CLOSET BLUES AND THE PHOENIX' CALL

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We formed the concept music duo *Timeless* in 1995; it is a collaborative project combining the talents of the trumpet and electronic valve instrument (EVI) player Bruce Cassidy and the African and ancient instruments player Pops Mohamed. The uniqueness of *Timeless* lies in the close musical rapport between us two in spite of our coming from different continents and having very different musical backgrounds. Together we develop all our pieces on a purely improvised basis. Our debut album *Timeless,* an Ambient World Music CD, was released in 1997 and in April 1998 won the South African FNB-SAMA Award for Best Instrumental Performance. Our second album *Timeless Live,* from which the two pieces on the LMJ10 CD are taken, is about to be released. In *Closet Blues* and *The Phoenix' Call,* both recorded live at the Bassline in Johannesburg on 18 November 1998, Cassidy's EVI triggers and controls a Yamaha VL1-m physical modeling synthesizer, a Roland S-760 sampler and an Emu Proteus 1 module. Mohamed plays, among others, a 15-note karimba that is part of the Shona mbira dza vadzimu family from the Kariba district in Zimbabwe. In *The Phoenix' Call* he chants the words "Bayeza, Africa." ("They are coming soon, Africa," a metaphor for the reascendence of Africa) and the names of southern African places Guguletu, Naledi, Zimbabwe, Soweto, referring to the June 1976 riots.

Bruce Cassidy was born in Fredericton, New Brunswick, in eastern Canada. Self-taught for the first few years as a musician, he later attended Berklee College of Music in Boston and went on to study psychology at Dalhousie University in Halifax. His formative playing years were spent in Montreal; later he moved to Toronto. Cassidy is perhaps best known for his playing and writing work with the rock band Blood Sweat and Tears. He was also a member of the Grammy Award winning big band The Boss Brass as well as the 1970s' hit band Lighthouse.

While on tour with Blood Sweat and Tears, Cassidy fell in love with Cape Town and, after leaving the band, moved there to write film music for a production company. While living in South Africa, he has written many commercial tracks and several local and international film scores. He has fronted South African jazz bands such as Conversations with Barney Rachabane and the 10-piece funk band The Hotfoot Sympathy Orchestra. An album of music with Barney Rachabane, Conversations, *is in the planning stages. His Library Music Album releases include two CDs of African music for World Wide Music, several tracks of African music for Parry Music in Canada and a CD of comedy music for the German company Sonoton. He has lately completed a CD with the controversial rapper Waddy Jones for Sony Records, and they are working on a second "Trip-Hop" styled project.*

Pops Mohamed was born in Benoni, a small town on the outskirts of Johannesburg. As a young man of 14 his idols were the Shadows, but more influential were the trips he remembers taking with his father to Kalamazoo to listen to traditional music: "Although people wouldn't know one another they would sit and chat, drink and eventually jam. That kind of fusion is as old as urban South Africa." Mohamed soon abandoned his homemade box guitar for the real thing when he formed his group The Valiants, playing Kwela, soul and Latin. The next band in his musical development was Children's Society, influ-enced by the spirit of Haight Ashbury and playing a repertoire of Hendrix and Santana classics. However, it was his own original composition "I'm a Married Man" that gave Pops Mohamed his first township hit. With saxophonist Basil Coetzee and bassist Sipho Gumede he recorded the albums Black Disco, Movement in the City *and* Inner City Funk. *The 1980s saw him diversify into incorporating different traditional African instruments and modern technology. He began with studio engineering and learned to play the mbira and the kora. These instruments have since become his trademark. Mohamed's* Kalamazoo *and* Sophiatown *albums, released in 1991 and 1992, respectively, were both nominated in the Best Jazz Album category of South Africa's OKTV Awards. His M.E.L.T. 2000 albums* Ancestral Healing and How Far Have We Come? *combine his traditional sounds with contemporary instruments and electronics. He has recently collaborated with the London Sound Collective resulting in the album* The London Sound Collective Meets Pops Mohamed.

AQUELE QUE FICOU SOZINHO

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> Consciência quieta haja o assassino
> Que me acabou, dando-me ao corpo vão
> Esta volùpia de ficar no chão
> Eu sou aquele que ficou sozinho
> Cantando sobre os ossos do caminho
> A poesia de tudo quanto é morto
>
> Quiet conscience is the assassin
> That finished me, giving to my vain body
> This sensuality to stay on the ground
> I am the one who remained alone
> Singing upon the bones of the road
> The poetry of everything that is dead

