

4100 YEARS RE/VERBERATIONS WITH HALIM EL-DABH

INVOCATIONS IN THE FRAMEWORK OF HERE HISTORY BEGAN.
TRACING THE RE/VERBERATIONS OF HALIM EL-DABH, A PROJECT BY
SAVVY CONTEMPORARY, IN COLLABORATION WITH MAERZMUSIK -
FESTIVAL FOR TIME ISSUES

ONLINE INVOCATIONS 20.03.2020 16:00

WITH Halim El-Dabh and Medhat Aldaabal Lois Alexander Jessie Cox with Wu Wei and Nicola Hein
Ali Demirel Jessica Ekomané Mena Mark Hanna Ali Hasan Sofia Jernberg Mazen Kerbaj
Magda Mayas Lorenzo Sandoval Ute Wassermann

TEAM

CONCEIVED BY Bonaventure Soh Bejeng Ndikung and Kamila Metwaly

ARTISTIC DIRECTOR Bonaventure Soh Bejeng Ndikung

INVOCATIONS CURATORIAL TEAM Kamila Metwaly Lynhan Balatbat

Lili Somogyi Onur Çimen

INVOCATIONS PRODUCTION TEAM Sagal Farah Billy Fowo Antonio Mendes Ola Zielińska

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STREAMING Boiling Head Media

4100 YEARS RE/VERBERATIONS WITH HALIM EL-DABH

The final steps towards the grand presentation of this project were overshadowed by the sad passing of our colleague and friend, Bona Kingsley Manga Bell, to whom we dedicate this whole project. May these two sons of the African continent, Halim El Dabh and Bona Kingsley Manga Bell, meet and chant in unison in the great beyond.

In this very special year, we continue to honour Halim El-Dabh by thinking, listening, playing, singing, dancing and summoning the voices of vitality as he has been doing for decades in his sonic endeavours. Halim El-Dabh would have turned 100 years old this month and would have continued to carry the 4000 years of pyramids, making him 4100 years old.

To celebrate the scope, diversity and depth of the work of musician, Pan-Africanist, creative musicologist, seminal composer, and philosopher Halim El-Dabh, and to open our research, exhibition and performance project **HERE HISTORY BEGAN. TRACING THE RE/VERBERATIONS OF HALIM EL-DABH** we invoke voices, homages, imaginations and musical visions into a day-long **INVOCATIONS** of musical performances.

This first iteration of our **INVOCATIONS** series on El-Dabh brings together some of the most crucial elements in his own history: sound, movement, and performance. For this occasion, we have deeply and carefully listened to Halim El-Dabh's work through the years and commissioned composers, musicians, dancers, visual artists to explore ways to relate to and conjure his spirit through their own artistic language. It includes re-enactments of El-Dabh's musical compositions that become an inspiration to the artists invited. Together, we honour El-Dabh by sharing, underscoring and commenting on his practice, annotating his presence and absence in the complex history of the Western contemporary and electronic music canon.

Sofia Jernberg collaborates in a rework of *Osiris Ritual* for the first time since its original composition. *Solo liece For Voice* written by Mena Mark Hanna for Sofia Jernberg will be performed by Jernberg and Hanna. Ali Demirel joins us with a live light work that accompanies a selection of El-Dabh's discography. Jessica Ekomane will perform her new compositions for the **INVOCATIONS**, commenting and reflecting on the sonic elements that El-Dabh has worked with. Magda Mayas will perform an improvisation on the piano, an instrument that El-Dabh pushed to limits with his notion of African Pianism. Ute Wassermann and Mazen Kerbaj will interpret *Laiyla and the Poet*, El-Dabh's extraordinary composition from 1959. Jessie Cox in collaboration with Nicola Hein and Wu Wei as well as Ali Hasan will perform on different drums to create and amplify vibrations, a notion that El-Dabh thought of as "the reality of our being". While Jessie Cox will perform on the drumset, Ali Hassan will play the derabucca, a Northern-African instrument, which played an important part in many compositions of El-Dabh. The dancers Lois Alexander and Medhat Aldaabal will open up conversation within and through the body. Medhat Aldaabal's performance series will be accompanied by the live music of Ali Hasan and will take us on the journey through Halim El-Dabh's movement in time and space, embodying different phases of the Maestro's life. Lois Alexander will perform to El-Dabh's abstract musical piece, titled *Meditation in White Sound*.

