

PangeiArt 2011/2012 touring season promoter pack

Projecto: Victor Gama – SOL(t)O

Performance solo, música e video



Carnegie Hall, Nova Iorque
Março 2010

Perspectivas: Kronos Quartet
Uma colaboração ao longo
dos últimos cinco anos com
os Kronos Quartet

Músicos: Victor Gama (toha, acrux, dino, electronica)

"Gama cria um conjunto fantástico de sons onde se podem identificar elementos de músicas tradicionais africanos, europeus e sul-americanos misturados com o minimalismo clássico de Nyman, Arvo Part ou Glenn Branca." **Ian Kearey, fRoots**

"...uma música onde o exotismo, a tradição e a contemporaneidade se entrelaçam para formar um continente musical unificado" **Fernando Magalhães, Público.**

"Given a world wide release via Aphex Twin's Rephlex label, Pangeia Instrumentos is dedicated to a fuller exploration of this music maker's work ..." **Louise Grey, The Wire**

Gama's music reveals an extraordinary sonic world with echoes of Californian minimalism. **Simon Broughton – Songlines, UK**



SOL(t)O é um espectáculo multimédia que consiste na apresentação de composições recentes para Acrux, Toha, Dino com imagens projectadas do projecto Tectonik:TOMBUA que Victor Gama desenvolve no deserto do Namibe no sudoeste angolano. SOL(t)O teve uma das suas apresentações mais mediáticas no Carnegie Hall em Nova Iorque a 12 de Março de 2010.

Neste espectáculo Victor Gama desenvolve uma paleta sonora construída a partir de elementos percussivos e arpejos de cordas que fecham um círculo entre a música de gamelão indonésio e compositores contemporâneos como Francis Bebey, Steve Reich ou Erik Satie. Tocando os instrumentos acústicos que constrói, os Pangeia Instrumentos, nome do álbum produzido por Aphex Twin e que o levou a apresentar-se em palcos de todo o mundo, Gama explora as fronteiras entre elementos folk tradicionais, electrónica e música improvisada.

Victor Gama

Como músico, compositor e criador de instrumentos contemporâneos, Victor Gama explora a intersecção entre o virtual e o físico, o digital e o analógico, e a forma como esta se manifesta como um novo território musical e sonoro. Recorrendo a modelação 3D e tecnologias de fabricação avançadas, faz uso de elementos dinâmicos e variáveis que surgem num processo de composição

que inclui a concepção, design e construção dos instrumentos com que a obra é executada, dando assim origem ao instrumentário e instalações da série Pangeia Instrumentos. Colabora atualmente com a Chicago Symphony Orchestra, a Kronos Performing Arts Association, o National Museums of Scotland, o Stanford Institute for Creativity and the Arts na Califórnia e a Prince Claus Fonds da Holanda. A sua obra mais recente para quarteto de cordas e Pangeia Instrumentos foi recentemente estreada pelo Kronos Quartet no Carnegie Hall em Nova Iorque.

Gama tem estado na origem de projetos como Berimbau-Ungu com os percussionistas Naná Vasconcelos e Kituxi, o Folk Songs Trio com os novos iorquinos William Parker e Guillermo E. Brown e a Makakata Exchange na África do Sul com Dizu Plaatjies e Warrick Sony. Iniciou o primeiro arquivo digital de música e músicos do interior de Angola, o projeto Tsikaya – Músicos do Interior. Toca e expõe regularmente nos EUA, Canadá, Europa, África e América do Sul.

Entre diversos trabalhos editados encontram-se o álbum *Pangeia Instrumentos* produzido por Aphex Twin na Replex Records, e *Oceanites Erraticus* editado pela PangeiArt.

Apresentações recentes:

6 Mar 2010 – Grant Recital Hall, Brown University, Providence

12 Mar 2010 – Carnegie Hall, New York

14 Abr 2010 – Matik-Matik, Bogotá

18 de Maio - Teatro Maria Matos, Lisboa

26 de Maio – Centro Cultural Olga Cadaval, Sintra

10 de Setembro – Museu Vostell Malpartida de Cáceres, Espanha

8,9 de Outubro – CCB, Lisboa

27 de Outubro – Cambell Recital Hall, Stanford, California

21 de Novembro – com Kronos Quartet, CCB, Lisboa

próximas apresentações:

17 e 18 de Março 2011- Teatro Nacional, Luanda, Angola

Victor Gama e Pedro Carneiro – uma performance com GigantikArpz

19 de Junho 2011 – Fundação Calouste Gulbenkian, Lisboa

Victor Gama e Chicago Symphony Orchestra

5 de Março 2012, Harris Theater, Chicago

Web: www.victorgama.org
www.pangeiainstrumentos.org

VICTOR GAMA / PANGEIA INSTRUMENTOS

Technical Specifications

Masking :

- Flat black floor is preferable;

Type of venue required :

- Traditional theatre venues, intimate, seating. Other sites like churches or open air theaters possible with proper technical conditions;

Personnel :

- One lighting operator;
- One sound operator;

TECHNICAL REQUIREMENTS:

Sound :

- three (3) short stands;
- three condenser mics (Schoeps, Newman, ... preferable);
- Three (3) stage monitors;
- Mixing console with a minimum of 24 inputs with 8 aux channels;
- six (6) DI boxes;
- two (2) Multi-effects Processors (TC Electronics, Lexicon, other...);

Lighting:

- Control console;
- 6 Profiles, 3 at front of house and 3 above instruments;
- 12 PC;
- 6 Par;
- One dimmer reserved for light inside instrument (PAR 16 or 32 required);

Video

- DVD player;
- Projector 3000 to 6000 lumen;
- Wide angle projector lens if possible and necessary to cover whole area of stage wall;
- Stage screen from stage level to grid level and as wide as possible;

Other

- one (1) piano stool;

Catering

- fruit juices, fruits and sandwiches;

Reharsal and tuning

- the artist needs to rehearse and warm up all of the available time before the concert and after all technical set-up is completed;
- the artist needs to tune the Toha, harp, for 30 minutes before doors open to the public;

TECHNICAL REQUIREMENTS PROVIDED BY THE ARTIST :

Ground Plan ;

Lighting plan;

Three (3) AKG contact condenser mics requiring phantom power;

Two (2) pedal effect processors;

Lap-Top computer (on stage floor);

