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PORTFOLIO

Selected works from 2018 - 2023

Performing Around Music

Studio, Instrument, Formats, Musician, Acoustics

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Submitted for the degree of Doctor of Philosophy

City St George's, University of London
Department of Music

Submitted April 2026

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Link

This link leads to a showcase on Vimeo gathering video documentations of all seven works:
https://vimeo.com/showcase/performing-around-music

Notes

- All works of fixed length are documented in full length (1, 2, 4, 5, 6, 7).
- Videos that contain German are provided with English subtitles. Switch on the corresponding button in the player (2, 4, 5, 6).
- One video contains a visualisation of the work-immanent vibrations (6).
- Individual links to all the works are provided on the corresponding page. (1, 2, 3, 4, 5, 6, 7).
- For a brief overview, there are 3-5 minute videos with excerpts from some of the works (2, 5, 6).
- Longer works are provided with time-stamps links to each scene (2, 4, 5, 6).

Bias Dialogs

Sound performance | 2019, 20 min
Authorship: Leo Hofmann
Activities: Composer-Performer

Programme Note *'Bias Dialogs' plays with the notion of virtual assistants through subverting their roles and our relationship to them. Since their rise, virtual assistants have quickly infiltrated our daily lives with their human-sounding voices. Listening and talking to machines challenges our self-image as sounding bodies and probes nonhuman concepts of communication. This piece for hidden voices and objects invites the audience to join in pondering on these subjects and eavesdrop to an interplay of bodies, sound and space.*



Texts: Leo Hofmann | *The Pillow Book* by Sei Shōnagon | *Mr. Palomar* (1983) by Italo Calvino

Materials on Stage: Performer, gooseneck microphone, omnidirectional loudspeaker object with fur cover, two blankets & movement sensor on wrist (under arm sleeve).

Materials off Stage: Laptop with Ableton Live & Max4Live Patch & radio link from FOH to loudspeaker.

Performances:

- 21. December 2019 at Kunstraum Walcheturm (Zürich/CH) | Festival *Die längste Nacht*
- 21. October 2020 at Künstlerhaus Faktor (Hamburg/DE) | Festival *blurred edges*
- 18. June 2022 at Museum Tinguely (Basel/CH) | Festival *BangBang* (adapted version)

Full Video Recording: https://vimeo.com/leohofmann/bias-dialogs (19:52)

Credits: Composition & Performance: Leo Hofmann | Voice Tape: Una Lee
Video recording: Ramón Königshausen & Felix Hergert
Photos: Lorenzo Pusterla| Postproduction: Leo Hofmann



Ritournelle - Entwürfe für ein sesshaftes Leben

Music theatre | 2019, 80 min
Authorship: Leo Hofmann, Benjamin van Bebber
Activities: Artistic co-direction, composition, musical arrangements, audio setting, performance



Programme Note: *Washed up on an unknown beach, which is his own after all, Odysseus neither recognises his own homeland nor is he recognised himself after 20 years of wandering. 3000 years later, we are still a little uncertain whether we can really be at home somewhere and with what right and with what consequences we can speak of ourselves. In a contemporary adaptation, Leo Hofmann and Benjamin van Bebber translate Monteverdi's late opera »Odysseus' Return to the Fatherland« into a scenic concert for six voices and mobile electronica. The music becomes a map and playground for an encounter with one's own foreignness and shared homelessness. By playing and making music together, the international ensemble searches for intimacy and a fragile home in a present state shaped by global migration and blurring cultural borders – and for a community beyond identitary demarcation. Is my home my castle? Or can we be each other's home? Is it worth the wait, Penelope?*







Parts:

Bold indicates musical arrangements by LH, other songs interpreted using a performative approach by director BVB, LH and the team.

