

WIGMORE HALL 125

Saturday 10 January 2026
7.30pm

Are 'Friends' Electric? – a concert for voice & electronics

Elaine Mitchener vox
Shamica Ruddock fx
Pat Thomas fx

Yvette Janine Jackson

Waiting (2025)

Laure M Hiendl

White Radiance™ for solo voice and electronics
(2020, rev. 2025)

Corie Rose Soumah

Limpidités VI (2025)

Amadeus Julian Regucera

Bocca Chiusa (2025)

Jessie Cox

Remains Unvoiced (2025)

Loré Lixenberg

COSMIC VOICE PARTY (2017, extract from 2023 version)

Interval

Elaine Mitchener, Shamica Ruddock
& Pat Thomas

SOLO THROAT remixed – vox with live electronics
drawing on material from Elaine Mitchener's album
(2026) *world première*



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Elaine: I asked ChatGPT ‘Are “Friends” Electric?’, and it replied:

‘Are “friends” electric?’, which originates from a 1979 hit song by Gary Numan. The original song’s title was inspired by Philip K Dick’s novel *Do Androids Dream of Electric Sheep?* and the film *Blade Runner*, exploring dystopian themes of synthetic humans (replicants) and what it means to be human.

Elaine: I’ve seen the film, not read the book though...

If you meant the **meaning**: the song plays with sci-fi imagery—androids, artificial relationships, and emotional isolation—to question whether companionship can be mechanical or transactional rather than human.

If you meant something else (the phrase philosophically, or another reference), tell me and I’ll tailor it.

Elaine: Could you? Thanks, so much.

Philosophically, ‘Are friends electric?’ asks whether friendship is **authentic** or **mechanical**.

In short, it asks whether friendship is **alive** and **mutual**, or merely **powered by convenience, conditioning, and utility**—a connection that works, but doesn’t feel.

It’s an uneasy question because the answer isn’t binary. Many relationships sit somewhere between electric circuitry and genuine human warmth 

Elaine: Thanks, ChatGPT. I appreciate you.

I have the honour to première Wigmore Hall-commissioned works for voice and electronics by five distinctive compositional voices: **Jessie Cox**, **Laure M Hiendl**, **Yvette Janine Jackson**, **Amadeus Julian Rugecera** and **Corie Rose Soumah**, along with the pleasure of reinterpreting a manifesto ‘call for change’ by **Loré Lixenberg**. To conclude the evening, two of the UK’s most original electronic music artists, **Shamica Ruddock** and **Pat Thomas**, join me to rework pieces from my album *SOLO THROAT*. Many thanks to **Mike Picknett** for his production and technical expertise on this project.

Tonight is the first of two concerts of my final year as a Wigmore Hall Associate Artist and 2026 is the Hall’s 125th Anniversary year. I’ve had such a wonderful time performing here and would like to extend special thanks to:

- John Gilhooly for inviting me to become an Associate Artist, for supporting my programming ideas, and for your commitment to commissioning new music;
- Jon Carvell for ably steering everything so calmly behind the scenes with a generosity of spirit;

- Helen Whittick and team for your patience and diligence on all the wordy stuff;
- To the Tech Team and FOH staff for being a joy to work with;
- To all my musician friends and colleagues who have said ‘yes’ to my ideas and for the incredible musical experiences together;
- And to you, the audience, for bringing your wonderful positive energies to this marvellous venue.

© Elaine Mitchener, January 2026

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Yvette Janine Jackson Waiting
text by Paul Laurence Dunbar

Waiting is a work for solo voice and tape shaped by my radio opera practice, where composition is recursive: a process inside a process inside a process. I created an aural score and supplementary notation that outlines possibilities for the performer.

The tape part is an electroacoustic composition that functions as an asynchronous duet with the performer, making listening integral to the performance practice. The voice departs from notation, returns to it, and alters it. Repetition and follow-action structures organise these shifts, so the material transforms over time. The aural score takes precedence, with the voice moving in call and response with the fixed-media part. The electronics serve as a conversational counterpart rather than accompaniment.

Waiting asks the performer to navigate rather than recite, and invites the listener to hear transformation itself as composition.

The text is excerpted from Paul Laurence Dunbar’s *Waiting*.

