

41st General Assembly 2023  
**International Confederation  
of Electroacoustic Music**

November 3-4, Rethymno

HELMCA

**Electroacoustic Music Days 2023**

November 1-5

## **Electroacoustic Music Days 2023**

### **41st CIME/ICEM General Assembly**

Electroacoustic Music Days 2023 festival is part of the 21st annual meeting of the members of the Hellenic Association of Electroacoustic Music Composers (HELMCA). The aim of the event is to present the current trends of electroacoustic / acousmatic music in Greece and abroad.

The 41st General Assembly of the International Confederation of Electroacoustic Music (CIME/ICEM) will take place on Friday 3rd and Saturday 4th of November.

During the **5 days** of the festival, **13 concerts** are scheduled and **77 works** will be performed – 49 works by HELMCA composers and 28 international works by CIME/ICEM members from Belgium (FeBeME-BeFEM, Musiques & Recherches), France (Maison des Arts Sonores), Italy (Tempo Reale), Portugal (Projecto DME), Poland (PSeME), Ukraine (UAEM), USA (SEAMUS, UNT/CEMI), China (EMAC), Mexico (AARSOM) and Canada.

The program includes fixed media works -among them 15 octaphonic, works for video, as well as performances incorporating analog electronics, computer systems, acoustic instruments and voice. There will also be a **special tribute to the memory of Akis Daoutis (1960-2023)**, HELMCA founder member, with 4 of his compositions.

The works will be presented with a **loudspeaker orchestra** surrounding the audience.

The event is hosted by the Department of Music Technology & Acoustics (HMU), in collaboration with the Hellenic Association of Electroacoustic Music Composers (HELMCA).

The concerts will take place in the Auditorium of the Department of Music Technology και Acoustics (HMU), in Rethymno.

<https://meres-icem2023.hmu.gr>

Nikolas Valsamakis

Katerina Tzedaki

## Wednesday 1 November

- Vassilios Kokkas** *Full Moon Morning Watch* (2022) 4.17  
**Nikos Kanelakis** *Apex* (2023) 5.45  
**Maria-Stella Lemoni-Theodorou** *The Hologram in Art* (2023) 10.21  
**Anastasios Kourlios** *The Stone Forest of Meteora* (2022) 14.00  
**Maria Pelekanou** *Time is Up* (2022) 9.37  
**Aki Pasoulas** *Wetlands* (2021) 10.05
- Anna Vassiliadis** *Covid-19 (paranoia) & a Piano* (2020) 11.21  
**Konstantinos Karathanasis** *On a Cup of Tea* (2015) 2.05  
**Marios Moras** *Genus Homo / Desperate Man* (2023) 12.41  
**Penelope Bekiari** *Synopsis* (2022) 11.33  
**Georgia Spiropoulos** *BRUT* (2013) 12.48
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## Thursday 2 November

- Yana Shliabanska** *Plumbum* (2023) 5.41  
**Andrii Barsov** *Nature Mort* (2023) 6.36  
**Yevhenii Dubovyk** *Voices Around Us* (2021) 5.19  
**Danylo Pertsov** *Meissa 10/02/2020* (2020) 4.55  
**Fernando Hester** *Hush* (2023) 7.05  
**Barry Truax** *What the Waters Told Me* (2022) 11.30  
**Marta Domingues** *Instantes* (2023) 12.17  
**Francis Dhomont** *Machin de Machine* (2012) 8.40
- Agapi Zarda** *TikTok's Bandwidth* (2023) 5.40  
**Theodoros Lotis** *Roxandra Stourza podcast* (2023) 12.31  
**Dimitris Bakas** *Sonatina – 3 Miniatures* (2023) 5.47  
**Andy Dhima** *Everything Starts with a Lullaby & ends with a Lament* (2022) 12.00  
**Dimitris Barnias** *I Wish I was a Dragonfly* (2023) 12.41  
**Stelios Tsiloglou-Ignatiadis** *The Hunt* (2022) 11.12
- ASABE Sound Workshop** *Trust your Mechanic* (2023)  
**Thanos Polymeneas-Liontiris** *Drain Forest 3202* (2023)  
**Andreas Monopolis** *MoCM Live electronics* (2023)
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## Friday 3 November