Halim El-Dabh's vast and still expanding oeuvre – which encompasses seven decades of compositions for all genres, from electroacoustic compositions, to the poetic, scholarly and philosophical, instrumental and vocal research, musicological fieldwork, opera and much more – has gone mostly overlooked and undervalued until today. We might find the name Halim El-Dabh mentioned in the historiography of electronic music, and for a good reason: in 1944, he produced one of the earliest, if not the earliest known electro-acoustic composition, *Ta'abir El-Zaar* a.k.a *Wire Recorder Piece* – the beginning of a long and abundant output in sonic experimentation. These **INVOCATIONS** aim at taking a closer look at El-Dabh's legacy: his work as a prominent example of avant-garde music at large. Join us for the first iteration of celebrating his tunes and those inspired by them.

We are happy to be resuming and continuing our work on, with and through Halim El-Dabh after a year of postponement of the project and echoing the opening of our exhibition.

The project was initiated by **S A V V Y Contemporary** and is a collaboration with **MaerzMusik-Festival für Zeitfragen**.

SCHEDULE

ROOM ONE: BEYOND A NOTE.
ANNOTATING HALIM EL-DABH

AT SAVVY CONTEMPORARY

16:00 IN MEMORY OF BONA
KINGSLEY MANGA BELL

16:10 HALIM EL-DABH SPEAKS

16:15 WELCOME
SAVVY Contemporary welcomes Halim
El-Dabh to Berlin in a conversation with
the team behind this growing work and
research, exploring new ways of relating,
listening and reading the history of our
ancestors.
WITH Bonaventure Soh Bejeng Ndikung,
Lynhan Balatbat-Helbock, Berno Odo
Polzer and Kamila Metwaly for a collective
reflection.

16:30 WORLD PREMIERE
Ali Hasan, 2021, Melanging Rhythms

16:55 DANCE INTERLUDE
Lois Alexander, 2021, Meditation in White
Sounds Variation #1

17:05 PANEL 1: ANNOTATING
HALIM EL-DABH
WITH Jessica Ekomane, Lorenzo
Sandoval, Ali Hasan in conversation with
Lynhan Balatbat-Helbock

17:50 VISUAL INTERLUDE
Ali M. Demirel: Visual responses to the sonic
compositions of Halim El-Dabh
"Taabir El-Zaar", 1944 (1'58) and "Electronic
Fanfare", 1959-61 (7'07)

ROOM TWO: BEYOND A FRAGMENT.
MEKTA IN THE ART OF KITA

AT HAUS DER BERLINER FESTSPIELE

18:00 WORLD PREMIERE
Mena Mark Hanna, 2021, For Halim

18:10 Sofia Jernberg, 2015, One Pitch: Birds for
Distortion and Mouth Synthesizers

18:30 Sofia Jernberg, 2021, To bathe sore hearts

AT SAVVY CONTEMPORARY

18:40 HALIM SPEAKS

18:45 DANCE INTERLUDE
Lois Alexander, Meditation in White Sounds
Variation #2

19:00 PANEL 2. MEKTA IN THE
ART OF KITA
WITH Jessie Cox, Mena Mark Hanna and
Magda Mayas in conversation with
Bonaventure Soh Bejeng Ndikung

19:45 VISUAL INTERLUDE
Ali M. Demirel: Visual responses to the sonic
compositions of Halim El-Dabh
"Total Satisfaction", 1952-2005,
"Conversation with Theremin" (4'15) and
"Ademaelard" (9'06) with Medhat Aldaabal's
dance interlude

