of Africa and the African Diaspora," published by Oxford University Press.

His solo piano music CDs, "Senku," "Asa," and "Kete," featuring compositions by African descent composers, have received critical acclaim and are released under the MSR Classics label. Collaborating with the Nyaho/Garcia Duo, he has recorded "Aaron Copland: Music for Two Pianos" and "Five by Four." Chapman Nyaho earned his degrees from St. Peter's College, Oxford University, UK, the Eastman School of Music, NY, and the University of Texas at Austin, TX. Additionally, he pursued studies at the Conservatoire de Musique de Genève in Switzerland.

Odeion String Quartet

The **Odeion String Quartet** was established at the University of the Free State in 1991 as a permanent, full-time resident string quartet and is the only resident string quartet at a South African university.

The OSQ symbolises the university's commitment to the performing arts, and it plays an important strategic role in the development of symphony orchestra music and in classical music training in all communities in the Free State.

The Quartet currently consists of Zanta Hofmeyr (guest first violinist), Sharon de Kock (second violinist), Jeanne-Louise Moolman (violist) and Anmari van der Westhuizen (cellist).

The quartet performs regularly in all the major cities in South Africa and at major national arts festivals and have received several awards, including the Kanna Prize for the Best Classical Production at KKNK (2014), the Vryfees Award for the Best Debut Artist (2014), the Vryfees Award for the Best Debut Production (2016), the Vryfees Award for the Best Free State Production (2018) and the UFS Alumni Ambassador's Prize (2014). The quartet was honoured to receive three KykNET Fiësta nominations (2015; 2016; 2021) and a "Woordtrofee" nomination (2020) and during 2019, the quartet received the prestigious Huberte Rupert Prize from the South African Academy for Science and Arts for the quartet's contribution towards arts and culture in South Africa.

During 2021, the OSQ became the custodians of the Quartet of Peace instruments named after the four Nobel Prize laureates of South Africa. The quartet members are devoted to teaching and play an important role as teachers and mentors at the Odeion School of Music (OSM) at the UFS and is an essential part of the UFS' collaboration with the FSSO, the FSYO and the OSM.

Camelia Onea

Camelia Onea holds the esteemed position of Concert Master with the Johannesburg Festival Orchestra (www.jfo.co.za) and the Phoenix Orchestra, under the baton of Maestro Richard Cock. She also serves as the Co-Leader of the Johannesburg Philharmonic Orchestra (JPO) and actively engages in chamber music performances with ensembles such as the Gloriosa Trio and La Dolce Vita String Quartet. Additionally, she collaborates on violin-piano recitals and solo violin works with J.F. Orchestra and Phoenix Orchestra.

A Summa Cum Laude graduate of the renowned 'George Enescu' Music Institute in Bucharest, Romania, Camelia Onea holds a Distinction Violin Performance Licentiate from ABRSM. She received her training under the guidance of Professor Mihai Constantinescu, a distinguished Romanian concert violinist and a descendant of George Enescu's prestigious class, which included elite performers like Ferras, Schering, Menuhin, and Grumiaux.

Camelia's artistry is well-documented through numerous solo recordings for Classic FM, where she is a frequent guest. Her solo violin work can be heard in South African TV series productions, including "The Feast of the Uninvited," "Hartland," and the blockbuster movie "Liefeling." Furthermore, she has served as the Orchestra Leader for acclaimed shows such as Lion King, Crazy For You, Phantom of the Opera, and St. Petersburg's Swan Lake.



In her versatile career, Camelia has shared the stage with international luminaries like Sarah Brightman, Andrea Bocelli, Joshua Bell, Luciano Pavarotti, Katherine Jenkins, and Josh Groban. Recordings and video films capturing various concerts featuring Camelia Onea are accessible on YouTube under Camelia Onea Violin.

<https://m.youtube.com/user/camyviolin>

Brandon Phillips



Meet **Brandon Phillips**, the Artistic Director and Conductor of the Cape Philharmonic Youth Orchestra (CPYO) and the resident conductor of the Cape Philharmonic Orchestra (CPO). Recognised for his outstanding musical abilities, Brandon achieved success in the Cape Town Philharmonic Orchestra's inaugural Len van Zyl Conductor's Competition in 2010.

Embarking on his musical journey within the New Apostolic Church, Brandon honed his skills in bassoon and viola at the University of Cape Town. His dedication culminated in the attainment of a Diploma for orchestral studies and a BMus Honours in solo bassoon in 2005.

As member of the CPO, he served as sub-principal bassoonist from 2003 to 2009, subsequently assuming the role of principal bassoonist until 2022.