|                            |   |                                    |              |
|----------------------------|---|------------------------------------|--------------|
| <b>Heather Mease</b>       | <i>The House of the Mother of the</i>       | (2020)                             | 3.42         |
|                            | <b>Christopher Cook</b>                     | <i>Motor</i>                       | (2022) 5.20  |
|                            | <b>John Gibson</b>                          | <i>In Summer Rain</i>              | (2021) 9.20  |
| <b>Julien Guillamat</b>    | <i>Symphonie de l'Étang (2nd Mouvement)</i> | (2023)                             | 17.00        |
|                            | <b>Stéphanie Laforce</b>                    | <i>Apnée</i>                       | (2021) 4.01  |
| <b>Wim Daeleman</b>        | <i>Et on recommence, jusqu'à...</i>         | (2023)                             | 6.52         |
|                            | <b>Victor Outters</b>                       | <i>Anatomie d'un Nuage</i>         | (2023) 8.34  |
|                            | <b>Andrew Lewis</b>                         | <i>Two Lakes</i>                   | (2023) 10:03 |
|                            | <b>Antonio Russek</b>                       | <i>Pandemia</i>                    | (2020) 10:03 |
|                            | <b>Elias Puc</b>                            | <i>Sonor-Kapsule</i>               | (2009) 6.00  |
|                            | <b>Manuel Rocha Iturbide</b>                | <i>Radio Estridentista</i>         | (2017) 7.37  |
|                            | <b>Elizabeth Anderson</b>                   | <i>Les Ailes de l'Augure</i>       | (2021) 13.59 |
| <b>Annette Vande Gorne</b> | <i>Vox Alia II: Cathedrales</i>             | (2021)                             | 10.56        |
|                            | <b>Dimitris Savva</b>                       | <i>Tranlitchuilizer_sabe_28523</i> | (2023) 8.42  |
|                            | <b>Stelios Giannoulakis</b>                 | <i>Sharp Edges</i>                 | (2023) 9.59  |
|                            | <b>Nikolas Valsamakis</b>                   | <i>katavasias</i>                  | (2023) 20.00 |
|                            | <b>Nikos Stavropoulos</b>                   | <i>Khemenu</i>                     | (2022) 8.29  |

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## Saturday 4 November

- Mengjie Qi, Peng Huilong** *Pu Sa Man* (2023) 6.30  
**Fang Wan** *Song Yun* (2023) 6.00  
**Jinshuo Feng, Hua Sun** *Living Room Drama* (2023) 6.30  
**Milosz Kowalewski** *Noisebox 1* (2023) 6.55  
**Ewa Trębacz** *Umbræ* (2023) 11.30  
**Connor Scroggins** *Impetus* (2018) 8.30  
**Jon Christopher Nelson** *Ripples in the Fabric of Space-Time* (2022) 7.50
- Dimitris Karageorgos, Anna Pangalou** *Submersible Bodies* (2023)  
**Tim Ward** *Route One* (2021)  
**Panayiotis Kokoras** *Useless Box* (2023)  
**Andreas Mniestris, Simona Sarchi** *Naturæ / Continua* (2023)  
**Apostolos Loufopoulos, Myrto Korkokiou** *Machine Gun* (2023)
- Orestis Karamanlis** *GENDIES '22* (2022) 3.00  
**Akis Daoutis** *Crystal Forest* (1986) 3.20  
**Akis Daoutis** *Solar Rain* (1987) 9.22  
**Akis Daoutis** *My Haunting Sin(e)s* (2016) 4.58  
**Akis Daoutis** *The Powers of Pi* (2009 ) 3.16  
**Georgia Kalodiki** *Epiphany* (2023) 8.07  
**Vasilis Roupas** *Vibrating Palm* (2023 ) 14.20  
**Epameinondas (Epa) Fassianos** *Tokyo* (2023 ) 8.00
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**Sunday 5 November**