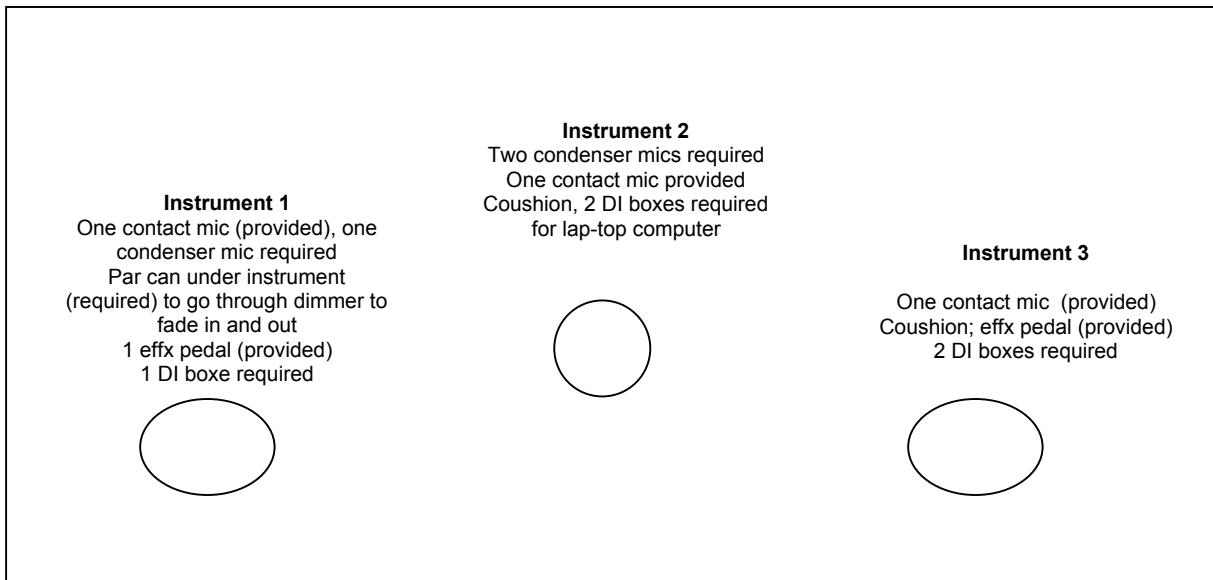
PLEASE NOTE THIS LISTING IS A GUIDELINE.

The tech plot is generally easily adaptable to the existing equipment.

FOR FURTHER INFORMATION, PLEASE CONTACT Victor Gama.

pangeiart@gmail.com

GROUND PLAN



Track listing:

Instrument 1 – contact mic goes to pre-amp (own) and to main desk (ch1)

From pre-amp (own) to effx pedal; from pedal to DIs; to main desk (ch2);

One condenser mic (ch3)

Dimmer reserved for light inside instrument – one par can as light attached under instrument

Instrument 2 – one condenser and one contact on two channels (ch4, ch5); I

ap-top computer stereo out; DIs; on two tracks (ch6, ch7)

Instrument 3 – – contact mic goes to pre-amp (own) and to main desk (ch8)

From pre-amp (own) to effx pedal; from pedal to DIs; to main desk (ch9)

Additional channel free (ch10)

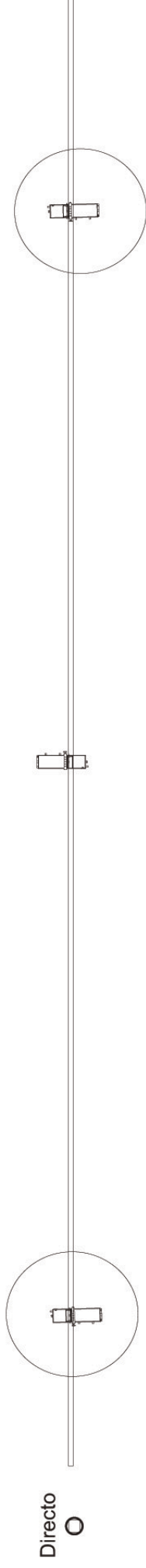
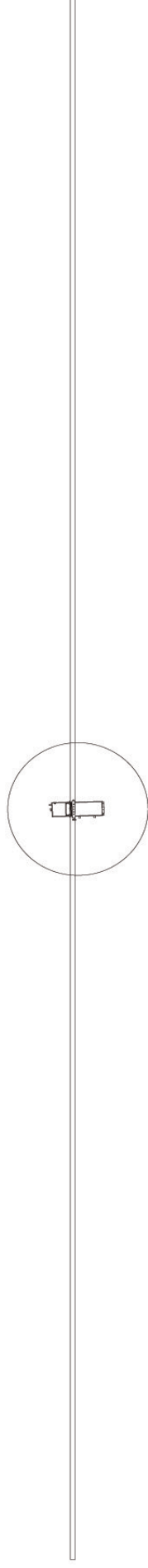
Aux1, aux2, aux3 – monitors

Aux4 -- effx instrument 1 – return ch11, ch12

Aux5, aux6 – instrument 2 – return ch13, ch14

Aux7 – instrument 3 – return ch15, ch16

Victor Gama



Lista de material: 12 pc´s	Lista de filtros: 04 R-26	02 R-370
06 Recortes	04 R-79	02 R-86
06 Pares CP/61	04 R-90	02 R-21

Um rio com memórias

A estreia europeia de *Rio Cunene*, uma ideia de Victor Gama, convida-nos a descobrir pontes improváveis entre a guerra e a paz

POR ERICA FRANCO

Foi seguindo um irresistível «impulso criativo» que Victor Gama, nascido em Angola nos anos 60, formado em Engenharia Electrónica e Telecomunicações, procurou, na música, uma forma de se exprimir. «Achei que, na música, podia ser absolutamente livre, fazer aquilo que me apetecia, sem os constrangimentos da academia da época», diz, ao falar do percurso que o levou até aos palcos.

Reciclagem maior

O presente, esse, é marcado por diversos projetos em simultâneo, entre eles a peça *Rio Cunene* – estreada no Carnegie Hall, em Nova Iorque, em março de 2010, e com estreia europeia marcada para este domingo, 21, no Grande Auditório do CCB, em Lisboa, encerrando o Festival Temps d'Images – que o fez viajar até às suas raízes angolanas. «O que me inspira em Angola é algo que só depois vim a compreender, mas não totalmente», diz, falando de um «reflexo de uma liberdade criadora que segue parâmetros pouco definíveis» – característica da música angolana e, no fundo, da sua própria forma de estar na música.

O espetáculo *Rio Cunene* é, na realidade, uma «montagem de várias peças», que integra, para além da composição homónima interpretada pelo Kronos Quartet, uma apresentação a solo de Victor Gama: *SOL(t)O*. Mas se, em *Rio Cunene*, o fio condutor é o rio, no caso de *SOL(t)O* é «uma estrada», marcada pela pluralidade e transversalidade dos elementos que a compõem. *SOL(t)O* é um espetáculo multimédia que reúne um conjunto de composições para Pangeia Instrumentos, desenhados e construídos por Victor Gama, como um «reflexo das significâncias, dos símbolos e dos conteúdos da narrativa que estrutura uma peça». Por outras palavras, estes



FOTOS: D.R.

'*Rio Cunene*' Um espetáculo em que o Kronos Quartet (*em cima*), instrumentos inventados por Victor Gama (*à esq.*) e outros por crianças angolanas (*à dir.*) são protagonistas

instrumentos surgem, não como base, mas como resultado do processo de criação e escrita musical.

