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## electro//acoustic

**14th March 2024**

West Road Concert Hall,  
Cambridge, CB3 9DP

**concert 1 | voices**  
1–2pm

**concert 2 | horizons**  
2.30–3.30pm

*in dialogue with George Benjamin*  
4.00–4.45pm

**concert 3 | homages**  
5–6pm

**concert 4 | chambers**  
7.30–8.30pm

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**on common ground | breathing**

sound-visual installation  
West Road Concert Hall Foyer  
Opening at 12.30pm

Humanity is facing a new transition in the relationship between humans and machines, between breath and mechanics, between the disorderly chaos of life and the discerning serene order of technology. Rapidly advancing developments in artificial intelligence thrust humans into a world driven by seemingly unstoppable progress. Paired with this, however, is fear of the fragility of humanity when faced with what the mind perceives as a methodical and implacable advance by machine intelligence, in a humanly uncontrolled manner. Human creativity counters the rupturing duality of human//machine, turning it into a site of encounter and collaboration. Electroacoustic music entangles technology and creativity with the sensitivity to the creases of beingness and brings the listener to a state of breathing in and with machines, in a sort of pulsating intracorporeal transmission. Early etymologies of breath intertwine soul and respiration, intersecting human breathing with an aspect of inspirational corporeality. Media theorist Berardi tells us that “chaos stands for an environment that is too complex to be decoded by our available explanatory frames, an environment which fluxes too quickly for our minds to elaborate (2018: 39).” Historically, in the desire for order, music has been one of the ontological structures that as Saussure said of language, creates “a system that only knows its own order” (1916: 45).

The electro//acoustic day creates breathing spaces of voiced, instrumental and electronic sound throughout the hours of a full day, in a similar manner to liturgical hours threading sonic environments of breath and beingness.

**Vanessa Paloma Elbaz**

This event is taking place as part of the Cambridge Festival



The electro//acoustic day brings together both classical instrumental, vocal repertoire and cutting-edge electronic music, inviting the audience to explore diverse performances and listening modalities. The event aims to encourage non-traditional modes of listening and to create new relationships with music and sound. Sonic and physical space, spatialization and embodiment of sound are at the centre of both the concerts and the installation, creating an immersive environment. The event is set to celebrate the commencement of electronic music studies at the Faculty of Music, along with the acquisition of cutting-edge surround systems and technology.

We are grateful to the AHRC IAA for the financial support.

**Marta Gentilucci, Artistic Director**

*Mortuos Plango, Vivos Voco* (I Lament the Dead, I Call the Living) launches the voices concert by inviting the listener to immerse into a vocal-resonance soundscape through this electroacoustic piece for eight-track tape. Created in 1980 as a commission by the Centre Georges Pompidou in Paris, Harvey's contrast of the sound of the tenor bell from Winchester Cathedral and the voice of his son Dominic, a chorister at Winchester, reminds the listener of mortality and the eternity of vibrational prayer with a text from the bell's inscription: Horas Avolantes Numero, Mortuos Plango: Vivos ad Preces Voco (I count the fleeing hours, I lament the dead: the living I call to prayer).

The vocal concert proceeds to launch a series of sung prayers, as if following the exhortation of the electroacoustic piece to the living – a call to prayer. Threading breaths, bodies and voices placed throughout the concert hall in monophonic and polyphonic interpolation, a dynamic playing through space, breath and bodies in relationship to acoustics, architecture and resonance unfolds.

The concert is bookended with two pieces evoking peace and serenity with harmonic and timbral throughlines: Errollyn Wallen's *Pace* sung by the St. Catherine's College Choir and Anton Bruckner's *Ave Maria* by both Girton & St. Catherine's College Choirs, hints at a semiotic connection between peace and the divine feminine. Bruckner's ode to the Virgin Mary at the end of the concert connects to Girton Choir's earlier section offering the listeners a proposal that the feminine is the key to peace with the inclusion of *Salve Regina* and *Virgo prudentissima* by Ingegneri and Wilson's *Mulier*.

Within the general framing between peace and the feminine, there are three punctuations from Moroccan Jewish liturgy, the first evoking the connection between voluptuousness and mystical connection from *Song of Songs*. Secondly, the traditional prayer for rain, a supplication for fertility and sustenance at the end of the High Holiday yearly cycle. The third, a multilingual prayer from the ancient Slat el Fassiyin synagogue in Fez declaring God's unity. The traditional cantillation of *Song of Songs* surprises, as it is based on syncopated rhythms with pauses and breaths meant for unisons in congregation, as if a demonstration of unity of communally transmitted knowledge embedded in the text.

The two final choral sections frame breathing voices around peace and understanding through the alternations between compositions by William Byrd and Christopher Fox and the final section ends poignantly with Alexander Gretchaninov's, *Bogoroditsye Dyevo*, centering the Virgin Mary, and the sacred feminine as bestower of peace.

concert 1 | voices  
1–2pm

**Jonathan Harvey**, *Mortuos plango vivos voco* (1980)

electroacoustic composition  
Commissioned by Ircam; Publisher, Faber  
Sound Projection, Marta Gentilucci

**Errollyn Wallen**, *Pace*

(The Choir of St Catharine's College)

*Song of Songs* (Shir HaShirim leShelomo)

excerpts from the Cantillation from Tangier

**Marc'Antonio Ingegneri**, *Salve Regina a 4*

**Marc'Antonio Ingegneri**, *Virgo prudentissima*

**Gareth Wilson**, *Mulier* (from Seven Last Words)

(The Choir of Girton College)

**Tefilat HaGeshem**, *Prayer for Rain/ Sephardi Liturgy*

melody from Tangier.