**Lefteris Papadimitriou** *Carnivalization* (2023)

**Maria Tsiantoula** *Virtue as Sacrifice* (2019)

**Dimitris Talarougas** *Modular Flower / Lotus* (2023)

**Orchestra Of The Sea** *Water Tales Of The Dnieper Route* (2023)

**Stelios Manousakis** *Involuntary Cognition Faction The current and its double* (2012-2016)

**Ioannis Panagiotou** *My Voice* (2021)

**Margarita Chalakatevaki K.** (2023)

**Phivos-Angelos Kollias** *Κοσμοδαιμονία* (2022)

**Costis Frantzis** *Abari* (2022)

**Wiktor Mastela** *Glassophonie 1* (2021)

**Marilú Theologiti** *Benthon* (2023)

**Panos Amelidis** *The Voice of the Loom* (2023)

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## Wednesday 1 November

### Concert A1

**Vassilios Kokkas** *Full Moon Morning Watch* (2022) 4.17

**Nikos Kanelakis** *Apex* (2023) 5.45

**Maria-Stella Lemoni-Theodorou** *The Hologram in Art* (2023) 10.21

**Anastasios Kourlios** *The Stone Forest of Meteora* (2022) 14.00

**Maria Pelekanou** *Time is Up* (2022) 9.37

**Aki Pasoulas** *Wetlands* (2021) 10.05

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*Full Moon Morning Watch* (Jan 18, 2022)

**Vassilios Kokkas**

fixed media: 2 channels

duration: 4.17

A free improvisation, performed after days of research and patching on a modular system.

**Vassilios Kokkas** (1965), Greek German composer of electroacoustic and instrumental works, installations, film music, musical experimentalist, educator and engineer. Composition studies in Athens and Berlin. Founding member of ΕΣΣΗΜ | HELMCA and The Orchestra Of The Sea.

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*Apex* (2023)

**Nikos Kanelakis**

fixed media: 2 channels

duration: 5.45

An attempt to sonically depict the everyday life in an urban environment, capturing the various stages of human activity within it (from calmness to peak hours), utilizing the escalation of sound energy, which leads to an inevitable climax, as a means of expressing the emotions that can be evoked in someone through their encounter with such a place, such as anxiety, awe, excitement, or even fear.

**Nikos Kanelakis** comes from Thessaloniki. He studied Electroacoustic Music Composition at the Department of Music Studies of the Ionian University and is currently a postgraduate student in the program "Sonic Arts and Audio Technologies" of the same department. His main subject is the acousmatic music composition. His interests extend to sound design, soundscape music and interactive sound media. In 2016 he became a member of the Hellenic Electroacoustic Music Composers Association and since then his works are presented at the annual concerts of the association.

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*The Hologram in Art (2023)*

**Maria-Stella Lemoni-Theodorou**

video: 8 channels

duration: 10.21

For the creation of the video, ideas were drawn from Rorschach test drawings, while the way of producing the drawings – images that can be distinguished was completely random and the overall effect was based purely on the movement of water and black color, always working within the context of autonomous experimentation, improvisation and editing of the video. The sound composition is also an independent artistic work of mine that corresponds to the style of the video. The purpose was to convey the mystery, the stern, the imposing through the slow and steady rhythm of the drums and bass, but also to combine it with the beating of the heart, in order to keep the viewer and not to distract from the video.

**Maria-Stella Lemoni-Theodorou** is a graduate of the School of Music and Audiovisual Arts, Department of Sound and Visual Arts of the Ionian University. She has completed the Master's Degree "Audiovisual Arts in the Digital Age" with a grade of "Excellent". She has participated with artistic works both audio and video art and painting in festivals of the Audiovisual Arts Festival in Corfu, participation in the Athens Digital Art Festival and Video Art Miden in Thessaloniki, while she has also held individual exhibitions. She is also a member of the Association of Electroacoustic Music Composers, with the first presentation of her thesis in 2021 in Ioannina "Electroacoustic Composition in Van Gogh's Starry Night".

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*The Stone Forest of Meteora (2022)*

**Anastasios Kourlios**

fixed media: 2 channels

duration: 14.00

"The Stone Forest of Meteora" is a book written by the Nun Theotekni of the Monastery of Agios Stefanos of Meteora. After reading it I began to visit Meteora regularly not only for religious reasons, but also for nature loving ones. Combining field recordings, Greek Orthodox psalm recordings and acousmatic sound textures of my own creation, I am interested in creating dramaturgical structure with the main concern of moving from a cloudy soundscape to a new environment of cerebral interaction and auditory meditation, guiding both myself and the listener on a path of experiences towards catharsis.

**Anastasios Kourlios** lives and works in Athens as a school nurse until today. Musically, he started with classical guitar and later on, he started studying traditional instruments and Byzantine Music. His 2nd graduation is from the department of Music Sciences and Arts of the University of Macedonia in Thessaloniki, specializing in Political Lyra with Prof. Sokratis Sinopoulos. His compositional attempts have as their main theme and aesthetic the modal musical traditions of the Eastern Mediterranean. He is also a graduate of the postgraduate program "Music Technology and Contemporary Practices" in the field of "Music Creation for New Media" of the University of Athens.