A ideia do projeto *Rio Cunene* surgiu de uma conversa com David Harrington (fundador do Kronos Quartet), em que Victor se propôs escrever uma peça, usando instrumentos do quarteto de cordas e da série Pangeia Instrumentos. Como nos conta Victor, «ele [David Harrington] ficou muito interessado numa coisa que eu lhe contei, que era o facto de algumas pessoas, durante o conflito armado em Angola, viverem em zonas muito isoladas, tendo como principais recursos detritos dos equipamentos militares, e o facto

de existirem crianças que construíam brinquedos e instrumentos musicais a partir desses objectos». Daqui nasceu o motor deste projeto, «uma grande metáfora sobre o potencial que existe na natureza humana de recuperar de situações de conflito, neste caso demonstrado por crianças que reaproveitam os detritos que ficaram de uma guerra». Para Victor, é um prazer poder partilhar a criatividade imensa destas crianças que pegam em resquícios da violência e «alegremente os transformam em música». No segundo momento do espetáculo entram em cena esses instrumentos construídos pelas crianças da vila de Xangongo: o carregador, o bатуque, a viola, a lata...

No vídeo projetado durante o espetáculo, podemos ver as crianças a brincarem num tanque, que para elas é, sobretudo, um baloiço. São muitas as histórias por contar, por detrás deste espetáculo, um trabalho fascinante com um grupo de miúdos «ávidos de aprender, desejosos de ir à escola e de conviver com as pessoas». ▣



Victor Gama

«Achei que na música podia ser absolutamente livre, fazer aquilo que me apetecia, sem constrangimentos»

LUIS BARRA

Restos de armas transformam-se em peça musical

Concerto. Víctor Gama estreia com o Kronos Quartet no CCB a peça 'Rio Cunene'

JOÃO MOÇO

Foi há oito anos que terminou a guerra civil em Angola e foi nessa altura que o músico e compositor Víctor Gama encontrou várias crianças que construíam os seus instrumentos musicais com restos de armas e equipamento militar. Este acontecimento levou o músico a compor a peça *Rio Cunene*, que será apresentada esta noite ao lado do norte-americano Kronos Quartet, um dos mais prestigiados quartetos de cordas, no grande auditório do CCB, depois da estreia mundial no Carnegie Hall, em Nova Iorque.

"As crianças brincam com tudo e se não tiverem brinquedos transformam-nos. O facto de criarem instrumentos musicais com restos de armas tem um impacto muito forte também por este as-

pecto metafórico, de conseguirem dar a volta a instrumentos de violência e destrutivos e transformá-los em algo que pode transmitir paz", referiu o músico ao DN.

Quando há cinco anos Víctor Gama propôs ao Kronos Quartet compor uma peça tendo estes instrumentos e esta temática como pano de fundo, logo o grupo se mostrou bastante interessado: "Eles têm uma postura muito vanguardista e progressista na música, andam sempre à procura de algo que tenha uma mensagem, e expandem o seu repertório muito além do quarteto de cordas", explicou.

Ao longo destes últimos cinco anos, Víctor Gama foi trabalhando com crianças da aldeia de Xangongo, situada numa das margens do rio Cunene, em Angola, e quatro dos instrumentos que serão tocados esta noite foram construí-



Víctor Gama começou a trabalhar com o Kronos Quartet em 2005

PHOTOS: RESERVAZIOS

dos por essas crianças. "O rio Cunene é um rio muito presente na vida das pessoas daquela região. Na época das chuvas torna-se uma zona de inundação e transforma tudo. Além disso, como toda aquela região foi marcada pelo conflito, primeiro com África

do Sul e o *apartheid*, depois com a guerra civil, faz com que o rio seja uma testemunha dessa época e também um agente pacificador e de comunhão e tudo isso entra subconscientemente na peça", salientou.

Além da peça *Rio Cunene*, inter-

'ENSEMBLE': Kronos Quartet revisita Paredes

> Esta colaboração do Kronos Quartet com Víctor Gama não é a primeira vez que o *ensemble* toma contacto com um artista nacional. Há dez anos, o quarteto lançou o álbum *Caravan*, no qual interpretava peças de compositores de vários países. Entre os vários nomes encontra-se o guitarrista Carlos Paredes, que foi assim evocado através das reinterpretações de *Romance N.º 1 e Canção Verdes Anos*. O quarteto, formado em 1973, já trabalhou com compositores como Arvo Pärt, Philip Glass, Steve Reich ou Henryk Górecki. Colaboraram ainda com Björk ou David Bowie e compuseram a banda sonora de *A Vida não É Um Sonho*, de Darren Aronofsky.

pretada por Víctor Gama e pelo Kronos Quartet, o espectáculo desta noite, integrado no Festival Temps D'Ímages, contempla ainda repertório habitual do *ensemble* de câmara e o espectáculo multimédia *SOL(t)O*, da autoria de Víctor Gama. Bilhetes a 15 euros.

Casas de fado

Bacalhau de Molho Beco Armazéns Linho 2. 21 886 5088. Bus 18E, 25E. Todos os dias 20-01h; Preço médio 50€.

www.casadelinhares.com. Celeste Rodrigues, Maria da Nazaré, Ana Moura, Jorge Fernando, Manuel Bastos, Raquel Tavares, Vânia Duarte, Maria do Carmo Themudo, Fábria Rebordão, Tânia Oleiro, Cidália Moreira e Sara Correia. A distribuição do elenco é decidida após o fecho desta edição.

Café Luso Tv da Queimada 10. 21 342 2281. Baixa-Chiado/Bus 28E, 58. Todos os dias 19.30-02.00; Preço médio 45€.

www.cafeluso.pt. **Quarta-feira:** Filipe Acácio, Elsa Laboreiro, Iola Dinis, Isabel Noronha, Pedro Moutinho. **Quinta-feira:** Filipe Acácio, Marco Rodrigues, Elsa Laboreiro, Isabel Noronha, Pedro Moutinho. **Sexta-feira:** Celeste Rodrigues, Filipe Acácio, Marco Rodrigues, Elsa Laboreiro, Iola Dinis, Isabel Noronha, Pedro Moutinho. **Sábado:** Celeste Rodrigues, Filipe Acácio, Marco Rodrigues, Elsa Laboreiro, Iola Dinis, Isabel Noronha. **Domingo:** Filipe Acácio, Marco Rodrigues, Iola Dinis, Isabel Noronha. **Segunda-feira:** Filipe Acácio, Marco Rodrigues, Elsa Laboreiro, Iola Dinis, Pedro Moutinho. **Terça-feira:** Marco Rodrigues, Elsa Laboreiro, Iola Dinis, Isabel Noronha, Pedro Moutinho. Substitutos: Cristiano Pereira, Catarina.