In 2015, Phillips took on the prestigious role of resident conductor with the Cape Town Philharmonic Orchestra, solidifying his position as a prominent figure in the classical music scene. Beyond his conducting duties, Brandon is a sought-after adjudicator and conductor for esteemed competitions such as the ATKV, Artscape National Youth, Unisa Winds, and the Schock Singing competitions.

His magnetic presence extends to television, where he has conducted the CPYO in the Fiesta Awards, the Suidoosterfees, and the Desmond Tutu Peace Prize ceremony. As a guest conductor, Phillips has graced the stages of the Johannesburg Philharmonic, the KZN Philharmonic, and various other orchestras, showcasing his versatility in oratorio, opera, ballet, and crossover concerts.

Brandon has left an indelible mark on international stages, receiving widespread critical acclaim for his captivating performance with the Miagi Youth Orchestra Festival in Berlin and Amsterdam

in 2014. Notable appearances include conducting at the Stellenbosch International Chamber Music Festival.

Recognised for his outstanding contributions, Brandon received a prestigious award from the Minister of Arts and Culture, Ivan Meyer, in 2012, acknowledging his exceptional achievements as a youth in the field of music. In 2017, he was honoured with the "Skouerklomp" award at the Suidoosterfees. Supported by RMB Starlight Classics, Brandon conducted the inaugural Rotary Concerto Festival with the CPYO and had the distinct privilege of leading the German National Youth Orchestra at the Beethoven Festival in Bonn in 2019.



In 2020, Brandon showcased his commitment to new musical endeavours by conducting the world premiere of a composition by American percussionist Marcus Gilmore with the CPYO during the Rolex Arts Weekend in Cape Town.

Currently serving as the Head of Woodwinds and Ensemble at the University of Cape Town, Brandon continues to inspire and shape the future of classical music through his passion, talent, and dedication to the art.

Aristide du Plessis, Principal Cellist of the KZN Philharmonic Orchestra, has established a reputation as one of South Africa's leading cellists, making regular appearances on national television and radio, both as a soloist and chamber musician.

He has performed in some of the world's most renowned concert halls ranging from the Zürich Tonhalle and Vienna Musikverein to the Herkulesaal in Munich, Wiener Konzerthaus and the Berliner Philharmonie.



Aristide has made Chamber Music collaborations, at home and across Europe, with artists such as Tai Murray, Anthony McGill, Wolfgang-Emanuel Schmidt, Peter Martens, Keiko Tamura, Christopher Duigan, Nina Schumann, Frank Stadler, Daniel Rowland and Marian Lewin.

As a soloist he has performed since the age of 15 with all of his country's leading orchestras such as the KZN Philharmonic, the Cape Philharmonic, Johannesburg Philharmonic, Camerata Tinta Barocca (Cape Town) and Baroque 2000 (Durban), under the batons of conductors such as Bernhard Gueller, Daniel Boico, Alexander Fokkens, Brandon Phillips, Naum Rousine and Arjan Tien.

Further instruction was received from Maria Kliegel, Gary Hoffman, David Cohen, Kristine Blaumane, Wolfgang-Emanuel Schmidt, Arto Noras, Eugene Osadchy, Claudio Bohorquez, Martin Löhr and Wolfram Christ. Aristide plays on a 20th century French cello made circa 1920.

Megan-Geoffrey Prins

Megan-Geoffrey Prins, from Riversdale, South Africa, has performed as soloist and collaborative artist in North America, Europe, Africa, and Hong Kong.

Prins featured in various local and international piano competitions, including the Honens International Piano Competition, the Hong Kong International Piano Competition, the UNISA National and International Piano Competitions, and the Midwest International Piano Competition.



Prins made his concerto debut at the age of 11. He has appeared as soloist with orchestras in Germany, the USA, Botswana, and South Africa. His performances of Rachmaninov's Piano Concertos Nos. 2 and 3 were praised by German and South African critics for "technical precision," "artistic expressivity," and "transcendent" interpretation. In 2019, Prins was named the Standard Bank Young Artist for Music. He currently serves as full-time piano lecturer on the faculty of the University of Pretoria: School of the Arts.

Naiara De La Puente

Naiara De La Puente is a highly acclaimed contemporary accordionist from Spain. She pursued her education at prestigious universities in Spain, Denmark, and Finland, and is currently finalising an artistic doctorate at the Sibelius Academy, University of the Arts Helsinki.

Her diverse musical interests have led her to participate in a variety of musical projects and ensembles, ranging from classical to contemporary performance.

With a primary focus on contemporary accordion music, De La Puente is dedicated to promoting and disseminating classical contemporary music, collaborating closely with both well-known and emerging composers. As a member of Ensemble Sinkro (Spain), she has worked at the Composition Atelier of the University of Paris VIII under the guidance of J.M López López.

