

# ΗΜΕΡΕΣ ΗΛΕΚΤΡΟΑΚΟΥΣΤΙΚΗΣ ΜΟΥΣΙΚΗΣ 2011

## Πρόγραμμα Συναυλιών!

### Παρασκευή 2 Δεκεμβρίου!

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#### Συναυλία Πρώτη – Έναρξη 18:00!

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Aki Pasoulas,	<i>Seawater</i>	1:00
Dimitris Bakas,	<i>Contra</i>	5:30
Dimitris Voudouris,	<i>Gesticular – Gena 1&amp;2</i>	15:18
Giorgis Sakellariou,	<i>6:52_</i>	6:52
George Stefanou,	<i>Metallaxis</i>	10:00!

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#### Aki Pasoulas - *Seawater*

Aki Pasoulas is an electroacoustic composer and educator. He holds a PhD on timescale perception in electroacoustic music, and has been teaching since 2004 at universities in London including City, Middlesex, and the Univ. of the Arts. His doctoral research, supervised by Denis Smalley at City University London and funded by the Arts and Humanities Research Council (AHRC), investigated the listener's experience and interpretation of time passing and the interrelationships among timescales in electroacoustic music. Research interests include electroacoustic music, particularly acousmatic music; time and timescale perception; psychoacoustics and sound perception; spatial sound; and field recording and soundscape ecology, especially in relation to listening psychology. He is a board member of the UK and Ireland Soundscape Community (UKISC).

#### *Seawater*

Noun; water in or taken from the sea. The piece was selected for a series of performances at the ICMC (International Computer Music Conference) in New York from 1 to 5 June 2010, for the 60x60 project. In addition to the performances at ICMC, 'Seawater' was played at concerts in Cambridge (Massachusetts), Carrboro (North Carolina), Wisconsin, Mercer Island (Washington), São Paulo (Brazil), London (UK), Lancaster Institute for the Contemporary Arts, at the Centre for Computer Research in Music and Acoustics (CCRMA, Stanford, California), at the EMF, Stony Brook University and Parkside Lounge (New York City), and at Filkyngen (Stockholm, Sweden).!

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#### Δημήτριος Μπάκας - *Contra*

Ο Δημήτριος Μπάκας γεννήθηκε στην Κατερίνη το 1975. Σπούδασε Σύνθεση με τον Θεόδωρο Αντωνίου και στη συνέχεια με τον Roger Redgate στο Goldsmiths, Πανεπιστήμιο του Λονδίνου, από όπου το 2005 απέκτησε Μεταπτυχιακό (Master of Music in Contemporary Composition) και το 2010 Διδακτορικό Σύνθεσης (PhD in Contemporary Composition). Στο Goldsmiths παρακολούθησε επίσης το Μεταπτυχιακό Ηλεκτροακουστικής Σύνθεσης (Studio Composition) με τον Michael Young. Το 2010-2011 έγινε αποδεκτός ως Επισκέπτης Ερευνητής (Visiting Scholar) από τον Tristan Murail για να διεξάγει μεταδιδακτορική έρευνα στο Πανεπιστήμιο Columbia της Νέας Υόρκης. Αποτέλεσμα αυτής της έρευνας ήταν μια νέα τεχνική σύνθεσης (Απόλυτη Συνέχεια / Absolute Continuity), εφαρμοσμένη κυρίως σε ακουστικά όργανα, αλλά και στη χρήση live electronics (με το λογισμικό Max/MSP). Κατά την διάρκεια της έρευνάς του εκεί παρακολούθησε επίσης Προγραμματισμό και Ηλεκτρονικά με την χρήση των λογισμικών Processing και SuperCollider στο τμήμα Ηλεκτρονικής Μουσικής του Columbia.

#### *Contra*

Για την δημιουργία του κομματιού ηχογράφησα την φωνή του κόντρα τενόρου Τόλη Τατόλα, αποσκοπώντας στην ανάδειξη της ιδιαιτερότητάς της να δημιουργεί την αίσθηση γυναικείας φωνής (όσον αναφορά στην έκταση και στο ηχόχρωμά της). Αν και το έργο, πέρα από οποιαδήποτε δήλωση φιλοσοφικού ή φυλετικού περιεχομένου, στέκεται περισσότερο στον χώρο της εντύπωσης (impression), δηλαδή περισσότερο της αίσθησης παρά της αισθητικής, δεν αποκλείει μια φαινομενολογική προσέγγιση από τον ακροατή. Χαρακτηριστικό αντιστιχικό στοιχείο του είναι η μετατόπιση της φωνής σε υπερβολικά χαμηλό τονικό ύψος και η δημιουργία έτσι μιας εκ διαμέτρου αντιθετικής εντύπωσης. !

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#### Dimitri Voudouris - *Gesticular – Gena 1&2*

South African composer Dimitri Voudouris b.1961 Athens, Greece) began composing in the 90's. He composes for acoustic instruments, electronic sound sources, multimedia, including dance and theatre. He bases his technical and theoretical compositional approach in research of cognitive psycho-acoustic behavioural patterns in humans and the behaviour of sound in relationship to continued environmental changes. His socio-cultural interests have led him to research the survival of music in the 21st century and the impact that media and technology have on the composer. Website : [www.dimitri-voudouris.com](http://www.dimitri-voudouris.com)

#### *Gesticular – Gena 1&2*

Gesticular is 2 out 11 Scenes was written for gesture and dance performance. The speed of movement, force and weight. With the keyword movement the context to music should be given since all sound is a result of moving objects. And the idea of particle physics tells us those elements like molecules represent a kind of modular system with molecules as smallest elements being able to be attached to each other. Newton's laws describe and it enables us to create a physical model out of modular elements like pearls and connect them to a chain. In the case that at least one part of the chain is fixed movement would lead to periodic vibration and this, applied to a speaker would lead to a sound. The physical model on the macro scale is dependant on the micro, mezzo-elements

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of each environment, of the modular chain that is interrelated and relies on gesture as a need to shape them. Gesture relationships extended through the city of Maputo and are an artistic extensions that are by-products of memory governed by economics, history, politics, emotion etc. The sound material which was to my disposal was to create a view of the city as an outsider, although I reside in the Southern African region were South Africa borders Mozambique the city of Maputo is foreign not only to the historical content it posses but also the difference in language. The source for both the material and the title, of GESTICULAR clearly shows its current relevance. I should like to emphasize that the composition, in its completed form, is a portrayal of a developing city. Conventional orchestral instruments have not replaced the raw material, of the original recording. E.g. a human scream remains a human scream, and is not a coloratura soprano voice. The adaptations of the work do not produce a high-tech electronic adventure, but also, and most importantly, a metaphysical one. They go beyond empiricism, beyond the mundane. Art? The work begins where common sense does not help us anymore. GESTICULAR represents a free, an open vision of sound. Not a sequence of destructive sounds, but sounds recording every day life in the city of Maputo. The unevenness of the composition allowed me to portray Maputo as a city leaning forward and backward where such leverage has to do with trying to give a leaning hand helping the state of events to lean forward but economics on the macro level allow for the slipstream backwards, all this is portrayed in the composition were the rhythmical cycle of nature is there but is disjointed bent and tends to psychologically need to be bent backwards to allow for proper steering to evolve. !

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#### Γιώργος Σακελλαρίου - 6:52

Ενεργό μέλος της πειραματικής και σύγχρονης μουσικής της Ελλάδας, από το 2003, έχει παίξει σε πάνω από 80 συναυλίες και φεστιβάλ στην Ελλάδα και το εξωτερικό και έχει στο ενεργητικό του αρκετές κυκλοφορίες. Στη μουσική του το βασικό υλικό που χρησιμοποιεί είναι οι περιβαλλοντικές ηχογραφήσεις (από βόμβους ψυγείων μέχρι καταρράκτες και από κινούμενα τρένα μέχρι έντομα) τις οποίες επεξεργάζεται και μιξάρει με τη χρήση ενός laptop. Είναι μέλος του Κέντρου Σύγχρονης Μουσικής Έρευνας, του Ελληνικού Συνδέσμου Συνθετών Ηλεκτροακουστικής Μουσικής και του οργανισμού Ear to the Earth. Έχει παραδώσει σεμινάρια για τη μουσική με ηλ. υπολογιστές και έχει γράψει μουσική για ταινίες μικρού μήκους και θεατρικές παραστάσεις.

Τον Οκτώβριο του 2004 ίδρυσε το label "Echomusic" από το οποίο έχουν κυκλοφορήσει μέχρι στιγμής 18 CD-R ηλεκτρονικής και σύγχρονης μουσικής από Έλληνες και ξένους μουσικούς.

#### 6:52

Το κομμάτι είναι ένα κολάζ από μη επεξεργασμένα field recordings που έγιναν στην πόλη Klairpeda της Λιθουανίας τον Σεπτέμβριο του 2011.!

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#### Γιώργος Στεφάνου - Μετάλλαξις

Γεννήθηκε στην Θεσσαλονίκη το 1982 όπου ζει τον τελευταίο χρόνο. Έχει σπουδάσει στο Τμήμα Μουσικής Τεχνολογίας και Ακουστικής στο ΑΤΕΙ Κρήτης. Από το 2004 ασχολείται με την σύνθεση ηλεκτροακουστικής μουσικής, τον ηχητικό σχεδιασμό για θέατρο, χωρό, performances και installations. Πραγματοποιεί συναυλίες σε πραγματικό χρόνο με ΗΥ και interface controllers. Σε όλα τα παραπάνω προτιμάει τη χρήση ηχητικών διατάξεων μεγαλύτερων από τη στερεοφωνία. Ασχολείται με τη σύνθεση ήχου σε προγραμματιστικά περιβάλλοντα(sc,max,pd,chuck) και τον σχεδιασμό physical interface controllers(vavdo). Έχει συνεργαστεί στην διαδικτυακή δισκογραφική petcord, το κρατικό θέατρο βορείου ελλάδος, τη μπιενάλε νεων καλλιτεχνών της Ευρώπης και της Μεσογείου, τον Χώρο18, τη Μονή Λαζαριστών, κτλ. Από το 2005 είναι μέλος του ΕΣΣΗΜ.

Giorgos Stefanou was born in Thessaloniki in 1982, where he lives in last year. Studied Music Technology and Acoustics in Crete's ATEI. Since 2004 works in the fields of compositions of electroacoustic music, in sound design for theater, dance, performances and installations. Performs concerts with computer and interface controllers. He prefers to use loudspeaker setups larger than stereo. Working with sound synthesis programming environments(sc,max,pd,chuck) and designing physical interface controllers (vavdo). He has collaborated with petcord netlabel, national theatre of north greece, biennale of young artists of europe and mediterranean, choros18, moni lazariston, etc. From 2005 he is member of HELMCA.

