

AKOYSMATA - SATURDAY 20 MAY 2017 - 20.00 - **CONCERT 2**
GREEK ELECTROACOUSTIC MUSIC COMPOSERS

Ioannis Kalantzis
Stelios Giannoulakis
Vassilis Roupas
Konstantinos Karathanasis
Katerina Tzedaki
Nikos Stavropoulos
Panayotis Kokoras
Tim Ward

Ades
The Sonic Alchemist
Hardcore Zen
Ode to Kitchen
A Soundwalk
Topophilia
Magic
A Small Enclosed Landscape

Ioannis Kalantzis _____ Ades (2000)

This piece is based on two processed piano sounds of 5 seconds. The sound material comes from a Key, scratched to the strings close to the bridge. The title refers to "Hades", the god of death according to the Greek mythology.

Ioannis Kalantzis studied music theory and composition with Yannis Ioannidis and electroacoustic music with Henri Kergomard in Athens. He continued his studies of composition and computer music at the Conservatoire National Supérieur de Musique et danse de Lyon, France with Philippe Manoury and Marco Stroppa. He has received distinctions and prizes in international contests and his work has been performed worldwide in many international events. He had commissions from Athens Concert Hall, Grame and Ministry of Culture of France.
<http://ioanniskalantzis.wordpress.com>

Stelios Giannoulakis _____ The Sonic Alchemist (2016)

This work started with the image of a sonic alchemist experimenting on weird sonic substances and audible compounds. He plays with home made instruments and contraptions, not caring about much else other than the joy of doing just that. Interacting closely with his material, it almost feels like he is having long intimate conversations with his sound creations, or perhaps with himself as mirrored onto this sonic world he is progressively surrounding himself with. After a while he realizes that he has been creating something which has a life of its own and takes on new and unexpected properties...

Stelios Giannoulakis composes music and designs sound, solo or through various collaborations, to include dance, video, installation, theater, interactivity and education. With an electronic and biomedical engineering background and extensive practical research in contemporary music and sound design (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition – University of Bangor). His works have been performed in festivals around the world and have gained international composition awards. Plays and records with Elektrobalkana and RSLG Quartet. Founding member of HELMCA (Hellenic Electroacoustic Music Composers Association). <http://steliosgiannoulakis.wordpress.com/>

Vassilis Roupas _____ Hardcore Zen

Duration 7'14"

Hardcore Zen is composed mainly from electric guitar (distorted) sounds. It also includes the voice of a child playing with a wooden toy. The piece tries to demonstrate that noise, when used artistically, can be ecological (see Joseph Nechvatal's book "Immersion into noise"). In that sense, the word hardcore is

associated with noise and the word zen is associated with ecology. Therefore, the title of the piece could be “Noise Ecology”. This idea interests me and I intend to elaborate on it in my future projects. The piece has been presented at the Electroacoustic Days festival (Greece, 2012) at the 3rd Conference of Acoustic Ecology (Athens, 2014) and at the General Assembly of CIME/ICEM (USA, 2014).

Composer, pianist, and improviser, Vassilis is one of the founding members of the Hellenic Electroacoustic Music Composers’ Association (HELMCA), member of the Hellenic Society for Acoustic Ecology and member of the International Society for Improvised Music. He is also the founder of the avantjazz group RSLG and organiser of the “freejazzelectrofest” festival. His works are regularly performed in Greece and abroad. He has published two albums with electroacoustic music, namely “Duels” (2016) and “Climate Change Trilogy” (2017) and one with RSLG (Interplay, 2016). More info: <http://vassilisroupas.wordpress.com>.

Konstantinos Karathanasis *Ode to Kitchen*

Ode to Kitchen is an homage to Neruda’s collection of Odes. The poet wrote 225 Odes on common everyday objects, such as bread, artichokes, his socks, etc., to celebrate life as expressed through myriads of sounds, colors, smells, and emotions. Hundreds of sounds of kitchen objects were classified according to their gestural archetypes and substances, and later processed mainly through the classic tape manipulation techniques. Complex textures were created by reading fast and randomly the contents of folders with similar sounds. The resulting thousands of sound objects were orchestrated with the intention to create a highly energetic and kaleidoscopic amalgam.

Ode to Kitchen received the 1st place in SIME 2016 and a honorary mention in Música Viva in the same year.

Konstantinos Karathanasis as an electroacoustic composer draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, Greek mythology, and the writings of Carl Jung and Joseph Campbell. His compositions have been performed at numerous festivals and received awards in international competitions, including Bourges, Musica Nova, SEAMUS/ASCAP, SIME and Música Viva. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Ionian University, Innova and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Associate Professor of Composition and Music Technology at the University of Oklahoma. More at the following address: <http://karathanasis.org>.

