

AKOYSMATA - Sunday 21/5 - 18.30 - **CONCERT 4**

Curator Theodoros Lotis

**Giorgia Kalodiki**

*Petres* - Trumpet: Konstantinos Mitrou

**Virginie Viel**

*Breeze* - for classical guitar, pre-recorded voice and tape (Text from Alexandros Papadiamantis Love Narratives)

**Justine Antigone Eloul**

*An Ocean on the moon*

**asabe ensemble**

*Face and Masks*

**Volkmar Klien**

*Improvisations*

*Variations in Air Pressure #09*

**Petre** Trumpet: Konstantinos Mitrou

In this piece, the relation between harmonic and non-harmonic spectra is used as a bridge between the instrumental and electronic sound. It is inspired by the waving motion that occur on the calm surface of a lake after hit by a stone (petra). Trumpet and piano attacks work respectively as stimuli for a recurring constant motion that constitutes an aesthetic representation of the waving cycles around the stone impact.

**Breeze** for classical guitar, pre-recorded voice and tape (Text from Alexandros Papadiamantis Love Narratives)

My work *Breeze* for classical guitar, pre-recorded voice and tape is based on the electronic processing of pre-recorded speech. Non-harmonic spectra surrounded by tonic references create an ambivalent environment around texts from Alexandros Papadiamantis (Nafs ton oneiron). Time stretching is interacting with a constant interplay of spatial parameters within the unfolding of sound material. This work is based on a theatrical production of *Kenos Horos* (Evangelia Thalassini, 2014-2015). A constant effort has been made to preserve the very subtle balance between the sound processing of voice and guitar in order to keep the meaning of the text intact. A Max MSP patch is used for the realization of the communication between instruments and the electronic part.

Georgia Kalodiki. Born in Athens (1975) she has a Master and a PhD in acoustic composition from Goldsmiths College, University of London with the English composer Roger Redgate. She has also studied composition with Yannis Ioannidis, Joseph Papadatos and Alexandros Kalogeras, music for cinema and mixed media with Alexandros Mouzas as well as classical guitar with Elena Papandreou. She attended lectures and Master classes with well known composers such as Alvin Lucier, Christian Wolff, Rebecca Saunders, Bryan Ferryhough, and Theodor Antoniou. Her compositional work includes solo, chamber and orchestra music as well as electronic music and music for mixed media. Her interests are focused on the interactive relation between form and material in contemporary music, experimenting on the wide range of possibilities arising from this interaction. She is currently a PhD candidate at Ionio University of Corfu in Electroacoustic Composition. Her works have been performed and received distinctions in Greece and abroad (Goethe institute, Athens Music Hall, Janacek conservatory - Czech Republic, Old Operating Theatre of London, Tsai Performance Center - Boston University, Alte Schmiede -Vienna), by well known ensembles as Kreutzer quartet, Soozvuk ensemble, Kamerata orchestra of Greece, Orchestra of Colours, Greek Ensemble of Modern Music, ALEA, Red Note Ensemble etc. She has received commissions from Boston University, Kapodistrian University of Athens, Orchestra of colours, Acanthes 2007, the Athens Youth orchestra ASON, Red Noise Ensemble, Dissonart Ensemble etc. Her music has published from Subways Records. She has composed music for four silent movies in Kakogianni foundation (Fred C. Newmeyer's *Safety last*, Charlie Chaplin's *The kid*, Y. Protasnov's *Aelita: Queen of Mars*, Josef von Sternberg's *Underworld*) for the 2010-2012 Greek Silent cinema Festivals.

## Virginie Viel *An Ocean on the moon*

ακουσματική μουσική – εκδοχή 8 καναλιών (αρχικά για 16 κανάλια) - 2017

### ***An Ocean on the moon*** acousmatic music, reduction 8 channels (initially composed for 16 channels) - 2017

*An Ocean on the moon* is an acousmatic piece that explores the maritime theme through the evolution of a soft yet shiny, joyful and destructive instrumental netting texture. A particular emphasis is placed on the diversity of sensations that may overwhelm a viewer in front of the sea, between memories of joyful moments, lonely wander and sudden fear. This piece is an evocation of visual and kinetic experiences of the sea. Through this project, I have studied the rich expressivity of the instrumental gesture, sometimes methodical, sometimes impulsive. I have also explored the composer's gesture which at each stage of the creative process works on the fluidity of the drawn gesture, curved, voluptuous, and sometimes extrem. This project results from a collaboration with several instrumentalists who performed musical sequences based on visual images and video clips, and with Alex Retsis, a composer who processed some of those instrumental performances.

This piece has been partly composed at the Ionian University, located in Corfu, Greece and has been completed at the Music Technology and Innovation Centre, at De Montfort University, located in Leicester, United Kingdom. I thank very much Theodoros Lotis for his warm welcome at the Ionian University, for his listening and support during the accomplishment of this project. I also thank Andreas Mniestris, Dionissis Batjakis for their help, and I thank the beautiful people and talented musicians who participate to this project : Alex Retsis, Elesa Papakosta-Smyri, Giorgos Stavridis, Rezarta Krougia, Sevastianos Motorinos, Niki Kokkoli, Ektoras Remsak, Nafsika Karagianaki, Stelios Michas-Eglezos, Anna Katagi and Sofia Ketentzian.

Virginie Viel is a composer of acousmatic music and a visual artist (photography and video). Since 2008, her work has been enriched by the composition of acousmatic music. After a Master's degree in acousmatic composition obtained in Belgium in 2014 with A.Vande Gorne, she is a PhD candidate in music composition at De Montfort University in Leicester, UK. Her research is approaching musical form in acousmatic through analogies with the visual arts and the multi-sensory experience. She is a member of Sèneçon, a composers collective based in Brussels. Her works have been performed in Europe, Mexico and Australia.