She has been honoured with several prizes in international music competitions, including a Latin Grammy nomination, and has been actively involved in recording albums across diverse genres. Naiara has recorded for the Finnish Broadcasting Company (YLE), the Spanish Broadcasting Company (RTVE), and the Basque TV and Radio Company (EITB).

She was a founding member of the contemporary music group Krater Ensemble and, most recently, Akartia Trio and Stratos Project (cello and accordion duo).

Naiara is also a respected researcher in the field of accordion repertoire. She has presented lecture-recitals at international conferences and authored/co-authored articles published in various international journals.





Lizzie Rennie

Lizzie Rennie, grew up in a musical family in Cape Town, holds a BMus in Viola Performance from Cincinnati. She dedicated several years to her orchestral career in South Africa, performing with esteemed ensembles such as CTSO, Capab, PACOFS, NSO, JPO, JFO, and JMI. Subsequently, she transitioned into a dynamic freelance career in Johannesburg, expanding beyond classical boundaries to engage in diverse musical endeavours, including performance, recording, arranging, and composing.

Notable achievements in Lizzie's career encompass recording for prominent South African pop artists, composing the soundtrack for the feature film "Material," and touring with the successful band Watershed. A fervent chamber musician, Lizzie has been a part of various groups, with recent endeavours including Trio with a Twist and GATE String Quartet.

Lizzie's commitment to music education is evident in her impactful work with over 300 young violin and viola learners. She successfully developed thriving string programs at The Ridge Prep in Johannesburg and DSG/St Andrew's in Grahamstown. Recognizing the educational benefits of string orchestra playing, Lizzie is currently enthusiastic about establishing the HeartStrings Pop Orchestra Academy, catering to student and amateur string players in Cape Town.



Bez Roberts

Bez Roberts, a versatile trombonist, musical director, and composer, is an integral part of various musical projects. He is a key member of the Mafikizolo afro pop band, ZAR big band, "Afrikaans is Groot," and the house band for Innibos Joburg big band. Additionally, he holds the lead trombone position on popular TV shows like "Dancing With the Stars" and "The Voice."



Throughout his career, Bez Roberts has collaborated with a diverse array of artists, performing or recording with renowned figures such as Elvis Blue, Marcus Wyatt, Khuli Chana, TKZee, Bongo Maffin, Temba Mkhize, Mbongeni Ngema, Josh Groban, John Legend, Bob Mintzer, Catherine Jenkins, Luciano Pavarotti, Hugh Masekela, Johnny Clegg, Ringo Starr, Brenda Fassie, and Wynton Marsalis.

Having received classical training at Cheethams School of Music in Manchester, Bez furthered his studies in jazz and classical music at the Guildhall School of Music in London.

name Bazwaana, he signed a record deal with EMI CCP, releasing the critically acclaimed and SAMA-nominated album "Newtown Breeze."

Bez Roberts has showcased his musical talents on various prestigious stages, performing not only for the Queen of England and the royal family but also for prominent figures like Colonel Gaddafi and Robert Mugabe. His diverse musical background and extensive collaborations contribute to his unique and multifaceted artistic presence.

Danielle Rossouw

Danielle Rossouw was born in Cape Town and left South Africa in 2015 to study in Europe.

She returned at the end of 2022 to establish her music career here. Danielle is currently a full-time member of the Cape Town Philharmonic Orchestra as sub-principal clarinet and bass clarinet player. She obtained her BMus and Masters in clarinet performance with distinction at KASK & conservatory School of Arts in Ghent, Belgium. After her studies in Ghent, Danielle moved to the Netherlands, where she obtained another Master's degree in clarinet performance with distinction at Fontys Hogeschool voor de Kunsten in Tilburg.

During her study years, Danielle participated in the AMAJ Young Symphony Orchestra and the symphony and harmony orchestra of KASK & Conservatorium School of Arts in Ghent. She is also an enthusiastic chamber music musician, and in 2021 was a finalist at the Willem II Chamber Music competition in the Netherlands.

Danielle is a PhD candidate in Music at the University of the Free State and since her return to South Africa, she is also actively involved in chamber music and lives out her passion for development in music and clarinet among the youth.



Jan Satler

Jan Satler (b1997) is a Slovenian pianist. In January 2023, Jan passed his final artistic master's examination in the field of piano and contemporary music at the mdw - University of Music and Performing Arts, Vienna with unanimous distinction.