1.Act
- 00:01:10 - *Mortal cosa son io* (Prolog)
- 00:13:03 - *Di misera regina*
- 00:21:23 - ***In questo basso mondo*** **(Feaci)**
- 00:25:25 - ***Dormo ancora***
- 00:35:36 - *O Fortunato* (Cara e lieta gioventù)
- 00:37:47 - *O dolor, o martir che l'alma attrista*
- 00:40:50 - ***Lieto cammino, dolce viaggio***
- 00:52:48 - *O padre sospirato*

2.Act
- 00:55:59 - ***Duri, e penosi*** **(part 1)**
- 01:04:23 - *Ama dunque*
- 01:08:58 - *Ama dunque, ché d'Amore*
- 01:10:08 - ***Duri, e penosi*** **(part 2)**



Materials: *Il ritorno d'Ulisse in patria* (1640) by Claudio Monteverdi & Giacomo Badoaro.

Music Setup: 3 loudspeakers on the ceiling, loudspeaker in a distant room,
wireless speaker, wireless microphone, wireless keyboard,
wireless mixing controller.

Performances:

- 10/11/12/13 april 2019 at Kampnagel (Hamburg/DE)
- 27/27/28 april 2019 at Ballhaus Ost (Berlin/DE)

Full Video Recording: http://vimeo.com/leohofmann/ritournelle-full (01:17:37)
Video Excerpts: http://vimeo.com/leohofmann/ritournelle (04:21)

Credits: Performance: Senem Gökçe Oğultekin, Mor Demer, Jessica Gadani, Lukas Vögler, Benjamin van Bebber & Leo Hofmann | Direction: Benjamin van Bebber Composition/Arrangement: Leo Hofmann | Light and stage design: Ladislav Zajac | Costume design: Jessica Gadani | Dramaturgical collaboration: Franziska Henschel Choreographic collaboration: Jan Burkhardt | Direction assistance: Daniela Victoria Kiesewetter | Dramaturgical assistance: Jana Griess | Production management: Jeanne Charlotte Vogt, Katharina Held | Video: Christian Grundey | Photos: Robin Hinsch | Postproduction: Leo Hofmann

kaktus firmus

Site-specific installation & performance | 2020
Authorship: Leo Hofmann
Activities: Composer-Performer, stage design



Programme Note: *Is it only its excellent tonal qualities that have made the cactus the most popular plant in experimental music? Or does its unruliness and resilience also play a role, when musicians everywhere enthusiastically pluck at its spines like on a kalimba?*

The work 'kaktus firmus' takes the anniversary of the Festival Rümlingen as an occasion to celebrate the traditional genre of cactus music under the impression of the present Anthropocene. Where not only asphalt, buildings and landscape, but now also temperatures bear witness to human design, it is obvious to understand oneself in return as a thing among things. Composer-performer Leo Hofmann transforms himself into a succulent for this purpose, making a corset of spines swing and conjuring up dry weather by means of delicately pointed singing.

The setting is a walk-in object in the middle of the industrial zone of the Läufelfingen train station, which stands in the way of the festival visitors. Hofmann's position forms the beginning of the sound walk and is to be used as a portal to tune into the dramaturgy of landscape, living beings and sounds.

Music Materials: *Le ray au soleyl* by Johannes Ciconia.

Setup: Three-level tribune, 2 loudspeakers under tribune, ‘cactus instrument’, wireless speaker, gooseneck microphone, laptop & audio interface.

Exhibition/Performances: 22.+23. August 2020 at *Festival Rümlingen* (CH)

Video Documentation: http://vimeo.com/leohofmann/kaktus-firmus (1:35)

Credits: Composition, performance & stage design: Leo Hofmann | Stage assistance: Zahava Rodrigo | Photos: Kathrin Schulthess, Leo Hofmann | Camera: Drehbar Filmproduktion | Postproduction: Leo Hofmann



All Watched Over by Machines of Loving Grace

Music theatre for extremely mixed choir | 2021, 60 min
Authorship: Leo Hofmann, Lukas Huber, Zahava Rodrigo & Benjamin van Bebber
Activities: Artistic co-direction, electronic composition, audio setting design



Programme Note: *For the second time, the "extremely mixed choir" with the team around the Hamburg music theatre duo Leo Hofmann and Benjamin van Bebber comes to Kampnagel: With ALL WATCHED OVER BY MACHINES OF LOVING GRACE, the fearless singing collective of amateurs and professionals dedicates itself to living together in the "Digitalocene". Singing and listening, they test resonances with a digitally infused environment. How do contemporary technologies change coexistence? And how can we act responsibly and without fear in today's world of digital solitude? In the midst of murmuring loudspeakers and darkly shimmering cable groves, surrounded by acoustic overload and digital relief, an audiovisual concert for human and non-human sound bodies is created - about the loneliness of humans, the love of machines and the confusion of the world.*





Parts:

Bold indicates compositions by Leo Hofmann,
other compositions by Lukas Huber.