AT HAUS DER BERLINER FESTSPIELE

20:00 WORLD PREMIERE
Ute Wassermann and Mazen Kerbaj, 2021,
Revisitations

ROOM THREE: BEYOND THE SCORE.
UNTIMING TIME IN HALIM EL-DABH

AT SAVVY CONTEMPORARY

20:45 DANCE PERFORMANCE
WITH VISUAL INTERLUDES
Medhat Aldaabal, 2021,
HULM PART 1 with visuals of
Ali M. Demirel

21:05 THE SAVVY TEAM READING
HALIM EL-DABH

21:20 WORLD PREMIERE
Jessie Cox with Wu Wei and Nicola Hein,
2021, Sound Is Where Drums Meet

AT HAUS DER BERLINER FESTSPIELE

22:00 WORLD PREMIERE
Jessica Ekomane, 2021, Music Enriched by
Traditions from the Depth of Time

AT SAVVY CONTEMPORARY

22:35 WORLD PREMIERE
Magda Mayas, 2021, Poetic Friction –
Sounding Halim El-Dabh's Piano Work

23:05 DANCE INTERLUDE
Lois Alexander, 2021, Meditation in White
Sounds Variation #3

23:20 PANEL 3. BEYOND THE
SCORE. UNTIMING TIME
IN HALIM EL-DABH.
WITH Ute Wassermann, Mazen Kerbaj
and Sofia Jernberg in conversation with
Kamila Metwaly

23:55 DANCE PERFORMANCE
Medhat Aldaabal, 2021, HULM PART 2

00:15 HALIM SPEAKS

DETAILS

ROOM ONE: BEYOND A NOTE.
ANNOTATING HALIM EL-DABH

16:00
IN MEMORY OF BONA KINGSLEY
MANGA BELL

16:10
HALIM EL-DABH SPEAKS

16:15
WELCOME
SAVVY Contemporary welcomes Halim El-Dabh to Berlin in a conversation with the team behind this growing work and research, exploring new ways of relating, listening and reading the history of our ancestors.
WITH Bonaventure Soh Bejeng Ndikung, Lynhan Balatbat-Helbock, Berno Odo Polzer and Kamila Metwaly for a collective reflection.

16:30
Ali Hasan
MELANGING RHYTHMS, 2021
WORLD PREMIERE
Ali Hasan transforms his tabla's compositions into daff, then building the performance based on the pieces Sonic No. 7 and No. 10 by Halim El-Dabh by using a loop machine RC505 and drum machine Roland hpd20. Djembe, daff and table will be his instruments beside the electronic machines.

ALI HASAN is a Syrian derabuccadrum player. His passion for music and dance have supported him with exploring the sounds of percussion music instruments through his journey walking to Europe in the early 2015. These elements have created a deep playground for him to experiment into the contemporary artistic world inside the harmonic relationship between movement, body and tunes, the action and the reaction between dance and music, and in the emotional sensitivity of the rhythms. Since 2016, he has been working with the company Sasha Waltz & Guests. He is also a composer, curator and a music consultant for the Resident Music Collective in Humboldt Forum in Berliner Schloss. Today in 2020 and after finishing a long discovery journey with the magical Handpan at the in Berlin Handpan academy by the master Zhynea Topov, he is currently learning with the master Mohammad Riza Mortazawi on daff besides producing electronic music.

16:55
Lois Alexander
MEDITATION IN WHITE SOUNDS
VARIATION #1, 2021
Lois Alexander invokes the spirit of Halim El-Dabh by engaging in a body-based dialogue with his piece *Meditation in White Sound* (1959) for electronic tape. Merging her contemporary dance practice with the sensing of Afro-diasporic folklore dances, Lois texturally riffs through and with the transformation of sound in Halim El-Dabh's seminal work. Working with the body and its gestures as a site to commune with other realms, Lois understands that through the act of looking back, one can then speak to futurity. With this performance, Lois is resonating with the material of the immaterial to embody a multiplicity of blackness. *Meditation in White Sound, Variation #1, #2 and #3* is a sketch of these different manifestations within blackness, body, and sound.