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*Time is Up* (2022)

**Maria Pelekanou**

fixed media: 8 channels

duration: 9.37

Countless shapes populate our visible and invisible world. Among the forms that appeal most to the mind is the spiral. The single, double or multiple spiral in two or more dimensions is found everywhere in the universe, e.g. in the eddies of rivers or gases, in the tendrils of plants, in DNA, in accelerated radiation, in whirlwinds and galaxies. For this work, the shape of the simple spiral was studied in depth in two dimensions. The sounds that make it up are mechanical sounds taken from recordings and electronic sounds synthesized in the sonic pi program.

**Maria Pelekanou** lives in Bremen, Germany and works as a sound artist and composer for interdisciplinary projects. She combines electronics, electroacoustics and 3D sound technology with visual elements in live performances to penetrate deeply into the physical and emotional essence of sound and space. Since childhood, music has accompanied Maria throughout her life. She grew up singing and playing piano in Thessaloniki. During her studies at the Department of Music Technology and Acoustics of the Mediterranean University of Crete, she gradually found her way as a creative composer. Her artistic research is based on immersive sound, listening and perception and is mainly influenced by the human voice for embodiment, human-machine interaction and acoustic ecology.

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*Wetlands* (2021)

**Aki Pasoulas**

fixed media: 8 channels

duration: 10.05

*Wetlands* are transition zones between dry land and aquatic environments. Urban wetlands may add anthropogenic pressure because of the proximity of human activity to the natural ecosystems. This composition explores a dialogue between sounds living, moving and interacting in those spaces, creating also tension and release moments when these meet with human-made noise and activity. All sounds live in a cooperative coexistence, even during the most intense moments in this sonic world. The composition is based on field recordings of urban wetlands around the city of Valdivia in Chile, and was commissioned by the SoundLapse research team. *Wetlands* is published (2021) by the label Gruenrekorder.

**Aki Pasoulas** is an electroacoustic composer, Reader and the Director of MAAST (Music and Audio Arts Sound Theatre) at the University of Kent. He is the Principal Investigator of the research project 'Sonic Palimpsest', which explores our experience of heritage sites through sound; and the Co-Investigator of the project 'Liminal Spaces' seeking to interrogate the concept of remote or desolate places by revealing hidden voices and activities that occur within them. His research interests include acousmatic music, time perception in relation to music and sound, psychoacoustics, spatial sound and soundscape ecology. His scholarly and music works are published by KPM/EMI, ICMA, Sonos Localia, Stolen Mirror, Gruenrekorder, HELMCA, Pinpoint Scotland, Cambridge and Oxford University Press.

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## Wednesday 1 November

### Concert A2

**Anna Vassiliadis** *Covid-19 (paranoia) & a Piano* (2020) 11.21

**Konstantinos Karathanasis** *On a Cup of Tea* (2015) 2.05

**Marios Moras** *Genus Homo / Desperate Man* (2023) 12.41

**Penelope Bekiari** *Synopsis* (2022) 11.33

**Georgia Spiropoulos** *BRUT* (2013) 12.48

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*Covid-19 (paranoia) & a Piano* (2020)

**Anna Vassiliadis**

fixed media: 2 channels

duration: 11.21

*Covid-19 (paranoia) & a Piano* contains sound samples taken during the first weeks of the pandemic. It has a fairly lean structure and can be seen as more of a “historical document” from the dark days of Covid-19.

**Marina Anna Vasiliadis** was born in Edmonton, Canada in 1984, but grew up in Crete. Her relationship with music began at the age of seven, where she began learning piano and theory. Later, he studied at the Department of Music Technology and Acoustics in the city of Rethymnon, while, a few years later, he completed the Department’s Master’s Program. of Music Studies of the Ionian University, “Sound Arts and Technologies”, majoring in Electroacoustic Composition. Today, he is an assistant doctor in the same department, supervised by Mr. Andreas Mniestris and subject “Microcosm Soundscapes”.

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*On a Cup of Tea* (2015)

**Konstantinos Karathanasis**

fixed media: 2 channels

duration: 2.05

The main inspiration and point of departure of this miniature is tea, which plays an important role in Japanese and British cultures. The form of this piece has been influenced by the three-versed structure of Haiku poems. In addition, the piece features two contrasting pictures/states of mind/moods, as haikus usually do, by moving between soundscape reality and acousmatic abstraction. All the sounds in the acousmatic section derive from porcelain cups and saucers processed in various degrees. Lastly, I would like to thank my good friend, Robin Noad, for lending me his beautiful voice.