00:00:00 - **Prolog**
00:02:14 - **Audio drama, part 1**
00:11:33 - ***Murmeln*** **(simultaneous whispering)**
00:14:51 - **Audio drama, part 2**
00:19:32 - *Jungle* (Animal imitation)**,** ***All watched over*** **(song)**
00:24:58 - *Manchmal passiert es mir* (spoken canon)
00:28:13 - Die Dinge (quartet)
00:39:58 - *Manchmal steh ich* (choir piece)
00:45:22 - **Audio drama, part 3**
00:51:08 - ***Nimm mich in den Arm*** **(song & epilog)**

Audio Stage Setup:

- 3 loudspeakers on ceiling (**'Sky'**)
- 1 small omnidirectional loudspeaker, uncovered
- 2 small omnidirectional loudspeakers in foam covers
- **'Bloop'** object with small omnidirectional loudspeaker in foam, radio link & movement sensor
- 3 objects of black foam, including 4-6 gooseneck microphones & gooseneck lights
- **'Turner'** object with 2 gooseneck microphones, 2 gooseneck lights, rotating by motor
- **'Bouquet':** large object hung from the ceiling with built-in microphone & loudspeaker

Audio Setup Offstage:

Laptop, interface, Ableton Live & Max4Live Patch,
midi-keyboard & midi-controller.



Streaming Performance:

- 30. may - 2. june 2021 at Kampnagel Hamburg (DE)

Live Performances:

- 7.+8. may 2022 at ROXY Birsfelden (CH)
- 11.+12. juni 2022 at Ballhaus Ost Berlin (DE)

Full video recording (streaming version): https://vimeo.com/leohofmann/awo (58:49)

Credits: Choir: Alexander Merbeth, Alexandra Idele, Frieder Hepting, Gertrud Utecht, Hans Neumann, Johanna Link, Joris Camelin, Klaus Bokelmann, Lisa Schmalz, Marla Johanna Breuker, Pauline Jacob, Wissam Alkhalil, Lisa Pottstock | Direction: Benjamin van Bebber | Choir conduction and assistance: Lisa Pottstock | Music: Lukas Huber, Leo Hofmann and the choir | Stage and costume design: Zahava Rodrigo | Dramaturgy: Leonie Böhm | Text: Juliane Zöllner, Leonie Böhm, Benjamin van Bebber, Italo Calvino, Richard Brautigan Choreographic collaboration: Jan Burkhardt | Assistance stage design: Maria Elektra Bertram, Nicole Nowak | Production management: ehrliche arbeit – freies Kulturbüro Camera: Robin Hinsch und Kathrin Dworatzek | Postproduction: Leo Hofmann and Benjamin van Bebber | Support: Jeanne Vogt and Sarah Hänggi | Title graphic: Alla Popp & Valentin Oellers

Mixed Feelings

Co-Feeling-Opera | 2021, 60 min
Authorship: Leo Hofmann, Filo Krause & Benjamin van Bebber
Activities: Concept, artistic co-direction, composition, arrangement, music direction, object-/interface design, performance