**Christopher Fox**, *All might, all majesty*

**William Byrd**, *Sanctus* from Mass for Four Voices

**Christopher Fox**, *Our joy and grief compounded*

**William Byrd**, *Agnus Dei* from Mass for Four Voices

**Christopher Fox**, *His sweetness*

**Ein Keloheinu**, *There is no other than G-d*

Hebrew, Judeo-Arabic, Judeo-Spanish - melody from Fez

**Sam Thackray**, *Be present, O merciful Lord*

**Annie Chown**, *I will be with you*

**Alice Rivers**, *I will extend my peace*

**Serghi Latnow**, *Dostoino Yest*

**Alexander Gretchaninov**, *Bogoroditsye Dyevo*

**Anton Bruckner**, *Ave Maria*

Vanessa Paloma Elbaz, voice  
The Choir of St Catharine's College  
The Choir of Girton College

This fully electroacoustic concert entitled horizons features four pieces by UK composers. horizons interjects in the electro//acoustic day with a proposition brought forth by art historian Laurie Palmer (2023) about moving out of the world of hierarchies and hard borders into the world of horizons, where separations between dualities are blurred. Using the non-hierarchical symbiotic structure of lichen as model, the desire is to create dynamic multidirectional sites of creativity. This concert allows the electroacoustic to demonstrate the versatility of its aesthetic contribution as it moves through vibration, dream, aurality.

*Dreaming Waves* is inspired by the work 'Inventions for Radio: The Dreams' by Delia Derbyshire and Barry Bermange, in particular the movements 'Falling' and 'Sea.' This piece explores the cyclic motion and sensations of dreaming with small pockets of memories and abstract sounds surfacing, creating an enveloping sound world of electronically generated material, archival material (from DD110) and source recordings.

*A Bit Closer to Home* explores the idea of sound romances and aural memories that connect people to a specific time and place in their lives. Changing soundscapes reveal a lot about the history of a place and its changes, such as sounds that may have changed due to industrial engineering and economic development. Moreover, the memory of these sounds adds another layer of information according to what sounds people remember from their past.

*Avartan* explores how noise and sound-induced music should be felt as vibration, rather than heard with the cochlear. Low frequencies, harsh recurrences, repetitions and cyclical motifs exist in entanglements within this studio work. The piece is a call to arms to address the lack of diversity and representation within the broader fields of the arts, academic, experimental, electronic music, and sound circles, in terms of both aural and cultural diversity with Black and South Asian artists. *Avartan* poignantly allows for varying volume and different modes of listening with a nod to hearing differences, whether it be through vibrating floors, dub soundsystems, loudspeakers or headphones.

*Through an Ocean of Storms* was originally composed as a soundtrack for a short film celebrating the 50th anniversary of the Apollo 12 mission, this 5.1 surround sound composition is made entirely from audio recordings of the NASA Apollo 12 mission and extended trumpet (performed by Dr. Bede Williams, St Andrew's University). The work is loosely structured around the narrative of the mission using live radio communications as dialogue, with which the music provides an affective and evocative sonic score exploring the extension of human potential via technology, seeking to evoke the wonder, awe and challenge of human endeavour and exploration.

## concert 2 | horizons

2.30–3.30pm

## in dialogue with George Benjamin

4.00–4.45pm

### Emma Margetson, *Dreaming Waves*

8-channel electroacoustic composition

### Brona Martin, *A Bit Closer to Home*

8-channel electroacoustic composition

### Amit Patel, *Avartan*

2-channel electroacoustic composition

### Andrew Knight-Hill, *Through an Ocean of Storms*

5.1-channel electroacoustic composition

#### INTERSECTIONS: SOUND/IMAGE Research Centre

University of Greenwich

Director, Andrew Knight-Hill

### George Benjamin, Richard Causton and Marta Gentilucci

homages reiterates human relationships to sociality through artistic and intellectual lineages, and sonic and sounded breath which reappear in creative work inspired by others' vision and trajectory.

Hans Tutschku says that the idea for *Klaviersammlung* developed over several years. "Each time I visited the University of Cologne, I was impressed by the long hallway between the musicology department and the concert hall, which houses an impressive collection of desolate pianos from different centuries, charged with musical remembrances. One walks with respect, almost on tiptoes along them, to not disturb their dreams of a better past. Many times, I thought about how their sounds could become the source material for a new composition. In July 2011, I finally spent some hours and elicited quite 'un-pianistic' sonic expressions from some of the instruments. A large spectrum of those played sequences, together with their transformations, became the starting point for an outrageous sound travel into the sonic world of piano."

The dialogue with the music of the past is one of the fundamental factors for fully understanding the music of George Benjamin, one of the most important composers of our time. *Fantasy no. 7 for consort of violas* by Henry Purcell, presented in this program in a piano transcription, is particularly important for Benjamin, as the intersection of lines and harmonies of this work changed his journey as a composer.

*Olicantus* from 2001 was composed as a gift for the 50th birthday of Benjamin's friend Oliver Knussen, demonstrating attention to polyphony. Knussen was affectionately called Olly by his friends, hence Olly-cantus - song for Olly.

*Meditation on Haydn's Name* (1982) exploits the typical procedure of letter/note association; H-a-y-d-n thus becomes B-A-D-D-Sol, a motif that acts as a drone held by the tonal pedal above which luminous melodic and chordal lines stand out, derived through inversions and transpositions from Haydn's name.

The same technique is adopted in *Menuet sur le nom d'Haydn* by Maurice Ravel, a composer particularly loved by Benjamin, composed to celebrate the 100th anniversary of Haydn's death in 1909.

Richard Causton explains his piece *Masks* (2023):

"These five short pieces for piano form the start of a larger project using the Electromagnetically Prepared Piano which is currently under development at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris. In the final, completed work, four new electroacoustic pieces will be interspersed amongst the five current movements.

The use of electromagnets greatly expands the capabilities of the instrument. But the more I experimented with them, the more I found that to create musical meaning, I needed to restrict the way I used the piano in the five purely acoustic movements.

So here, the pianist's ten fingers play only ten pitches - five black notes and five white - right at the centre of the keyboard.

The music focusses as much on how the keys are lifted as how they are depressed. At these moments it points towards a melody of subtraction, where the sudden emergence of notes that had been masked creates a 'phantom' musical line, rather like the negative of a photographic image. Because, traditionally, our ears have been attuned to the attacks of notes, becoming sensitive to a melody resulting from their subtraction entails a slightly different way of listening. Whilst working on the piece, I had in mind a series of subtitles for each. They are respectively *Toccata*, *October 2023*, *Anthem*, *Turning...* and *Aria*.

*Masks* is dedicated to Erik Bertsch."