**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 Musica Nova, SIME, SEAMUS/ASCAP, Música Viva and Bourges. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, Innova, Equilibrium and HELMCA. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo. A Stavros Niarchos Foundation

Fellow for Spring 2020, he is Professor of Composition & Music Technology at the University of Oklahoma. More info at: <http://karathanasis.org>

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*Genus Homo / Desperate Man* (2023)

**Marios Moras**

fixed media: 2 channels

duration: 12.41

*Genus Homo / Desperate Man* is an electroacoustic composition inspired of Cornelius Castoriadis speech in the University of Lausanne (11.5.1989), that were published as a text under the title “Anthropology, Philosophy, Politics” (Actes Des Colloques Du Groupe D’ Etudes Pratiques Sociales et Theories”, University of Lausanne, 1990). For the composition, were used field recordings from various locations in Crete, Kalabaka and Gaudos island.

**Marios Moras** was born in Larissa in 1981. He is a founding member of the music label “Moremars”, active since 2006. He studied Music Technology and Acoustics in the University of Rethymno (2018). His work has been published on: Deconstructive Music compilation (moremars, 2007)

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*Synopsis* (2022)

**Penelope Bekiari**

fixed media: 8 channels

duration: 11.33

This composition embraces a day in Athens, tracing the journey from the vibrant morning energy to the calm of the night. The choice of the violin reflects its importance in Greek rhythmology and folk music, bridging the past with the present. The piece draws inspiration from ancient Greek traditional rhythms and modern music. It includes an acoustic version of a live performance with a system of biosensors, breathing and galvanic conduction within the environment of MaxMSP. Violinist Ryan Woods improvises on the ancient musical text “Epitaph of the Seychelles,” creating phrases that are used as the basis for the structure of the work. Then wearing the sensors, I recorded my bio-data, which guides the composition.

**Penelope Bekiari** was born and raised in the center of Athens. Later, she pursued her studies in the Department of Theater Studies at the School of Philosophy of the University of Athens, and continued her postgraduate studies in electroacoustic music in Greece and the United Kingdom. She has participated in various festivals and conferences: such as the Mantis Electroacoustic Festival (UK), Hellenic Association of Composers of Electroacoustic Music (ESSIM, Greece), The John Rylands Library (UK), EASTN-DC (UK), Ultima Festival (Norway), Duncan Research Centre (Greece), MA/IN FESTIVAL at Goethe Institut Rome, selected work category [A], Manchester Centre for AI– Revisiting Andromeda of Euripides with biofeedback.

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*BRUT* (2013)

**Georgia Spiropoulos**

fixed media: 1 channel

duration: 12.48

*Brut* was composed for a doll by Michel Nedjar and for the installation “Danse Macabre II” by Allen S. Weiss. My idea was to approach the horror of the Holocaust through the blues (Billie Holiday’s “Strange Fruit”, Odetta) and through the aural traditions alternating singing and mourning. The contrast of these two modes of musical expression seemed to me appropriate to approach “something... that nobody can get rid of...” (H. Arendt). The title of the piece refers both to Nedjar’s “art brut” origins and to what I call “poor electronics”: a music using Lo-Fi sounds, without effects, which may be listen in any audio device. The material comes from recordings, “broken” loudspeakers, vinyl, e-bowed guitar. “Brut” has been premiered at the “In Transit Festival of Performing Arts” 2009 in Berlin.

**Georgia Spiropoulos** is a composer, multimedia artist and director. Her work includes acoustic, electronic and mixed compositions, multimedia spectacles and installations. She studied in Paris composition & electroacoustic music with Philippe Leroux, form analysis with Michael Lévinas, computer music at IRCAM and holds a M.A in “Language & Arts” from the EHESS. She won the “Villa Médicis Hors les Murs” prize for New York and was made a Knight of the Order of Arts and Letters. She taught music composition at McGill University as a Distinguished Visiting Chair. Her works have been performed at the Centre Pompidou, Cité de la Musique, IRCAM, Symphony Space, Yerba Buena Center, Harvard University Dept. of Music, Radial System V Berlin, Gasteig München, Onassis Stegi.