LOIS ALEXANDER is a dancer and choreographer living in Berlin. Lois graduated from The Juilliard School with a Bachelor of Fine Arts in Dance in 2014, and since then has worked with various choreographers and directors such as Christoph Winkler, Romeo Castellucci and Susanne Linke. With her choreography, Lois is inspired by what Tina Campt describes as “textured identit in ies” and hopes to use the embodied nature of dance and performance to articulate an in-between, migratory state from a black feminist perspective. In 2020, Lois premiered her solo, Neptune, during Tanztage Berlin in co-production with Sophiensäle and Dansmakers Amsterdam. Lois has been in residency in Dansmakers Amsterdam, ada Studio, and Lake Studios Berlin. In 2021, Lois created Black Venus, a video work commissioned by MMpraxis curatorial platform in the frame of Montag Modus: Ecology of Attention. Lois Alexander is one of the selected Aerowaves Twenty 21 artists.

17:05
PANEL 1: ANNOTATING HALIM
EL-DABH
Jessica Ekomane, Lorenzo Sandoval, Ali Hasan in conversation with Lynhan Balatbat-Helbock

Bios of Jessica Ekomane and Ali Hasan below at 22:00 & 16:30

LORENZO SANDOVAL works as an artist and curator. He received curatorial prizes such as Inéditos 2011, Can Felipa Curatorial Prize and Noguerras Blanchard 2012. He won the art prize Generación 2017; presented in La Casa Encendida (Madrid) and V Beca DKV-Álvarez Margaride

for “Shadow Writing (Algorithm/Quipu)” at LABoral, Gijón, 2017. Sandoval was nominated for the Berlin Art Prize 2018 and Premio Arte Contemporáneo Cervezas Alhambra 2020. Sandoval was artist in residence with Bisagra in Lima, culminating in an exhibition at Amano Museum Textile Museum. He was part of the Miracle Workers Collective representing Finland in the Venice Biennale 2019. In 2020, presented “Shadow Writing” with pieces from all the chapters of the project, curated by Emanuele Guidi at Centro Párraga in Murcia. Together with Tono Vízcaino, he is preparing “Industria. Matrices, tramas y sonidos” for IVAM. Since 2015, Sandoval runs The Institute for Endotic Research, which opened as a venue in 2018, co-directed by Benjamin Busch, and recently by Aouefa Amoussouvi too.

17:50
Ali M. Demirel
VISUAL RESPONSES TO THE SONIC
COMPOSITIONS OF HALIM EL-DABH
“Taabir El-Zaar”, 1944 (1'58) and “Electronic Fanfare”, 1959-61 (7'07)

“Color and sound moving towards a state of oneness capable of penetrating the hidden creases of the universe”
Halim El-Dabh, liner notes The Dog Done Gone Deaf, 2007.

Taking inspiration from Halim's graphic scores, Ali Demirel creates computer-generated visual compositions by using current digital technologies, which allows him to translate music into colors, shapes and movement. He focuses on circular shapes because of Halim's specific use of the form. Just like Halim El-Dabh himself, improvisation is a key element in his creation as Demirel believes computerized tools are not capable of fully translating music to our senses. Thom Holms has written, Halim's interest in ancient and folk music, rather than math, gave his works an organic quality. Hence he tries to achieve a similar quality by allowing himself to react to the music in real-time by controlling some of the variables of the visual outcome manually, like dancing to the music, while computational processes handling some other tasks like translating the sound frequency to the color frequency. As a result, he presents a selection of computer-generated, human-modified visual artefacts that allow spontaneity and even mistakes.