Clube de Fado R S João Praça 94. 21 885 2704. Bus 12E, 28E, 37. Todos os dias 20-02h; Preço médio 35€. www.clube-de-fado.com.

Quarta-feira: Cuca Roseta, Lina Rodrigues, Miguel Capucho. **Quinta-feira:** Diamantina, Lina Rodrigues, Luísa Rocha, Rodrigo Costa Félix, Zé Manuel Barreto. **Sexta-feira:** Cristina Nobrega, Cuca Roseta, Lina Rodrigues, Miguel Capucho, Zé Manuel Barreto. **Sábado:** Cristina Nobrega, Cuca Roseta, Lina Rodrigues, Rodrigo Costa Félix. **Domingo:** Cristiana, Cristina Nobrega, Luísa Rocha, Miguel Capucho, Teresa Alves. **Segunda-feira:** António Vasco, Cristiana, Luísa Rocha, Teresa Alves, Zé Manuel Barreto. **Terça-feira:** Cristiana, Cuca Roseta, Lina Rodrigues, Miguel Capucho.

Esquina de Alfama R S Pedro, 4. 21 887 0590. Bus 9, 90, 746. Qua a Dom 20-00h; Preço médio: 30€.

www.esquinadealfama.com. **Todos os dias:** Ivone Dias, Lino Ramos, Francelina Maia, Graça Maria, Ricardo Mesquita.

O Fala R da Barroca 56. 21 342 6742. Baixa-Chiado/Bus 28E, 58. Seg-Sáb 20-02h; Preço médio 50€. www.ofaia.com.

Todos os dias: Lenita Gentil, Anita Guerreiro, Ana Marta, António Rocha.

Marquês da Sé Lg Marquês do Lavradio 1. 21 888 0234. Bus 18E, 25E, 28E, 35. Todos os dias 20-02h; Preço médio: 40€.

www.marquesdase.com. Maria Armanda (Qui e Sex), Pedro Moutinho (excepto Sex), Rute Soares, Cláudia Leal, Francisco Sobral (até dia 10), André Vaz (de 11 a 31). A distribuição do elenco pelos dias da semana só é decidida após o fecho desta edição.

Mesa de Irmãos R dos Remédios 139 A (Alfama). 91 702 9436. Qua-Seg, 20-00h; Preço médio: 20€.

Quarta-feira: Sara Correia. **Quinta-feira:** Tânia Oleiro. **Sexta-feira:** Pedro Moutinho. **Sábado:** Ana Sofia Varela. **Segunda-feira:** Ricardo Ribeiro & Rão Kyao. **Terça-feira:** Joana Amendoeira.

Os Ferreiras R de São Lázaro 150/152. 21 885 0851. Seg-Sab 19-02h; Preço médio: 25€.

Artur Batalha, Jaime Dias, Diogo Rocha, Joana Veiga, José Cardoso, Cátia Santos, António Grou. Fado Sex e Sáb (Jantares de grupo podem sempre pedir fado).

Parreirinha de Alfama Beco do Espírito Santo 1. 21 886 8209. Todas os dias 20-02h. **Todos os dias:** Tina Santos, Luís Tomar, Pedro Lisboa, Ana Maurício e Maria do Carmo (Micá).

Senhor Vinho R do Meio à Lapa 18. 21 397 2681. Rato/Bus 25E, 28E, 713, 773. Todos os dias 20-02h; Preço médio: 55€.

www.restsrvinho.com. Aldina Duarte, António Zambujo, Duarte, Vanessa Alves, Filipa Cardoso, Maria da Fé, Liliana Silva, Gilesa João. A distribuição do elenco pelos dias da semana só é decidida após o fecho desta edição.

Jazz & Clássica

Por José Carlos Fernandes musica@timeout

A redenção do Sr. Kalashnikov



É fazer as contas O Kronos Quartet tem um percurso ímpar

O Kronos Quartet e Victor Gama sobem o Rio Cunene numa jangada feita de instrumentos bizarros, alguns deles construídos a partir de sucata militar.

Em tempos remotos, toda a massa terrestre do planeta estava concentrada no supercontinente Pangeia. Há 175 milhões de anos, Pangeia cindiu-se em dois blocos, Gondwana e Laurásia, e posteriores fragmentações e deslocamentos conduziram ao mundo que hoje conhecemos. O que tem a tectónica de placas a ver com música? Tudo, pelo menos na perspectiva do compositor luso-angolano Victor Gama, que aspira, não a colar os cacos resultantes de milhões de anos de deriva continental, mas a religar a música de todo o planeta. Para tal, Gama lançou-se na criação de instrumentos musicais – os Pangeia Instrumentos – que incorporam as mais remotas tradições e as mais sofisticadas tecnologias e que, além de produzirem sons inauditos, são também objectos de design requintado – alguns são tão belos e extravagantes que teria valido a pena construí-los mesmo que não produzissem som algum.

Ninguém melhor que o Kronos Quartet para ajudar Gama nesta síntese: o quarteto de cordas fundado em 1973 por John Sherba tem um percurso ímpar, que omite Beethoven e Brahms e passa por Steve Reich, bandas sonoras de Bollywood, Jimi Hendrix, Carlos Paredes, Taraf de Haïdouks e Nine Inch Nails. Foi o Kronos Quartet que encomendou a Gama a peça *Rio Cunene*, que agora terá estreia europeia – a estreia absoluta teve lugar em Nova Iorque, em Março passado. No 2º andamento, o Kronos Quartet troca as suas cordas por instrumentos criados pelas crianças da vila de Xangongo a partir de sucata militar (restos de AK-47s, cápsulas de obuses, etc.); no 3º tocam Pangeia Instrumentos. Antes, o Kronos Quartet apresenta peças de outros compositores e Victor Gama propõe *SOL(t)O*, um espectáculo multimédia para Pangeia Instrumentos. Por uma vez, a metralhadora criada nos anos 40 pelo Sr. Mikhail Kalashnikov e de que se fabricaram 75 milhões de exemplares servirá para aproximar as gentes e elevar os espíritos.

Domingo, no CCB, os continentes voltam a fundir-se. Ver listas.

Concertos

Mahler, Mozart, Strauss

Fundação Gulbenkian
Quinta e sexta-feira, ver listas

Com que se parece o Paraíso? A crer no último andamento, “Vida Celeste”, da Sinfonia nº4 Mahler e no texto da colectânea *Das Knaben Wunderhorn* que serve de suporte, dir-se-ia que feito de prazeres bem terrenos ingénuos. A sinfonia termina beatitude, após convulsões e dissonâncias que alarmaram os primeiros ouvintes. O programa inclui o Concerto para piano nº K491, de Mozart, e a abertura *O Morcego*, de Johann Strauss. A soprano Olga Pasichnyk, que será solista em Mahler, está tão vontade na música antiga – tendo sido dirigida por grandes maestros neste campo – como música do século XX. O pianista David Kadouch (n.1985), que se solista em Mozart, estreou-se em Carnegie Hall aos 13 anos, sob direcção de Itzhak Perlman, e em 20 foi convidado por Barenboim para ser solista num DVD da Sinfónica de Chicago. O maestro Jean-Claude Casadesus (n.1933) fundou a Orchestre National de Pays de la Loire e a Orchestre Nationale de Lille, com a qual assinou vários discos premiados – com sinfonias de Mahler – e dirige desde 1976. Aqui estará na frente da Orquestra Gulbenkian.