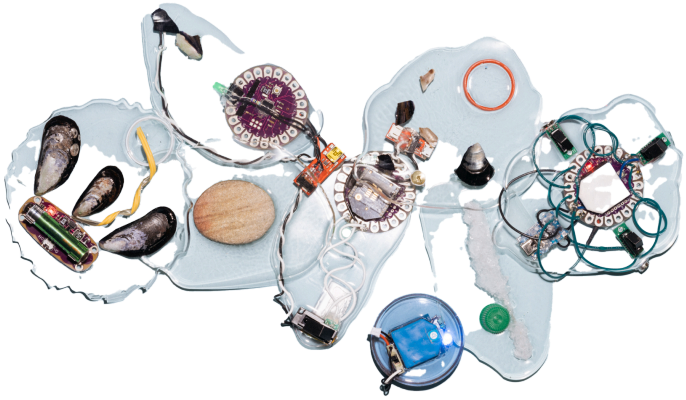


Programme Note: *The waves rush, the sea level rises. The tide washes rubbish onto the beach: junk and plastic in all shapes and colours. The rhythm of the tides heralds a new age. The spectators are stranded in the midst of things that have become unauthentic: between cables, data, sensors and plastic waste, they encounter the new forces of nature with mixed feelings - helplessness, anger, euphoria, grief, comfort. But what to do? "To act we have to have the beat" (ursula k. le guin): all communicative action is based on rhythm and vibrations and strives for harmony. How can we enter into new resonances with our environment? What can the objects that surround us tell us about the world? "mixed feelings" is a hybrid format of baroque opera, installation and posthumanist ballet in the moving beat of the tides. In the midst of lively stranded goods, this co-feeling opera questions responsible action and interspecies empathy in the man-made age of crisis, the anthropocene.*

Actants:



‘Shard’ actants for each visitor:
Latex pillow filled with foam
and a small radio inside



‘Jetsam’ actants:
three sensors cast in resin, worn on
the body as ‘jewellery instruments’;
additional objects in resin with shells,
stones and plastic

‘Crystal’ actant:
controller with 6 rotary knobs,
cast in resin





‘Buoys’ actants:
Styrofoam balls with wireless
loudspeakers, microphones
and sensors



Parts:

Bold indicates the final song of each 'element's invocation'.

00:00:00 - Intro (*What is to come?*)
00:06:15 - Invocation of STONE
00:12:00 - **Allegory of STONE** (Arr. of Purcell's *Close thine eyes*)
00:15:00 - Meditation of the elements
00:19:27 - *Banish Sorrow* from Purcell (a capella)
00:20:22 - Invocation of PLASTIC
00:26:58 - **Allegory of PLASTIC** (Arr. of Purcell's *Warbling voices*)
00:28:55 - Invocation of ELECTRICITY
00:35:00 - **Allegory of ELECTRICITY** (Arr. of Purcell's *Cold Song*)
00:38:09 - Eco-anxiety Interlude
00:39:05 - Invocation of WATER
00:48:25 - **Allegory of WATER** (Arr. of Vivaldi's *Sovente il sole*)
00:54:20 - Outro (*All is present*)

Text & inspiration: *Vibrant Matter* (2010) by Jane Bennett, Silvan Tomkins, Eve Kosofsky Sedgwick.

Performances:

- 17./18./19./21./23./24./25. june 2021 | Theater am Neumarkt (Zürich/CH)

Full Video Recording: https://vimeo.com/leohofmann/mixed-feelings-full (1:00:19)
Video Excerpts: https://vimeo.com/leohofmann/mixed-feelings (4:18)

Credits: Concept & Artistic direction: Leo Hofmann, Filo Krause, Benjamin van Bebber | Performance: Brandy Butler, Leo Hofmann, Jakob Leo Stark, Sascha Özlem Soydan Composition: Leo Hofmann | Stage & costumes: Filo Krause | Libretto: Benjamin van Bebber | Dramaturgy: Nikolai Eneas Prawdzic | Outside Eye: Hayat Erdoğan | Direction assistance: Kenza Nessaf | Stage & costume assistance: Leonie Müller | Hospitanz: Nicola Grieser | Photo: Philip Frowein | Postproduction: Leo Hofmann

A Singthing

Intersensory aria evening | 2021, 70 min
Authorship: Leo Hofmann, Benjamin van Bebber
Activities: Artistic co-direction, intersensory composition, audio setting, performance