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## Thursday 2 November Concert B1

**Yana Shliabanska** *Plumbum* (2023) 5.41  
**Andrii Barsov** *Nature Mort* (2023) 6.36  
**Yevhenii Dubovyk** *Voices Around Us* (2021) 5.19  
**Danylo Pertsov** *Meissa 10/02/2020* (2020) 4.55  
**Fernando Hester** *Hush* (2023) 7.05  
**Barry Truax** *What the Waters Told Me* (2022) 11.30  
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**Francis Dhomont** *Machin de Machine* (2012) 8.40

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*Plumbum* (2023)

**Yana Shliabanska** [UAEM – Ukrainia]

fixed media: 2 channels

duration: 5.41

The piece *plumbum* is an electroacoustic work based on the contusion experience of a wounded Ukrainian soldier. I was very impressed when he talked about head injuries, illustrating them with sound. This sound fragment entered the work together with the recorded and processed sounds of vases of water, which were transformed into a dark moving texture. For me, it's like memories that play out in a head in accelerated, chaotic, and non-linear ways. It is as if we are traveling in a time train, but it moves deep and wide. The title of the work is taken from an interview with the same soldier who says that he felt the movement of a sprawling lead ring and the smell of death.

**Yana Shliabanska** (1994). Ukrainian composer and sound artist. Studied music composition at the Ukrainian National Academy of Music in Kyiv. Author of contemporary art music, music for theatre, dance and performances, electroacoustic music, and sound installations. She also performs as a live electronics musician. Created music for more than 30 projects which were presented in 15 countries. Was supported by the Ukrainian Ministry of Culture, granted by the President of Ukraine for interactive sound installation, and the French Institute for Cité Internationale des Arts Residency.

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*Nature Mort* (2023)

**Andrii Barsov** [UAEM – Ukrainia]

fixed media: 2 channels

duration: 6.36

The work includes the Ukrainian folk song “*Provedu ya rusallochky*,” which is typically sung during Rusalka’s Easter, according to the calendar-ritual cycle. Rusalkas are believed to reside in rivers and represent an impure force that needs to be driven away. However, while dealing with the Rusalkas, the performers of this folklore become victims of another threat – not mythical but real. The work also incorporates recordings of explosions from Russian missile strikes in Ukraine, with the permission of the author of the recordings.

**Andrii Barsov**. I was born on April 16, 1988, in Chernivtsi, Ukraine. In 2005, I completed my 11th grade at Secondary School No. 1 in Chernivtsi. From 2005 to 2009, I studied at the S. Vorobkevych Chernivtsi School of Arts and obtained a diploma as a junior specialist in the field of teaching, concert mastering, and ensemble artistry as pianist. During 2010 to 2013, I pursued studies at the distance learning department of the Faculty of Practical Psychology at

Chernivtsi National University, but I discontinued my education during the third year. From 2015 to 2019, I attended the P. Tchaikovsky National Music Academy of Ukraine in Kyiv, where I graduated with honors, obtaining a bachelor's degree. My professional qualifications include composer, musical arranger, and teacher at art schools. Between 2021 and 2023, I continued my education at the P. Tchaikovsky National Music Academy of Ukraine in Kyiv, earning a master's degree with honors. My professional qualifications expanded to composer, musical arranger, teacher at a higher education institution, and researcher-scientist.

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*Voices Around Us* (2021)

**Yevhenii Dubovyk** [UAEM – Ukraine]

fixed media: 2 channels

duration: 5.19

This composition is my reflection on the wars and disasters all over the world. But the «fun fact» – it was composed a three-month before the Russians have started a full-scale war against Ukraine. So, now I imagine this piece in another way.

**Yevhenii Dubovyk.** Was born in Pryluky, Ukraine. Based in Kyiv now. Composer of the chamber, electroacoustic, jazz music, and pieces for piano. Also, makes jazzy harmonizations of different animal sounds. Few of them were in collaboration with French-German composer Alexander Liebermann. Graduated from Chernihiv Levko Revutsky Music College in 2015 (Variety of Stage department – jazz piano). Graduated from the Ukrainian National Tchaikovsky Academy of Music in 2021 (music composition department) of Ivan Taranenko's class. Also, took lessons from Alla Zagaykevych (electroacoustic music composition). Participant of the Masterclasses during the Sounds Around Me Festival (Vienna) 2000.