Katerina Tzedaki *A Soundwalk (2017)* *to Hildegard Westerkamp*

This composition started as a personal experiment to impose the structure of a *soundwalk** to a fixed media composition. Consequently it became a composition *through* and *about soundwalking*. The last months of 2016 I had the opportunity to guide four soundwalks and this experience of silent listening together with a group of people, while walking and exploring the soundings of different places was a mind and soul opening experience. In the piece only short fragments of the Santorini soundwalk recording* together with other sonic elements - recorded or manipulated - have been used. The voice of a child – listener in the Santorini soundwalk (October 2016) has been included without any editing other than selecting the appropriate fragments of the recording.

* <https://www.sfu.ca/~westerka/writings%20page/articles%20pages/soundwalking.html>

**Burhan Kose recorded the Santorini soundwalk in October 2016, during the Kinisi festival (<http://www.kinisifestival.com/blog/2016/10/20/sound-and-silence-with-katerina-tzedaki>).

I would like to thank the organizers of the festival Alyssa Moxley and Ramona Stout for the invitation and Burhan Kose for recording the soundwalk.

Katerina Tzedaki born in 1964 in Rethymno, studied music in Athens (1984-1991) with I. Ioannides, S. D. Vassiliadis. Kamarotos. He was coordinator of the Computer Music Laboratory of psychoacoustics Program of the Aristotle University of Thessaloniki IPSA (1994-2000). She has completed her studies in electroacoustic music composition at

the City University (MA, 2002) and the University De Montfort (PhD, 2012) with Simon Emmerson. He is a founding member of the Greek Association of Composers Electroacoustic Music and the Greek Society for Acoustic Ecology. Her music has been performed in Greece and internationally. This period teaching at the Department of Music Technology and Acoustics, TEI of Crete.

Nikos Stavropoulos Topophilia Duration 8' 25''
Prix Destellos 2016

Topophilia: Attraction or affinity to place.

The work is an attempt to construct a meaningful intimate aural space, where texture and spatially defined figures have a broader capacity for action due to their multichannel nature. The recordings of source materials form the beginning of an investigation into capturing and working with spatiality in micro space using bespoke hardware.

Nikos Stavropoulos (b. 1975) is a composer of predominantly acousmatic and mixed music. His works are performed and acknowledged internationally (Bourges, 2000,2002, Metamorphose Brussels 2002,2008,2016, SCRIME, Bordeaux 2003, Musica Miso, Potrugal, 2004, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008, Destellos Foundation 2015, 2016, Open Circuit 2016). Other interests include the performance practice of electroacoustic music, multichannel practices and teaching music and music technology. He joined the Music, Sound & Performance Group at Leeds Beckett University in 2006 and is a founding member of the Echochroma New Music Research Group, a member of the Irish, Sound, Science and Technology Association (ISSTA) and the Hellenic Electroacoustic Music Composers Association (HELMCA).

Panayotis Kokoras Magic (2010) for electroacoustic sounds. Duration 9' 45

Any sufficiently advanced technology is indistinguishable from magic (Arthur Clarke, Profiles of the Future, 1962). Magic was composed during a residency in summer 2010 at the ZKM studios in Karlsruhe, Germany. It has been commissioned by ZKM institute as part of the Giga-Hertz Production Award I received a year ago. The initial version of the piece was made for 32 channels and programmed through Zirconium software for multichannel sound diffusion. The premiere of the piece was given on December 4th, 2010 during the Giga-Hertz Festival at the Cubus Hall in Karlsruhe using ZKM's unique KlangDome diffusion system. Magic is the third and last piece of a project entitled Grand Piano Trilogy that is based upon the sound of the piano. The rest of the pieces are Breakwater (2000) and Response (2002). The challenge of the trilogy was to expand the sonic possibilities of the piano, the sound of piano not only as timbre but also a space, material, vibration, history and repertoire. Magic in a way aims to distil the experience of the previous two pieces and to bring a fresh approach to the piano sonorities. The sound sources of the work come from around, below and inside the piano played in various virtuosic ways. Moreover, sonic rhetoric and musical excerpts from the piano repertoire are fused within the piece's textures, among others Ravel's Pavane, Beethoven's Waldstein, Webern's op27 and John Cage's 4' 33. The title refers to a kind of experience that is fascinating, charming, excellent, marvelous, exciting, to a kind of experience that is impossible to quantify and rationalize. Since 2010 Magic has been received more than 40 performances around the world. Magic was awarded the First Prize at the 4th Destellos International Competition of Electroacoustic Composition and Visual-music, Mar del Plata / Argentina; and a Honourable Mention at the Prix Ars Electronica 2011 – International Competition for CyberArts, Linz/ Austria.

Kokoras is an internationally award-winning composer and computer music innovator, and currently an Associate Professor of composition at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound

compositions use timbre as the main element of form. His concept of "holophony" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," emphasizing the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Detuned Systems, Robotics, Sound and Consciousness. More information at www.panayiotiskokoras.com

Tim Ward - A Small Enclosed Landscape

A Small Enclosed Landscape lasts just over two minutes and in that time tries to capture the view through a sonic window that looks out over a space many times larger.

Tim Ward composes electroacoustic music as well as soundscape works designed for performance over multiple loudspeaker diffusion systems, He is also involved in improvisation using real-time sound transformation systems.