A solista Olga Pasichnyk



Victor Gama

Max Eastley/Victor Gama

Kings Place, London, UK

Brian Eno once told a cautionary tale that a contact at one of the major digital instrument companies had in turn related to him: when buyers brought in their synths, drum machines and the like to be serviced, the company's engineers were dismayed to find that only a minute proportion of said buyers had modified the presets of their machines in any way. Most hadn't bothered to touch them. Which is a long-winded way of saying that, given the infinite possibilities offered up by the digital age, an aspect of imagination in the musicians had been closed down. They preferred to express their own music via another person's sonic language.

While Eno didn't have to say which side he was on, there is nothing inherently wrong with those who choose not to twiddle with their presets, or, for that matter, pre-existing instruments. The manipulation of pre-existing sounds will yield great poetry, but there is an argument to be made for recognising the instrument builders themselves as the real pioneers of sound. This was the premise for a dedicated evening of short concerts for *New And Rediscovered Musical Instruments* (the title of Max Eastley's 1975 collaboration with David Toop on Eno's *Obscure* label).

Max Eastley opened things up with an unobtrusive solo for his arc. This is an electroacoustic monochord, an instrument that looks like a ski with a string. Eastley bows and finger-stops the ark, generating waves of multilayered sounds. Its timbres range from high to low and hard to soft, with sudden endings, scratchings and sawings, and there's a point where the

string is percussed by what looks like a metal chopstick. After about half an hour, Eastley is controlling the fallout of a whirl of harmonic clusters, and the resonance created is always a rich one. His history as an improviser is a long one, during which he has created many new instruments to express himself.

In Portuguese composer and instrument builder Victor Gama's work, sound and its production are inseparable. To this end, his longstanding project *Pangeia Instrumentos* has involved making instruments, and exploring new electroacoustic modalities, notational and even belief systems. For Gama, music is embedded within a wider culture and needs to reflect as much. That's not to say that his music is too encumbered to be responsive.

As this evening's improvised *Accrux Creation* demonstrates (Gama is joined on laptop by digital artist and sometime collaborator David Gunn), 'dialoguing' – his term – is the key. The *accrux*, one of Gama's Pangeia-invented instruments, is an extraordinary object: something like a small kettledrum acting as a resonator, with four spindles loaded with metal discs which can be strummed or plucked. Seated, he quickly loops some of the *accrux*'s sounds, building up a mesh of tones. Ghostly clangings and delicate marimba-like patterns ensue while Gunn and Gama feed excerpts back and forth, each one modulating, refining and transforming what came before.

As with Eastley's arc, the *accrux* comes without pre-ordained rules of engagement, and much of the listening pleasure comes from the wit and exuberance that its inventor brings to it.

Louise Gray

Longplayer Live

The Roundhouse, London, UK

Jem Finer's *Longplayer* project is nothing if not ambitious. As originally conceived by the British artist and composer, it's the longest piece of music in history: six differently pitched two minute loops taken from an original piece of source music performed on Tibetan singing bowls, selected to run continuously in such a way that no combination is repeated until exactly 1000 years have passed. It started in digital form in London at midnight on New Year's Eve 1999, and can be heard at various listening posts around the world. As a work not destined to mature until the dizzying date of 2999, one of the key themes *Longplayer* raises is the question of its own survival. In the face of technological and environmental uncertainty, what methods will be used to perpetuate the music into that far distant future? The obvious answer is that, as long as there are people to hear it, there will be people who can play it. *Longplayer Live* is an orchestral installation that gives a glimpse of how that performance could work.

The loops are represented by six concentric wooden circles – the largest 25 metres wide – incorporating curved tables laden with Singing Bowls of varying sizes, an arrangement that Finer calls "a vast, Bronze Age synthesizer". A team of two musicians

is stationed at each table, one conducting with the aid of a stopwatch, the other striking or rubbing the bowls as Finer's graphic score dictates. For this debut in the bell-like, high-ceilinged expanse of North London's Roundhouse venue, the teams include improvisors such as Steve Beresford, Kaffe Mathews and *The Wire* contributor David Toop – straight-faced and sombre in matching grey polyester uniforms like some radical revolutionary cadre – each performing for a few minutes before being replaced, as if in a closely choreographed tag-team event. Although this performance is only scheduled to run for a relatively brief 1000 minutes – from early Saturday morning until the small hours of Sunday – the rising tones, sparse chimes and throbbing bongs of the singing bowls still manage to impart a sense of the project's grand scale. It's easy to imagine this lingering, elongated, astral gamelan being used as a means of interstellar communication.

And ultimately, it brings a message of hope. Despite all of the threats to humanity's continued existence, despite the human race's maddening, self-destructive folly, *Longplayer* seems to suggest that, a millennium from now, there will still be people prepared to lose themselves in the rippling resonances of lightly struck bronze.

Daniel Spicer

At Park Hill Flats, as the sun sets, we watch pop promos and short films. Aphex Twin's incredible track "Come To Daddy" still pinpoints the terror inherent in brutalist buildings that their architects, and their defenders, always ignore; Shane Meadows's *The Living Room*, a film about Clayhill's Gavin Clark going solo, becomes a heartbreaking account of struggle and survival; and a documentary about the All Tomorrow's Parties festivals shows another architectural utopia – the great British holiday camp – in a much more upbeat light. Coaches then transport us to the steelworks for a prosaic touch of Sheffield's no-nonsense soul. Now a science and adventure centre by day, it

has been transformed for one night into an Acid-era industrial space.

This is the sound of Warp 1989, not 2009, and even the more recent acts on the bill extract life from this seed. Mark Pritchard's Harmonic 313 expertly revives the ghosts of Detroit Techno; Clark mesmerises by messing with Aphex Twin's early Pac-Man mixes, while Hudson Mohawke's hypercoloured pop draws breath from the excesses of 80s soul. The older acts also look back to their early years. Nightmares On Wax work best, pivoting their vivid set around the emergence of the sound we once called Northern Bleep – splicing "Dextrous" and "Aftermath" around A Guy Called

Gerald's "Voodoo Ray", and shouting "It's Old School! Say Yorkshire!" when their power briefly cuts. Squarepusher provides the event's only sour note by spoiling his intricate rhythms with bass slapping that makes him sound like a teenager auditioning for *Seinfeld*.