ALI M. DEMIREL is known across the minimal electronic music scene for his singular visual aesthetic. Recently, he has been focusing on nature as the main source of inspiration, investigating humanity's inherent connection to nature by studying specific mythologies and geographies. His work has been presented at Arter, Istanbul; Guggenheim Museum, New York; Transmediale & Club Transmediale, Berlin; ifa Galerie, Berlin; ICA, London; ACAW, Max Protetch Gallery, New York; Sammlung ESSL, Wien; European Media Art Festival, Osnabruck; State Museum of Fine Arts, Kyrgyzstan; International Short Film Festival, Hamburg; among others. He has performed live at Sonar Festival, Barcelona; Mutek Festival, Montreal; Coachella, USA; Brixton Academy, London;

Roundhouse, London; L'Olympia, Paris; ADE, Amsterdam; Daimler Contemporary, Berlin; Detroit Electronic Music Festival; Fuji Rock Festival, Japan; Future Music Festival, Australia; among others.

ROOM TWO: BEYOND A FRAGMENT.
MEKTA IN THE ART OF KITA

18:00
Mena Mark Hanna
FOR HALIM, A SOLO PIECE FOR VOICE
WRITTEN FOR SOFIA JERNBERG, 2021
WORLD PREMIERE
“If there is an inspiration for this piece of music, it's somewhere in that passage, in between the vibrating birds, the yelling scarabs, and the mirrors and bees. The piece also contains a snippet of a Coptic chant sung and distorted through various permutations. I hope, given our shared heritage, that this would be a familiar sound for Halim.”
— Mena Mark Hanna

MENA MARK HANNA's research and teaching interests include Middle Eastern chant, music of the 20th and 21st century, post-colonialism, music pedagogy, and performance traditions, as well as composition and electronic music. He was Founding Dean of the Barenboim-Said Akademie and is currently Professor of Musicology and Composition. He received his Ph.D. from Merton College, Oxford, where he studied musicology and music composition. Prior to coming to Berlin, Hanna was assistant artistic director and dramaturg at Houston Grand Opera and visiting scholar in musicology at Rice University's Shepherd School of Music. His compositions have premiered at the Fondation Royaumont, the Darmstadt New Music Festival, and ISCM World Music Days. Hanna is curator of the Edward W. Said Days at the Barenboim-Said Akademie.

18:10
Sofia Jernberg
ONE PITCH: BIRDS FOR DISTORTION
AND MOUTH SYNTHESIZERS, 2015
TO BATHE SORE HEARTS, 2021
WORLD PREMIERE & WITH AN
IMPROVISATION ON HALIM EL-DABH'S
MUSIC („UNDER THE MOONLIGHT“,
„GURAGE WOMEN VOCAL PERCUSSION
1963 ETHIOPIA“, "AMHARINIA
MAZINKO AND VOICE 1963 ETHIOPIA")
This piece focuses on the ideas and practices of inspiration, as being invited and introduced to contribute to pay homage to Halim El-Dabh. Delving into the great amount of sound work produced and recorded by El-Dabh – including his ethnomusicological research recordings from the Republic of the Congo, Egypt, Ethiopia, Guinea, Mali, Morocco, Niger, Nigeria, Senegal, South Africa, Sudan, and the Democratic Republic of the Congo (then Zaire) – the artist reflects on other inspirations that nurtured her throughout her life. As she travels to perform, she recollects the impressions that nurtured her practice; from listening to J. S. Bach who was

one of her childhood favorites to AI rendered music, which is a new territory she is discovering recently. Hence the challenges she faced with this piece is how to connect her sources of inspiration; i.e. J.S Bach, Halim El-Dabh and AI rendered music. The title is taken from the biblical text that J.S Bach used while composing his choral BWV 387 and music brings together the sources from Sofia Jernberg's understanding of these various and seamlessly uncompromising musical genres.

S O F I A J E R N B E R G is a Swedish experimental singer, composer, improviser and performer. One of her deepest interests as a singer is to investigate and explore the “instrumental” possibilities of the human voice. Her singing vocabulary also includes sounds and techniques that often contradict conventional singing styles, such as non-verbal vocalisation, split tone singing, pitchless singing and distortion.