## Justine Antigone Eloul *Face and Masks*

This project constitutes the artistic part of my graduation thesis which dealt with the concepts of human being and its social roles. In this projects questions arise, such as if the different roles that individuals have in their daily lives are part of their whole existence and whether or not self-awareness helps to tackle problems, like stress which is caused by ambivalence of all the conflicting roles. This complex theoretical subject is presented with the creation of a video based on poetic characteristics of Video Art and sound investment with elements of Electroacoustic Music. Finally, this project can be presented with mapping projection techniques for the video and live sound diffusion technique in a multichannel speaker system for the music.

**Justine Antigone Eloul** was born in Greece in 1988. In 2006, she finished the Music School of Corfu having obtained her first knowledge in Music, the piano and the flute. In 2013, she graduated from the department of Audio and Visual Arts of the Ionian University and in 2014 she was accepted as PhD student in the same department. Her artistic and research interests are related mostly to Video Art and Electroacoustic Music. During her studies, she participated in diverse festivals, such as the Festival Les Instants Video (France) with her solo projects in Video Art, at Be There! Corfu Animation Festival (Corfu) with her solo comics and illustrations and at the annual festivals of her department with solo Video Art and Electroacoustic Music projects. At the moment, she is working as a graphic designer on the island of Corfu and simultaneously on her doctoral thesis.

## asabe ensemble (all sounds are born equal) *Improvisations*

Αλέξανδρος Αγγελάκης (Live Visuals), Νίκος Αντωνόπουλος (Effects & Κιθάρα), Θεόδωρος Λώτης (υπολογιστής, φλάουτο), Γιώργος Μιζήθρας (0-input mixer & Portable Cassette Players), Γιώργος Σταυρίδης (κρουστά, υπολογιστής).

The asabe ensemble presents two short improvisations.

The asabe ensemble (all sounds are born equal) is an experimental music group of the Ionian University. They improvise frequently

and work towards the equality of all sounds. Their performances include secret and public concerts on public buses in Corfu, the Polytecho (Corfu), the Alte Schmiede in Vienna, an abandoned canning factory in Prespes and the Moni Lazariston in Thessaloniki.  
Instructor: Asst. Prof. Theodoros Lotis

### **Volkmar Klien** *Variations in Air Pressure #09*

Music – to all intents and purposes – is a rather ephemeral affair; mere changes in air pressure lacking meteorological significance.

Etymology of the German words 'Rausch' (inebriation; 'the soul's drunkenness, the delight of the inner faculties that lead to self-forgetfulness') and 'Rauschen' (noise, as in: white noise or grainy noise, or 'signal to noise ratio') reveals an intricate linkage between concepts of acoustic noise, intoxication, and intense pleasure.

And it is not without reason that the meanings of these words connect. Noise, in the context of information technology, is the prototypically unwanted – the beauty of its numerous layers hardly ever perceived. (Who – after all – is still able to enjoy the myriad sonic delights of a telephone connection breaking down.) But the strict sound studio and information technology distinction between signal and noise, crop and weed, need not be. In musical composition it has all but lost its normative force. Only the most fanatical of note-parsing clerks will deny themselves the options and possibilities hinted at by all these side-noises and deviations. As soon as the composer relaxes and hence extends his or her hearing abilities, the undesirable might turn into the main attraction, turning the bad good. New relationships reveal themselves and the enlightened ear starts conjuring wide open spaces from nowhere, all a tribute to the might of human perception. In the digital domain, losing or misinterpreting the code leads to the collapse of symbolic systems, the coherence of any signal turning to gibberish without even changing one bit of the material information.

Growing up in Vienna Volkmar Klien (\*1971, Hollabrunn, A) spent his childhood engulfed in the city's rich musical life with all its glorious traditions and engrained rituals. Working from this background Volkmar Klien today strives to extend traditional practices of composing, producing and listening far beyond the established settings of concert music. He works in various areas of the audible and occasionally inaudible arts navigating the manifold links in-between the different modes of human perception, the spheres of presentation and the roles these play in the communal generation of meaning.

His works have been widely recognized, exhibited, performed and presented. He has received commissions from institutions truly varied in nature. For the Volksoper Wien (Vienna, A) he composed music to a full evening ballet, the Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) (Troy, USA) invited him to produce multi-channel electronic sound works and for Transitio\_MX (Mexico City, MX) he produced a mixed media installation acoustically surveying landscapes. In his installation *Aural Codes* he turned the radio sphere over London into his exhibition space inviting residents to tune in and also interact.

Throughout his career he has collaborated with his choreographer brother Michael on numerous performative projects exploring relationships between sound, bodily movement and human communication. Works stemming from this ongoing collaboration have been produced and presented at the ZKM Karlsruhe, Ballet Frankfurt, the Hayward Gallery London, and - most recently - by the Martha Graham Company in co-operation with the New Museum (NY).

Volkmar Klien's work has been awarded numerous prizes and awards, amongst these State Scholarships for Composition of the Republic of Austria, an Honorary Mention at Ars Electronica, the Max Brand Prize for Electronic Music, the Scholarship of the Vienna Symphonic Orchestra, the Alban Berg Stipendium and the Gustav Mahler Prize for Composition.

In his artistic work Volkmar Klien can draw on experience gained in academic research. Having received a PhD in electroacoustic composition from the City University London he has held research positions at the Royal College of Arts in London, the Austrian Research Institute for Artificial Intelligence (OFAI) and the University for Music and Performing Arts Vienna. He is a professor for composition and director of the institute for composition and conducting at the Anton Bruckner University (Linz, Austria) as well as the curator for electronic music at the Alte Schmiede (Vienna).