In the academic year 2021/22, he was a recipient of the SYLFF (The Ryoichi Sasakawa Young Leaders Fellowship Fund) scholarship, which is awarded by the Tokyo Foundation to "outstanding students from selected universities worldwide".

He has given numerous concerts in diverse Austrian venues such as the Wiener Musikverein, Wiener Konzerthaus, ORF RadioKulturhaus, Arnold Schönberg Center, Alte Schmiede, Parlament in der Hofburg, Porgy & Bess, REAKTOR, Brucknerhaus Linz and Konzerthaus Klagenfurt, as well as in Germany, Slovenia, Italy, Lithuania and the UK.



As a specialist in contemporary music, he has played numerous premieres (pieces by Friedrich Cerha, Karlheinz Essl, Thomas Wally, Nava Hemyari, Dora Cojocar, Mayako Kubo, Edu Haubensak and others) and has played with leading Austrian ensembles such as Klangforum Wien, PHACE, and Ensemble Wiener Collage.

He has made numerous recordings for the Austrian National Radio and Television (ORF), recorded CDs the label *col legno* (Lucia Dlugoszewski: Abyss and Caress) and played at various festivals (for new music), including Wien Modern, Wiener Festwochen, Grafenegg, Klangspuren Schwaz, Imago Dei Festival, 4020 Festival, Festival brücken and others. Since July 2023 Jan has been a member of the Platypus Ensemble for contemporary music, based in Vienna, Austria.

Iñigo Setuaín Antoñanzas

Iñigo Setuaín Antoñanzas (b1994, Vitoria-Gasteiz), is a Spanish saxophone player.

He studied for his Elementary and Professional degree with Josetxo Silguero and Iñigo Ibaibarriaga at the Conservatorio de Música Jesús Guridi in Vitoria-Gasteiz (Spain), his Bachelor degree with Andrés Gomis and Ángel Soria at the Conservatorio Superior de Música de Castilla y León in Salamanca (Spain). Afterwards, he studied for a Master in Performance and a Minor in Contemporary Music with Marcus Weiss and Philippe Koerper at the Hochschule für Musik in Basel (Switzerland).

Passionate about chamber music, he created and led various chamber music groups, such as Arxis Ensemble, Arkhé Trio, Uin Duo, Akartia Trio, Kugel Ensemble, and Slapsus Quartet.

As a soloist, he collaborated with the OSE (Basque National Orchestra) in the seasonal concerts and in the "Ravel " CD recording, with the EGO (Basque Youth Orchestra) and the Vitoria-Gasteiz Municipal Windband. He has also performed concerts in Colombia, Switzerland, Croatia and Spain at festivals such as the XVII Saxophone World Congress (Zagreb, Croatia), 83rd edition of the "Quincena Musical de San Sebastián", 50th edition of the "Musikaste" festival (Errenteria), Ensems Festival (Valencia), IX NAK Festival (Pamplona).

Ané van Staden

Ané van Staden (née du Toit) is a lecturer in violin and ensemble studies at the University of Pretoria. She obtained her MMus (cum laude) in Violin Performance from the University of Pretoria in 2015.

She is currently working towards a DMus in violin performance, with research focusing on the training of violinists within the medium of the string quartet.

During her years of study she had lessons with Johanna Roos and Irene Tsoniff, and was awarded numerous prizes such as the prestigious DJ Roode Overseas Scholarship for Teachers at the UNISA Overseas Scholarship Competition in 2010, the Jennie Perreira Prize for Strings, and the Overall Second Prize at the UNISA South African Scholarship Competition in 2009. This enabled her to further her music education in the UK where she had lessons with Natalia Lomeiko and Corina Belcea.

In 2009 she was chosen as concertmaster of the Miagi Orchestra. Between 2009 and 2014, she toured Europe with Miagi performing at festivals such as the Young Euro Classic Festival, Schleswig-Holstein Festival and the Ludwigsburger Schlossfestspiele. She also appeared as a soloist with Miagi in 2012.

Ané is a founding member of the Evolution of 4 String Quartet and was appointed as the concertmaster of the Gauteng Philharmonic Orchestra in 2015 and often appeared with them as soloist. In 2016, Ané was invited to spend a month as a guest post-graduate student at the University for Music and Performing Arts in Vienna.

Ané acted as the Head of Strings for the Gauteng Chamber Music Festival from 2014-2018 and founded the Gauteng Music Initiative in 2017. Ané is married to Horn player and conductor, Jaco van Staden, and has three children.



Lieva Starker

Lieva Starker is a violinist and music therapist residing in Makhanda/Grahamstown. She earned her BMus (Hons) and MMus degrees at the Royal Birmingham Conservatoire (UK), followed by the completion of an MA in Music Therapy at the Guildhall School for Music and Drama (UK). During her undergraduate studies, Lieva recorded 'Weerspieëlings', an album featuring solo violin compositions by South African composers.