Music theatre and contemporary opera play a significant part in her artistic oeuvre. She has appeared in productions of Arnold Schönberg's “Pierrot Lunaire” and Salvatore Sciarrino's “Lohengrin”.

As a composer Sofia Jernberg has been commissioned by the Barents Composer Orchestra, Swedish Radio P2, Stockholm Jazz Festival, Trondheim Jazz Orchestra, Oslo 14 Vocal Ensemble, Klang – Copenhagen Avantgarde Music Festival, **B A N F F** Centre for Arts and Creativity, The Gothenburg Combo, Opera Nord and numerous chamber music ensembles. As well as performing solo, Sofia Jernberg also works regularly with Fire! Orchestra, The End (Kjetil Møster, Mats Gustafsson, Anders Hana, Greg Saunier, Jernberg), in a duo with Mette Rasmussen and in a duo with Alexander Hawkins.

18:40
H A L I M S P E A K S

18:45
Lois Alexander
M E D I T A T I O N I N W H I T E S O U N D S V A R I A T I O N # 2 , 2 0 2 1
Details see 16:55

19:00
P A N E L 2 . M E K T A I N T H E A R T O F K I T A
Jessie Cox, Mena Mark Hanna and Magda Mayas in conversation with Bonaventure Soh Bejeng Ndikung

19:45
Ali M. Demirel
V I S U A L R E S P O N S E S T O T H E S O N I C C O M P O S I T I O N S O F H A L I M E L - D A B H
“Total Satisfaction”, 1952-2005, “Conversation with Theremin” (4'15) and “Ademaelard” (9'06) with Medhat Aldaabal's dance interlude

Details at 17:50

20:00
Ute Wassermann and Mazen Kerbaj
R E V I S I T A T I O N S , 2 0 2 1
W O R L D P R E M I E R E

Blurring composition and improvisation, and using their

voices, instruments, objects and electronics, this new piece by Ute Wassermann and Mazen Kerbaj revisits Halim El-Dabh's musical world as well as the duo's own practice.

U T E W A S S E R M A N N is a vocal artist, improviser and composer – a performer. Her multidimensional vocals make her voice oscillate between electronic, inorganic, human and creaturely sound qualities. In addition, she alienates and expands her singing with bird whistles, objects, lo-fi electronics, various microphones or field recordings. In this way, performative vocal figures emerge, in the realm of improvisation, composition and performance art. Over the years, she has developed a complex, ever-growing catalog of experimental vocal expressions that inspires improvisers and composers worldwide and which she teaches in workshops and seminars at international universities or festivals. She performs regularly with improvisation groups like speak easy (Phil Minton, Thomas, Lehn, Martin Blume). Ute has received commissions for compositions by Ryogoku Art Festival Japan, WDR, University of Amsterdam, Poetica Sonora Mexico City, Transart Festival Bolzano, Dystopie Sound Art Festival, maulwerker, Distractfold Ensemble, Ruhrtriennale, MaerzMusik.

M A Z E N K E R B A J is a Lebanese comics author, visual artist, and musician. Kerbaj is widely considered as one of the initiators and key players of the Lebanese free improvisation and experimental music scene. He is co-founder of Irtijal. an annual improvisation music festival, and of Al Maslakh, the first label for experimental music in the region operating since 2005. As a trumpet player, whether in solo performances or with long-lasting groups like “A” Trio, Kerbaj pushes the boundaries of the instrument and continues to develop a personal sound and an innovative language. Recently, he has developed several new projects in different fields, such as “Borborygmus”, a theater play he co-wrote, directed and performed with Rabih Mroué and Lina Majdalanie; “Synesthesia”, a concept for a live graphic score for an improvising ensemble; and “Walls Will Fall”, a composition for 49 trumpets.

