

PLAY.PLAYABLE.PLAYING. (2005)

an electronic-visual piece for the notation program Sibelius

TO PULSE II (2005-2006)

A piece for solo piano build around the hypothetical `behaviour` of the gracenote. It starts off as an insignificant glitch to the regular pulse which slowly develops into independent musical material.

SOLVING SOLO (2006)

for solo violin

POLAROID (2006)

The piece is written for the ASKO ensemble (clarinet, bass clarinet, viola, cello, double bass, tuba and percussion). The musical material and structure is based on the phenomena surrounding the photos of the Polaroid camera, which starts of as a blank piece of paper on which a picture gradually appears. These different stages or interpretations of the same picture are `translated` musically as variations on the same musical material.

A LINE FOR RACHEL WHITEREAD (2006-2007)

for trumpet, viola, double bass, piano and percussion (EJNCP)

TERRITORIES (2007)

for mixed choir

VIOLENCE MADE EASY (2007-2008)

for clarinet, viola, double bass, percussion, piano body and strings and piano (EJNCP)

EMERGENCE (2008/2010)

The piece is originally written for saxophone, viola, double bass, piano and percussion (EJNCP). The title comes from the world of complexity theory. The latter has to do with systems which can not be modeled and a complex system is defined by the relationship between its elements. An emergent property which is one of phenomena present at any complex systems is the result of the interaction between all its elements. In the piece Emergence these ideas are imposed on a melodic line which becomes more `developed` as the piece goes on. Therefore there is not a process of achieving the perfect or ideal melody, but of an everchanging emergent property.

KARAOKE LATER (2007-2009)

A piece for saxophone and Midi. The notation program Sibelius 4 is used in an unconventional, rebellious way to create a sophisticated electronic visual-soundtrack against which a `live` instrument plays.

TRIO (2008-2009)

The piece is written for viola, double bass and piano. It is based on a descending musical figure, specifically noticable in the parts of the piano and double bass. Microtonality (tone between semi-tones) is used as a timbral extension of a specific pitch and functions as a passing note which resolves to a pitch a quarter tone away (one of the 12 semi-tones).

ROADS TO AND FRO (2008-2010)

for large ensemble/orchestra

WHERE MUSIC IS...(2010)

A piece for solo piano. The initial title for the piece was Where Music Stops... , but the title conveyed the idea behind the piece too directly so the latter was exchanged for a more subtle and satirical reference. A few compositional techniques are approached in a more pessimistic fashion to create a tongue-in-the-cheek music rebellion. Unsophisticated techniques like sequencing,

transposing, repetition and ornamentation are a few present in the piece. A quotation from a previous piece is used to start off the work.

MY LOVE IS TRYING (2010)

for piano, viola, double bass, percussion and narrator (EJNCP)

A SOUND BRIEFING : INTRODUCING SILENCE (2010)

for flute, oboe, saxophone, cello, guitar and piano

...IN OCTOBER (2010)

A piece for mezzo soprano and piano. The text is from the poem Poppies in October by Sylvia Plath.

EARTHED (2010)

A piece written for the swiss pianist Petra Ronner. The composition is for solo piano and electronics. The electronic part is made up by the soundtrack and the mini `jacks` which are taped to the body of the piano just underneath the keys. The `live` jacks are then played by either tapping or connecting, for longer periods of time, with the fingers. This introduces an extended way of playing the piano. The `jacks` are also used to play inside the piano, which is how the static `A` pitch is created. The piece meanders between strict notated and aleatoric sections.

DOMICILIUM (2010-2011)

A piece written for any instrument adhering to the range of the music and piano. The title suggests a hypothetical `home` or `habitat` in which elements of the music strive to adhere to. The abstract interpretation of the title is the guiding force throughout the music fueling a constructed trial-and-error process of converging different aspects of the music in which the uncertain choice of instruments is probably the most obvious one.

AND SO BEGAN (2010/2013)

A piece for viola, cello, piano, percussion and narrator. The text is by Robert Bolton from the poem with the same title. An interactive relationship is established between text and music, with the words frequently giving rise to the shapes and rhythms of the musical ideas and playing a prominent role in the musical structure.