Currently, Lieva imparts her expertise as a violin instructor at Rhodes University, Nelson Mandela University, and the

Diocesan School for Girls. In addition to her teaching roles, she contributes to the academic landscape by lecturing on music therapy within Rhodes University's psychology department.

A versatile musician, Lieva finds joy in performing chamber and experimental music. She is part of the ensemble PentaFusion, who won two Standard Bank Ovation Awards at the National Arts Festival in Makhanda (2022; 2023).

Beyond her teaching and ensemble commitments, Lieva is committed to advancing health and well-being through music therapy. She has established her private practice, Makhanda Music Therapy, where she channels her passion for using music as a therapeutic tool to benefit individuals seeking holistic wellness.

Mareli Stolp

Mareli Stolp completed her Bachelor of Music (2002) and Master of Music (2006) degrees at the University of Pretoria, South Africa, as a student of Joseph Stanford.

Between 2003 and 2006, she was a student at the Conservatorium van Amsterdam in the Netherlands, where she studied with Håkon Austbø. She completed a Bachelor of Music Degree at the Conservatory of Amsterdam in 2006, specialising in music of the 20th Century.

Since returning to South Africa in 2006, Mareli Stolp has been active as performer and teacher.

She completed an Artistic Research PhD at the University of Stellenbosch with Professor Stephanus Muller in 2012; since then she has held positions as a full time lecturer at Rhodes University, Grahamstown and as a Postdoctoral Research Fellow in the Arts Research Africa programme in the Wits School of Arts.



She currently works as accompanist and instrumental coach at Pretoria Boys High School.

Liesl Stoltz

Liesl Stoltz pursued her musical education under the tutelage of Shigenori Kudo at the École Normale de Musique de Paris: Alfred Cortot. There, she benefited from the guidance of esteemed instructors such as Pierre-Yves Artaud, Jean Ferrandis, and Chantal Debushy. Her exceptional talents were acknowledged with the award of the Diplôme Supérieur de Concertiste de flûte and Diplôme Supérieur de Concertiste de Musique de Chambre (à l'unanimité).



Continuing her studies in Italy at the Accademia Internazionale Superiore di Musica: Lorenzo Perosi, Liesl collaborated with Peter-Lukas Graf, earning the Concert Diploma in flute in 2001. In South Africa, the University of Cape Town conferred upon her the degrees MMus (2003) and DMus (2010). Liesl achieved international acclaim, securing first prize at the Friedrich Kuhlau International Flute Competition in Germany (2007).



In 2011, Liesl embarked on post-doctorate studies at UCT, supported by the AW Mellon foundation. Her research focused on promoting South African compositions for flute. The subsequent year saw her tour Europe with pianist François du Toit, showcasing South African music at prestigious institutions such as the University of the Performing Arts in Vienna, Cité Universitaire de Paris, and Cardiff University.

A notable highlight in 2016 was Liesl's recital at the French Flute Convention in Paris, where she collaborated with pianist José Dias, presenting South African Flute music. Her acclaimed recording "Explorations – South African Flute Music," featuring pianists Francois du Toit, José Dias, Pieter van Zyl, and harpist Jacqueline Kerrod, earned her the "creative output" category award at the Institute for Humanities and Social Sciences in 2017.

Liesl Stoltz's diverse discography includes recordings like "French Flute Music," "Histoire du Tango" (with

Portuguese classical guitarist Pedro Rodrigues), "Vuurvoël" (with Magdalene Minnaar and Mario Nell), and the most recent "Recital" (with pianist Albie van Schalkwyk). Currently, she serves as the guest principal flute of both the Johannesburg Philharmonic and the Mzansi National Philharmonic Orchestra.

Jonno Sweetman

Jonno Sweetman is one of the most original and sensitive drummers on South Africa's exploding music scene.

Jonno has worked with New York-based saxophonist Sam Thomas, US guitarist and celebrated proponent of Thelonious Monk's music, Gary Wittner, as well as trumpeter Gordon Vernick (US) and innovative saxophonist Nils Berg (Sweden).

He has also played and recorded with top South African jazz artists including Buddy Wells, Marcus Wyatt, Herbie Tsoaeli, Rus Nerwich, Jason Reolon, Alvin Dyers, Shannon Mowday and Feya Faku to name a few.