The night ends well, and warmly. Andrew Weatherall brings House classics by Hercules and Frankie Knuckles out of the shadows, with The Forgemasters playing "Track With No Name" – Warp's first ever 12" – as the day breaks. Rather than providing a night of innovation, Warp have shown that they are proud of their roots, justifiably.

Jude Rodgers

Remix culture finds space in NG Kerk

MARY FARAGHER

SPACES of Possibility will bring a white traditional healer and an Angolan musician into an unbelievably *overtrample* NG Kerk.

Rod Suskin, 45, is a well-known figure in South Africa. He's a traditional healer who received his initiation in 1982 and has several books to his name.

A clinical psychologist and a medical astrologer, Suskin is a teacher who strives to distill the essence of metaphysical knowledge and bring it to a wider audience.

Victor Gama, 47, is an Angolan national who has presented workshops, exhibitions, and concerts all over the world. He is writing music for the groundbreaking Kronos Quartet and records for famous electronic artist Aphex Twin's label, Rephlex.

Most composers make music according to what is possible using the instruments available, whether those are acoustic or electronic devices. Victor Gama however, turns the process on its head. He creates instruments that produce a specific sound required by the unique composition and performance. His performances are visual musical events

which facilitate universal dialogue between people, the environment and the cosmos.

Suskin and Gama will be presenting a talk and a performance that speak to the theme *Spaces of Possibility*. Julia Raynham of Resonance Bazaar organised the event, and specifically chose the NG Kerk as the venue. Despite the "overtrample" image of the NG Kerk, and the new-age hippie

They are presenting material that is spiritual but not religious

associations of astrology, she thinks the church is the perfect setting.

She said: "I was looking for a non-mainstream place, and I saw this green space. It has a beautiful garden. So I just asked them (the NG Kerk), and they were really keen, it was amazing."

It's the kind of thing that



SPACES OF POSSIBILITY: Multi-instrumentalist Victor Gama will perform at the NG Kerk in Sea Point on Thursday.

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LISTINGS

MUSIC

MILES KEYLOCK

★ **Azola, Son of Dharma** 68 Koorf Street, Cape Town. Hot young Mother City jazz quartet, the restless Natives, comprising Lee Thomson (trumpet), Mark Fransman (saxophone), Jason Reddon (bass), Shane Cooper (bass) and Keshian Naidoo (drums), cook up an original hard-bop brew every Tuesday. Starts at 9pm. Booking is suggested. Tel: 021 422 0909.

★ **Bang Bang Club** 70 Loop Street, Cape Town. Darryl Cash supported by Shaun Davet and Freddy the Tulp spin the discs on October 12. DJ's Sox, Jarad and Weeks mix up the sexy house jams at FHM's Homegrown Honeys 2007 party on October 13. Doors open at 9pm. Admission is R50. Tel: 082 981 8565. Website: www.thebangbangclub.co.za

★ **Barr's Theatre Restaurant** corner Burg and Shortmarket streets, Greenmarket Square, Cape Town. Fly Paper Jet perform spontaneously jazzy, funky, outrageous rock- and pop-filtered nuggets of their CD. Let's Go Back to the Carnival, at their new show, Traveling Salesmen every Monday from 8.30pm. Starts at 8.30pm. Admission is R60 or R140 including Mediterranean buffet (from 7.50pm). Tel: 021 426 4466. Website: www.barrs.co.za

★ **Baxter Theatre Centre**, Main Road, Rondebosch. The University of Cape Town Big Band and guest soloists and arrangers include—legendary Darryl Mayers (guitar), Mike Rossi (sax), Jason Reddon (bass) and Abigail Pretz (bass) perform at the SACM Jazz Festival on October 12 and 13. Starts at 8.15pm. Conductor Peter—Louis van Dijk leads the ICT symphony orchestra and soloist Justin Carter (clarinet) through Matthias van Dijk's Passing Time. Weber's Overture Concerto No 2 in E-flat major, Opus 74, J118 and Beethoven's Symphony No 1 in C major at the ICT symphony concert on October 16. Starts at 8.15pm. Admission is R40. Rossi declares his performance-based musical jazz on contrast and continuity in jazz improvisation on October 17.

Any instrument you like



Angolan musician Victor Gama plays a variety of hand-made instruments

In his new solo show *SOUL (70)*, celebrated Angolan composer, designer, sound artist and master musician **Victor Gama** navigates a borderless territory between music, installation art, performance art, education and therapy by

using his unique hand-made Pangaia Instruments (tuba, acrylic, dino and kissing) as "mediators of dialogue among people and with nature, the cosmos and the ancestors' world". Sound is a lead explorer. Sure, but there's also a fundamental activism at the core of such an arcane approach to making music. By foregrounding the construction of the instrument in his composition process, Gama taps into a tradition of experimenting with the metamorphosis of instruments that goes back to pre-historic times. The exercise of "giving form" or "writing through form" becomes a pivotal component in his work.

While drawing inspiration from the African Diaspora and his own native Angolan folk music, his work as a composer further elaborates on music's transformative potential beyond the structures of tradition, Gama explains: "As a musician-citizen I am mostly interested in processes of cultural resistance and generation of spaces of freedom. Destruction and damage of cultural heritage, cultural imposition and control of cultural

identity as a whole. In my practice I respond to this by creating resonating objects that act as mediators of dialogue."

Through employing these "mediators of dialogue" Gama establishes a bridge between new digital production tools premised on the creation of music without an object or instrument, and a new mode of creation where the re-materialisation of new musical instruments establishes a continuum between old and new topologies of music. It's this conversation between tradition and innovation that has informed his collaborations with everyone from composer Nana Vasconcelos, jazztrunk William Parker and Guillermo E Brown to The Kronos Quartet and Aphex Twin. As the press release on his website says, "The sound palette he creates on these beautiful sonic sculptures are hypnotic and otherworldly: percussive loops and string arpeggios built from the breast of compositions that square the circle between Ganelan music, the work of turn-of-the-century composers such as Eric Satie and the music of the 20th-century minimalists Steve Reich, Michael Nyman or Arvo Part." Admission is R50 or R20 (marginal masses, migrants, refugees, students and senior citizens).

Website: www.victorgama.org. — Miles Keylock

MMMU Auditorium, South Campus, Nelson Mandela Metropolitan University, Summerstrand, Port Elizabeth. The music department's annual staff concert on October 17 features guitar duo Dr Howard Nock and Rudi Bower performing works by John Dowland and Manuel de Falla, piano duo Erika Bothma and Colin Campbell performing Mahauli's *Scaramouche* and more. Starts at 7.30pm. Tel: 041 5042250.

★ **Obz Cafe**, Lower Main Road, Observatory. Acoustic fans can catch emerging singer-songwriters at Like Honey, Like Fire every Sunday. Starts at 8pm. Admission is R20 to R40. Tel: 021 448 0649.