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*Meissa 10/02/2020* (2020)

**Danylo Pertsov** [UAEM – Ukraine]

fixed media: 2 channels

duration: 4.55

After participating in the project Pandemic Media Space (<https://pandemic-media-space.com/works>) In 2021, Danylo Pertsov passed away. And we began to collect his works, works, patches... The recording “sound of a star” on February 10, 2020 is one of such works. Danylo started this project in 2017, and called it “Meissa” (2017). The idea of the patch is to try to voice the radiation spectrum of the star from the constellation Orion – Meiss, the name of which comes from the Arabic expression “Al-Meisan”, which means “the one that shines”.

**Danylo Pertsov** was born on January 10, 1973 in Kyiv and spent his childhood and adolescence among artists. Then he suddenly found himself at the Kyiv Conservatory (composition classes of M. Skoryk and M. Denysenko), graduated in 1998 and spent another three years as a trainee with I. Kolodub. In 2010 he had an internship for six months in Krakow under the Gaude Polonia program (Marek Cholonewski as a supervisor). He works with electronic music since the late 90s, mostly at max / msp / jitter environment.

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*Hush* (2023)

**Fernando Hester** [Tempo Reale – Italy]

fixed media: 5 channels

duration: 7.05

*Hush* is the outcome of the overlaying and intertwining of synthesized sounds, field recordings, gestures and textures that mimic the natural blurriness between the spaces of reality, play and memories. The lead gesture is in fact an interpretation of the sound of marbles jumping around and triggering mental images. Children's voices, trains and simple tunes hold further references to childhood and memories, while impulse sounds bring the listener back to the present in a continuous opening, closing and overlapping of worlds.

**Fernando Hester** is a composer and sound designer based in Bologna, Italy. After years of experimenting with electronic music outside the academic world, he enrolled into the Electronic music program of the Conservatory of Bologna, where he's currently studying sound design. His research focuses on computer music and audio-visual composition.

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*What the Waters Told Me* (2022)

**Barry Truax** [ICEM Founder Member]

fixed media: 8 channels

duration: 11.30

If we listen carefully to flowing water in all of its varied forms, we may begin to hear voices and ascribe human emotions to them. The voices may be argumentative, even angry, as at the start of our journey, but suddenly they become hushed as we enter a large cavern. A mysterious voice seems to give us commands as we await the next stage, while ethereal voices guide us along. The commands become more insistent until the waters burst forth with transcendent song in a celebration of water and life.

**Barry Truax** is a Professor Emeritus in the School of Communication (and formerly the School for the Contemporary Arts) at Simon Fraser University where he taught courses in acoustic communication and electroacoustic music. Truax is best known for his work with the PODX computer music system which he has used for tape solo works, music theatre pieces and those with live performers or computer graphics. In 1991 his 8-channel work, *Riverrun* (1986-87), was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France. His multi-channel soundscape compositions are frequently featured in concerts and festivals around the world.

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*Instantes* (2023)

**Marta Domingues** [Project DME – Portugal]

fixed media: 2 channels

duration: 12.17

Clarice Lispector's text, taken from "Água Viva" (adapted), is read by Tiago Boto, Nuno Veiga, Juliana Campos, Sara Marita and also by myself. The sound material that gives life to the piece comes mostly from these voices, and all the narrative constructed has the purpose of serving the text. This piece is the result of a range of influences from several composers who inspire my work. Particularly Annette Vande Gorne, in the way she composes voice and text, and her research on space as a musical expressive parameter; Jaime Reis, in his search for polyphony of gestures and spatial movements; Elizabeth Anderson whose textures of the pieces "Les Forges de l'Invisible", "Solar Winds" and "...and Beyond" appear in my piece as



a support to the narrative.” “Marta Domingues (2000) is currently completing her Master’s Degree in Composition at ESML, with Jaime Reis and Annette Vande Gorne.

**Marta Domingues.** She is part of the EMSCAN association, DME Project and Lisboa Incomum team. Her music has been presented in contexts such as: DME/Lisboa Incomum, Música Viva, Aveiro Síntese, BoCA, Sonorities Belfast, L’Espace du Son, CIME/ICEM, Monaco Electroacoustique, Young Euro Classic, and Echoes Around Me. She received an honourable mention in the Métamorphoses 2020 and a prize in the Young Lion\*ess of Acousmatic Music competition. In 2024, she will be in residency at the Musiques & Recherches studio after winning a call for residencies by the Annette Vande Gorne Foundation. Her music is published by Influx / Musiques & Recherches (Belgium) and DME/Lisboa Incomum.