Jonno is currently a member of the Kyle Shepherd trio, Carlo Mombelli group, Reza Khota Quartet, Karen Zoid band, Buddy Wells quartet as well as the Vuma Levin Quintet. He performed at the 2008 through 2018 Cape Town International Jazz Festivals, the Standard Bank Youth Jazz Festival (Makhanda) and Joy of Jazz (Johannesburg) and toured Europe with Jonathan Crossley in 2009, 2010 and 2012.

The Kyle Shepherd Trio (the iconoclastic Shepherd was Standard Bank Youth Jazz Artist in 2014) toured Europe, Japan, China, Canada playing at world class festivals including the Montreal Jazz Festival and Tianjin International Jazz Festival. Sweetman is one of South Africa's leading drummers.



Shannon Thebus



At the youthful age of 26, **Shannon Thebus** was appointed in the role of principal horn with the Cape Philharmonic Orchestra in January 2022. His musical journey commenced with the recorder at Muizenberg Junior School before transitioning to the trumpet. It was at Beau Soleil Music Centre that he discovered the French horn and commenced lessons with Sean Kierman.

In 2010, Shannon earned a Music Scholarship at Bishops Diocesan College. During his studies, he clinched the 10th National Horn Symposium Competition and embarked on a European tour with the Miagi Youth Orchestra. Since his appointment as the Principal Horn of the CPO, Shannon has graced the stage as a soloist with all of South Africa's full-time

professional orchestras.

Beyond his prowess on the French horn, he is adept at playing the organ and imparts knowledge in both music theory and the French horn through teaching. Adding to his eclectic interests, Shannon is also a motor racing enthusiast with a commendable skill set in mechanics.

Nicola du Toit

Nicola du Toit is a product designer and a musician. She plays cello and piano, and is a founding member of the Night Light Collective, Goldfox duo, and the Betwixt Music series.

Her current musical interests include found sound, improvisational and experimental composition and performance, and extended cello techniques with electronics.

Nicola has a B.Mus in Performance and an M.Phil. in IT (specialising in Human-Computer Interaction), from the University of Cape Town. She also has a Licentiate of the Royal Schools of Music in Performance (ABRSM).

She has extensive experience as an ensemble and orchestral player and collaborates regularly as a performer and composer with South African musicians including Galina Juritz, Matthijs van Dijk and Cara Stacey.

UMZE Ensemble

Established in 1997, the **UMZE Ensemble** emerged as a result of an initiative by Zoltán Rácz, the Artistic Director of the Amadinda Percussion Group. Since its inception, the ensemble has become a defining presence in Hungary's musical landscape. Beyond presenting its concert series in Budapest, the ensemble takes centre stage in the country's most significant music centres. The ensemble extends its reach internationally, gracing prestigious festivals and concert halls worldwide, including the likes of Carnegie Hall in New York, Wiener Festwochen, Schleswig-Holstein Musik Festival, Avignon Festival, and the Huddersfield Contemporary Music Festival.

As one of the main focuses of its activities UMZE Ensemble commissions and plays new compositions at most of its concerts. World premieres of the last 25 years include György Kurtág's Four Poems by Anna Ahmatova which was premiered at the Carnegie Hall and most recently in March 2023 Péter Eötvös' Fermata at the Budapest Music Centre.

UMZE Ensemble and its former Artistic Director Zoltán Rácz was also the initiator and a participant of a multi-year project with Mupa Budapest, where the complete works of György Ligeti were presented. UMZE Ensemble often collaborates with institutions such as Neue Oper Wien or Mupa Budapest on theatre projects which resulted in performances of George Benjamin's Into the Little Hill or Jörg Widman's Das Gesicht im Spiegel among many others.

Since 2005 UMZE Ensemble has been supported by the New Hungarian Music Association (UMZE), which aims to act as the spiritual heir to the New Hungarian Music Society originally founded in 1911 by Béla Bartók and Zoltán Kodály. At the founding of the Association in 2005, leading Hungarian musicians of the highest calibre were the signatories, among others György Ligeti, György Kurtág, Péter Eötvös, Ferenc Rados, Miklós Perényi, and Zoltán Jeney.

The current Artistic Director of the Ensemble is Gregory Vajda, and the President of the Association is composer Balázs Horváth.



Gregory Vajda

Hailed as a “young titan” by the Montreal Gazette after conducting the Montreal Symphony in Bartók’s Bluebeard’s Castle and Schönberg’s Erwartung, **Gregory Vajda** has fast become one of the most sought-after conductors on the international scene.

Reflecting his growing presence and demand in North America, he was appointed in 2011 the sixth music director of the Huntsville Symphony Orchestra. He started his tenure as the Principal Conductor of Savaria Symphony in Hungary in the fall of 2022.