## concert 3 | homages

5-6pm

### Hans Tutschku, *Klaviersammlung* (Collection of Pianos) (2011)

electroacoustic composition  
Electronic studio, Harvard University  
Dedicated to Christoph von Blumröder  
Sound Projection, Marta Gentilucci

### Richard Causton, *Masks* (World Premiere)

8-channel electroacoustic composition

### Henry Purcell, *Fantasia for 4 violas in G minor*

(piano transcription)

### George Benjamin, *Olicantus*

### Maurice Ravel, *Menuet sur le nom d'Haydn*

### George Benjamin, *Meditation on Haydn's Name*

(from Three Studies for Piano)

### Jean-Philippe Rameau, *L'Entretien des Muses*

(from Suite in D major, RCT 3)

### George Benjamin, *Sortilèges*

### Johann Sebastian Bach, *The Art of Fugue BWV 1080*

Canon in Hypodiapason (Canon alla Ottava)  
Contrapunctus 7 per Augmentationem et Diminutionem

### George Benjamin, *Shadowlines - Six Canonic Preludes for piano*

I Cantabile  
II Wild  
III Scherzando  
IV Tempestoso  
V Very freely - Faster but calm - Spacious and solemn  
VI Gently flowing, flexible

Piano, Erik Bertsch

As humans breathe, think, create, sing, we interact with spaces and elements of the built world. Instruments, one of the earliest technologies developed by humanity, in use for at least 60,000 years, began with humans breathing into hollowed out bones with holes, starting the long sonic interaction between human and animal, aesthetics, belief and the infinite. Implements for making music have developed technologically with humanity's rhythms and cycles of deep time. The concert of "chambers" highlights how external architectural spatiality which is ubiquitously present in musicking also engages intimately in relationship with the chambers of the heart, and the pulsing that vibrations create through the hollow spaces of the body.

Annie Mahtani describes her piece and its relationship to the climate disaster.

"*Breathe* is part of a series of works composed using recordings made at the Birmingham Institute of Forest Research. The experiment addresses the key challenge of the impact of climate and environmental damage on woodlands through the simulation of the atmosphere we are predicted to have in 2050.

*Breathe* explores the man-made and industrial elements of the forest: pipes wield their way around the experiment transporting CO2 and generators are housed across the facility to power the experiment. The soundscape is the antithesis of a typical forest.

In contrast, the piece also uses recordings of the internal activity of trees, from sap moving through the tree to the habitats that they provide for insects and wildlife. The piece comments on feelings of eco-anxiety and eco-guilt that many people have found themselves carrying as the climate emergency escalates."

The second part of the chambers concert explores the varieties of manners that Western composers and performers have explored in relation to the technological possibilities of instruments, using breath, material and sonority to create aesthetic structures and evoke emotion. The spatial disposition of the performers in this concert aims to awaken the audience to listen again to familiar repertoire in a manner that surprises, much like Britten's re-listening of Dowland.

The permutations between instruments, pieces and timbres performed in a manner that evokes the musician as central to the moment, and the composer as one link in a chain of a line of transmission of sound, thought, breath demonstrates the light whimsy with which the seriousness of play must be approached, and the way sound pierces through generations – breathing – on common ground.

## concert 4 | chambers

7.30–8.30pm

**Annie Mahtani**, *Breathe* (2022) electroacoustic composition  
Sound Projection, Marta Gentilucci

**Stephane Crayton**, *Canons*, for two violins

**Benjamin Britten**, *Passacaglia da Nocturnal after*

*John Dowland, op.70*, for guitar

**Sofia Gubaidulina**, *Serenade*, for guitar

**Stephane Crayton**, *Canons*, for two violins

**François Couperin**, *Les langueurs tendres* for harpsichord

**François Couperin**, *Les baricades mystérieuses*

for harpsichord

**George Philipp Telemann**, *Intrada, Suite*

for two violins based on Gulliver's Travels

**Stephane Crayton**, *Canons*, for two violins

**Johann Jakob Froberger**, *Tombeau fait à Paris sur*

*la mort de Monsieur Blancheroche FbWV 632*

for guitar (transcription)

**Johann Sebastian Bach**, *Preludio* from Preludio fuga e allegro

BWV998, for guitar (transcription)

**Henry Purcell**, *Sonata n.6* from Ten Sonatas in Four Parts

Guitar, Laura Mondello

Violin, Margaret Faultless

Violin, Stephane Crayton

Violin, Sam Kennedy

Viola da gamba, Yusuf Lahham

Harpsichord, Martin Ennis

Space Conception, Bettina Varwig and Stephane Crayton

## on common ground | breathing

This immersive installation is a unique collaboration between visual artists from the Cambridge School of Visual & Performing Arts (CSVPA) and composition students from the Faculty of Music, University of Cambridge. Staged in the foyer of West Road Concert Hall, the installation invites you to experience and explore intricate intersections emerging between the auditory and visual elements.

Drawing inspiration from the writings of Italian philosopher, theorist and activist, Franco 'Bifo' Berardi, the project focuses on the symbolic significance of breath/breathing in our contemporary age. The title is suggestive of a shared space, within which expressions converge, emphasizing the unity of creative forces in addressing challenges faced by society and culture today.

The visual artists initially created silent moving image works, in response to a brief. Subsequently, the musicians devised the soundtracks in response to the visual provocations; the resulting collaborations were then brought together into a shared space and time.

Through the dynamic interplay of sound and image, the installation invites you to contemplate the fragility of breath while celebrating the human capacity for adaptation. The act of breathing becomes a metaphor for navigating an external chaos; respiration as means of regulatory equilibrium.

The experience encourages contemplation of the power of unity over division. The combined creativity emphasizes the potency of artistic ingenuity and the profound potentiality – in terms of well-being, even resistance - of poetic expression. Together, visual and musical artistry combine to form complexities that speak to shared human understanding, urging us to recognize the strength to be found in collaboration and the potential for awareness and transformation through artistic dialogue.