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Laure M Hiendl *White Radiance*™ (solo version) for voice and electronics (2020, rev. 2025)

White Radiance (the brand name) looks at the politics of skin bleaching creams, as it is elaborated upon by the Jamaican philosopher and writer Sylvia Wynter. Pushed by major Western cosmetic corporations they constitute – in Wynter’s words – ‘the emergence of a global free-market-driven and consumer-oriented mimetic desire that is anchored to a single genre-specific Western European bourgeois model of being’¹. By co-opting the language of these commercials and putting it against Wynter’s own powerful words, *White Radiance*™ tries to expose the mechanics of the strategies to generate this mimetic desire.

¹Katherine McKittrick, ed., *Sylvia Wynter: On Being Human as Praxis* (Durham: Duke University Press, 2015), 18.

Corie Rose Soumah Limpidités VI

Limpidités VI explores the notion of being through doppelgänger, decolonial freedoms and spaces of differentiations. When one thinks about voice, it is almost impossible to separate the delicate nature of identity and uniqueness that the instrument so generously gives. In this work, I crafted an environment in which both reimagined freedoms and multiplicities co-emerge together. The piece was written and is dedicated to Elaine, whose broad approaches of sound making truly allowed my imagination to dive into temporal twists, turns and spirals, and to build spaces with deep interconnection between her voice and the live electronics.

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Amadeus Julian Regucera Bocca Chiusa

Bocca Chiusa is an attempt at expression and the struggle to perform it and perhaps the reality of its impossibility. Inspired by a quote by the composer and instrumentalist Marion Brown – ‘I don’t play words...’ – the vocal music is under strain and sound under pressure. The electronic part paints a disturbing collage, a distorted bucolicism, another iteration of impossibility: that of the idyl, its mythology, and the pollution of a romanticised pre-urban world. Musical citations of Brown’s *Afternoon of a Georgia Faun*, Filipino folk music, and recordings of the composer’s upstate New York environment play against samples of laboured and stylised breathing and hyperventilation to create a grotesque environment for Elaine’s voice to navigate. As a born and raised Californian living now in quiet upstate New York, I was inspired to take dislocation of place, the tension between home and away, and sonify it, creating an excess of interiority that matched well with the intense vocal writing for Elaine. My deepest gratitude to Elaine Mitchener for her inspiration as an artist and human and for this opportunity.

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Jessie Cox Remains Unvoiced

I have been fascinated by the complexity of questions of identity when approached through sound and music. Specifically, this became evident to me with regards to the Caribbean and my own roots in Trinidad and Tobago. There, if we try to explain musical sounds and objects/instruments, we must tell stories, of people, individuals, innovation and migration. Identity thus ceases to be a rigid category of politics in modernity and uncovered are questions behind that name – of ancestry, belonging, how we make sense of our relations to past, present, future, lives, people, animals, plants, lands, geographies and more.

In this piece, *Remains Unvoiced*, I engage sound to refigure relations to the archive, to languages and material bodies of the past, present, and future. Centring Trinidad and Tobago, I utilise toponyms

rooted in (partly) ‘extinct’ Indigenous languages, engage some of the earliest missionary dictionaries of the region (from the 17th Century), as well as Afro-Trinidadian linguist John Jacob Thomas’s book *The Theory and Practice of Creole Grammar* (1869), the first book to analyse creole language in Trinidad and Tobago. I approach these fragments without turning them over into the world of audibility; I do not make them proper speech. This is in part because the way in which we pronounce these words is both significant and, in the dictionaries, erased, and, in creole, transformed, by the very recording and reproducing of them. I want to foreground the way in which creole and music, in the Caribbean, may propose a radically different way of dealing with the archive and the world of materials and structures we find out there. I do this by turning the performer’s body and the shapes of these written words into something like drums – resonators for sound. The vocalist’s body, and the words she shapes, are activated through sound from a talk box. The sound that is fed into the vocalist’s body is sourced from drumming inspired by both oral traditions and personal experimentation with them.

Sound remnants, in the form of dictionaries and words, here, are thus not just a record of the past, but they become a means of poetically refiguring relations – and the same can be said of our own bodies. This is a thinking with survival and new ways of interacting with the world beyond the audible (such as *marronage* to name one example). Music becomes a way of refusing easy narratives of presence, absence, and proper origins and instead proposes listening as a method for refiguring ourselves and our world.

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Loré Lixenberg COSMIC VOICE PARTY

This little electronic arioso was never intended for the concert hall but for the street as an act of operatic activism. It sets out the key tenets of The Voice Party, a new politics of resonance, rhythm, and breath, in which governance is harmony, and every citizen is an instrument. Imagine the singer standing in the middle of Ridley Road market at the height of the general election of 2019 and 2024, in a costume festooned with small speakers, each stem acting as a mouthpiece for The Voice Party. Subsequently it was performed at The Voice Party conference in Halle Germany, where politically the AFD is in the driving seat.

Founded in 2017, The Voice Party stood in the 2019 and 2024 General Elections in the constituency of Hackney North and Stoke Newington, achieving 79 and 200 votes respectively. Hardly a landslide, but that is how all true revolutions begin. Not with gunfire. With resonance. To govern is to tune. To legislate is to listen.

The Voice Party is both a political movement and an opera, using the machinery of the state as its stage, and the body politic as its choir, the structure of the electoral system as its libretto, and the noise of

democracy as its score. Unlike other parties, it does not seek to run government; it seeks to retune it. The Voice Party seeks to completely reimagine not only politics, but the very architecture of life itself, according to the laws of music and sound. In The Voice Party's universe, music is not decorative. It does not arrive, apologetically, cringing at the edge of systems, begging for a grant and a mention in the culture pages. Here, music and sound sit at the centre of all institutions, government, economy, education and health as governing principles rather than as underfunded side projects.

The Voice Party moves in the ancient current of Plato's belief that when the modes of music change, the laws of the state always change with them. Which sounds implausible, until you remember that it's always been the wrong people in charge of the microphone. This is no metaphor. It is blueprint. It is prophecy. The Party does not campaign, it composes. And when its composition reaches the right frequency, the walls of the old order will tremble and fall.

I'm over the moon that Elaine performs this excerpt, connecting TVP to the political beginnings of Wigmore Hall.

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TRIO: SHAMICA RUDDOCK/PAT THOMAS (FX) + ELAINE MITCHENER (VOX+OBJECTS)

SOLO THROAT remixed – vox with live electronics drawing on material from Elaine Mitchener's album (world première)

Solo Throat is the first solo LP from vocalist, composer and movement artist Elaine Mitchener. Drawing on the work of African-American and African-Caribbean poets Edward Kamau Brathwaite, Aimé Césaire, Una Marson and NH Pritchard, these vocal compositions disrupt semantic sense, play with the margins of lyrical translation and give rise to new voicings. The creativity of Ruddock/Thomas/Mitchener will further extend these possibilities into new sonic worlds.

Yvette Janine Jackson

Waiting (2025)

Paul Laurence Dunbar

Night follows day, day follows dawn,
And so the time has come and gone:
And it's weary, weary waiting, love.

The cruel wind is rising
With a whistle and a wail.

But void the sea, and void the beach
Far and beyond where gaze can reach!

And ever still, its knelling
Crashes in upon my dreams.

The stretches of the ocean
Are bare and bleak to-day

My eyes are growing dimmer—
Is it tears, or age, or spray?
(Oh, it's weary, weary waiting, love.)
But it's weary, weary waiting, love.

Laure M Hiendl

White Radiance™ for voice and electronics

(2020, rev. 2025)

after Sylvia Wynter

perfect whitening and moisturizing toner white perfect

transparent rosy radiance

melanin block and vitamin C white perfect clinical day
cream

SPF 19 PA plus plus white perfect fairness control
moisturizing

transparent rosy radiance
day cream SPF17 PA plus plus white perfect
5 starts buy it
SPF 19 PA plus plus white perfect fairness control
moisturizing

white perfect fairness revealing soothing night cream
white perfect transparent rosy radiance
white perfect laser derm white essence

transparent rosy radiance

melanin vanish 50 times more powerful

SPF 19 PA plus plus white perfect fairness control
moisturizing

ultimate hydration
white perfect laser derm white essence

ultimate hydration
5 stars buy it
Perfect whitening and moisturizing toner white perfect

transparent rosy radiance
white perfect laser derm white essence

ultimate hydration

melanin vanish 50 times more powerful
SPF 19 PA plus plus white perfect fairness control
moisturizing

advanced anti-aging
white perfect laser derm white essence

revitalift pro youth essence
advanced anti-aging

tone perfection, wrinkle correction, ultimate hydration

SPF 19 PA plus plus white perfect fairness control
moisturizing

melanin vanish 50 times more powerful
buy it

advanced anti-aging

tone perfection, wrinkle correction, ultimate hydration

SPF 19 PA plus plus white perfect fairness control
moisturizing

melanin vanish 50 times more powerful
buy it

tone perfection, wrinkle correction, ultimate hydration
advanced anti-aging

transparent rosy radiance

tone perfection, wrinkle correction, ultimate hydration
advanced anti-aging

transparent rosy radiance

brightening cooling hydration
white perfect laser derm white essence
brightening cooling hydration

tone perfection, wrinkle correction, ultimate hydration

transparent rosy radiance

melanin vanish 50 times more powerful

*Work continues overleaf, please turn the page as quietly
as possible.*

SPF 19 PA plus plus plus white perfect fairness control
moisturizing

advanced anti-aging

brightening cooling hydration

transparent rosy radiance

revitalift pro youth essence

golden aura youth essence luminous tone perfection
treatment

golden aura youth essence original

revitalift pro youth essence

golden aura youth essence luminous tone perfection
treatment

revitalift pro youth essence

5 stars buy it

golden aura youth essence luminous tone perfection
treatment

total effects 7in1 advanced age defying fresh outlast
beauty bar

white perfect purifying and brightening milky foam white
perfect transparent rosy radiance

Amadeus Julian Regucera

Bocca Chiusa (2025)

I don't play words
I don't play about religion
or the Universe
or love
or hate
or soul
I don't play words

Jessie Cox

Remains Unvoiced (2025)

Jessie Cox

Guanapo, Mausica, Cocoyea, Tobago, Guayaguayare,
Sipariaoüáto, Eróno, oùiboui, Toúna, Bálana, Accálé,
Tonólo, huinco, matóutou, ikirilicátopo, abóucoüita,
Yábofé, Eboípo, Tauíré, Oüonápo, meiouacópa,
anicomápaoüa, amoúman,
omáboco, zoreïes, mapou, tinî, bâ, ous, gens qui ca bâ
ous conseï gañèn chouval groups boudins nans
ilhouvênaie, nans carême pas ca rider ous nourâ li.
causer
cé manger zoreïes. jâdin loèn, gombo gâter. Mamans ca
fair iches, main pas chêrs yeaux. macaque bois

Loré Lixenberg

COSMIC VOICE PARTY (2017, extract from 2023 version)

Loré Lixenberg, after *The Voice Party*

I am the Chancellor of the Voice Party
You must vote us in as soon as possible

The problem with the other parties is they have no
imagination
They are blinded by power, we are wedded to
hypercapitalism,
gentrification, we need a new way, we need a party with
more imagination

The Voice party
Vote Voice

Everything should be ruled by the laws of music and
sound
That above the laws of man.
All our systems – housing, health and economics
Everything even farming and fisheries
Education. Everything shall be guided by the beautiful
pure laws of music
and sound.
Vote! Vote voice
Vote Voice for better future
Vote voice

Housing everyone should have one
Everyone should have somewhere to live
Housing is not for profit
Health. Everyone sees a doctor when they need one
“How's that for an idea”
Health is not for profit.

Vote voice

-The body is not for sale
-We will defeat them with the howl of history
-we have the frequency of justice
-the body is a trembling harp strung with arteries stuffed
with crisps.
-health is not for profit.
-Voices across borders
-Songs across borders
-You cannot deport a drum
-You cannot deport a hum
-You cannot detain a trumpet at Dover
-We will break borders with the power of our voices
-The cow is a cello
-The cod is a clarinet
-Let the wheat whistle
-we will reap with rhythm
-a home is not for profit
-a home is a hymn
-we are blood stuffed piñatas swinging in the breeze
waiting for deaths blindfolded stick.

Interval

**Elaine Mitchener, Shamica Ruddock
& Pat Thomas**

**SOLO THROAT remixed - vox with live
electronics drawing on material from
Elaine Mitchener's album (2025)**

Poems by

Una Marson, 'Interlude' from *Towards the Stars*

NH Pritchard, 'Gyre's Galax' from *The Matrix: Poems 1960-1970*; 'The Voice' from *The Matrix: Poems 1960-1970*; 'VIA' from *Eecchhooeess 1971*

Kamau Brathwaite, '(i) Libation', '(ii) The Making of the Drum', '(v) The Gong-Gong' from *Masks*

Aimé Césaire, 'When in the Heat of the Day' from *Solar Throat Slashed 1948*