As composer and conductor he was appointed Artist in Residence 2021-2023 of new music ensemble Ars nova in France. In Hungary Mr. Vajda is the Artistic Director of the new music ensemble UMZE, and Program Director of the Peter Eötvös Contemporary Music Foundation.

After concluding his 3 year tenure as Principal Conductor he was named Principal Guest Conductor of the Hungarian Radio Symphony in 2014. He has served as Artistic Director of the Armel International Opera Festival and Competition between 2014 and 2019. For his achievements as a performing artist he has been awarded the Gundel Art Prize in 2001, the Bartók-Pásztory Award in 2018, and the Artisjus Performing Arts Award in 2020. Mr. Vajda holds a DLA degree in conducting. In the 2022-23 season Vajda made his debut with Staatskapelle Dresden, Germany, with the Chicago Philharmonic, and the Vancouver Symphony, Canada, with Transilvania Filharmonia in Romania, with Plural Ensemble in Madrid, Spain.

He conducted the music of American composers with Ensemble Ars Nova at Flagey, the famed concert hall in Brussels, Belgium, and led, also with Ars Nova, the opening production of Manifeste, festival of Ircam and Centre Pompidou. In the 2023-24 season Gregory Vajda returns to Transilvania Filharmonia to conduct the opening concert at the Cluj Autumn Festival in Romania.

He will travel to Johannesburg, South Africa to conduct Ensemble UMZE in several concerts for the annual International Society for Contemporary Music (ISCM) festival. He will conduct the 60th Anniversary celebration concert of Ensemble Ars Nova at TAP in Poitiers, France.

Mr. Vajda also returns to Salute to Vienna productions, this year at the Lincoln Center in New York, and also in New Jersey. In February, 2024 Gregory Vajda will be the conductor of a new, fully staged production of Bartók ballets at the Budapest Opera.

Vertice Sonora

With its strong commitment to musical creation, 300 absolute premieres by 211 composers from 49 different countries, **Vertice Sonora** emerged in the last decade as one of the European ensembles that leads sound research and promotes contemporary music creation. More than 200 concerts exploring all genres of music and sound arts, musical and artistic hybridizations,

concerts in dialogue with the arts and the various forms of knowledge and technology, outreach and training activities, documentaries, films, the organisation of cycles, residencies, festivals, national and international tours.

Vertixe Sonora is an irreplaceable reference for the latest international generation of composers who find in their productions the opportunity to develop musical proposals with a global perspective and in a permanent state of upheaval, in search of artistic excellence, driving diversified programs that energises the European musical ecosystem, favouring exchange and cohesion through the music of our time.

Its work was collected in the documentaries *Correspondencias Sonoras* (2013) and *A lira do deserto* (2020) by Manuel Del Río, the latter commemorating the 60th anniversary of the birth of the Galician composer Xavier X. Macías, as well as *Son[UT]opías* a cultural encounter between Orient and Occident (2014), by campUSCulturae project financed by the Culture Agency of the European Union.

Its discography highlights the recording of the cycle *Die Wanderung* by the composer Lula Romero for WERGO and the monographs of the Mexican composer Víctor Ibarra *The dimension of fragile*, and of the Colombian Camilo Méndez, *Peripheral Spaces*, both for NEOS.

From 2021 Vertixe Sonora is the Spanish Delegation of the ISCM, International Society for Contemporary Music organising body of the World Music Days.

Dylan Tabisher

Dylan Tabisher embarked on his musical journey at the age of 10, delving into drumming under the guidance of Rob Ogilvie. By the age of 13, he transitioned to percussion studies under Suzette Brits at the Hugo Lambrechts Music Centre. His musical education continued at Stellenbosch University, where he achieved Cum Laude distinctions in BMus, BMus (Hons), and Mmus, all under the mentorship of Suzette Brits.

In addition to his proficiency on the drumkit, Dylan showcases his musical versatility by playing bass guitar and Vibraphone. His recorded works include collaborations with notable artists such as Kyle Shepherd ("Fine Art"), Ramon Alexander ("Picnic at Kontiki"), and Nduduzo Makathini ("In the Spirit of Ntu").



Dylan's musical prowess extends to competition successes, with notable achievements in the ATKV Muziq competition, SAMRO overseas scholarship competition, World Marimba Competition, and Universal Marimba Competition. His dedication to honing his craft led him to Tokyo, Japan, where he spent three months studying marimba with Keiko Abe at the Toho Gakuen School of Music in 2017.

Currently serving as a percussion instructor at the University of the Western Cape, Dylan is an integral part of the Cape Town Philharmonic Orchestra, contributing his skills as a percussionist. Additionally, he is a valued member of the Ramon Alexander trio, showcasing his talent on electric and double bass in their performances.