As you navigate the West Road Concert Hall foyer, you'll encounter four screen/speaker combinations, dispersed strategically throughout the space. Each of these set-ups offers a unique perspective. There is no 'correct' way of experiencing the installation; the choice is yours, whether to hone-in on the details of a particular sound/image pairing in turn, or to let the sounds influence your path. We invite you to exercise your agency, making your own personal connections with the themes of adaptation and resilience – strategies for coping – woven into the fabric of this collaborative endeavour.

Come breathe with us – let us *conspire* together – on this common ground.

With thanks to Dr. Marta Gentilucci for sharing her original vision for this project, and for extending the invitation to participate in electro//acoustic day 2024.

Edward Dimsdale, Professor of Art & Contemporary Visual Culture  
at the Cambridge School of Visual & Performing Arts (CSVPA).

## on common ground | breathing

All day long in the West Road Concert  
Hall Foyer. Opening at 12.30  
sound-visual installation

Sound by music composition students at the  
Cambridge University - Faculty of Music  
except (s\*) by other composers  
Visuals by visual art students and alumni of the  
Cambridge School of Visual and Performing Arts (CSVPA)

(s) = sound / (v) = visuals

AND BREATHE Lily Blundell (s) Qianqi Zhou (v)

AND BREATHE Lily Casey (s) Qianqi Zhou (v)

AND BREATHE Jaiveer Misra (s) Qianqi Zhou (v)

BREATH Georgia Barnes (s) Angelina Skonzhenko (v)

BREATHING Els Curry (s) Ali Aschman (v)

DECOGNITION Hector Wolff (s) Ana Maria Yarza (v)

DON'T BLINK, JUST BREATHE Oscar Colliar (s) Nikhita Awal (v)

ECHO-NARCISSISM Martin Andersen (s\*) Iman Gu (v)

EMPTINESS Morgan Overton (s) Ellen Footman (v)

ERRATIC HARMONY Olly Doggett (s) Teamir Taye Godine (v)

ETRE Medomfo Owusu (s) Nadia Sarmentios Melgar (v)

GESTURES Dilan Shant (s) Pratiti Ghosh (v)

GOODBYE MY BELOVED WORLD Fanzun Zhou (s\*/v)

I AM SPEECHLESS Martin Andersen (s\*) Vanessa Xuwen (v)

INK MARKS ON MY FACE HEST (M. Andersen & M. Eriksen) (s\*) Vanessa Xuwen (v)

OVERWHELMED Roseanna Dunn (s) Aashna Bagga (v)

OVERWHELMED Eoin Jenkins (s) Aashna Bagga (v)

SHIFTING Morgan Overton (s) Nov Huang (v)

THE GLITCH TRAVERSED Perrin Ford (s) Mahija Mandalika (v)

THE GLITCH TRAVERSED Ben Lione (s) Mahija Mandalika (v)

THE SOMA LOVE OF FLAT WORM (I) Martin Andersen (s\*) Vanessa Xuwen (v)

THE NOISE OF THE VOICE Maddie Melville-Smith (s) Aya Kikkawa (v)

UNDEFINED SPACE Michael Calnan (s) Zhenni Wen (v)

WAITING, ACTION, REPETITION Sohan Kalirai (s) Anita Acero (v)

WHO YOU LOOKING AT? Maryam Giraud (s) Rachel Zhu (v)

## artists

**Martin Andersen**

Martin is an internationally-renowned art director, designer and photographer. His film and animation work has won more than 20 international awards, and both his design and photography have been exhibited and published internationally.

He studied at the Royal College of Art (MA), before launching a successful career in Visual Communication, first working with Vaughan Oliver at v23, where he contributed to some of the most iconic imagery in contemporary popular music, before founding his own award winning studio, Andersen M. Andersen’s clients include amongst many: Apple, BBC, Cartier, 4AD, Sony, Warner Brothers. He has directed films for Channel 4, Discovery Channel and ITV and music videos for artists such as: The Breeders, Lush, Iceage and Lowly. Additionally, his photographic work has been published and exhibited internationally in China, France, Hungary, Japan, Mexico, UK and USA. His academic career spans over 20 years lecturing at the UK’s leading design schools. Teaching both Graphic Design, Illustration, Animation, Fashion Styling and Film-Making. Andersen is currently the Course Leader for the MA Visual Communication courses at CSVPA (Cambridge School of Visual and Performing Arts), he has previously lectured at Central Saint Martins (School of Fashion, UAL), and at the University of Brighton (Visual Communication).

**George Benjamin**

George Benjamin is one of the world’s foremost musicians. In each of his fastidiously heard scores, sensuous, alchemical sounds are underpinned with rigorous architecture, never more so than in his series of operas including the ground-breaking Written on Skin.

Benjamin entered the Paris Conservatoire in 1976 to study with Messiaen, after which he worked with Alexander Goehr and Robin Holloway at King’s College, Cambridge. When he was only 20 years old, Ringed by the Flat Horizon was played at the BBC Proms by the BBC Symphony Orchestra under Mark Elder; the London Sinfonietta and Simon Rattle premiered At First Light two years later. The London Symphony Orchestra under Pierre Boulez premiered Palimpsests in 2002 to mark the opening of ‘By George’, a season-long portrait which also included the first performance of Shadowlines by Pierre-Laurent Aimard. Recent seasons have seen major surveys of Benjamin’s work by the Berliner Philharmoniker, Hamburg Elbphilharmonie and Radio France’s Festival ‘Présences’.

In recent decades, Benjamin’s work has centred around his operatic collaborators with the playwright Martin Crimp. Their second stage work Written on Skin, premiered in July 2012, has since been scheduled by over 20 international opera houses, winning as many international awards. His latest collaboration with Crimp is Picture a day like this, premiered at the Aix-en-Provence Festival in July 2023, with the composer conducting the Mahler Chamber Orchestra. Benjamin was made a Commandeur de l’Ordre des Arts et des Lettres in 2015 and was knighted in the 2017 Birthday Honours. In 2023 he was made the 50th laureate of the Ernst von Siemens Music Prize.