A[WE]-STRUC[K]-TURE (2011)

A piece for ensemble and tape written for different set-ups for Wicomb`s composition residency in Switzerland. The first version is written for the Swiss ensemble Ums `n` Jip. This version is strictly notated for counter tenor and tenor recorder. The second version is vaguely notated (open score) for the Swiss free improvising ensemble Potage du Jour. The last version has no notational indications and is absolutely free except for the soundtrack/tape. Petra Ronner completed this project with her improvisation with the tape.

BIRDS' BIRDS (2011-2013)

An electroacoustic piece. The title Birds' Birds originated from the expression that a person is a `composer`s, composer`, meaning that a person`s work would be better grasped by scholars specialising in the same field. In this piece, as seen hypothetically through the eyes of the birds, it also means to aspire to the ideal bird, the platonic bird.

The noise and the bird sounds are fighting for the dominant position in this piece which forms the narrative.

MOZART, OOOH! (2012-2013)

An electroacoustic piece using the incidental music of a play as its basis.

EAVESDROP (2012-2013)

A piece for solo piano and soundtrack.

YOUR MOTHER'S MOLECULES (2012-2014)

Written for ensemble Reconsil (bass flute, clarinet, trumpet, trombone, violin, viola, cello and piano) for their world project in 2014. The title is based on a well known crude South African expression.

LATER THAN YELLOW (2012/2015)

A piece for violin and clarinet in B flat.

SING YOU! LA-RE-TI(2013)

A piece for voice, saxophone, piano and soundtrack composed for the ensemble Potage du Jour

[COM]POSER (2014)

A piece for voice, electronics and piano. Composed for Franziska Baumann and Christoph Baumann.

EVER AFTER (2014)

A miniature piece (24") for ensemble dissonArt. The piece Ever After deals with or predicts what happens musically after the conventional, climactic ending of a hypothetical piece of music. The miniature piece starts off with the last beat of a generic piece of music; but rather than being a conclusion or a finishing point the final notes give rise to delicate reverberations creating further musical material quickly evolving into more than just sound ripples.

ME [AN]D... (2014-2015)

A piece for piano and Midi soundtrack. The title has its obvious meaning as well as a suggestion that MIDI will play a significant role. At its roots, the piece is based on a narrative, constantly reflecting on itself, in which the roles of the two piano entities, one acoustic and one digital (soundtrack), are established.

EVER AFTER 2 (2014/2016)

The miniature piece extended slightly for the same instrumental setup.

BOUBLE BASS CONCERTO (2014/2016)

A piece for double bass and small ensemble commissioned for the the South African New Music Ensemble, featuring Brydon Bolton as double bassist and Robert Fokkens as conductor.

PAT[I]ENT (2015)

A piece and improv template for piano and soundtrack

POOL (2015)

A piece for trombone and percussion (incl. vibraphone) composed for the Axelsson Nilsson Duo.

SOLECISM (2015)

A piece for horn in F and soundtrack. Composed for the Canadian hornist Mathew S James.

FOUR REAL (2015)

A string quartet. Composed for the Daedalus Quartet.

ON AIR (2015-2016)

for 7 speakers/actors on different levels

THREE MILIEUS (2016)

Three composed improvised pieces modelling the patient-therapist milieu in psychoanalysis, composed for the Swiss duo InterZones.

SELF-PORTRAIT (2016)

A solo piano piece commissioned by SAMRO for the pianist Coila Enderstein

3X3X3 (2016)

An installation piece for 3-4 performers

GAMES FOR LESS THAN TWO (2016)

A composed improvised piece for alto saxophone, clarinet in b flat and double bass.

SPELLING AND SOUNDS (2016)

A piece for solo violin; commission for violinist Lieva Starker

AUTOMATION (2016/2018)

A piece for trombone and percussion (two toms) for the Axelsson Nilsson Duo

THE GATHERING (2016/2018)

A celebratory music for an opening for actor, soundtrack and participants present

QUAVER LEFT (2017)

A piece for solo piano with prepared string for Michael Blake

NOW FOR TRIADS (2017-2018)

A piece for the robot toy piano of Ranjit Bhatnagar and MIDI soundtrack

SUE-HM KWEE (2018)

A piece for the Stockholm Saxophone Quartet

AN AESTHETICS OF RAT BITES (2018)

An electroacoustic piece for a short film

JULIETTE IS THE SUN (2018-)

A piece for sextet including plunger as sound source