#### Μετάλλαξις - Metallaxis

Στην σύνθεση Μετάλλαξις (Metallaxis) προσπάθησα να δώσω την αίσθηση ενός ταξιδιού, μιας διαδρομής η οποία μεταβαίνει από διάφορες καταστάσεις όπου ο προσδιορισμός τους γίνεται μέσω του ήχου και συγκεκριμένα από τα φασματομορφολογικά χαρακτηριστικά του κάθε ήχου, της αίσθησης που δίνει αυτός ο ήχος ότι βρίσκεται σε κάποιον χώρο και του τρόπου που κινείται μέσα σε αυτούς. Αυτοί οι χώροι που δημιουργούνται δεν ανταποκρίνονται αναγκαστικά σε υπαρκτούς χώρους. Υπάρχουν χώροι όπου δίνουν την αίσθηση της αιώρησης, κάτι που είναι αδύνατο να το βιώσουμε σε κάποιο φυσικό περιβάλλον λόγω της δύναμης της βαρύτητας. Άλλοι χώροι είναι πιο ρεαλιστικοί, ενώ άλλοι δεν μπορούν να χαρακτηριστούν ακριβώς μιας και δεν ανταποκρίνονται σε κάποιο ακουστικό βίωμα στον πραγματικό κόσμο.

Η πορεία αυτή προς την αιώρηση ακολουθεί κάποια στάδια. Αυτά τα στάδια δεν είναι πάντοτε ευδιάκριτα και τις περισσότερες φορές η μετάβαση από το ένα στάδιο στο άλλο γίνεται ανεπαίσθητα με σκοπό ο ακροατής να μην αντιλαμβάνεται άμεσα ότι λαμβάνει χώρα μια αλλαγή. Τα στάδια που ακολουθήθηκαν ξεκινάνε από το πιο υλικό και πραγματικό και καταλήγουν σε κάτι άυλο και φανταστικό. Πηγή έμπνευσης αποτέλεσε ο συμβολικός παραλληλισμός αυτών των σταδίων με τα τέσσερα στοιχεία της φύσης: γη, νερό, αέρας και της φωτιά. Το έργο δομήθηκε με αυτήν την σειρά, αλλά όχι με άμεση σχέση με του αντίστοιχους ήχους που δημιουργούν τα υλικά αυτά, αλλά με μια πιο αφαιρετικό τρόπο.

In the composition named Metallaxis (Mutation) i tried to give the impression of a journey which goes by various conditions, where their identification is made through the sound and specifically trough the spectromorphological characteristics of each sound, the perception that the sound is inside a space and the movement of each sound inside each space. These spaces are created not necessarily real. There are places where they give a feeling of levitation, which is impossible to experience this in a natural environment because of gravity. Other spaces are more realistic, while others can not be described because they are not respond to an auditory experience in the real world. This sonic journey is following some swinging stages. These stages can not always be easily

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distinct and more often the transition from one stage to another can not be immediately understood by the listener. The journey starts with something more material and real towards something intangible and imaginary. Source of inspiration was the symbolic parallelism of these stages with the four elements of nature: earth, water, air and fire. The project was structured in this series, but not directly related to the corresponding sounds that these materials create, but as a sonic metaphor in an abstract way.

## Συναυλία Δεύτερη – Έναρξη 19:00!

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Stelios Giannoulakis,	<i>Materialisation</i>	9:19
Elena Chatzipanayioti,	<i>Taleon Andron</i>	7:00
Katerina Tzedaki,	<i>Prayer</i>	12:30
Orestis Karamanlis,	<i>Toys</i>	8:48!
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### Stelios Giannoulakis - Στέλιος Γιαννουλάκης - *Materialisation*

B. 1971. Studies include Electronic and Biomedical Engineering, guitar, MA in Digital Music Technology, PhD in Electroacoustic Composition. Sonic art, sound design, improvisation, crossovers, music for theatre and dance, stylistic studies and practical research across the continuum. International performances, collaborations, commissions and awards. Teaching and writing about music and technology. Γεν. 1971. Σπούδασε Ηλεκτρολόγος Μηχανικός, Βιοϊατρική Τεχνολογία και κιθάρα, ολοκλήρωσε Master στη Μουσική Τεχνολογία και διδακτορικό στη Σύνθεση Ηλεκτροακουστικής Μουσικής. Ηχητική τέχνη, σχεδιασμός ήχου, αυτοσχεδιασμός, μουσική για θέατρο και χορό, μελέτες ύφους και δημιουργική έρευνα σε εύρος πεδίων. Διεθνείς παρουσιάσεις, συνεργασίες, αναθέσεις και βραβεία. Διδάσκει και γράφει περί μουσικής και τεχνολογίας.

<http://www.myspace.com/sinusexplorer>, <http://giannoulakis.bandcamp.com>, <http://steliosgiannoulakis.wordpress.com>!

### *Materialisation*

This work is discussing the process of coming into being. In an abstract sonic world, made with additive synthesis and frequency manipulation techniques, entities acquire various degrees of tangibility as their apparent causal connection to other entities, series of events and modulating environments develops as music. Premiere performance.

Το έργο διαπραγματεύεται τη διαδικασία έλευσης στην ύπαρξη. Σε έναν αφηρημένο ηχητικό κόσμο, φτιαγμένο με προσθετική σύνθεση και τεχνικές χειρισμού της συχνότητας, οντότητες μοιάζουν σχεδόν απτές ενώ η φαινόμενη αιτιακή τους σχέση με άλλες οντότητες, με σειρές γεγονότων και μεταβαλλόμενα περιβάλλοντα εξελίσσεται σαν μουσική. Πρώτη εκτέλεση.!

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### Elena Hajipanayioti - *Taleon Andron*

Elena Hajipanayioti was born on October 24, 1986 in Athens. She is a student at the Department of Music Technology & Acoustics - Technological Educational Institute of Crete. She has collaborated with Stelios Bouziotis and Maria Terzopoulou in the creation of the audio-visual work *Cavent* which was presented at the 2nd Hellenic Acoustics Ecology Conference (Rethymno – 2010). She is interested in music and sound design in films.

*Taleon Andron* is a tape composition about the soundscape of Melidoni cave (*Taleon Andron*) during Hellenistic times where ceremonies in honour of Hermes - the god that guided the dead people to 'the under world' - were possibly taking place. The soundscape around someone who is entering the cave, participating at the ceremonies as well as his/her subjective experience transferred as sound are central in the forming of the piece. The work is based on original sound recordings in *Taleon Andron*, which were furthermore processed and edited.!

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### Katerina Tzedaki - *Prayer*

[www.tzedk.wordpress.com](http://www.tzedk.wordpress.com)

This acousmatic composition is about this state of mind and soul awareness which we often call prayer. Human voices, clarinet, θαμβιόλι (thambioli) and electroacoustic sound diffused through 8 loudspeaker system have been performed and recorded within the Mosque Ibrahim Han, in Rethymno, Crete (Greece) in October 2008 and March 2011. These recordings have been further processed and altered. Vocals are performed by Georgios Sklavos, Christos Konstantopoulos, Dimitris Ntzimanis and Stella Paschalidou; clarinet, thambioli and live diffusion by Katerina Tzedaki. The work is based on a previous sound installation piece: *Prayer v. 1* which was presented in the same place during Electroacoustic Music Days 2008 organised by the Hellenic Association of Electroacoustic Music Composers and the Department of Music Technology & Acoustics of the Technological Educational Institute of Crete. Both recordings and performances in the Mosque Sultan Ibrahim Han were done with permission by the 28th Ephorate of Byzantine Antiquities division of Rethymno and with the support of Municipality of Rethymno – Crete.

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### Orestis Karamanlis – *Toys*!

<http://orestiskaramanlis.net/>

*Toys* - Commission: ZKM | Institute for Music & Acoustics!

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## Συναυλία Τρίτη – Έναρξη 20:00!

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Akis Daoutis,	<i>A match</i>	1:00
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Rigas Rigakis, Vasilis Roupas, Stelios Zoumadakis,	<i>Sonare</i> <i>Duels</i> <i>Amo La Noche</i> <i>Mistica Et Inexplicable</i>	7:04 12:20 4:55
Nikos Stauroopoulos, Apostolos Loufopoulos, !	<i>Granatum</i> <i>Bee</i>	8:00 13:00!

#### Akis Daoutis - *To spirto!*

Γεννήθηκε το 1960. Ασχολείται με την ηλεκτροακουστική μουσική από το 1985.

Σήμερα ζει και εργάζεται στην Αθήνα.

#### ***To spirto***

Ηχητική επεξεργασία του ήχου ενός σπιρτού που αναβεί!

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#### Ρήγας Ρηγιάκης - *Sonare*

Έχει σπουδάσει κλασική κιθάρα και θεωρητικά. Αυτόν τον καιρό ολοκληρώνει τις σπουδές του στο τμήμα Τεχνών Ήχου & Εικόνας του Ιονίου Πανεπιστημίου, δουλεύοντας την πτυχιακή του εργασία πάνω στην Σύνθεση Ηλεκτρονικής Μουσικής.

***Sonare*** Η φωνή του Sonare είναι καθαρά προσωπική. Ωστόσο, το Sonare νιώθει την ανάγκη να τη δημοσιοποιήσει – για να καταμετρήσει στη συνέχεια, αγωνιωδώς, τα 'like' που θα εισπράξει. Παράλληλα, νοσταλγεί μια παλιότερη εποχή: μια εποχή προπομπό της δικής του, η οποία «περισσότερο από τη λατρεία του ατόμου, εγκαινίασε τη λατρεία του προσώπου».

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#### Βασίλης Ρούπας - *DUELS*

Ο Βασίλης Ρούπας σπούδασε πιάνο, υπολογιστές και σύνθεση. Είναι ιδρυτικό μέλος του Ελληνικού Συλλόγου Συνθετών Ηλεκτροακουστικής Μουσικής και μέλος της Ελληνικής Εταιρείας Ακουστικής Οικολογίας. Ζει και εργάζεται στην Αθήνα.

#### ***DUELS***

Το έργο συμμετείχε στο διαγωνισμό PRESQUE RIEN (2011). Για τη σύνθεσή του χρησιμοποιήθηκαν αποκλειστικά ηχογραφήσεις από το αρχείο του Luc Ferrari!

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#### Στέλιος Ζουμαδάκης - *Amo La Noche Mistica Et Inexplicable*

Είναι η τέταρτη του συμμετοχή σε συναυλία του ΕΣΣΗΜ.

#### ***Amo La Noche Mistica Et Inexplicable***

Ο τίτλος φέρει το όνομα του από ένα πίνακα για τον οποίο δεν έχω περισσότερες γνώσεις. Προσπαθώ να δημιουργήσω μια θολή μυστηριακή ατμόσφαιρα (όμοια με τις γνώσεις μου γι' αυτόν τον πίνακα) με ένα άνευρο ostinato να αντιμάχεται τις εκρήξεις τρέλας ώσπου επέρχεται η τελική λύση!