★ **Old Cash Store**, Sandringham Bay, Port Elizabeth. Guy Buttery wears a mesmerising lacy, of Impres—sonist acoustic guitar sketches, quietly psychedelic sitar improvisations and mandolin-picked pastoral—bone poems kessed with classical folk, bluegrass and start-grade liars on October 17. Starts at 7pm. Tel: 041 366 1211.

★ **Pata Pata MWG Lounge**, 24 Bree Street, DLS Mill, Shuter, Kenil, Ashton Abies, Kaurda, Phura and guests spin R&B, hip-hop and house at Thrifty Thursdays. Admission is R20 (ladies) or R30 (men). Tel: 021 426 4466.

★ **Rocktober '07**, various venues. Franky made—Dennis Fowler brings the noise to Berke's Mooring in Gordon's Bay on October 12 and ShooWawa in George on October 13. 16 Sixth perform passionate hard-rock nuggets of their CD, *The Collapse of Air*, at The Deck in East London on October 12. Waddeon and Morgan Street play at Traps AI Sol in Port Elizabeth on October 18. Website: www.sowent.co.za/rocktober.html.

★ **Silvertree Restaurant**, Kensington Botanical Gardens, Kirstenbosch, Cape Town. Funky hip—pop musicians Dream Soda perform tracks off their new CD, *Energy Vland*, at the next Winter Warner Concert on October 14. Expect an unremittingly chic acid jazz, funk, kwela, goema and breakbeat—infused groove cocktail. Starts at 6.45pm. Admission is R90 or R81 (members) and includes a welcome drink and soup starter. Booking is essential. Tel: 021 762 9555.

into his from Elms Presley, Queen, Led Zeppelin, Jimi Hendrix, The Police, U2, Pink Floyd, Nirvana. The Defress and more at Rock Evolution every Thursday to Saturday until December 2. Shows start at 8pm. Admission is R95 or R180 (including dinner from 9pm in the Fascination Cafe downstairs). Book at Computicket. Tel: 021 419 7661. Website: www.theevolution.co.za.

★ **TwentyBrand**, secret venue, Western Cape. An all-star cast of musicians including Harry and Muscle Italy, Fresh, Hoodie Goodie, Ready D, Viny da Vico, Dino Bravo, Leighon Moody, Phat Jack, Mimi Kears and more lubricate the groove on October 13. Website: www.twentybrand.com.

Underground Sound Boutique, 120 Main Road, Sea Point. DJs Peter A. Leroy, Chris Kassi, Super Fly, Nick E and Steve Hyza mix up the sexy, funky flavors at Klub on Fridays. Resident DJs Andrew F. Nick E, Louder, Leroy, Daniel, Chris Kassi, Andy Dunn and Fred spin the chic mix of electronics, techno and progressive beats at Quarter Club on October 13. Deck jockeys Jayde, Jilly, Leo, Oala and Josh drop hip-hop, R&B and salsa into the urban beat mix at Bling Me up on Saturday on October 18. Doors open at 9pm. Dress code: trendy smart casual. Tel: 021 439 8000.

Wadda, 14 Stegmann Road, off Main Road, Claremont. Goldfish renovate the dance floor with their the electro-jazz—house mix in order to raise funds for a close friend in need of a home narrow transparent on October 13. Doors open at 9pm. Admission is R40 before 11pm, R50 after. ROAR: no gigs under 21, no girls under 19. Tel: 021 671 2180. Website: www.wadda.co.za.

★ **Zula Sound Bar and Restaurant**, 188 Long Street, Cape Town. The Fong Kong Bandt *Sonny's* tent's Red Rozzato, Dumnastina China, Nore Eubank and Boela Gishi out the Funkadelic—fifties—jazz—dinner—hall—soul mash-up on October 13. Wicks starts the live sax and the live kids. Admission is R20. Emerging singer-songwriters strum their stuff in the Acoustic Sessions from 9pm and in the Stage Fight set from 11pm on October 16. Songwriter Jack Mills

WIREF

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Worlds in miniature

By Louise Gray



Victor Gama with his totem harp

Victor Gama

For the Angolan-Portuguese composer and instrument maker Victor Gama, music began in a simple and affecting way. "One of the first musical impressions I can recall when I was a kid was an old player of ungu, the ancient bow that gave origin to the berimbau in Brazil, who would play along the beaches of Luanda," he says via email. Although now based in Portugal, Gama is currently in the small Angolan village of Lubango, where he is researching a project called Tsikaya, an archive of field recordings of traditional music, before travelling to London to participate in this month's AtlanticWaves festival. "The sound of the ungu and the old player's music was almost like a primeval awakening that transported me to far away places," he continues. "The repeated hitting of the stick on a single string, suddenly stopped and then released by one finger, along with the effect produced by the mouth of the gourd touching the belly of the musician, produced a magical and hypnotising soundscape. I would walk along with him for as far as I could and those encounters were probably my first lessons in music."

Gama, who went on to study music and electronic engineering in Lisbon, returns to this memory as the basis of his approach to music. For him, music is more than just the organisation and replication of sounds: it is charged with cultural, social and sometimes mystical import. In certain works, such as his *Odantalan* project (2002), there were times when collaborators needed to first obtain the blessings of their ancestors, via various religious rituals. Web compositions such as *Folk Songs For The Five Points* (2005), a sound map conceived with William Parker and Guillermo E Brown for New York's Tenement Museum (and reprised at the recent Futuresonic event in Manchester), invited people to construct their own acoustic maps of a city and its musical communities. And for his Pangeia Instrumentos project, whose debut album was released in 2003 on Rephlex, Gama invented instruments such as the acrux – a dish of stacked metal discs – and the toha, or totem harp. On a piece called "JetStream", the latter is played by the wind and edited by ProTools to include a silent rhythm.

Gama's source materials for his instruments can be prosaic – discarded metal, gourds, a soldier's helmet – but out of them he creates new musical experiences that exist outside conventional frameworks.

Whatever digital manipulation there is in Gama's music, it is kept at an unobtrusive level, often used – as on the unearthly aeolian sounds of "JetStream" – to stress a natural process. His compositions are often a single section of a tripartite structure. For example, *Odantalan* (the name an inversion of the Angolan city N'dalatando), manifests itself as a book, a recording and nothing less than a cultural exchange deploying ancient knowledge in new creative processes. "Odantalan aimed mainly at the philosophical and knowledge systems of the Kongo/Angolan civilisation and particularly at its graphic writing system and its continuities in the Caribbean and South America," explains Gama. "The writing tradition known as Bidimbo in Angola has a central cosmogram from which, according to African, Cuban and American researchers, the whole writing system and vision of the cosmos derives. This cosmogram, a kind of logo which is composed of four circles in a cross formation within a main circle, is called Dikenga. The Dikenga represents the cyclical nature of all life on earth. It represents the cyclical nature of our lives traversing alternately the material and spiritual worlds, incessantly spinning round and round like a wheel, and is therefore also a religious symbol.