**Erik Bertsch**

Born in the Netherlands and based in Italy, Erik Bertsch is a pianist with a special focus on the contemporary repertoire and research. His commitment to the music of our time has given him the opportunity to work intensively with established composers such as George Benjamin, Marco Stroppa, Ivan Fedele, Fabio Vacchi, Alessandro Solbiati and Fabio Nieder. In 2020 Kairos released his debut album dedicated to Marco Stroppa’s First Book of Miniature Estrose, received with enthusiasm and unanimous approval by national and international critics. It was awarded a 5 star rating and became CD of the Month for Classic Voice and 5 stars for Diapason (“Erik Bertsch y déploie une électrisant virtuosité” Patrick Szersnovicz). Furthermore, an album dedicated to George Benjamin’s complete piano music will be published in 2024 by Piano Classics (Brilliant Classics).

Erik has performed in concert halls and festivals such as the Sala Sinopoli at the Parco della Musica in Rome, Teatro Bibiena in Mantua, Cappella Paolina of the Quirinal Palace in Rome, Teatro Litta and Palazzina Liberty in Milan, Salone dei Concerti di Palazzo Chigi Saracini in Siena, Salle de Concert of the Conservatoire de Musique in Montréal, Accademia Filarmonica Romana, Accademia Nazionale di Santa Cecilia in Rome, Milano Musica, Concerti del Quirinale, Traiettorie in Parma, Amici della Musica in Modena, Biennale Koper, La Milaneseana, Festival Trame Sonore in Mantua. Erik graduated, cum laude, at the Cherubini Conservatoire in Florence, then attended advanced courses with Enrico Pace (Accademia di Musica, Pinerolo) Alexander Lonquich (Accademia Chigiana, Siena), Maria Grazia Bellocchio (Divertimento Ensemble, Milan), Pierre-Laurent Aimard and Tamara Stefanovich (Piano Academy, Munich).

**Richard Causton**

Richard Causton’s music is constantly seeking new sounds. He will sometimes build a new instrument or seek out new playing techniques, and amongst his works are a Nocturne for 21 Pianos and a Concerto for Percussion and Gamelan, commissioned by Evelyn Glennie. His engagement with political themes (Millennium Scenes, The Flight) has led him to be described as ‘one of the most courageous and uncompromising artists working today’.

Richard’s music has been performed at venues such as the Lincoln Center, the

Concertgebouw and the South Bank Centre. He has worked with ensembles including the City of Birmingham Symphony Orchestra, Sinfonieorchester Basel, Rundfunk-Sinfonieorchester Saarbrücken, Ensemble Recherche, London Sinfonietta, Birmingham Contemporary Music Group and Nash Ensemble. His album Millennium Scenes (NMC D192) was listed as ‘Outstanding’ in International Record Review and No.1 in the Sunday Times’ 100 Best Records of the Year. Other works include Ik zeg: NU (2019) premiered by the BBC Symphony Orchestra to critical acclaim. This was one of just two works selected by the BBC to represent the UK at the International Rostrum of Composers, and has now been broadcast worldwide. It also features on a recording of Richard’s music along with his song-cycle La terra impareggiabile (NMC D273, released October 2022) which was shortlisted for a 2023 Gramophone Award. Currently, Richard is collaborating with Per Bloland and Henri Boutin on development of the Electromagnetically-Prepared Piano as part of an Artistic Research Residency at IRCAM (Paris). He is Professor of Composition at the University of Cambridge.

**Stephane Crayton**

Stephane Crayton is a composer, researcher and violinist based in Cambridge, UK. Stephane was a scholar at King’s College, Cambridge, later returning to write a PhD on theories of musical meaning. He is especially interested in the music of Luciano Berio and Jean-Philippe Rameau. Stephane has composed for the Ligeti Quartet, the CBSO, and Rites, a musical and theatrical collective of which he was a founding member. He has recently returned from Italy where he toured 3 Dreams, a performance which weaves together recitations of Dante with music for violins. Stephane teaches undergraduates at Cambridge as well as teaching at the Royal Academy of Music, junior department. In 2022 Stephane joined the Cambridge String Quartet on first violin. In his spare time, Stephane can be found developing film in the dark room or admiring Hogarth’s graphic works.

**Edward Dimsdale**

Edward Dimsdale is Professor of Art & Contemporary Visual Culture at the Cambridge School of Visual & Performing Arts (CSVPA), where he is Head of the Graduate School, chairs the Research, Innovation and Knowledge Exchange (RIKE) committee, and contributes to fostering interdisciplinary projects and inter-institutional relationships. As a member of CHEAD’s RIKE Alliance and co-chair of Independent HE Research & Innovation Network, Ed advocates for the advancement of research in art and design. Before coming to CSVPA, he spent ten years lecturing in the photography department at the London College of Communication (UAL), and has also lectured at the Cambridge School of Art (ARU), working across Photography and Fine Art. His photographic practice has been represented by HackelBury Fine Art (London) since 1998, and his work has been exhibited internationally. Stilled, a newsprint publication, was published by Stanley/Barker in 2017. As a writer on photography and culture, Ed has contributed to various publications, including Hotshoe magazine, and he has provided introductory essays for photographic monographs. He is a contributor to Flesh + Text: 30 Years of Bodies in Flight, about the work of experimental theatre company Bodies in Flight, forthcoming from Intellect Books (2024).

**Vanessa Paloma Elbaz**

Vanessa Paloma Elbaz is described as “a kind of one-woman roving museum of her own” by The New York Times. Her work focuses on the cultural histories of sound in the diasporic regions of 1492’s expulsion, describing how issues of transmission, regeneration and the negotiations of gender and power intersect with sound, philosophy, and belief. An active musician and an international performing artist of Moroccan Jewish repertoires, her performance career has spanned work with contemporary and experimental music and early music. She was Artistic Director of the new music ensemble SYNERGY in Los Angeles, commissioning new work and curating sound experiences 1999-2004. She has performed in numerous festivals around the world, and has frequently appeared in documentaries, radio, and television, including PBS, PRI, the New York Times, BBC, France24, and Al Jazeera International, among others. Currently Research Associate of the Faculty of Music and Senior Research Associate of Peterhouse at the University of Cambridge, she is working on the UKRI funded project “Otoman Auralities and the Eastern Mediterranean: Sound, Media & Power, 1789-1922”. She has been a Senior Research Fulbright Fellow, a Marie Slodowska Curie Fellow, a Posen fellow and a Hadassah Brandeis Research fellow. Vanessa was granted her Ph.D. from the Sorbonne’s CERMOM research group of the INALCO with félicitation du jury, has a M.M. from the Early Music Institute of Bloomington, Indiana, and began her studies at the Andes University in her native Bogotá, Colombia. In 2012 she founded KHOYA: Jewish Morocco Sound Archive in Casablanca.