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#### Νίκος Σταυρόπουλος - *Granatum*

Ο Νίκος Σταυρόπουλος γεννήθηκε στην Αθήνα το 1975. Σπούδασε πιάνο, αρμονία και αντίστιξη στην Ελλάδα και στη συνέχεια σύνθεση, στο Πανεπιστήμιο της Ουαλίας, (MA) με τον Δρ. Andrew Lewis, και το Πανεπιστήμιο του Sheffield (PhD) με τον Δρ Adrian Moore. Οι μουσικές του συνθέσεις ποικίλουν από ορχηστρικές, σε tape και σε mixed media. Έχει συνθέσει για video και χορό και η μουσική του έχει αποσπάσει διακρίσεις και βραβεία σε διεθνείς διαγωνισμούς (Bourges 2000, 2002, Metamorphose, Brussels 2002, 2008 SCIRME, Bordeaux 2003, MUSICA MISO Πορτογαλία 2004, Encuentro Canarias, Ισπανία, 2009, NEM Barcelona 2010). Διδάσκει μουσική τεχνολογία και σύνθεση και είναι ιδρυτικό μέλος του Echochroma New Music Research Group στο Leeds Metropolitan University.

#### ***Granatum***

Το έργο ολοκληρώθηκε τον χειμώνα του 2011 στο προσωπικό στούντιο του συνθέτη. Ο τίτλος αντικατοπτρίζει τις τεχνικές σύνθεσης και επεξεργασίας ήχου που χρησιμοποιήθηκαν και την ποιότητα της υφής των ηχητικών υλικών. Τα ηχητικά γεγονότα που διαδραματίζονται σε αυτό το έργο είναι φανταστικά και οποιαδήποτε ομοιότητα με την πραγματικότητα είναι τελείως συμπτωματική αλλά πολύ πιθανή. !

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#### Απόστολος Λουφόπουλος - *Bee*

Ο Απόστολος Λουφόπουλος σπούδασε μουσική στο Ιόνιο Πανεπιστήμιο (πτυχίο μουσικών σπουδών) και στο πανεπιστήμιο CITY του Λονδίνου (διδακτορικό στη σύνθεση ηλεκτροακουστικής μουσικής). Ως προς την ηλεκτροακουστική μουσική το μουσικό και το ερευνητικό του ενδιαφέρον στρέφεται στον ήχο της φύσης και τη μεταμόρφωσή του στο μουσικό περιεχόμενο.

Τα τελευταία δέκα χρόνια η μουσική του εκτελείται παγκοσμίως σε γνωστές διοργανώσεις/φεστιβάλ σύγχρονης μουσικής (ICMC, Synthese, L'Espace Du Son κ.α) και τα έργα του έχουν βραβευτεί σε παγκόσμιους διαγωνισμούς σύνθεσης, όπως Bourges (Γαλλία), Ars Electronica (Αυστρία), Noroit-Leonce Petitot (Γαλλία), Metamorphoses (Βέλγιο), SCRIME (Γαλλία), Space of Sound (Βέλγιο), Franco Evangelisti (Ιταλία), Musica Nova (Τσεχία), Δ. Δραγατάκης (Ελλάδα).

Από το 2006 διδάσκει στο Τμήμα Τεχνολογίας Ήχου και Μουσικών Οργάνων του ΤΕΙ Ιονίων Νήσων ([www.teiion.gr](http://www.teiion.gr)). Είναι ιδρυτικό μέλος του Ελληνικού Συνδέσμου Συνθετών Ηλεκτροακουστικής Μουσικής ([www.essim.gr](http://www.essim.gr)) και ιδρυτικό μέλος της Ελληνικής Εταιρείας Ακουστικής Οικολογίας ([www.akouse.gr](http://www.akouse.gr))

Music Links: [!www.youtube.com/user/apostolosloufopoulos](http://www.youtube.com/user/apostolosloufopoulos), [!http://soundcloud.com/apostolosloufopoulos](http://soundcloud.com/apostolosloufopoulos),!

<http://www.myspace.com/apostolosloufopoulos>

#### ***Bee***

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Το 'Bee' είναι εμπνευσμένο από το μικρόκοσμο των εντόμων και θα μπορούσε να περιγραφεί ως ένα 'ταξίδι επάνω σε μία μέλισσα' καθώς νοητά επιχειρεί να τοποθετήσει τον ακροατή σε αυτό ακριβώς το σημείο. Το έργο συχνά επίσης υιοθετεί έναν 'κινηματογραφικό' χαρακτήρα, παραπέμποντας σε μία σειρά ηχητικών εικόνων και καταστάσεων που μπορούν να οπτικοποιηθούν στη φαντασία μας, και έτσι μπορεί να περιγραφεί και ως ένα 'soundtrack χωρίς εικόνα'. Κύρια χαρακτηριστικά του έργου είναι η έντονη κινητικότητα και η νευρική διάθεση, που ανιχνεύονται συχνά σε έναν κόσμο ηχητικών αντιθέσεων: από τις ανεπαίσθητες μικροκινήσεις έως τα έντονα και κοντινά ηχητικά περάσματα, και από την ηρεμία και την ακινησία έως την έκρηξη της ενέργειας, έως το πέταγμα και το στροβιλισμό, την αίσθηση της ταχύτητας και των αστραπιαίων μεταβάσεων.

Το έργο βραβεύθηκε πρόσφατα με το βραβείο 'Award of Distinction' στον διεθνή διαγωνισμό τεχνών και τεχνολογιών Ars Electronica 2011, Αυστρία.!

## Συναυλία Τέταρτη - Έναρξη 21:00!

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### Italian Federation - Federazione CEMAT

#### (Music Art Technology - Federation of Italian Electroacoustic Music Centers)

Francesco Altieri,	<i>DisFunzioni RiPercosse</i>	10:00
Maurizio Goina,	<i>DI-VISI</i>	11:45
Luca Richelli,	<i>Opera Omnia</i>	6:50
Alejandro Montes de Oca,	<i>Cracked Voices</i>	12:00

### Mexican Federation - Asociacion de artesonoros Mexicano/AARSOM

Alejandro Montes de Oca	Cracked Voices	12:00!
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#### Francesco Altieri (1972) - *DisFunzioni RiPercosse* (2008)

He has a degree as a Organ performer and has recently completed Electronic Music diploma, by direction of M° Francesco Scagliola. He has participated in several national competitions, winning as a organist the of the National competition "Città di Viterbo" in 1997. He was granted the "Medaglia del Senato della Repubblica" at National Competition "Premio Giarda" in Rome. It ranking second in the Electronic Music National Competition of the "Onde Musicali" held in Taranto, Italy, in 2004, and ranking first in the same competition in 2005. Altieri often works in contemporary film productions and as a composer he champions mixed media experiments. As author he has received an Honorable Mention at "Premio delle Arti" Competition in April 2009. He is a Manager of Lab Sonic Recording Studio in Matera, and work for experimental music using mathematic and informatic for sound process. He is particularly involved in modelling and informatics of composition processes and musical composition, both electroacoustic and instrumental; he strongly believes in research which leads him to building new electronic tools and his own techniques of algorithmic writing. Since year 2008, he teaches Sound Recording Technique at Conservatory of Music in Potenza. He is a member of Sin[x]Thésis, research and production group for the class in electronic music in his own Conservatory, founded and directed by F. Scagliola, with whom he has executed several concerts at home and abroad.

#### ***DisFunzioni RiPercosse* (2008)**

Acoustic Landscape of a ritual Ceremony. Is the result of musical composition assisted by computer, using algorithmic techniques (generative grammars and recursive functions) implemented in Mathematica and Csound by the author himself. Uses basically subtractive and granular synthesis on benches of samples. Recorded at Lab Sonic Recording Studio – Matera!

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#### Maurizio Goina (1966) - *DI-VISI* (2007)

BIO: Maurizio Goina (Trieste, 1966) viola player and composes electroacoustic music and video ([www.goina.it](http://www.goina.it)). He received a Master Degree in Music and New Technologies from the Conservatory of Trieste (Italy). Since 2008 he has been developing, together with Pietro Polotti and in collaboration with the choreographer Sarah Taylor, the EGGS (Elementary Gestalts for Gesture Sonification) system for real time gesture sonification ([www.visualsonic.eu](http://www.visualsonic.eu)). The EGGS's interactive applications include dance performances, installations, and tools for music education. His works were performed in several concerts, conferences and festivals. Some examples are: the 2005 International Computer Music Conference in Barcelona (Spain), the 2005 "MANCA" International Festival of Contemporary Music in Nice (France), the 2005 "Asolo International Film Festival" in Asolo (Italy), the 2006 "Antimatter" Underground Film Festival in Victoria (Canada), the 2006 "Spark" Festival of Electronic Music and Art in Minneapolis (USA), the 2008 "404" Ars Electronica Festival in Trieste (Italy), the 2010 Sound and Music Computing Conference (SMC) in Barcelona, in 2011 the 5th international FKL symposium on soundscape "Keep an ear on" in Florence (Italy), and the 2011 New Interfaces for Musical Expression in Oslo (Norway). The electroacoustic piece "Di-visi" won the 2007 National Arts Award – IT, for the Electronic Music section, and in 2009 was selected at "Les Concours Internationaux de Bourges" (France), section "Music for dance and theater".

***DI-VISI* (2007)** The composition of this piece stems from the concept of dissociation. This piece is technically implemented with the fragmentation and recombination of the source sound material. That material, including female and male voices, is broken down into grains of various lengths, and then recombined so to break up the original timeline. The sound is superimposed on different levels, thus generating a sort of polyphony. The newly obtained timbral and rhythmic situations are explored and, in turn, recombined, in search of new possibilities for vocal expression. !

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#### Luca Richelli (1963) - *Opera Omnia* (2008).

BIO: Luca Richelli (Verona 1963) after graduating from high school he studied piano with Edoardo Strabbioli and composition with

!

Renato Dionisi and Francesco Valdambri. He achieved the Piano Degree at "Conservatorio di Trento" and the Composition Degree at "Conservatorio di Verona". In 2002 he began to study electronic music at "Conservatorio di Venezia" with Alvise Vidolin where he achieved in 2005 the Composition and New Technologies Degree Certificate (110/110 cum laude), in 2006 the Electronics Music Certificate (10/10 cum laude) and in the 2009 the Live Electronics Degree Certificate (110/110 cum laude). He has attended many workshops and masters about new technologies in music among which "Corsi Trasversali di interpretazione, concertazione, e prassi esecutiva" with Marco Stroppa, "Interpretazione del live electronics" with Andr  Richard, "Musica Elettronica" with James Dashow and "Ecosistemi udibili" with Agostino di Scipio. His competencies are: computer music, multimedia composition, notation in contemporary music, and analysis of 20th century music. Recently his new interests are multimedia installation and video-art. Some of his works were performed in important festivals among which "Variazioni di Pressione III" in Verona, "ExNovo Musica07" in Venice, "Saturazioni" in Rome, 52th Festival Internazionale di Musica Contemporanea, la Biennale di Venezia" in Venice, "Mondi Sonori 2009" in Trento, 2nd EMUfest, 3rd EMUfest and 4th EMUfest in Rome, "XVIII° Colloquio di Informatica Musicale" in Turin and "8th Sound and Music Computing Conference" in Padua. His composition "InterplaYflute" for flutes and live electronics gained a "Menzione Speciale Musica Elettronica e Nuove Tecnologie" at the "Premio Nazionale delle Arti 2008". He has published many compositions by Ars Publica among which Der Doppelg nger for bassoon and tape, Free for solo recorder, UITT for one percussionist and live electronics and many musicological articles in Bollettino della Societ  Letteraria di Verona. He taught sound design at Accademia di Belle Arti di Brera, in Milan and music information and music theory at Accademia Musicale S. Martinelli in Verona. During the next winter semester he will be assistant to Marco Stroppa at the Hochschule f r Musik und Darstellende Kunst in Stuttgart. He is a performer of live electronics himself and member of the Arazzi Laptop Ensemble in Venice.

***Opera Omnia (2008).***

"Opera omnia" is a reflection on the synthesis techniques as a communication medium: the medium is never neutral, every synthesis technique has its own distinctive sound and expressive sphere. "Opera Omnia" re-assembles eight of my previous compositions through a space granulation. The relationship between the synthesis parameters range and the human perception has a leading role in the composition development of the piece. There is no direct relationship between the linear variation of the synthesis parameters and our acoustic perception. There is a perception threshold who marks off our perception: above a given threshold the rhythm becomes timbre without continuity. The composition development of the piece is structured just around this threshold, where timbre and rhythm are no more separate parts, but a new reality. From an analytical point of view "Opera Omnia" is a meta-composition that explores the potential of the "timbre-rhythm" as a main composition parameter. The piece is a variation series on stand-alone sonic material and not on a given theme instead. As in the development of the classical forms, the composition expands the inbuilt potential of the acoustic material through a counterpoint of perceptive leaps.!

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## Σάββατο 3 Δεκεμβρίου!

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### **Συναυλία Πέμπτη – Έναρξη 18:00**

Theodore Lotis,	<i>Li Po</i>	7:00
Panayiotis Velianitis,	<i>ARDOR</i>	14:00
Giorgos Georgiou,	<i>Minus Plus Maximus</i>	6:21
Markos Lekkas,	<i>ο τραγούδι του Ορφέα - take four</i>	7:00
Panayiotis Kokoras,	<i>Magic</i>	10:00

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#### Θεόδωρος Λώτης - *Li Po*

Συνθέτης, διδάσκει στο Τμήμα Μουσικών Σπουδών, Ιόνιο Πανεπιστήμιο. Περισσότερα στο [www.theodorelotis.com](http://www.theodorelotis.com)

#### ***Li Po***

για φλάουτο, ζωντανή ηλεκτρονική επεξεργασία και ηχογραφημένο υλικό.

Ο Li Po (701-762), υπήρξε ένας από τους σημαντικότερους ρομαντικούς ποιητές της δυναστείας Tang. Το Li Po είναι ένα ανέμελο σχόλιο στην ποίησή του και ταυτόχρονα, στην παραδοσιακή κινέζικη μουσική για dizi φλάουτο και στους μεγάλους κινέζους ερμηνευτές που συνεχίζουν να επεκτείνουν τις ηχοχρωματικές ιδιότητες αυτού του οργάνου. Το φλάουτο συμβάλει στην ηχοχρωματική εξέλιξη, στη χειρονομακή δράση και στη χωρική διαμόρφωση του Li Po, άλλοτε ως προηχογραφημένο υλικό που έχει υποστεί επεξεργασία και άλλοτε με αλγοριθμική επεξεργασία σε πραγματικό χρόνο σε περιβάλλον SuperCollider.

#### Παναγιώτης Βελιανίτης - *ARDOR*

#### ***ARDOR***

Τετρακάναλο ηλεκτρακουστικό έργο, το τελευταίο της τετραλογίας "Ουρανοί & στοιχεία". Συμπληρώνει την ενότητα αυτή με τίτλο δάνειο από τη μεσαιωνική αλχημιστική αντίληψη για την υφή του κόσμου. Είναι μια διευρυμένη φούγκα βασισμένη στην αντιστικτική παράθεση τεσσάρων ποιοτικών χαρακτηριστικών του επεξεργασμένου ήχου:

- Ηχογραφημένοι φυσικοί ήχοι με σαφή καθορισμό της πρωταρχικής πηγής τους (συγκεκριμένοι ήχοι),
- Ηχογραφημένοι και επεξεργασμένοι φυσικοί ήχοι με ασαφή ως αδύνατο καθορισμό της πηγής τους (σχετικά αφηρημένοι ήχοι),
- Τεχνητοί ήχοι μιμούμενοι φυσικούς με εικονικό καθορισμό της πηγής τους (σχετικά συγκεκριμένοι ήχοι),
- Τεχνητοί ήχοι χωρίς αναγνωρίσιμη πηγή (αφηρημένοι ήχοι).

Η δομή ακολουθεί ελεύθερες σειραϊκές τεχνικές σύνθεσης.

#### Γιώργος Γεωργίου - *Minus Plus Maximus*

Οι Computer Suspects είναι ένα οπτικοακουστικό project που δημιουργήθηκε καπου στην Αθίνα το 2006. Συνθέτουν κυρίως Techno μουσική με ένα minimalιστικό χαρακτήρα. Από το 2009 είναι μέλη του Ελληνικού Σύνδεσμου Συνθετών Ηλεκτροακουστικής Μουσικής και από το 2011 συνεργάζονται με το Ινστιτούτο έρευνας μουσικής & ακουστικής. Έχουν λάβει μέρος σε διάφορα festival μουσικής και διάφορους χώρους παρουσιάζοντας projects για live electronics και visual εφαρμογές, καθώς έχουν συνθέσει μουσικές για χοροθέατρο. Οι επιρροές τους ποικίλουν ανάλογα με την διάθεση αλλά κατά βάση είναι συνθέτες της ηλεκτρονικής κουλτούρας. Η συγκεκριμένη δημιουργία είναι μια περιγραφή της δουλειάς τους και της μουσικής τους ταυτότητας.

#### ***Minus Plus Maximus***

Μινιμαλιστική συντεχνία. Αναφορά στην αισθητική του μινιμαλισμού και της πολυσυνθετικότητας του μέσα από την ιδιοπαρήτηση. Είναι τα μεμονωμένα στοιχεία που συνθέτουν το πολύπλοκο; Είναι η επανάληψη που διαμορφώνει το μινιμαλισμό; Είναι η ελαφρότητα του ή μπρος η συντακτική του τελειότητα; Πόσο σύνθετος είναι τελικά ο μινιμαλισμός; Όλα αυτά ενδέχεται να απαντηθούν παρατηρώντας κανείς τις ελλειπτικές του δομές.

#### Μάρκος Λέκκας - *Το Τραγούδι του Ορφέα, Take Four*

Σπούδασε Σύνθεση στο Royal Conservatory of Music, στο πανεπιστήμιο του York και στο πανεπιστήμιο του Toronto. Έχει γράψει μουσική δωματίου, ηλεκτρονική μουσική, μουσική για ορχήστρα, καθώς και μουσική για το θέατρο.

#### ***Το Τραγούδι του Ορφέα, Take Four***

Εκείνο το βράδυ το τραγούδι του Ορφέα ακούστηκε πάλι καθώς το μικρό αγόρι ακούμπησε τα παγωμένα του δάχτυλα πάνω στα πλήκτρα του ακκορντεόν στον πεζόδρομο του Βελιγραδίου, χωρίς να ξέρει αν με αυτό τον τρόπο κέρδιζε ή έχανε τη ζωή του.

Στο απέναντι κτήριο όλα τα ζώα πετρωμένα πάνω στον τοίχο, κοιτούσαν αμίλητα από το φωτισμένο αέτωμα ενώ λίγο πιο πέρα η Ευρυδίκη είχε αρχίσει να ξεθάβει τους νεκρούς και να τους βάζει τον ένα δίπλα στον άλλο για να δουν με τα ίδια τους τα μάτια πως έγινε και ξεχάστηκαν όλα, αφού ο χρόνος είχε μείνει ακίνητος.

#### Παναγιώτης Κόκορας - *Magic*

Ο Παναγιώτης Κόκορας μετά τις μουσικές του σπουδές στην Ελλάδα με τον Γιάννη Ιωαννίδη, Ανρί Κεργκομάρ και Ε. Ασημακόπουλο πραγματοποίησε μεταπτυχιακές σπουδές Μαστερ και Διδακτορικού στη σύνθεση και μουσική τεχνολογία στο πανεπιστήμιο του Γιορκ στην Αγγλία με υποτροφίες από την Βρετανική Ακαδημία και τη Μουσική υποτροφία Αλεξάνδρας Τριάντη.

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Έχει λάβει παραγγελίες από τα πανεπιστήμια του Χάρβαρντ, Γιορκ, Αθηνών, το Μέγαρο Μουσικής Αθηνών, Αθηναϊκή Συμφωνική Ορχήστρα Νέων, Ένωση Ελλήνων Μουσουργών, IRCAM, ZKM, IMEB, MATA, Κρατική Ορχήστρα Αθηνών ενώ έχουν μεταδοθεί από το ραδιόφωνο και παρουσιαστεί σε Φεστιβάλ περισσότερες από 400 φορές σε 160 και πλέον πόλεις σε όλο τον κόσμο. Έργα του έχουν πετύχει σημαντικές διακρίσεις σε 41 διεθνείς διαγωνισμούς μεταξύ άλλων Prix Ars Electronica, Metamorphosés, Giga-Hertz, Bourges, Gaudeamus, Toru Takemitsu, Luigi Russolo, Miso Musica, CIMESP. Είναι μέλος του «Ελληνικού Συνδέσμου Σύνθετων Ηλεκτροακουστικής Μουσικής» (ΕΣΣΗΜ). Έχει διδάξει στο Τμήμα Μουσικής Τεχνολογίας και Ακουστικής του ΤΕΙ Κρήτης ενώ από το 2005 είναι διδάσκων στο Τμήμα Μουσικών Σπουδών του Αριστοτέλειου Πανεπιστημίου Θεσσαλονίκης. Έργα του κυκλοφορούν σε 32 CD από τις δισκογραφικές εταιρίες MIT Press, Miso Records, Spectrum Press, Independent Opposition Records, ICMA-ICMC, Dissonance Records.

**Magic** (2010) για μαγνητοταινία. Διάρκεια 9' 45

Any sufficiently advanced technology is indistinguishable from magic  
(Arthur Clarke, Profiles of the Future, 1962).

Το έργο Magic ολοκληρώθηκε το καλοκαίρι του 2010 κατά τη διάρκεια της παραμονής μου στο στούντιο ZKM στην Καρλσρούη. Είναι το τρίτο και τελευταίο κομμάτι της τριλογίας με τίτλο Grand Piano Trilogy. Το βασικό χαρακτηριστικό αυτής της τριλογίας είναι ότι όλο το ηχητικό υλικό προέρχεται από το πιάνο. Αποφάσισα να έχω ένα τόσο συμπαγές ηχητικό πυρήνα για να διεισδύσω όσο περισσότερο γίνεται στα χαρακτηριστικά του ήχου και τις εσωτερικές του δομές. Να αποκαλύψω τις δικές του έλξεις και απωθήσεις, να εξερευνήσω τη φαινομενολογία του ίδιου του ήχου του πιάνου. Το έργο απέσπασε το πρώτο βραβείο στον 4ο Διεθνή Διαγωνισμό Destelos, Mar del Plata / Αργεντινή, και Εύφημη Μνεία στο Διεθνή Διαγωνισμό για CyberArts, Prix Ars Electronica 2011, Linz / Αυστρία.

## Συναυλία Έκτη – Έναρξη 19:00!

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### French Federation

Pierre Boeswillwald(1934)

*La promenade du dimanche st.*

7:50

Eric Mulard

*La métamorphose d'un depart(1987)*

9:40

### Spanish Federation

Carlos D. Perales(1979)

*Plastic Bourrée*

8:18

Gregorio Jiménez(1960)

*Le secret des petit sons*

11:00

Ricardo Climent,

*Sir George(2008)*

8:48

### Pierre Boeswillwald - La promenade du dimanche

Born in 1934. Boeswillwald took an eclectic engineer training (electronics, sound recording), of fine arts (decorative arts) and theatre with T, E Decroux, and at the Sorbonne antique theatre. In 1953, he discovered the Sorbonne maison des lettres studio founded by Roland Barthe and from that point commits himself into sound creation. He frequented regularly the radio "Club d'essais" where he met P. Schaeffer. For the theatre, he first found the way to his experiences field. He participated with Wolfram Mehring in the realization of the Mandragore Theatre, then collaborated with numerous stage director (Gillibert, Blin, Sorano, Lavelli, Bataille, Maréchal) and signed numerous electroacoustic plays (sound theatre). In 1968 - 1970, he took fundamental music classes with P. Schaeffer / GRM at the CNSM of Paris. He practised electroacoustic improvisation in the framework of Direct Expression Groups of Chateaufallon and Opus N with Christian Clozier, Alain Savouret and Jacques Lejene. Since 1972, collaborates with IMEB as composer researcher : musical creation and researches in the framework of the Atelier de Recherches Technologiques Appliqué au Musical. From 1982 till 2002, electroacoustic music professor at the Conservatoire National de Région -Amiens. President of the ICEM French federation. Member of the International Academy of Electroacoustic Music - Bourges. Co-founder with Éric Mulard of the Studio Delta P - La Rochelle.

### La promenade du dimanche

J'ai eu l'honneur et la chance de faire partie du petit nombre d'hommes qui, au début des années cinquante, se sont passionnément consacrés à faire jaillir des haut-parleurs ; non seulement des sons inouïs, mais surtout un territoire esthétique totalement nouveau. Comme le cinéma se distingue du théâtre et a atteint le statut d'art indépendant, la musique électroacoustique devrait être entendue comme un art à part entière. C'était le cas dans les premières décennies de son évolution et toutes sortes de personnalités ont jeté les bases de la radio, du cinéma sonore, de la poésie sonore, des nouvelles formes de musiques, etc. Plus tard, avec les synthétiseurs et surtout avec l'ordinateur les musiciens se sont approprier le domaine et l'originalité du domaine s'est affaiblie. « La promenade du dimanche » est ma première pièce de « concert ». Je l'ai faite autour du concept de « musique figurative ». La musique ne sait pas être vraiment « figurative » ; La musique électroacoustique peut être figurative en jouant avec les enregistrements réels des choses de la vie et non par leur évocation/imitation avec des instruments.

### Eric Mulard - La métamorphose d'un depart (1987)

Etudes universitaires : Institut de Musicologie de Paris - Sorbonne. - Etudes musicales : 1 er Prix du CNSM de Paris puis s'intéresse tout particulièrement aux musiques extra-européennes et à l'ethnomusicology. - Parallèlement stages en électroacoustique au GRM et à l'IMEB. - Activités radiophoniques en France ( ORTF et à France-Culture, Radio - France) et à l'étranger. - Professeur d'enseignement musical ( ministère de l'éducation nationale ). - Actions pédagogiques auprès des Jeunesses Musicales de France. - Chargé de mission par le Ministère Français des Affaires Etrangères auprès de la Mission d'Action

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Culturelle à l'Ambassade de France à Beyrouth/ Liban. -Chargé de mission au Ministère de la Culture (Direction de la Musique). - De 1974 à 1978 , dirige « La Galerie Sonore » fondée par Maurice Fleuret au Festival d'Automne à Paris. - Intervenant ( festival de Royan , festival d'Automne à Paris , Rencontres Internationales d'Art Contemporain de la Rochelle , Festival Estival de Paris). - En 1983 , fonde, et anime depuis, avec la participation de Pierre Boeswillwald , le studio Delta P à la Rochelle , France. - Membre fondateur de la RPEME ( réunion pour la promotion et l'enseignement de la musique electroacoustique ) des CIME / UNESCO. Son travail compositionnel est essentiellement orienté vers une recherche expérimentale de l'art des sons enregistrés ou «Poésie haut-parlante» et des musiques électroacoustiques. Il travaille notamment dans les domaines ,du théâtre , de la muséographie sonore et de l'art radiophonique . Ses oeuvres de concert ont été jouées et diffusées dans de nombreux pays. Lauréat du concours international de Bourges IMEB , Prix de la création sonore à Radio France. Discographie *la Métamorphose d'un Départ , La Loupe D'Orme, Le Santal Irisé ,le Passage de L'Instant, Turbulence , Incantation, Louteou.*

#### ***La métamorphose d'un départ (1987)***

Que pourrait -être le rêve dépourvu d'images et habité uniquement par les sons ? “ La Métamorphose d'un départ “ , c'est une sorte d'alphabet du sonore de notre vie quotidienne. Images sonores conjuguées , télescopées dans la mémoire . Episodes de sons s'attirant , se repoussant comme des électrons au gré de mon imaginaire. Prix de la création sonore 1988 , Radio -France.

#### ***Carlos D. Perales - Plastic Bourrée***

Carlos D. Perales born in Spain, in 1979. He studied Piano, Composition and Conducting at the Conservatoire of Seville and Valencia with distinctions. In 1999 obtains a scholarship granted by the Andalusia Government to study at the University of Music and Dramatic Art of Vienna with M. Jarrell and Leopold Hager. As a composer, his works have been premiered at international festivals as CFA (Singapore), Bourges (France), IDKA (Sweden), Festival Internacional de la imagen (Colombia), Primavera Electroacústica en La Habana (Cuba), and spanish festival as Punto de Encuentro (Valencia), Sinkro (Vitoria), Zeppelin (Barcelona), Convección Internacional de Percusión (Badajoz), KLEM (Bilbao), UPV (Valencia), etc. First Arts Prize of Youth (2003), granted by the Andalusia Government. Member of the AMEE (Spanish Electroacoustic Music Association). ACM SIGCHI research Award (Singapore, 2006). Finalist at 'Miniaturas Electroacústicas' - Confluencias competition (Huelva, 2008), NexeDuet competition (Valencia, 2009), Laboratorio del Espacio LIEM-CDMC (Madrid, 2010). PhD at the UPV Universidad Politécnica de Valencia, thesis title: Electroacústica: la expresión del gesto sonoro.

#### ***Plastic Bourrée***

In a modern world, ancient habits are freely and voluntarily forgotten. Sometimes we obviate that our patterns of learning are almost the same as a few millions of years ago. In this sense, Plastic Bourrée is an aberrant concept and, as such, takes up the binary metric and the syncopated pulse of this medieval dance carrying and extending its essence towards the sound of the digital media scope. The modernity of spectromorphologic language stops in details, pathways, returns and cycles that make up this micro-shaped pastiche of ancient dance.

#### ***Gregorio Jiménez - Le secret des petit sons***

Gregorio Jiménez Paya (1960) is electroacoustic composition teacher in the "Conservatorio Superior de Música de Valencia" founder and director of the LEA since 1994 (Laboratory of electroacoustic Music). From 2006 is president of the AMEE (Spanish Electroacoustic Music Association), and director of the International Festival of Electroacoustic Music "Punto de Encuentro". His works have been presented including the following: Granada International Festival; Alicante International Music Festival of contemporary music; Ensems (Valencia); JIEM (Music IT and Electronics Conferences – Madrid); Spanish National Radio (Ars Sonora); Ciberart; Zeppelin (Barcelona); CIMTECO Seville; Futura Festival (Crest-France); the 1<sup>st</sup> Symposium about Computer Music (Corfu, Greece); Electroacoustic Spring in La Habana (Cuba); University of Campinas (Brazil); Next Wave Festival (Australia); Synthèse Bourges Festival (France); NWEAMO Festival (San Diego, USA), Audio Art Festival (Krakow, Poland); Visiones Sonoras (Morelia, Mexico), Fylkingen in Sweden, etc. He has been commissioned from the Valencian Institute for Music, the Spanish Minister of Culture, the Electroacoustic Music Institute in Bourges (IMEB), and was a guest composer at EMS in Stockholm. He has composed music for other media such as theatre, television and dance. He is currently combining his work as composer with the electronic player together the saxophonist Josep Lluís Galiana.

#### ***Le secret des petit sons***

"Le secret des petits sons" is a piece with two sections. The first uses the white noise and other sound elements with short amplitude envelopes and filters that change radically the timber. The second part has a more poetic character and plays with the duality of regular-irregular pulses with energetic pitched sounds. This piece was honour mention in the Bourges competition in 2009.

#### ***Ricardo Climent - Sir George (2008)***

Ricardo Climent works in areas of music composition and interactive media, involving the use of audio and visual metadata. Since 2006 he serves as Co-Director of the NOVARS Research Centre, University of Manchester in UK and previously held a lecturing position at SARC, (Sonic Arts Research Centre, Belfast). Ricardo has also served as resident composer and researcher at the JOGV Orchestra in Spain; Conservatorio of Morelia in Mexico; Sonology - Kunitachi College of Music, Tokyo; LEA labs, at the Conservatorio of Valencia; the Cushtendall Tower- In you we trust; Northern Ireland, at CARA- Celebrating Arts in rural Areas, cross-border Ireland, N.K. Berlin and at the Push Festival, Sweden. He was involved in the creation of a number of collaborative projects, such as: The Microbial Ensemble, (sound installation performing microbes, with Dr Quan Gan); The Carxofa Electric Band (a children's project with vegetables and Electronics with iain McCurdy); The Tornado-Project (a cross-atlantic set of works for flute, clarinet and computer for American wind virtuosos Esther Lamneck (clarinet) and Elizabeth McNutt (flute)); Drosophila Tour (a dance-theatre work of a blind fly with KLEM and Idoia Zabaleta); Hô- a sonic expedition to Viet Nam, (a 3D interactive interface project for planetariums), project manager for S.LOW, (a cross-disciplinary project in Berlin) and Manchester Sonic meta-ontology

(Audioguides in collaboration with Mantis and NoTours among others). webs: electro-acoustic.com, sonorities.org

### ***Sir George (2008)***

Many of us who grew up in the Sixties and Seventies developed a taste for the quirky characteristics of analog sound. Vinyl records, reel to reel magnetophones and record players had a place in our homes (some even built inside daddy's wood-finished cocktail cabinet...!) until they sadly became visual ghosts of our sonic memories. I bought some music only because I liked the LP cover and I spent many hours trying to rescue my favourite iron oxide tapes stock in the cassette player. The fans phenomena, screams and desperate cries played a key role in live concerts, cheering pop stars who used to run down the street fearing for their lives. When the consolidation of digital music technologies and the arrival of the CD proved to stop this wonderful sonic rumbling and sense of cultural identity associated to an era, music quality and portability gained in many aspects, however, I think we lost something of ourselves. The Sixties had a sound which I love and it was probably one of the most experimental periods in the history of Rock Music. Music producer Sir George Martin, also known as the fifth Beatle, was a sonic visionary who invented from Abbey Road Recording Studios, a machine of dreams and probably discovered the world of analogue sound, as we understand it today. *Sir George* is a Fixed media composition which serves as a point of encounter between legendary British pop-rock sound and transitorized contemporary computer music synthesis of today. The sonic experience is a journey riding on top of a turntable's needle, redesccovering the sound flavour of tube-operated mixing consoles combined with classic outboard gear and four-track one-inch recorders and confronting it with a glitchy hi-tech computerized sonic scenario. Although one may argue that *Sir George* is place for dreams and nostalgia, it is more my compositional exploration of a sound and past with a magnificent fingerprint.

## **Συναυλία Έβδομη – Έναρξη 20:00**

### ***Polish Federation***

Lidia Zielinska(1953)  
Krzysztof Gawlas  
Marek Choloniewski

*Backstage Pass*  
*spherical voices*  
*Nothing?*

11:12  
9:05  
20:21

### **Lidia Zielinska - Backstage Pass**

Lidia Zielińska (\*1953) is a Polish composer. She studied composition at the State Higher School of Music in Poznan. She participated in numerous courses in composition and electronic music in Poland and abroad ("Musicultura" in Breukelen, Max Deutsch Symphonic Workshop in Paris, courses organized by IRCAM in Krakow and by the Polish Section of the ISCM in Rydzyna and Wzdown). She also played the violin in the Poznan Philharmonic Orchestra and the Agnieszka Duczmal's Amadeus Chamber Orchestra of Polish Radio. Her works have been performed in dozen countries of Europe, Asia, Oceania and both Americas. She is a prize winner of 17 awards of composition contests (1st prizes: Jeunesses Musicales, Belgrade 1979; Internationale Wettbewerb für Komponistinnen, Mannheim 1981; ZAIKS, Warszawa 1982; The Max Deutsch Contest, Paris 1984, Künstlerhaus, Boswil 1986; L'Opera autrement, Avignon 1988). In 2007 Lidia Zielinska was honoured with the Polish Composers' Union Award for Outstanding Compositional Achievements. She has extensively written and lectured on contemporary Polish music, electroacoustic music, the history of experimental music, sound ecology and traditional Japanese music at various universities in Europe, Asia, South America, Australia, New Zealand, Manggha Centre of Japanese Art and Technology in Cracov, Centre for Contemporary Art in Warsaw, World Forum for Acoustic Ecology in Stockholm and Peterborough, as well as numerous academic sessions in Poland and abroad. She has taught and given summer courses, seminars and workshops in Poland, Belarus, Canada, Chile, Croatia, France, Germany, Holland, Japan, Moldova, Russia, Sweden and Switzerland. She is a juror, curator, expert and consultant of various musical, intermedial and educational activities in different European countries, including Eastern Europe, and The European Union units. She is a vice-president of the Polish Composers' Union and a vice-president of the PSeME - Polish Society for Electroacoustic Music. She was a member of the Repertoire Committee of the Warsaw Autumn Festival (1989-92 and 1996-2005), as well as the Artistic Director of the 'Poznan Musical Spring' Festival of Polish Contemporary Music (1989-92) and of the 'Child and Sound' International Festival in Poznan, a member of the Programme Committee of the ISCM World Music Days in Warsaw (1990-92) and the Polish-German 'Radio\_Copernicus' (2004-06). Lidia Zielinska is a professor of composition and the director of the SMEAMuz Electroacoustic Music Studio at the Music Academy in Poznan. <http://lidiazielinska.wordpress.com>

### ***Backstage Pass***

Composed simultaneously in ambisonic (live) and multichannel (fixed) versions, Lidia Zielińska's composition *Backstage Pass* (2010) is an acousmatic piece. The integrated system of different spatialisation methods was made by Rafał Zapala. In the piece, piano keyboard becomes the interface between the inside of the instrument and accumulated experience of the listener's life. The acoustic world inside the piano looks different to what we experience at a concert: it resembles the experience of a child sitting under the piano. The acoustic world outside the instrument is not only its real sound at concert, i.e. in specific acoustic spaces of different reverberation, but also – or perhaps, above all – its sound in our long-term memory, in the tradition of piano literature, in various cultural codes and emotional reactions remembered. The composition deals with sounds generated inside the instrument, at the back of the keyboard, so to speak: with sounds of the instrument's mechanics which are inaudible outside, as well as specific reverberation inside the sound box. Symbolically, it also refers to what the instrument has experienced under numerous pianists' fingers. The inside of the piano gets resized to the volume of a large concert hall, with all acoustic properties of the piano's interior being preserved and intensified. Listeners experience resized timbres, as if they found themselves inside the instrument. Due to the scale shift, the aesthetic experience is accompanied by a more distinct physiological experience (increased changes of acoustic pressure). One also hears idioms of great historical piano literature reverberate; this, in turn, is the support structure on which musical memory of each

individual listener rests. I also took the liberty of carrying out an experiment concerning our mental base. The piece originated in 2010, i.e. in F. Chopin's Year, and had its ambisonic première performance at the "Warsaw Autumn" International Festival of Contemporary Music. Listeners expected references to Chopin, and – even though there were none at the time – heard citations from Chopin's works, instead of Brahms', Rachmaninoff's and Gershwin's musical gestures quoted.

### Krzysztof Gawlas - *Spherical voices 1*

Krzysztof Gawlas was born in Cieszyn, Poland. He has participated in a number of courses of electronic music, including those organized by IRCAM in Cracow and Paris. His main focus is on electronic music, application of the computer in composition and performance of music; synthesis, transformation, as well as spatial projection of sound. His work includes electronic compositions and chamber music where electronic means are used interactively. His compositions have been performed at a number of prestigious festivals, both in Poland and abroad. He often cooperates with other composers either by providing an electronic dimension to their compositions or by participating in the performance of their pieces.

### ***Spherical voices 1***

The musical material of the piece is formed of the opening chord from Chopin's Nocturne in D flat major, which is the subject of transformations, mainly spectral shifting. The chord forms the sonority of the piece, and, contrary to Chopin's, stays unresolved till the end. The harmonies begin with sharp attack of the piano and gradually transform into voices moving around.

### Marek Choloniewski - *nothing?*

### ***nothing?***

Marek Choloniewski (born 1953, in Krakow) studied organ (with L.Werner), theory of music and composition (with B.Schaeffer) and electronic music (with J.Patkowski) at the Krakow Academy of Music, since 2000 the director of the Electro-acoustic Music Studio . Founder and co-founder of many groups and societies: Muzyka Centrum Art Society, Freight Train, Studio MCH, DoubleMark, CH&K&K, mc2 duo duo, Infinity Quartett, Kinetic Trio and dizzy kinetics. Choloniewski writes instrumental, electroacoustic, music for theater, film and radio, author of sound and video installations, audio-visual, outdoor and net projects. A world renown lecturer, composer, sound artist and live art performer. He has been giving concerts, workshops and lectures in Europe, North and South America as well as Asia. Author, founder, artistic director, coordinator and cooperator of many international projects: „audio art“ series (1987), Audio Art Festival (1993-), International Workshops for New Music Cracow/Stuttgart (1993-). Internationale Akademie für Neue Komposition und Audio Art in Tirol (1993-), Silent Films with Music Live (1994-), Global Mix (1998-), Art Boat (2000-), GPS-Art (2000-), Ensemble Spiel (2003), Bridges and European Modern Orchestra (2003), Polish Society for Electroacoustic Music (2005-), Integra (2005-2011) Polish Sound Art in China, Chinese Sound Art in Poland (2006-2011), PAFME (2006-), European Course for Musical Composition and Technologies (2006-2008), Festival for Polish Culture in Luxembourg (2008-2010), dizzy kinetics concert tours in South America (2007-). He received Honorable Award of the Polish Composers Union, Award of the Ministry of Culture and National Heritage, as well as the Independent Project grant of the CEC ArtsLink in New York. Since 2008 he is the Secretary of the International Confederation of Electroacoustic Music (ICEM/CIME).

## **Συναυλία Όγδοη - Έναρξη 21:00**

Andreas Mniestris (sound),		
Christina Mitsani (video),	<i>Danaide</i>	4:10
Andreas Diktyopoulos,	<i>Narration</i>	2:05
Gabriel Negrin,	<i>Bein ha'Yisourim</i> (בין הייסורים Among the Agony)	4:10
Sofokles Arvanitis,	<i>A stick on the wheel</i>	12:00
Nikolas Valsamakis,	<i>Theorie du context</i>	3:40
Filippos Theocharidis,	<i>Debris</i>	3:14
Marinos Koutsomichalis,	<i>Omigiris</i> [26 chs]	14:00

### **Sophocles Arvanitis - *A stick on the wheel***

Sophocles Arvanitis (1980), completed his Bachelor and Master studies at the Institute of **Sonology** with Kees Tazelaar, Paul Berg, Richard Barrett, Johan van Kreij, Joel Ryan, Peter Pabon, Justin Bennett Raviv Ganchrow and Frank Baldé, after initially studying with Katerina Tzedaki, Taxiarchis Diamantopoulos, Nikolas Valsamakis, Panayotis Kokoras, and Theodoros Lotis at the department of Music Technology & Acoustics, in Crete. His music has been selected for the 31st, 33rd, and 34th International Competition of Electroacoustic Music in Bourges, France. He has participated in the Synthese festival 2007 in Bourges. He is interested in any form of composition, within the range from improvised to formally constructed and organized, that focuses on sound and listening and that is considerable constrained by the materials and the methods used.

### ***A stick on the wheel***

The basis for my musical work "A stick on the wheel" is the concept that an audible situation can be described as a set of relationships between the materials used for its construction. The basic compositional structuring technique here, is the generation of form units, that can be used in the construction of larger scale forms, as well as the automation of that procedure. With the application of a parametric structuring approach, groups of audible objects that are related by a nonlinear principle of proportions, are organized together in such a way that are forming instances of sound in space, related by gradual transitions between different degrees of density, and recognizability. These instances of sound are independent and self regulated existences of groups of audible objects, that are again organized together in a network, in order to create the overall form of the piece. The aural focus here is based on the creation of audible situations that may appear to suggest a source to the observer.

## Κυριακή 4 Δεκεμβρίου

### **Συναυλία Ένατη – Έναρξη 18:00**

Elias Christodoulou	<i>A dream</i>	2:35
Lefteris Douros,	<i>Monochrome - Life</i>	10:00
Dimitris Tsipis,	<i>Insomnia</i>	3:00
Persefone Tsafonia,	<i>Dizzy</i>	9:03
Leda Efstratiou,	<i>IfAv</i>	3:55
Andy Dema,	<i>Storm</i>	8:00
Thanassis Epitidios,	<i>Wandering Mind</i>	9:50

#### Lefteris Douros - *Monochrome - Life*

Γεννημένος του 1986, τελειόφοιτος του Τμήματος Τεχνολογίας Ήχου & Μουσικών Οργάνων στην Κεφαλλονιά. Μέλος του ΕΣΣΗΜ από το 2009. Αυτόν τον καιρό εκπονεί την πτυχιακή του εργασία πάνω στον Ηχητικό Σχεδιασμό σε πολυμέσα εικόνας (Sound Design in visual media).

#### ***Monochrome - Life***

Η ιστορία εξέλιξης της ζωής από την, τυχαία ή μή, κίνηση των ατόμων στο κενό μέχρι την μονοτονία της ανθρώπινης βιομηχανίας. Ηλεκτροακουστική σύνθεση με βάση το κομμάτι "Monochrome" από την ομάδα παραδοσιακών γιαπωνέζικων τυμπάνων "KODO" στο άλμπουμ "Irodori" (copyright Sony Japan 1996).

#### Dimitris Tsipis - *Insomnia*

Ο Τσίπης Δημήτριος είναι απόφοιτος του ΑΤΕΙ Ιονίων Νήσων, μαθητής του κ. Λουφόπουλου και υποψήφιο μέλος του Ε.Σ.Σ.Η.Μ. Έχει λάβει μέρος στο παρελθόν και στις "Ημέρες Ηλεκτροακουστικής Μουσικής 2009"

#### ***Insomnia***

Το κομμάτι ονομάζεται "Insomnia", έχει διάρκεια 3 λεπτά και είναι μια περιγραφή - ταύτηση του ακροατή με ένα άτομο που υποφέρει από την πάθηση αυτήν. Είναι μια ωδή στην επαναληπτικότητα μιας ρουτίνας.

#### Thanassis Epitidios - *Wandering Mind*

#### ***Wandering Mind***

Ο Περιπλανώμενος Νους είναι ένα ηλεκτροακουστικό κομμάτι βασισμένο, κυρίως, σε επεξεργασμένους ήχους από το ανθυγιεινό αλλά γεμάτο ερεθίσματα και έμπνευση αστικό περιβάλλον. Πρόκειται για την κίνηση της ενέργειας μέσα σε ένα αδιάστατο απεριόριστο σύμπαν που μέσα της κυοφορεί την Ιδέα και την Νόηση.

### **Συναυλία Δέκατη – Έναρξη 19:00**

#### ***Chinese Federation***

Zhang Xiaofu,	<i>Visages peint dans les opéra de Pékin II</i>	13:30
Zhang Xiaofu,	<i>Le Chant Intérieur</i>	13:24
Zhang Xiaofu,	<i>Nuo Rilang</i>	18:43

#### Zhang Xiaofu

#### ***Visages peint dans les opéra de Pékin II, Le Chant Intérieur, Nuo Rilang***

Zhang Xiaofu (b. 1954, Changchun), the most important figure in electronic music in China, is a professor at the Central Conservatory of Music. At the age of sixteen he joined his home town's song and dance troupe (gewutuan), playing bassoon and erhu, as well as acting as conductor and staff composer. In 1977 he was admitted to the Central Conservatory of Music where he studied composition under Wu Zuqiang. In 1988, after five years on the faculty of the Central Conservatory, where he primarily taught harmony, Zhang was selected by the Ministry of Culture to go to France for advanced studies at the École Normal de Musique Paris and the Conservatoire Edgar Varèse. He was subsequently invited to work at La Muse en Circuit and INA-GRM. After returning to the Central Conservatory in 1993, Zhang founded the Centre of Electro-acoustic Music of China (CEMC), which subsequently hosted a series of high-profile national and international electronic-music conferences and festivals, including the 94 Musicacoustica and 96 Musicacoustica. The Centre maintains an active academic exchange programme with its European and American counterparts. Zhang has been the driving force in the formation of the Electroacoustic Music Association of China and of the master's programme in electronic music at the Central Conservatory. Zhang's electronic music works include Dialogues entre des

Mondes Différents and Nuo Ri Lang. Yaluzangbu, scored for three Tibetan singers, electronic music and a full orchestra, integrates different media and cultural elements.

## Συναυλία Ενδέκατη – Έναρξη 20:00

### Founder Members

Barry Truax,	<i>Fire Spirits</i>	12:00
Jean Claude Risset	<i>Resonant Sound Spaces,</i> <i>Mvt 5 (Bell Horns)</i>	3:37

### Portuguese Federation

António de Sousa,	<i>Dias Quand Trois Poules</i> <i>vont au Champs</i>	6:15
João Pedro Oliveira,	<i>Aphâr</i>	11:02
António Ferreira,	<i>Les Barricades Mystérieuses</i>	8:44

### Barry Truax

Barry Truax is a Professor in the School of Communication at Simon Fraser University where he teaches courses in acoustic communication and electroacoustic music. He has worked with the World Soundscape Project, editing its *Handbook for Acoustic Ecology*, and has published a book *Acoustic Communication* dealing with all aspects of sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has used for tape solo works and those which combine tape with live performers or computer graphics. A selection of these pieces may be heard on the Compact Discs *Digital Soundscapes*, *Pacific Rim*, *Song of Songs*, *Inside*, *Twin Souls*, *Islands*, and *Spirit Journeys*, all on the Cambridge Street Records label, plus the double CD of the opera *Powers of Two*. In 1991 his work, *Riverrun*, was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France, a category open only to electroacoustic composers of 20 or more years experience. Website: [www.sfu.ca/~truax](http://www.sfu.ca/~truax)

### **Fire Spirits (2010) for 8 digital soundtracks**

Fire and its symbolism are featured prominently in most cultures, with common themes of its volatility, and double-edged role as beneficial to humanity and potentially destructive. *Fire Spirits* evokes the power of fire and incorporates references to the Norse god Loki, the Hindu deity Agni, and the Hawaiian goddess Pele, as well as to the Chinese trickster ghost, the "fox spirit" who might emerge from a smoky flame. This soundscape composition takes the listener on an imaginary journey, perhaps to the volcanic island that is home to Vulcan, the Roman god of fire and the forge, to remind us of our age-old fascination with all manifestations of fire. Original recordings from the World Soundscape Project Tape Collection, and vocal material by Chris Grigor and the composer. Sound processing realized with Soundhack convolution and Chris Rolfe's MacPod software, with spatialization created by Harmonic Functions' TiMax2 matrix mixer. *Fire Spirits* was commissioned by the School for the Contemporary Arts, Simon Fraser University for its inaugural electroacoustic music concert at the Woodward campus.

### Jean Claude Risset!

One will hear today the 5th section, called Bell, horns, of *Resonant Sound Spaces*, a spatialized version of *Resonant Soundscapes*, a work commissioned in 2001 by the city of Basel and dedicated to Gerald Bennett. The 8-track spatialization has been realized in 2002 at Groupe de Musique Expérimentale de Marseille (GMEM) thanks to the spatialization software Holophon by Laurent Pottier. The spatialization turns soundscapes into sound spaces. The spatial dissemination of sounds enhances depth in the literal sense, but also in the figured sense : it helps the listener to sort out the multiplicity of sound sources, thus facilitating a personal exploration of the proposed sonic territory. It also proposes specific spatial figures.

Scanned by ship horn calls, the fifth section alludes to the book *Les cloches de Bâle* : reconstitutions of material bells are answered by a virtual chime of synthetic tones. This chime unfolds structures composed in non-real time twenty five years earlier, which can now be invoked through real-time gestures to yield bell-like tones as well as fluid or rebounding textures. Almost all the "bells" have been synthesized : no metal, no percussion. In particular I have synthesized variants of the bell tone at the onset of Varèse's *Poème électronique*.

*Resonant Soundscapes* has been realized in Marseille with my own laptop G3 computer. I have used the following software : MaxMSP, ProTools, Sound Hack, Peak, MusicV. Thus resonant filtering - tuned to specific "chords" was performed in real-time, and so were inharmonic bell-like structures I synthesized in non-real time many years ago, and which are turned into fluid or rebounding textures. The spatialization to 8 track, yielding *Resonant Sound Spaces*, has been realized on a G4 computer of the Groupe de Musique Expérimentale de Musique de Marseille, using the powerful Holophon software implemented by Laurent Pottier. I wish to warmly acknowledge in this respect the work of Denis Lorrain, Antonio Souza Dias, Daniel Arfib, and of course Laurent Pottier. I also thank Vincent Verfaillie and Jérôme Decque for their help. The realization of the piece and the collaborations are described in the following article (in French) : J.C. Risset, D. Arfib, A. de Sousa Dias, D. Lorrain, L. Pottier. "De Inharmonique à Resonant Sound Spaces : temps réel et mise en espace." Actes des 9èmes Journées d'Informatique Musicale, Marseille, 29-31 mai 2002, 83-88. (Jean-Claude Risset)!

### António de Sousa - *Quand Trois Poules vont au Champs (2008)*

António de Sousa Dias was born in Lisbon, in 1959. Composer and researcher, has a PhD in Musicology (Paris 8) and is graduated

with the Superior Course of Composition (National Conservatory of Lisbon). Currently he is member of CITAR (Portuguese Catholic University) where he cooperates in the doctorate studies in Computer Music and coordinate the License Degree in Interactive Multimedia Production at IPA. He was professor in the Superior School of Music in Lisbon, in the National Conservatory of Lisbon and the University of Paris 8. Member of the ColecViva group, since 1992 cooperates with the Group Música Nova and develops, with the group Les Phonogénistes, the projects Vertiges de l'Espace and Vertiges de l'image. The composition of music for cinema and television has a particular relevance in his musical production, in films as "Chá Forte com Limão", "Natureza Morta" or "48", leading him to initiate a work of research in the sector of musical creation and virtual environments (CICM - Paris 8/MSH Paris Nord) directed for the development of assistance instruments to the conception and construction of navigable musical spaces, along with a research on articulations between image and sound with some published results. These new directions currently lead him to the domains of the multimedia and the installation, as the Tonnetz series, where the digital instruments conceived or transcribed find their applications in his work as composer and researcher.

***Quand Trois Poules vont au Champs (2008)***

La première va devant,

La seconde suit la première,

La troisième vient la dernière.

Quand trois poules vont au champ

La première va devant.

The children's song to whom the title of this work refers, presents us a rather simple notion of a finite and ordered set, generating, through repetition, a rather irritating tautology. This natural space, the countryside, and associated procedures, how to live it or how to go through it, with the help of three orderly and ordered hens doesn't please me at all and, with regard to this point, and strictly to this point, I agree with the sensitive people about whom Sophia de Mello Breyner Andresen (1) writes: like these people, I can't kill hens; however, I can eat them! But, although I do not have any affect by gallinaceous (of any kind), I recognize that the kind of sounds emitted by this kind of creatures is suitable to a work on grain, carrying out different methods (ranging from a granular synthesis and processing to a chickpea's metaphor (2)). This explains why "Quand trois poules vont au champ" is not a music made out with sounds: it is a music against sounds, where all is (de)construction and where, even when we arrive to naturalistic situations, they are shortly corrected as if they were mistakes. Thus, and in a paradoxical inversion of Saint Pierre's denial, here it is a cock which sings and, on the third time, like a Beethoven's gesture, everything changes!