"It is also associated with many other concepts," he goes on. "One of them is particularly meaningful to me and has played a major role in the development of my work. The concept of N'kizi, also known in Cuba as Prenda or in Brazil as Inkizi, which derives from the notion that the earth is like a package in which all existing things are meant to interact. The N'kizi is an object that contains meanings represented by things that are put inside it, like leaves, little stones, feathers, dried parts of animals, blood from animals, water, tobacco – a representation of the world in miniature. Miniaturising the world is a means by which to simplify and condense the Earth, without changing its value, in order to disseminate

better harmony and understanding, and control the feelings and emotions for world comprehension and protection. In my work I am particularly interested in the association of the concepts between the Dikenga and the N'kizi. This association, which call the Golián Modes, has become the framework for the Pangeia Instrumentos project and my philosophy.

Gama's work might maintain a dialogue with ethnomusicology, but it's not predicated on any academic discipline. The intention of the Tsikaya project, begun in 1997, was initially to make an archive of the fast-disappearing music from a country savaged by 30 years of war. It soon became clear, Gama says, that there was a new urgency "to get musicians to do workshops, teaching how to play their music and how to build their instruments to schools in the villages and pass their knowledge to younger generations".

Musical objects have historically been "meaning-making machines", he continues, with the implication that we all need to find our own machines for life. To that purpose, he, along with some other music designers and interested parties, has created the Portuguese based MITAIL (Musical Instruments Technology And Innovations Laboratory), a research centre that builds instruments and generates ideas about what music can do.

At AtlanticWaves, Gama, with his acrux and will be putting those ideas in motion alongside Thomas Köner, Asmus Tietchens and Max Eastley a performance "where we all bring in our own and approaches to music and sound sculpting acoustic instruments and devices, electronics and multimedia projections.

"It'll be totally improvised as we won't have chance of rehearsing," he concludes, "but this is what makes it even more interesting as we will be performing with the particular and unique alignment of the planet with the moon, the sun and the rest of the constellations on that night. There won't be another moment like that." □ Victor Gama appears with Thomas Köner, Asmus Tietchens and Max Eastley at the AtlanticWaves festival this month. Out There for details. www.victorgama.org



Fennesz at Futuresonic



Victor Gama

Futuresonic

VARIOUS VENUES
MANCHESTER, UK

Rooted in Manchester's mid-90s dance scene, and now in a celebratory tenth year mode (signature balloons floating in clusters on street corners), Futuresonic has broadened from niche event to a fully eclectic urban festival, guided by a genuine thirst for the unexpected, be it audio, visual or an ingenious blending of both. The ethos of the festival is no longer provided solely by the ebb and flow of electronica, but by a reputation for stretching into lonely areas of innovation, where art installations and social issues are both built into the festival's unique framework. It's a delicate balance and the organisers' greatest challenge is to contain a distinctive flavour in a two-strand festival which sees disparate artists cattered across myriad city venues, from chic cafe bars to sullen jazz cellars, from canal boat trips to Castlefield's Museum of Science & Industry, which fittingly housed the festival's opening and somewhat defining event.

This featured Toshio Iwai, less a musician and more a rolling concept multimedia talent. Iwai provided a keynote talk laced with an emphatic attitude towards his own distinctive mix of Techno-naiveté. Even with the city cowed by cloying humidity, his carefully constructed tale of his own journey from the simplistic flick-book animation of his schooldays to life as

superstar Nintendo game creator and electronica artist remained mercifully within the realms of entertainment. The conclusion saw him performing with his own invention, the electroplankton, a matrix board which pumped, pulsated and glowed with joypad manipulation. This preceded his actual musical 'performance', 24 hours later at Academy Two, where he took his place among a Music For The Beep Generation event. Here, his flamboyance was flanked by New York quartet Battles and Austria's Fennesz. To the bafflement of many, the conventional boundaries of what defines a concert were fabulously crashed. Battles are aptly named, as their complexity – a postulating crack and snap based on mathematical equations – provides an instant challenge to all but the most openly receptive of audience members. Their set built to a thunderous climax, where light and sound wove to a dizzying extreme.

Christian Fennesz, by stark contrast, has gained a powerful reputation for fusing technology with traditional instrumentation. At the Academy, the result was a haunting tumble of guitar chops pulled directly from the edges of rock cliché and hurled into a colourful melodic mix. At times this would shade into a recognisable songform, although this would swiftly dismantle to a state of gentle chaos.

The interactive nature of Futuresonic was perhaps most succinctly voiced by Pangeia

Instrumentos' Victor Gama, whose artist talk, also at the Museum of Science & Industry, focused on the link, albeit tenuous, between ancient and African music forms and the possibilities posed by hi-tech instrumentation. This, if one wishes, can even translate into a spiritual dimension with the concept of n'kizi, a religious object used to communicate with the ancestral world. Gama's unique contribution, however, became clear with his self-designed instruments, which added a wholesome acoustic flavour – a stark and intriguing contrast within the framework of an electronica festival. Gama's ideas of connecting with voices from the past was echoed in the Futuresonic-commissioned *Folk Songs Project* Website hosted by a collective called Manchester: Peripheral, which encourages viewers to create their own acoustic maps of city sounds, from noises sampled around various districts.

By this time, the festival's interactive appeal had been fully ignited, with the vast spread of events and venues controlled by a central hub, situated in the city's northern quarter. Of note, and down in the blackened cubic Roadhouse – a 1977-style venue, rather more fitting for a period Fall gig – came a hip-hop showcase from Manchester label Kr&Z, which featured the raw, untempered talents of a precocious pair of 12 year olds (seriously) named Metrodome and Jordan. Clad in the preposterous normality of a shirt and tie,

Metrodome, cute as a choirboy, dipped between decks, and scratched and shifted to unsettling effect.

These may be seen as mere drops in the vast Futuresonic ocean – more than 100 acts crowding 30 events – and this disparate nature did provide problems of invisibility. Everywhere and nowhere, one wandered among the venues, not always aware of what might or might not be under the umbrella. Even poring over the programme proved a somewhat dizzying experience.

Personally, wishing for an alternative dense rock-like atmosphere at the Roadhouse, I lingered awhile amid shards of sunlight in Kro Bar, where the Eletroplasm event saw DJ Dave Haslam ably supported by a swathe of electronic collectives – Tramp, Chips With Everything, Contort Yourself – under a Love Music Hate Racism banner, and Berlin's electrifying Cobra Killer, in mind-warping fury at the Bierkeller. Here again, it was possible to sample the fire of sheer energising innovation contained in the most traditional venue in the city. But that, perhaps, became the theme of this year's three-day blast. A spread of new acts and technologies all recognising and utilising the advancements of the past – as if a reflection of the city itself, Futuresonic sees a state of regeneration while retaining a respectful nod to the past.

NICK MIDDLES