These quotes, from two poems by Brazilian poet Augusto dos Anjos (1884–1914), are the main source of my "sound color preview" of music, the real sound and rhythmic pulse. Augusto dos Anjos is known for his determined pessimism, which permeates all of his work. The way I worked with obscured, compressed or defocused piano timbres, and my handling of time and periodicity of events, transfer to the musical domain my own reading of the poet's obsessions. The spoken voice, reading the text, reproduces and completes, through digital processes, the polyrhythmic four-voice counterpoint played in the background by four tiny pianos. This rhythmic counterpoint was generated by algorithmic processes using mainly Zicarrelli's M and Steinberg Cubase softwares. The sustained sounds were produced by a sampled bowed cymbal. *Aquele que ficou sozinho* comes from the CD *Vox Victimæ,* which evokes, as a whole, barbarous poetic utopias, as conceived by the Brazilian writer Darcy Ribeiro, and real historical barbarities, as, for instance, the massive importation of African slaves. These subliminal poetical-historical backgrounds may sometimes appear at the surface of my music, in the form of rhythmic structures, or in the form of samples of Amerindian or Brazilian instrumental sounds or voices.

Didier Guigue was born in 1954 in France. He graduated in piano and bassoon but is also active as a musicologist, composer and performer. He studied aesthetics, sciences and technology of arts at the University of Paris-8, France, and twentieth-century music and musicology at IRCAM/École des Hautes Études en Sciences Sociales, France. He has lived in Brazil since 1982, where he teaches music analysis and computers applied to music at the Federal University of

Paraíba. As a researcher and consultant at the National Brazilian Council for Research (CNPQ) and a member of the IRCAM Forum, France, he works with computing in twentieth-century music analysis. He has published related papers in Revue de Musicologie *and* Journal of New Music Research, *among others. He composes instrumental and electroacoustic music in a variety of styles, which range from experimental computer music to progressive pop, rock and jazz. He also composes for video, film, dance and theater projects, including the award-winning music for the films* À Margem da Luz *and* A Árvore da miseria. *Some of his scores are to be published by BME in Washington. Recently he had his works played at the International Computer Music Conference 1997, Thessaloniki; Jazz Festival Brazil/Argentina, New York; XII Bienal de Música Contemporanea Brasileira, Rio de Janeiro; III CEAIT Electronic Music Festival, California Institute of Arts, Valencia, U.S.A.; and VIII International Electroacoustic Music Festival "Spring in Havana 2000," La Habana, Cuba. His electroacoustic piece Vox Victimæ was included on the 1998 CD issue of* Organized Sound *(Cambridge University Press, Vol. 3, No. 1); and a full CD of his work, also entitled* Vox Victimæ, *has been released in Brazil (CPC-UMES, São Paulo) <http://www.umes.org.br>).*

BRONTOLOGIK 3.44

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In this improvisation environment using my Brontologik software, written in Max, Aly Keïta's balafon playing is fed into a computer that follows the pitches played by Keïta and creates its own accompaniment in real time by controlling a MIDI sound module. As Keïta develops his improvisation and reacts to the computer's cascading lines, the computer in turn adds new timbres and melodic ideas until the two "partners" lead their dialogue to a close. (For more detailed information, see the article by Lukas Ligeti, "Beta Foly," in this issue.)

Kurt Dahlke was born in Düsseldorf, Germany, and developed an interest in electronic music at a young age. As a founding member of the group DAF, he was one of the seminal figures of the "Neue Deutsche Welle," an original direction of German pop music combining an experimental, DIY attitude in production and musicianship with witty German lyrics. He further pursued this path in the group Der Plan, one of the most important bands of this style, and as producer of the pop hit "Fred vom Jupiter" by Andreas Dorau. These activities also led to the founding of the recording studio and independent record label Ata Tak in Düsseldorf, both of which continue to this day.

Since the early 1980s, Dahlke has experimented with synthesizers, including an early hardware version of Brontologik (a predecessor of the software he uses in Beta Foly) and was one of the first people in Germany to use sampling technology. Moving from the keyboards to alternative MIDI controllers such as Don Buchla's Thunder and Lightning, he performs as an improvising musician and has created numerous multimedia works, including "art discos" in Buenos Aires and at the Olympics in Seoul, Korea, as well as the installation piece Enchanted Rooms *in San Francisco. Much of this work was commissioned by the Goethe Institute, for which he has also worked in Côte d'Ivoire (with Beta Foly) and in Egypt. Furthermore, he contributed to multimedia events by Dutch composer Michael Fahres (Sunwheel, in Lelystad, the Netherlands, and Masada, Israel). In addition to Beta Foly, Dahlke's present activities include the electronica band A Certain Frank, in which he collaborates with his long-standing AtaTak partner, Frank Fenstermacher. Also under the AtaTak umbrella, he has produced groups such as Oval, The Bad Examples, Antonelli electr., and Element of Crime.*