**Martin Ennis**

Martin Ennis is Associate Professor in the Cambridge Faculty of Music, of which he served as Chair for nearly a decade. He is also Fellow and Director of Music of Girton College. His research centres on nineteenth-century music: articles include studies of autodidacticism and the gavotte, and Brahms’ *Ein*

*deutsches Requiem* to mark the work’s 150th anniversary. In recent years he has given research papers in the UK, the US, Germany, Italy, Ireland, Poland, Australia and New Zealand.

Martin combines university life with a busy career as a performer. He is principal keyboard player of the London Mozart Players, the UK’s oldest chamber orchestra, and he performs regularly with OSJ (the Orchestra of St John’s). He has also worked with the Monteverdi Choir (for its 25th-anniversary concert), the OAE, the Collegium Cartusianum (Köln), the Polish Chamber Orchestra (for a recording on Deutschlandfunk), the Juilliard School Chorus and, as soloist, with members of St Luke’s Chamber Orchestra (New York). He has made numerous recordings, including with the RPO, and his compositions have been performed in Westminster Abbey and the Royal Albert Hall (in a Prom). As Director of Girton’s Chapel Choir and Director of the Cambridge University Chamber Choir, Martin worked as conductor throughout the world. Recent projects have included *Messiah*, directed from the harpsichord, in the Forbidden City, Beijing, and a solo harpsichord recital in the Gdańsk Festival, for which he (re)constructed several fragmentary works by Mozart.

**Margaret Faultless**

Violinist Margaret Faultless performs music from Monteverdi to the present day. As a leader of The Orchestra of the Age of Enlightenment, she performs at venues such as the South Bank, the Proms, Glyndebourne and the Salzburg Festival, and directs the OAE Scheme for young professionals. In a diverse career she has co-led a West End Musical, the Scottish Ballet and the contemporary music ensemble *Aquarius* and has played in the City of Birmingham Symphony Orchestra and The Academy of St Martin’s. She has guest-led the LPO (London), the Handel and Haydn Society (Boston) and the Russian National Orchestra. As a specialist in historical performance practice she has directed and played in many of the best-known period instrument ensembles in the UK and in Europe. She led the *Amsterdam Baroque Orchestra* in their ten-year Bach cantata project, performing and recording every cantata. For many years she was a member of The London Haydn Quartet, whose CD of the Opus 9 quartets was hailed as “one of the great Haydn quartet recordings” and 25 years ago she founded and still directs the chamber ensemble *Music for Awhile*. Margaret lectures and broadcasts on performance; her research interests include leadership and social interactions in Haydn and Bach’s notation for performers. A graduate of Clare College, she is Director of Performance at the Faculty of Music. She is the first holder of the Becket Chair of Historical Performance at The Royal Academy of Music, Professor of the University of London and an Honorary Fellow of Birmingham Conservatoire. A graduate and Honorary Fellow of Clare College, a bye-fellow of Girton College, Musician in Residence at St John’s and she holds the multi-faceted role of Director of Performance at the Faculty of Music.

**Marta Gentilucci**

Marta Gentilucci is a composer of instrumental, vocal and electronic music. She completed her studies in vocal arts as a soprano in Italy, and her master in composition and computer music in Germany, as well as a PhD in composition from Harvard University. She was selected for the two years program in computer music at IRCAM.

She was composer in residence at the Experimentalstudio des SWR Freiburg, the electronic studio of the Akademie der Künste in Berlin (DE) and IRCAM for the Artistic Research Residence with a project on voice and extended techniques. Her electronic music was selected for SICMF (Seoul International Computer Music Festival), the nycemf (New York City Electroacoustic Music Festival 2013, 2015, 2019) and the several editions of the ICMC (International Computer Music Conference) where she was awarded “Best Paper” (2018) and “Best Piece - Regional, Europe” (2019).

Her electronic and instrumental music has been performed internationally by renowned ensembles.

She has been commissioned new works by IRCAM and Neue Vocalsolisten for the MANIFESTE Festival 2020 and the ECLAT Festival 2021, and by the Biennale di Venezia 2021. She was fellow at The Harvard Radcliffe Institute (2018/19) and the French Academy in Rome – Villa Medici (2021/22). Among her recent projects, a dance performance with electronics in collaboration with the choreographer and dancer Netta Weiser, and a sound-visual installation in collaboration with the American Photographer Susan Meiselas for Les Rencontres de la Photographie in Arles (2022). Her most recent composition *Passages* has been premiered in France by the Atmusica Ensemble Festival in May 2023.

She is Assistant Professor in Composition at the Faculty of Music - University of Cambridge, and Official Fellow at Girton College Cambridge.

**Girton College Chapel Choir**

Girton College Chapel Choir has built its reputation through regular choral services in Girton College Chapel, frequent performances in cathedrals across the UK, and through overseas tours at least once a year (including concerts in Italy, Germany, Austria, Italy, Singapore, Israel and Palestine, Portugal, Canada, and Hong Kong). They have gained a reputation for performing contemporary music, particularly that written by current and former students, and have released seven CDs of Renaissance Polyphony, accompanied by

Historic Brass instruments, on the Toccata Classics label. Their pioneering recordings of the music of Marc’Antonio Ingegneri (1535/36-92) which have brought widespread critical praise and attention, with volume 1 entering the specialist classical music charts at number 9 and receiving a nomination for an International Classical Music Award in the Early Music category. Volumes 2 and 3 also entered the classical music charts and resulted in an hour-long retrospective of the choir’s recordings on BBC Radio 3’s *Early Music Show*. In November 2023, all three volumes occupied spots in the Top Ten of Naxos Sweden’s bestsellers chart, and Robert Aubrey Davis’ *Millenium of Music* radio show devoted an hour-long programme to each of the volumes, broadcasting across 150 stations in the USA as well as over Satellite Radio. Volume 4 will be released in March 2024 and the choir will record a further volume in July 2024.