Magdalena de Vries

Marimba One™ endorsed Premier Artist, Magdalena de Vries, is regarded as one of South Africa's foremost multi-percussionists.

As new music performer her musical engagements include a UK-France concert tour with *Ensemble Bash*; CD recordings with Errollyn Wallen and *Continuum Ensemble*; workshops run by *Ensemble Bash*, *Sinfonia 21*, *spnm*; performing with a variety of contemporary music groups including *Premiere Crew*, *Modern Band* and *ESO* at various venues, including Australia House (London), Purcell Room (London South Bank Centre), King's College (Cambridge), Huddersfield Contemporary Music Festival and Linbury Studio Theatre (Royal Opera Covent Garden).



As marimba soloist, she has won an array of national and international prizes and awards, and has performed to great acclaim in London, Tokyo, Cambridge (UK), Moscow and Saint Petersburg.

She holds a B Mus. degree (UNISA); performer's licentiate diplomas (with distinction) from both the Associated Board of the Royal Schools of Music and the University of South Africa and a Postgraduate Diploma (cum laude) from the Tokyo College of Music.

Magdalena continues to strive to expand the marimba repertoire by commissioning South African composers and promoting the classical marimba as a full-blown solo instrument.

Lisa White

Lisa White has been principal oboe of the Cape Philharmonic Orchestra since 2018.



She received a Bachelor of Music degree from the UCT and a Master of Music in oboe performance from the University of New Mexico, where she studied under Dr Kevin Vigneau.

Apart from her busy life with the CPO, she is also an active chamber musician and performs regularly with members of the CPO at the annual Franschhoek Chamber Music Festival and at various concerts in and around Cape Town.

Lisa has performed Mozart's Oboe Concerto as a soloist with the CPO and has worked as an ad hoc musician with the Free State Symphony, Eastern Cape Philharmonic, and

the Santa Fe Symphony orchestras. Lisa loves dogs and crochets exquisite toys. Her favourite animal is the chameleon.

Wits Trio

Since their inauguration in 2012 the **Wits Trio** has become well-known throughout South Africa.

In 2016 the Trio performed the complete trios of Johannes Brahms at the National Arts Festival in Grahamstown to high acclaim from critics and audiences. At the Vryfees in Bloemfontein they received an award for the Best performance of a new chamber concert programme.



In March 2017 they were featured at a SAMRO concert at the University of Pretoria where they performed the Wits Trio Tribute, a composition specially composed for them by the South African composer, Jeanne Zaidel-Rudolph.

The Trio has toured extensively throughout the Western Cape and the Karoo with the intention of bringing live classical music performances to venues outside of the major metropolitan areas. They performed the Beethoven Triple concerto in September 2017 in Johannesburg. In 2018 Susan Mouton joined the Wits Trio as they undertook their performances of the piano trios of Franz Schubert.

Since 2020 they have performed Beethoven trios in online concerts as part of the Beethoven celebration year as well as the Mendelssohn and Piazzolla works for piano trio.

Sisonke Xonti

Sisonke Xonti is a leading jazz musician and composer based in Johannesburg. Originally from Cape Town, his work as a saxophonist continues to both honour the legacy of the genre and ensure it remains relevant and innovative.

Xonti, the 2020 Standard Bank Young Artist Award winner for Jazz, started playing the saxophone at the age of 13.

Early signs of Xonti's talent were his selection for three years to the Standard Bank National Schools Big Band (2004-6), and later his selection twice to the Standard Bank National Youth Jazz Band under the leadership of Andrew Lilley and Feya Faku.

Another influential moment came in the form of performing in Jimmy Dludlu's band which saw him learning from the legendary guitarist as well as performing to audiences across Africa, China, Réunion, Switzerland and more.

During his student years, Xonti continued to perform and played frequently alongside South African jazz contemporaries and former Standard Bank Young Artist Award Winners Kesivan Naidoo, Shane Cooper, and Bokani Dyer.

Following his move to Johannesburg, Xonti connected with musicians Nduduzo Makhathini and Ayanda Sikade who subsequently introduced him to Herbie Tsoaeli. In 2017, he released his debut album *Iyonde*.



In 2020, Xonti won the Standard Bank Young Artist Award for Jazz and he has been working as a performer, recording artist, composer and educator in Johannesburg since that time.

SPONSORS & PARTNERS



24 NOV - 03 DEC
JOHANNESBURG - SOWETO - CAPE TOWN



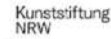
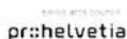
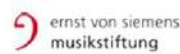
A project by:



In partnership with:



Supported by:



In collaboration with:

