

SOUTHBANK CENTRE

After Dark: GBSR Duo Performs Aphex Twin

Saturday 31 January 2026, 9.30pm | Queen Elizabeth Hall Foyer

We are proud to be a place where people come together to discover and connect with the wonder of classical music. Throughout the year, we provide unrivalled opportunities to encounter, live in person, the full range of music, and a variety of different ways for you to experience it.

Some of the world's most exciting artists, including our Resident Orchestras and Resident Artists, join us to shine a light on this incredible art form. Welcome to Classical Music: Autumn/Winter 2025/26.

Toks Dada, Head of Classical Music, Southbank Centre

Repertoire

Aphex Twin Computer Controlled Acoustic Instruments pt2 for 2 prepared pianos & percussion

1. diskhat ALL prepared1mixed 13	5'22
2. snar2	0'20
3. diskhat1	2'26
4. piano un1 arpej	0'50
5. DISKPREPT4	1'53
6. hat 2b 2012b	1'25
7. disk aud1_12	0'10
8. 0035 1-Audio	0'26
9. disk prep calrec2 barn dance [slo]	4'22
10. DISKPREPT1	3'30
11. diskhat2	0'38
12. piano un10 it happened	1'48
13. hat5c 0001 rec-4	4'46

Recorded excerpts from *The Music Machine: The Technocrats*, BBC Radio 3, 23 – 27 October 1995, presented by Dick Witts. Soundbite Productions, Lizzie Jackson (producer), Robert Heller (researcher).

Performers

George Barton *percussion, drums, piano*

Sam Wilson *percussion, drums, piano*

Siwan Rhys *piano, wah-wah bass, lever harp*

Joseph Havlat *piano*

By the time *Computer Controlled Acoustic Instruments pt2* came out, as an EP in 2015, 20 years had passed since its composer's verbal joust with Stockhausen. But Aphex had not changed his ways. The music is, throughout, charged with repeating units in strongly pulsed rhythms.

Aphex's argument that 'you can't dance to' Stockhausen was always tongue-in-cheek, though. As one of the creators of Intelligent Dance Music (IDM), he was putting out records designed for dancing in the mind, which, not constrained by muscles and tendons, can move any which way. The prominence he gives repetition was not an inevitability but an artistic choice.

The principal 'computer controlled acoustic instrument' here is the disklavier, which responds not to fingers but to digital instructions, and which Aphex had used on his double album *Drukqs* (2001), adding percussion instruments controlled by digital devices he had made himself. That was the first part of his endeavour with digitalised instruments, the 2015 EP being the second. Its track titles indicate where the disklavier plays and show when it is prepared with foreign objects between the strings, as in some of John Cage's music. Also indicated are an unprepared piano, snare drum and hi-hat.

Aphex's instrumentation for piano and percussion with electronics parallels that of *Kontakte*, and we might hear some resemblance, too, in how both composers engineer separate planes of sound extending away from us.

As originally released, *Computer Controlled Acoustic Instruments pt2* had ten tracks. Three bonus tracks were added for the 2017 re-release, which we hear tonight.

Programme notes © Paul Griffiths, 2026

Find out more

▶ GBSR Duo

▶ Sam Wilson

▶ Joseph Havlat

▶ southbankcentre.co.uk

This performance lasts approximately 35 minutes.
There is no interval.