1 - Portuguese poetess. The title of the referred poem is "As Pessoas Sensíveis" (the sensitive people).

2 - In portuguese, Grão-de-bico (approx. transl.: grain with a beak).!

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***João Pedro Oliveira - Aphâr (2009)***

João Pedro Oliveira studied organ performance and composition at the Gregorian Institute of Lisbon and architecture at the Fine Arts School of Lisbon. In 1985 he moved to the United States as a Fulbright scholar with a fellowship from Gulbenkian Foundation where he completed two Master's Degree in Music and a Doctorate in Composition at the University of New York at Stony Brook.

Main Prizes:

1st Prize in Alea III Competition (USA) – 1996

1st Prize in Bourges Electroacoustic Music Competition (France) – 2002

1st Prize in Earplay competition (USA) - 2003

2nd Prize in S. Paulo Electroacoustic Music Competition (Brasil) - 2005

Honorable Mention in Bourges Electroacoustic Music Competition (France) – 2005

Selected work in Tribune Internacionale de Musique Electroacoustique (Italy) - 2005

1st Prize in Musica Nova competition (Czech Republic)- 2005

1st Prize in Metamorphoses competition (Belgium) - 2006

1st Prize in Bourges Electroacoustic Music Competition (France) – 2007

1st Prize in Roma Soundtrack Competition (Italy) - 2007

1st Prize in Yamaha-Visiones Sonoras Competition (Mexico) - 2007

1st Prize in Musica Nova competition (Czech Republic) - 2007

Magisterium Prize in Bourges Electroacoustic Music Competition (France) – 2008

Most of his works have been commissioned by portuguese and foreign groups and foundations.

He is Senior Professor of composition and electronic music, and Director of the Electronic Music Studio at the University of Aveiro, in Portugal.

***Aphâr (2009)***

'Aphâr is a Hebrew word that means "dust". This piece is inspired on the dream of Jacob, described in the Old Testament (Genesis Chapter 28). Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. He said, I am the Lord, the God of your grandfather Abraham and the God of your father Isaac. I will give you and your descendants the ground you are lying on. Your descendants will be like the dust of the earth. To climb Jacob's ladder is a very difficult process. Each step you take is harder than the previous one and takes more time and effort to accomplish. These steps are heavy, and the dust in your feet is spread around, and finally disappears. If you reach the top of the stair, everything else is gone, and a door closes to the rest of the world, you have reached infinity. 'Aphâr was composed at the composer's personal studio and at the CIME (Research Center for Electroacoustic Music) at the University of Aveiro, Portugal. It received the first prize in Yamaha-Visiones Sonoras (Mexico) competition in 2007.

***António Ferreira - Les Barricades Mystérieuses (2008)***

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Studied chemistry but the audition of a Bernard Parmegiani record made him become aware of his interest in music and composition using computers. He formalizes this interest by attending Sonology in 1986 at the Royal Conservatory in The Hague where he studied with Paul Berg, Clarence Barlow, Konrad Boehmer, George Lewis and others. There he also met the American composer Rodney Waschka II, with whom he recorded electroacoustic compositions, some of which would later be a part of the *Música de Baixa Fidelidade LP*. After this release, António began working as an expert in noise pollution and bioacoustics and has published several papers, alone and in collaboration, relating to bioacoustics, noise pollution and music. In 1998 began composing again and released in 2000 a CD containing some of his productions through the label Ananana entitled *Músicas Fictícias*, composed and recorded in his home studio in Cascais. Since, he has been edited in the *Metamorphoses 2004 CD*, as finalist, in the *Antology of Portuguese Electronic Music* (ed. Placton Music 2004) and in the *Electronic Music - Portugues composers compilation*, edited by Miso Music in 2005. He made several concerts with real time electronics in The Hague, Amsterdam (STEIM), Den Bosch, Cologne and Lisbon and presented his electroacoustic compositions in several national (Festival *Música Viva*; Festival de Aveiro) and international festivals and presentations (Festival *Synthèse de Bouges*, Computer Music cycle of the Paris University VIII; Electroacoustic Festival de Bourges; International Computer Music Conference 2002, 2003, 2005 and other events in Norway, Denmark, Italy, South Korea, USA, UK, Belgium, Brazil, Sweden and Ireland). He received honorary mentions in the Bourges Electroacoustic competition in 2006, in the *Miniaturas Electroacusticas 2006* (Huelva, Spain) and in the *Musica Nova festival 2004-2006*.

### ***Les Barricades Mystérieuses (2008)***

In the XVII century, François Couperin composed a small piece for harpsichord denominated *Les Barricades Mysterieuses*. There was always some speculation concerning this enigmatic title: it could be an insinuation to the women's Baroque dress code (corsets) or an allusion the harmonic structure of the piece, a quasi-erotic game of cadences articulated with the left/right hand playing that this piece requires. The evocative power of this title also inspired several books and poetry as well as a painting by R. Magritte (1961). Accordingly, the Barricade is mysterious because it prevents us to "move" or to look with clarity, while being invisible at the same time. It is an ambiguous erotic, gallant game, so beloved of the Baroque ethos that was tentatively translated both into the acousmatic instrumentation and into the quasi-*contra* punctual structure of the present composition. This composition was commissioned by Miso Music Portugal.

## **Συναυλία Δωδέκατη- Έναρξη 21:00**

### ***Organisations Internationales Membres | ICST / Institute for Computer Music and Sound Technology (Suisse)***

Ursula Mayer-König	<i>L'espace entre le souvenir</i>	9:00
Karin Wetzel	<i>Glass Body</i>	11:00
Germán Toro Pérez	<i>Rothko IV</i>	13:00
<b><i>Swiss Federation</i></b>		
Hermann Bühler	<i>Streetparade</i>	4:55
Hervé Provini	<i>"Old School"</i>	4:52
Petra Ronne	<i>REZYKLUS</i>	4:55

### **Ursula Mayer-König - *L'espace entre le souvenir (2009)***

Ursula Meyer-König, lives and works in Zurich, Switzerland. After a career as a pediatrician, she undertook foundation and media art studies in Zurich and Aarau, Switzerland followed by a course in electro-acoustic music at the Hochschule für Musik in Zurich under Prof. G. Bennett. From 2008 to 2010 she was studying electro-acoustic music under Prof. R. Minard in Weimar, Germany. She is currently studying electro-acoustic music under Prof. G. Toro-Pérez, Zurich, Switzerland. Her music has been featured at EMM, Kansas City and festivals and concerts in Germany.

### ***L'espace entre le souvenir (2009)***

« *L'espace entre les souvenirs* » 2009, 8 channel composition, 9:08 Min This piece was composed for a performance as part of a summer festival on the theme of nature and culture and took place in the ruins of a monastery, which later became a school and then a museum. In the composition, I examine the question of the meaning and manifestation of memory and the meaning of time in memory and how this can be represented in the composition. How do the different times permeate one another? Are there slow and fast times in our perception and in composition? Does memory bring about a new unit of time? For the composition I have used individual samples which for me are metaphors for the past and the present of the monastery. A sample from "Ave Maria" serves as a metaphor for the monastery, its slow, sonorous, textural and predominantly lower register sound symbolizing how time permeates the space. A sample of the alternating ricochet of a ping-pong ball, symbolizes on the other hand the rapid, staccato, gestural and playful time of a child. The present as experienced at the time of the performance is represented by samples of screeching, swooping swallows. During the performance itself, actual swallows up above entered into a dialogue with my concrete and electronically modified samples of swallows. Through the concrete samples and electronically modified sounds, I invite our perception to wander between reality and illusion.

### **Karin Wetzel - *Glass Body (2011)***

Karin Wetzel was born in Berlin in 1981 and started composing at the age of 13. She began her composition studies with Gerhard Tittel in Berlin, then studied composition and music theory with Claus-Steffen Mahnkopf and Gesine Schröder at the HMT Leipzig, where she graduated in 2009. As an exchange student, she studied composition with Veli-Matti Puumala at the Sibelius Academy in Helsinki and with Stefano Gervasoni at the CNSMDP in Paris (2006–2007). Currently, she studies electroacoustic composition with German Toro-Perez at the ICST in Zurich. She received scholarships of the "Studienstiftung des deutschen Volkes" and the DAAD,

obtained the composition prize of Sächsischer Musikbund and in 2011 received a residency grant of the Villa Aurora in Los Angeles.

### ***Glass Body (2011)***

The material glass combines characteristics such as rigidity, fragility or translucency. Breaking glass as a natural act of granulation corresponds to the technique of granular synthesis, which I used as the main soundtransformation tool in order to generate streams of cullet. Next to the sounds of glass, water is the most important source of sound. Water - being related material (cullet-drops) as well as counterpoint material (crystallization versus fluid). This relationship is reflected by the inner amorphous structure of glass, its aggregate state being situated between solid and liquid.

### ***Germán Toro Pérez - Rothko IV (2008)***

Born 1964 in Bogotá. Minor in music theory at the Universidad de los Andes in Bogotá, composition studies and Master degree in arts at the University of Music and Performing Arts, Vienna. Conducting courses with Karl Österreicher and Dominique Rouits. Studies on electroacoustics and computer music in Vienna and at IRCAM in Paris. His catalogue includes instrumental, electroacoustic and mixed compositions, as well as works in collaboration with graphic design, painting and experimental video. Publications and texts on artistic research, composition theory and aesthetics of electroacoustic music as well as on history and identity of Latin American music. He was director of the computer music course and guest professor of electroacoustic composition at the University of Music in Vienna. Since 2007 he is director of the ICST and teaches electroacoustic composition at the Zurich University of the Arts.

### ***Rothko IV (2008)***

From the perspective that time has give us on his whole work, Rothko appears to me as an Artist who followed over the years a path towards abstraction to express the fullness of his subjects through space and color in a deep personal way, independent from daily ephemeral necessities of art business. In Rothko's work what is been shown acts likewise than what remains concealed. Form and color language rise from the reflection about his subjects: the Greek myths, the origin of tragedy, the structure of the psyche, the surrealism, the fresco paintings from Fra Angelico, etc. Those are not aesthetical end in itself. That, what after slowly distillation remains, contains the essence of its origin. Not only that, what is being seen is thus present but also that, what became outward dispensable. *Rothko IV* defines a clear syntax based on composition models that combine continuous and discontinuous elements. Discontinuous elements have the quality of recognizable sound objects that are combined in sequences leaving open spaces to perceive the sounds behind. Continuous sounds appear as surfaces and as a fluctuation processes. The piece is a further attempt to approach the idea of space as a superposition of layers that enter and leave the sound space covering and discovering further sound layers existing in the background and suggesting a process that continues beyond the limits of conscious perception.

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