Programme Note: *When it comes to opera, many people start dreaming: of the immediate power of song and of a universal language of music and feelings - a language that finally connects everyone. Does the ancient powerhouse of emotions really hold opportunities for boundless understanding? Is it here that the most outrageous feelings find their true expression? Should everyone finally learn to sing arias? For A SINGTHING, the music theatre duo Hofmann/van Bebber, together with the percussionist Sabrina Ma, the actress Athina Lange and the visual artist Ladislav Zajac, are developing a much-sensual evening of arias. With dramatic faces and pulsating lights, with grand gestures and booming subwoofers, they design possibilities of musical communication and operatic emotional production. A SINGTHING counters operatic dreams of boundless intensity and fusion with a search for individual expression and a multi-sensory music-making practice.*

Parts:

Bold indicates the three central arias.

00:00:00 - Preface: Sabrina Ma
00:03:06 - **Aria: *Nessun dorma*** (Puccini)
00:16:24 - Interlude: *Furibondo spira il vento* (Handel)
00:21:00 - Preface: Leo Hofmann
00:27:33 - **Aria: *Lasciatemi qui solo*** (Caccini)
00:38:24 - Preface: Athena Lange
00:43:01 - **Aria: *Pleurez, mes yeux*** (Massenet)
00:52:15 - Outro: inspired by *Soave sia il vento* (Mozart)







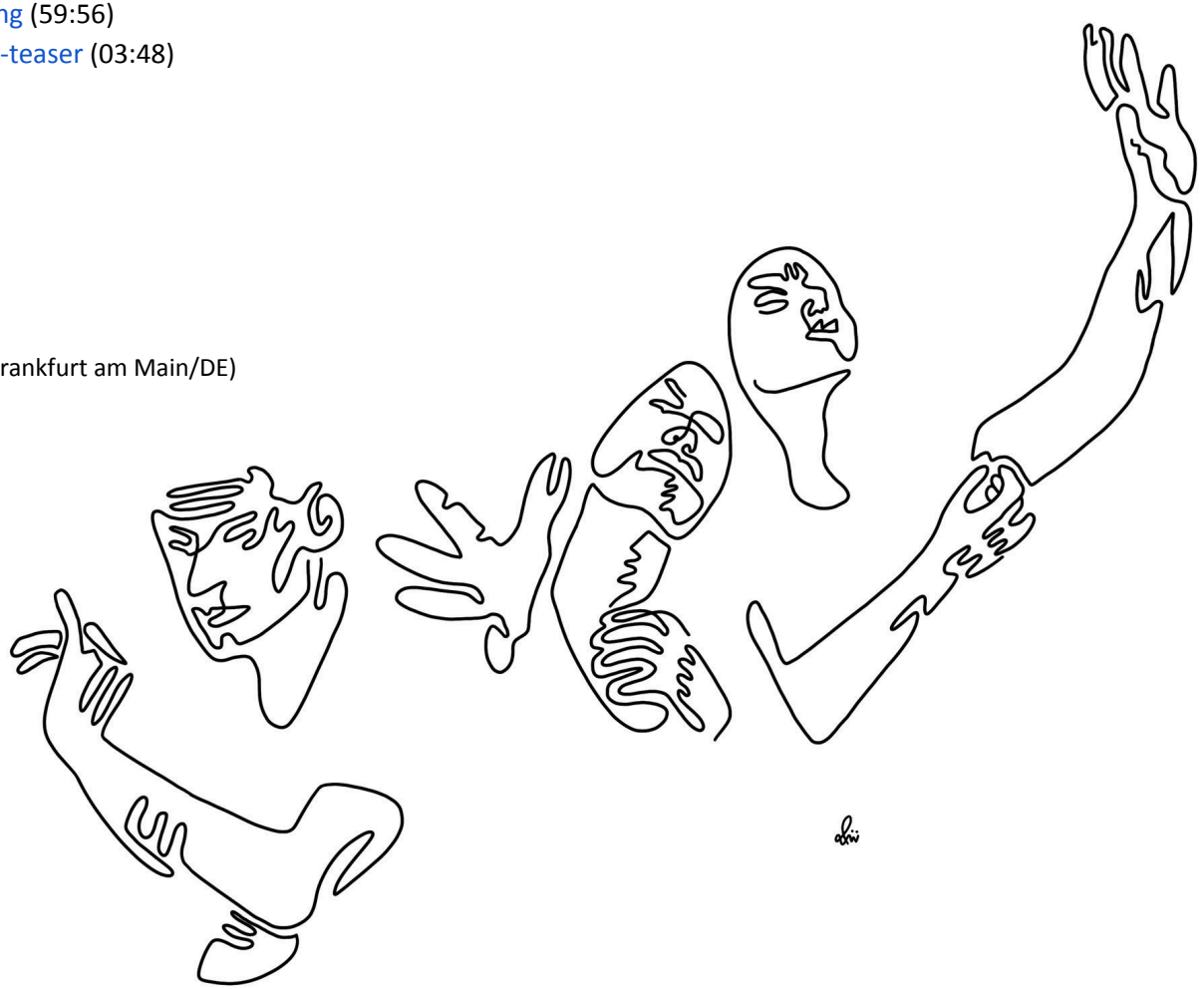
Credits: Concept & direction: Benjamin van Bebber | Concept, composition/arrangement, musical direction: Leo Hofmann | Performance: Athina Lange, Sabrina Ma & Leo Hofmann Stage & Light: Ladislav Zajac | Dramaturgy: Franziska Henschel | Public relations & production management: Jeanne Charlotte Vogt | Costume: Jessica Gadani | Collaboration direction & production: Vivian Celina Chu Mei Wu | Outside-Eye: Susanne Tod | Consulting & Outside-Eye: Eyk Kauly & Emil Leske | Interpretation for opera on British Sign Language: Paul Whittaker | DGS-Interpreter: Christina Müller | DGS-Translation: Dr. phil. Daniela Happ | Graphics & Website: Whatstodo Photo: Robin Hinsch, Jens Seemann | Voice coaching: Marie-Sophie Richter | Illustrations: Laa Walther | Postproduction: Leo Hofmann