**Sam Kennedy**

Sam Kennedy is a graduate of Cambridge University and the Royal Northern College of Music studying violin with Howard Davis, Arisa Fujita and the viola with Asdis Valdimarsdottir. After graduating joined the European Union Baroque Orchestra, followed by two years playing with the band Elbow both experiences have helped to form a varied and eclectic career. He has performed with orchestras such as the Royal Liverpool Philharmonic, St. Paul’s Sinfonia, The Academy of Ancient Music, Florilegium and Charivari Agreable. He has also performed with the Borromini Quartet as part of York and Brighton’s respective Early Music Festivals and with the Netherlands based Eliot Quartet at the Van Wassanaer competition festival.

Sam’s love of theatre has also taken him into working for cabaret act Graffiti Classics as well as in the orchestra pits of Ghost, Les Miserables and Cinderella. He owes particular gratitude to Margaret Faultless for her classes in baroque music at the university of Cambridge and to Walter Reiter and Kati Debrezeni’s shared baroque violin class at the Royal Conservatory of The Hague.

**Andrew Knight-Hill**

Prof. Andrew Knight-Hill is a composer and researcher creating works that explore the interface between music and sound practice. His works have been heard internationally in film festivals and contemporary music concerts. He recently composed music and sound design for the immersive theatrical event “Over Lunan”, which was nominated for Outstanding Cultural Event as part of the 2022 Thistle Awards for Scottish Tourism. He is Professor of Music and Sound Arts at the University of Greenwich; leader of the SOUND/IMAGE Research Centre; co-director of the Loudspeaker Orchestra Concert Series; and convener of the annual SOUND/IMAGE conference.

**Yusuf Lahham**

Yusuf studied the viola da gamba at the Royal College of Music, London, where he was taught by Reiko Ichise. Yusuf has performed as a soloist and a chamber musician at multiple venues including the Royal Academy of Music, Buckingham Palace, Windsor Castle, and Vaudeville Theatre. He has also performed live on BBC Radio 3’s Early Music Show.

Yusuf is currently reading for an LLM at Lucy Cavendish College, where he is also a Music Scholar. Although he continues to perform on the viola da gamba, Yusuf is now pursuing a career in law and was Called to the Bar in 2023 as an Inner Temple Scholar.

**Annie Mahtani**

(UK, 1981) is an electroacoustic composer, sound artist and performer working and living in Birmingham (UK). She studied with Jonty Harrison at master’s and doctoral level at the University of Birmingham, completing her PhD in 2008.

Her output encompasses electronic music composition from acousmatic music to free improvisation. As a collaborator, Annie Mahtani has worked extensively with dance and theatre, and on site-specific installations. With a strong interest in field recording, her work often explores the inherent sonic nature and identity of environmental sound, amplifying sonic characteristics that are not normally audible to the naked ear. Her music explores abstract and recognizable sound worlds and all the spaces in between. Annie works extensively with multichannel audio both in fixed medium works and in live performance.

Annie is an Associate Professor in Music at the University of Birmingham. She is co-director of SOUNDkitchen, a Birmingham-based collective of curators, producers and performers of live electronic music and sound art.

**Emma Margetson**

Dr Emma Margetson is an acousmatic composer and sound artist. Her research interests include sound diffusion and spatialisation practices; site-specific works, sound walks and installations; audience development and engagement; and community music practice. She has received a variety of awards and special mentions for her work, including first prize in the prestigious L’Espace du Son International Spatialisation Competition by INFLUX (Musiques & Recherches), klingt gut! Young Artist Award in 2018 and Ars Electronica Forum Wallis 2019.

She is Senior Lecturer in Music and Sound at the University of Greenwich, a Research Fellow for the AHRC project “‘Audiovisual Space: Recontextualising Sound-Image Media’” and co-director of the Loudspeaker Orchestra Concert Series.



#### **Brona Martin**

Dr. Brona Martin is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Her compositions explore narrative in Electroacoustic music, acoustic ecology, oral history, sound and heritage and audio spatialisation techniques.

Brona is a Lecturer in Music and Sound at the University of Greenwich where she teaches on the MA in Music and Sound Design course on the module ‘Audiovisual Composition for Film, Games and Media.’

She is also a researcher within the SOUND/IMAGE Research group where she is involved in research activities such as: exploring spatial audio applications and workflows in electroacoustic music and VR and gaming technologies; project lead on The Record Shop and Black Music Project which explores the role of the record store as a community and social hub. Oral histories, film and audio and photographic memories will be compiled to create an educational resource, a publication, website and podcast series; sound and Image Research Centre Knowledge Exchange Lead.

#### **Laura Mondiello**

As a concert guitarist, Laura Mondiello has performed in Italy, Spain, Germany, the UK, Switzerland and Brazil. Among her recordings are two solo albums published by the label Stradivarius. Her critically acclaimed CD *La Guitare et L’Organiste* (2013) is entirely dedicated to César Franck’s organ and harmonium music in Laura’s own guitar transcriptions. The recent CD *Laura plays Laura* (2022) presents a variety of twentieth-century music, including pieces that were expressly composed for her.

Since 2003 she has been working with guitarist Stefano Grondona at the retrieval and diffusion of the repertoire of the historic guitar duo Miguel Llobet (1878–1838)–María Luisa Anido (1907–1996). Grondona and Mondiello’s CDs, *Homenaje* and *Humoresque*, were highly praised by critics internationally, who likened the duo to its celebrated historic precursors. These CDs are part of a collection of all the works by Llobet in seven discs, brought to completion in 2012.

Her interest in the relationship between musical gesture and dance led her to realise the *Nocturnal Dance Project* with the choreographer-dancers Emanuela Mondiello and Luca Russo. This work is based on Benjamin Britten’s *Nocturnal after John Dowland*, op. 70.

For many years, Laura has been studying and playing historical instruments by the greatest guitar-makers from the latter half of the nineteenth century and the early twentieth – figures such as Antonio de Torres, Manuel Ramírez, Santos Hernández, Enrique García, Francisco Simplicio, Domingo Esteso and Vicente Arias.

