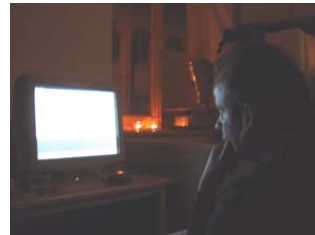




# The Ghent Sessions

## The Beginning...

The idea of the Ghent Sessions took shape when Bram de Jong invited some people over to his house on an October night in 2001. About 10 people sat in Bram's – tiny – livingroom, listening to Ross Bencina playing abstract granulated audio... ambient if you like. Ranging from soundscapes to soft rhythmical drones, Ross' set took over one hour and a half, sending the small gathering off towards dreamlike states of mind. Ross is the creator of a highly popular audio program called [audiomulch](#).



Ross played on a PC, we sat behind him and saw every move he made, every minute detail of the sound shaping in front of our eyes: a true revelation. Not only this, but being able to talk to the person performing made a huge difference.

After this unique experience we craved for more: it was the first time we had actually **seen** the way live electronica is made. Three of the people present at this first session thought about a new type of performances. Jan Van Steenwegen, Bram de Jong and Michiel Vanden Broecke got together and the idea of the Ghent Sessions was born.

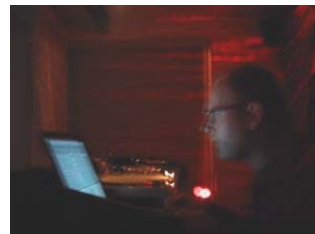
## The concept...

We all knew that regardless of who we got to play at the sessions, some things would take priority. First of all, we would have to **see** the technology, used to **make the music**. If you go to a jazz concert, this is logical. You see the bassplayer, you see the drums, it's all there. However, all three of us had seen so many electronic music concerts where it was impossible to know what technology was used. For all we knew, we had heard a DAT tape on many occasions.

But, there was more. We decided then and there that the entrance price for the Ghent sessions was to be kept low. Elite-ism was to be avoided. And, we needed to hook up the players with the audience again. Make it personal.

## GS002 :: Styrofoam

Via Jan, we got in touch with the [Morr-music](#) artist Arne Van Peteghem a.k.a. [Styrofoam](#). After we explained the concept to Arne, he immediately agreed to play at the next session. Using an LCD projector, hooked up to his laptop, we projected what Arne saw on his laptop onto a large screen. Arne played a superb set, using [Ableton Live](#). Ethereal vocals, crunchy beats, mixed ambiences... it was all there. A night to remember. The response was superb. All the people present agreed. It was as refreshing as it was new!



### GS003 :: Xela, Yasume and LoGreyBeam

Soon after the second session we got in touch with US based musician Gabe Morley. Gabe was visiting Europe and stayed at John Twells residence in the UK.

Both Gabe and John are superb musicians. Gabe, performing under the alias [LoGreyBeam \(team shadetek\)](#), played mangled, dark and glitchy ambient. John, a.k.a Xela, who is to release a record on the well known UK 'soft electronica' label [Neo Ouija](#), span some mad electronica.



Together John and Gabe form Yasume, a name to be watched. Soon to release an ep ('where we're from the birds sing a pretty song') on the German label [!K7](#) / [Musik Aus Ström](#) records.

In mid-July both of them flew over from Birmingham and a few days later we witnessed again how beautiful and mindboggling live electronics can be. Graphics were provided by [3Form](#), UK based designer Stefan Lewandowski, who has designed more record covers than he cares to remember.



Both the music and graphics were of exceptional quality. Again we projected what was seen on the laptops. Sadly enough, during the PC recording, everything crashed heavily. This liveset will only be remembered by those who saw it.

### GS004 :: Future

After talking to Michael Fakesch of [Funkstörung](#) about a software collaboration, different subject, Bram and Michael got together at the [Alive Festival](#). During their talks Bram hinted at the concept of the Sessions and Michael replied very enthusiastically. New plans were made. A few phonecalls and emails later we had a full line-up: Eavesdropper, Cwichlo, Affective Disorder and Funkstörung live, Spacid and Tonic behind the decks.

(More details in additional document)

### Location

The Ghent Sessions are hosted by [Unit](#), a café, in the center of Ghent. The Unit is quite small (max 200 people), but this is perfect for the sessions. We do not crave quantity. The friendly ambience in the Unit helps people relax and do what needs to be done: enjoy the music.

## Contact Information

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## Organisation

### *Bram de Jong:*

Founder of [smartelectronix.com](http://smartelectronix.com), devoting his life to music and bizarre music technology. Creator of [musicdsp.org](http://musicdsp.org) website, a large archive of audio-DSP algorithms and regularly referred to as 'mad genius' in the digital audio effects community.

### *Michiel Vanden Broecke:*

Michiel met Bram for the first time in a small café in Ghent called the SousSol where he and some friends had a monthly DJ residence. Always looking for new musical endeavours, he gladly joined Bram in the Ghent Sessions organisation... Michiel plays as 'dj' StaticFish, enjoying sandpapered records as much as others. He is not to be trifled with.

### *Jan Vansteenwegen:*

Jan is a Ghent based musician with a taste for music and modern music technology. He's an audio program fetishist. When he saw what Bram was doing he immediately offered to help. Jan fled from Leuven because it had nothing 'musical' to offer him. He decided Ghent was the place to be.