Musical Interfaces: Two wind fans, a 'multisensory keyboard', 6-9 bass shakers, two tampini with contact microphones, motion-track camera, headset, large curtain, wireless controller, directional megaphone, glittering perfume & body sensor.

Full Video Recording: https://vimeo.com/leohofmann/a-singthing (59:56)
Video Excerpts: https://vimeo.com/leohofmann/singthing-teaser (03:48)

Performances:

- 25.-28. November 2021 at Kampnagel (Hamburg/DE)
- 11.+12. March 2022 at Radialsystem (Berlin/DE)
- 22. June 2022 at Festival Hauptsache Frei (Hamburg/DE)
- 24.+25. November 2022 at Kunstraum Walcheturm (Zürich/CH)
- 8.+9. Decembre 2022 at Gare du Nord (Basel/CH)
- 14.+15. September 2023 at Künstler*innenhaus Mousonturm (Frankfurt am Main/DE)
- 15. April 2024 at Festival Orbit/Oper Köln (Colone/DE)
- 3.-5. May 2024 at Schwankhalle Bremen (DE)



The Fountain

Piece for performer, tape and live-electronics | 2023, 10 min
Authorship: Leo Hofmann
Activities: Composer-Performer

Programme Note: *This piece for live-electronics and performer explores the idea of 'invisible instruments'. Sound and movement enter into alternating relationships between production, accompaniment and coexistence. With a composer-performer between conductor, magician and musician, 'The Fountain' playfully searches for alternative forms and fictions of instrumentality in a digitally interwoven music world.*



Materials on Stage: Performer, headset, two movement sensors on wrists, covered by two sequin bracelets.
Materials off Stage: Laptop with Ableton Live & Max4Live Patch.

Performances:

- 22. May 2023 | City, University of London (UK)
- 7. September 2025 | SENDER (Hamburg/DE)
- 23. October 2025 | SARC - Sonic Arts Research Center (Belfast, UK)

Full Video Recording: https://vimeo.com/leohofmann/the-fountain (12:31)

Credits: Composition & Performance: Leo Hofmann | Camera: Jannis Reinelt | Postproduction: Leo Hofmann