Laura is Professor of guitar at the Monteverdi Conservatoire in Bolzano (Bozen), and holds courses and masterclasses in a variety of other musical institutions.

#### **Amit Dinesh Patel, aka Dushume**

Amit Dinesh Patel is an experimental noise and sound artist, influenced by Asian underground music and DJ culture. His work focuses on performing and improvising with purpose built do-it-yourself instruments, and recording these instruments incorporating looping, re-mixing and re-editing techniques. Lack and loss of control are central to his work. He has a PhD in Music, “Studio Bench: the DIY nomad and Noise Selector” (2019), from the Music, Technology and Innovation Research Centre, De Montfort University, Leicester, UK.

He is a Senior Lecturer in Music and Sound and an active member of the Sound/Image Research Centre at the University of Greenwich, London, and Principal Investigator for the AHRC Research Grant “Exploring Cultural Diversity in Experimental Sound” (2021-23).

#### **St Catharine’s Choir**

St Catharine’s College lies at the historic centre of Cambridge and at the heart of the University’s distinguished musical tradition. Founded in 1473, there has been a choir associated with the college for over a hundred years; and since 2008 the choral tradition at St Catharine’s has been augmented by a Girls’ Choir, the first college-based choir of its type in the UK.

The College Choir is drawn mainly from the college’s undergraduate cohort and its main function is to maintain the weekly round of services in the college’s 18th century chapel; but its work extends beyond, to broadcasts, recordings and concert tours. In recent years the choir has toured to the Far East and the United States and China, and makes frequent visits to the continent. The choir has released several discs on the Resonus Classics label, championing the best in contemporary British choral music as well as little-known Renaissance repertoire.

#### **SOUND/IMAGE Research Centre**

The SOUND/IMAGE Research Centre investigates the disruptive potential of sound and new media technologies to counter established ocularcentric perspectival bias. We bring together an interdisciplinary team of musicians and sound designers, film makers, scientists, architects, artists and philosophers to critically reflect upon the relationships between the auditory and the visual, in ways that deliver insight to effect real world change. Using practice as a tool of critical enquiry, we are engaged in a wide range of international projects with high-profile collaborative partners.

#### **Hans Tutschku**

Hans Tutschku is a composer of instrumental and electroacoustic music. In 1982 he joined the “Ensemble for intuitive music Weimar” and later studied theatre and composition in Berlin, Dresden, The Hague, Paris, and Birmingham. He collaborated in film, theatre and dance productions, and participated in concert cycles with Karlheinz Stockhausen. Since 2004 he directs the electroacoustic studios at Harvard University.

Improvisation with electronics has been a core activity over the past 35 years. He is the winner of several international competitions, among others: Hanns Eisler Preis, Bourges, CIMESEP Sao Paulo, Prix Ars Electronica, Prix Noroit, Prix Musica Nova, ZKM Giga-Hertz, CIME ICEM and Klang!. In 2005 he received the culture prize of the city of Weimar.

Besides his regular courses at the university, he has taught international workshops for musicians and non-musicians on aspects of art appreciation, listening, creativity, composition, improvisation, live-electronics, and sound spatialization in more than 20 countries.

#### **Bettina Varwig**

Bettina Varwig is Professor of Music History at the University of Cambridge and Fellow of Emmanuel College. Following her PhD in 2006 from Harvard University, she held a Fellowship by Examination at Magdalen College, Oxford (2005-8) and a British Academy Postdoctoral Fellowship at Cambridge (2008-9). She taught at King’s College London from 2009-2017, a as Lecturer and then Senior Lecturer in Music. Her research interests span early modern practices of musical listening and performance, as well as the history of the body, the emotions and the senses. She has also worked on the reception of J. S. Bach’s music in the twentieth and twenty-first centuries, in particular staged performances of his Passions. She is the editor of the *volumeRethinking Bach* (Oxford, 2021) and author of two monographs: *Histories of Heinrich Schütz* (Cambridge, 2011) and *Music in the Flesh: An Early Modern Musical Physiology* (Chicago, 2023). Her work received the Jerome Roche Prize of the Royal Musical Association in 2013 and the William H. Scheide Prize of the American Bach Society in 2016.

#### **Edward Wickham**

Edward Wickham was appointed Director of College Music at St Catharine’s in 2003. As well as his duties in Cambridge, he maintains an active career as a conductor, choral coach and academic. With his Gramophone award-winning vocal consort The Clerks, he recorded over 20 CDs, and performed in many of the country’s most prestigious concert halls. His work with choirs has taken him to the United States, the Far East and festivals throughout Europe, and he is founder and artistic director of The Oxford and Cambridge Singing School, which delivers music courses for children in the UK, Far East and Australia.

#### **Gareth Wilson**

Gareth Wilson is Director of Chapel Music and Bye-Fellow at Girton College, Cambridge University, is an Affiliated Lecturer in the Music Faculty, lecturing in Counterpoint and Fugue, and is an academic professor at the Royal College of Music. He examines for the Royal College of Organists and, in addition to freelance work as a choral conductor – which has included guest conductorships with the Bevan Family Consort, the Chapel Choir of Gonville & Caius College, Cambridge, and The Renaissance Singers in London - is Director of Music at Christ Church, Chelsea, where he conducts the professional choir and has directed the first performances of over 200 new works for the Anglican liturgy as well as playing a leading role in securing a major restoration of the church’s Flentrop organ. He is in demand as a workshop leader and is an active composer whose music has been performed by the BBC Singers, the Choir of St John’s College, Cambridge, the Choir of Merton College, Oxford, and by the Choir of the Chapel Royal at the baptism of Prince Louis, in addition to having been heard in dozens of cathedrals, churches, and College chapels all over Britain, and in Canada and the USA, as well as on BBC Radio 3 and Radio 4, Classic FM and on several recordings. He holds a doctorate in Theology and in 2017 was elected Associate of the Royal Academy of Music (ARAM) in recognition of his significant contribution to the music profession.

#### **Outreach Program**

Stephane Crayton  
Darren Bloom  
Delphine Mordey  
James Olsen

#### **Technical Assistance**

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Antoine Petroff