R O O M T H R E E : B E Y O N D T H E S C O R E . U N T I M I N G T I M E I N H A L I M E L - D A B H

20:45
Medhat Aldaabal
H U L M P A R T 1 , 2 0 2 1
With visuals of Ali M. Demirel

“When the sky appears grey
And I see a rose suddenly grew
From the cracks of a wall,
I don't say: the sky is grey but
Contemplate the rose
And say to it: what a beautiful day!
For u my friend I say at the entrance of night:
If it had to be a dream, let it be like us
Simple!!”
Mahmoud Darwish: extract from “The Dice Player“

M E D H A T A L D A A B A L studied dance at the Higher Institute of Dramatic Arts in Syria. He has performed with diverse dance groups in the Arab region; among others are The Enana Dance Theatre in Syria and Soon Theatre in Lebanon. Since moving to Berlin in 2015, he has taken various contemporary dance workshops and has been teaching dance to refugee children. He started a project, with Ali Hasan and in collaboration with Sasha Waltz & Guests, a contemporary dance institution called Dabke Community. He has worked with several choreographers like Nir de Volff.

21:05
T H E S A V V Y T E A M R E A D I N G H A L I M E L - D A B H

21:20
Jessie Cox with Wu Wei and Nicola Hein
S O U N D I S W H E R E T H E D R U M S M E E T , 2 0 2 1
W O R L D P R E M I E R E
Meetings between people and sounds has been from my point of view a constant quest(ion) in Halim El-Dabh's practice. This resonates strongly with my own work and “Sound Is Where Drums Meet” is an exploration and performance, a celebration of this inter-living. Our ears are drums and sounds are in effect a meeting of at least three drums: the space and the sound makers/listeners. In “Sound Is Where Drums Meet” performers travel from one place/space to another, each with its own unique sound-world. The performers travel via a technology, which is itself made from a re-imagining of Halim El-Dabh's electronic works. This technology for space (and possibly time) traveling is reminiscent of not only tape machines, such as El-Dabh might have used, but also of the web, a technology for extremely fast space travel, while also possible future or alternate space-travel technologies (imagine for example an interspecies, or intertemporal, connecting technology). The traveling performers encounter each other at times, contacts that can transpire in many different ways, but an emphasis is placed on improvisatory meetings that creolize.

J E S S I E C O X is a composer, drummer, and scholar, currently in pursuit of his Doctorate Degree at Columbia University. Growing up in Switzerland, and also having roots in Trinidad and Tobago, he is currently residing in NYC. He has written over 100 works for various musical ensembles including electroacoustic works, solo works, chamber and orchestral works, works for jazz ensembles and choirs; including commissions and performances by LA Phil, Ensemble Modern, Heidi Duckler Dance, JACK Quartet, International Contemporary Ensemble, and more. As a performer he has played in Europe, Africa, the Caribbean and the USA; with musicians from all over the world. Jessie has participated at esteemed festivals all over the world and his music can be heard on Aztec Music's Declic Jazz Label, Gold Bolus Recordings and Infrequent Seams, as well as others. His scholarly writing has been published in the journal Sound American, and Castle Of Our Skins' blog, a publication is forthcoming in Critical Studies in Improvisation; and he has presented his work at numerous conferences and festivals. Jessie Cox graduated summa cum laude from the Berklee

College of Music on esteemed scholarships in 2017.

W U W E I is a Sheng virtuoso who has developed the ancient instrument into an innovative force in contemporary music. As a soloist, he has performed with leading orchestras and ensembles. He has given world premieres of more than 400 works, including 20 concertos for sheng and orchestra. Wu Wei is also a prolific composer for the sheng, having received several commissions including those from Fondation Royaumont and the Civitella Ranieri Foundation. He has appeared at a number of prestigious festivals and venues worldwide and has received numerous prestigious awards. He has recorded CDs and DVDs for Deutsche Grammophon, Sony, Harmonia Mundi, and Wergo.

N I C O L A L . H E I N is a guitarist, sound artist, composer, and researcher in music who focuses on physical and electronic extension of guitar, sound installations, A.I., instrument building, conceptual composition, inter-media works (w/ video art, dance, literature). With the support of the Goethe Institute and many others, Nicola has realized works in more than 30 countries. He has collaborated with the world's leading artists in contemporary music, researches in aesthetics and was visiting scholar at Columbia University, New York.

22:00
Jessica Ekomane
M U S I C E N R I C H E D B Y T R A D I T I O N S F R O M T H E D E P T H O F T I M E , 2 0 2 1
W O R L D P R E M I E R E
Between the lines of Halim El-Dabh's work, one can perceive his continuous interest for questions of class, labour and collectivity. The performance takes its title from a 1964 *New York Times* article by Halim in which he describes the vernacular musical language of street musicians in Ethiopia, his work with this same group using 20th century techniques and his intention in placing them as teachers in the university institution. The aforementioned project also demonstrates Halim's interest in creating a bridge between Arabic and Sub-Saharan African worlds.

Taking the pentatonic scale of the Baka people in Cameroon as well as elements of algorithmic composition as a starting point, *Music Enriched by Traditions from the Depth of Time* is a study on both randomness and non-equal temperament. The piece hints at a fusion of rhythm and melody, all the while echoing Halim's research “towards an African pianism”.

J E S S I C A E K O M A N E is a French-born and Berlin-based electronic musician and sound artist. Her practice unfolds around live performances and installations. Her quadraphonic performances, characterized by their physical affect, seek a cathartic effect through the interplay of psychoacoustics, the perception of rhythmic structures and the interchange of noise and melody. Her ever-changing and immersive sonic landscapes are grounded in questions such as the relationship between individual perception and collective dynamics or the investigation of listening expectations and their societal roots. She released her debut album, *Multivocal*, on Important Records in 2019.

22:35

Magda Mayas
POETIC FRICTION – SOUNDING HALIM
EL-DABH'S PIANO WORK, 2021
WORLD PREMIERE

Halim El-Dabh described his piano compositions as containing a “poetic tenderness “ – he plays with the tension between Egyptian folk songs and the well-tempered piano keys, creating friction to “achieve the feelings of the quarter tone.” The recordings of these playful and cyclic pieces are a starting point for pianist Magda Mayas, extending the melodic and timbral possibilities of the compositions into the inside of the piano. Improvising and abstracting the sonic material through preparations and recordings, El-Dabh's pieces resonate both emotionally and physically through the piano.

MAGDA MAYAS is a pianist and composer. Over the past 20 years, she developed a vocabulary utilizing both the inside as well as the exterior parts of the piano, using amplification, preparations and objects that become extensions of the instrument itself. Mayas explores textural, linear sound collage, and has developed a set of techniques that draw on the history of prepared and inside piano vocabulary, but are highly individualized and expand the language for internal piano music making. She has performed at festivals and exhibitions such as Documenta (2012), the Berlin Biennale (2014) or Huddersfield Contemporary Music Festival (2015) and has released over 30 CDs to date. She holds a PhD in Fine Arts from the University of Gothenburg, Sweden. Since 2019, she is the program coordinator and teaches improvisation at Luzern University of Applied Sciences and Arts.

23:05

Lois Alexander
MEDITATION IN WHITE SOUNDS
VARIATION # 3, 2021

Details see 16:55

23:20

PANEL 3. BEYOND THE SCORE.
UNTIMING TIME IN HALIM EL-DABH
Ute Wassermann, Mazen Kerbaj and Sofia Jernberg in
conversation with Kamila Metwaly

23:55

Medhat Aldaabal
HULM PART 2, 2021

Details see 20:45

00:15

HALIM SPEAKS

MORE INFORMATION

savvy-contemporary.com
facebook.com/savvyberlin

S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Lynhan Balatbat-Helbock Bona Bell Onur Çimen Sagal Farah Billy Fowo Raisa Galofre Juan Pablo García Sossa Anna Jäger Kimani Joseph Laura Klöckner Kelly Krugman António Mendes Kamila Metwaly Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Muhammed Salah Abdulaziz Jörg-Peter Schulze Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

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