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*Machin de Machine* (2012)

**Francis Dhomont** [ICEM [Member of Honor]

fixed media: 8 channels

duration: 8.40

To Conlon Nancarrow, this tribute / pastiche for the centenary of his birth. Here, as in many Nancarrow’ works, it is the machine that explores polyrhythmic universe too complex to be controlled by human hand. Honorary Mention, International Electroacoustic Music Competition Musica Nova 2012, Prague. *Machin de machine* was commissioned by Lucio Garau for the 2nd Festival di Musica Contemporanea Cagliari, and realized in the composer’s studio in Avignon, France.

**Francis Dhomont.** French and Canadian composer, was born in Paris, 1926. Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made of tape works. Doc Honoris causa at University of Montreal where he was teaching Electroacoustic Composition from 1980 to 1996. During 26 years, he shared his activity between France and Quebec. 1997, a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Grand Prix GigaHetz 2013, Quartz Music Awards 2012. Prix “Ars electronica 1992”, “Magisterium” Bourges 1988. Many works selected for the “World Music Days”, and ICMC. He is now living in Avignon, France, and pursues an international career.  
[http://www.electrocd.com/en/bio/dhomont\\_fr/discog/](http://www.electrocd.com/en/bio/dhomont_fr/discog/)

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## Thursday 2 November

### Concert B2

**Agapi Zarda** *TikTok's Bandwidth* (2023) 5.40

**Theodoros Lotis** *Roxandra Stourtza podcast* (2023) 12.31

**Dimitris Bakas** *Sonatina – 3 Miniatures* (2023) 5.47

**Andy Dhima** *Everything Starts with a Lullaby & ends with a Lament* (2022) 12.00

**Dimitris Barnias** *I Wish I was a Dragonfly* (2023) 12.41

**Stelios Tsiloglou-Ignatiadis** *The Hunt* (2022) 11.12

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*TikTok's Bandwidth* (2023)

**Agapi Zarda**

fixed media: 2 channels

duration: 5.40

The composition is a comment on the function and position of social media nowadays. The composition is articulated through pre-recorded, short-duration soundscapes of the TikTok platform and by the sounds of three analogue clocks of different sizes. Speech is the fundamental (and structural) element of the composition and it carries the sonic information from the endless field of digital entropy. Thus, the speech is fragmentary, disruptive, distorted and at some points repetitive, such as the digital loop and the fleeting and repetitive movement of the thumb when “scrolling down” the screen. The content of speech is chaotic, irrational or even indifferent. The sound elements exist and create relations in the «inbetween» cyberspace where information can be transferred and exchanged.

**Agapi Zarda** is a graduate of the Department of Science of Physical Education and Sports (EKPA, 2011) with specialization in “Orchesis” (Creative Dance) and the Department of Early Childhood Education (UTH, 2019) with research interest in Creative Music Pedagogy and Sound Technologies. In recent years, she has been engaged in soundscape composition and coding exploring notions of interactivity, space – place, sound motion and materiality. She is currently attending the MA program “Sonic Arts and Audio Technologies” of the Department of Music Studies and Audio and Visual Arts (Ionian University) and working on her dissertation. She plays and studies trumpet focusing on the practice of free improvisation.

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*Roxandra Stourtza podcast* (2023)

**Theodoros Lotis**

fixed media: 2 channels

duration: 12.31

Podcast (excerpts) of the series for Philhellenic women. Directed and written by: Anastasia Koumidou. Historical research: Regina Katsimardou, Natasa Kastriti. Music: Theodoros Lotis. Actors: Electra Gennata, Spyros Stamoulis, Thanasis Chalkias, Anastasia Koumidou. Musicians: Andreas Mniestris, Theodoros Lotis, Agnese Banti, Terry Vakirtzoglou, Sofiana Kanda, George Nikopoulos, George Stavridis, Christos Papageorgiou, Rupert Dejonge, Panagiotis Amelidis, frogs, birds.

**Theodoros Lotis.** My music is released by Empreintes Digitales and my short stories by 24grammata Publications. More information at [www.theodoroslotis.com](http://www.theodoroslotis.com)

*Sonatina – 3 Miniatures for Pre-recorded Guitar and Field Recording (2023)*

**Dimitris Bakas**

fixed media: 2 channels

duration: 5.47

The work is a kind of contemporary Sonatina in the form of 3 miniatures for classical Guitar and field recordings. The first one is written for Guitar with drinking glass and sounds from formula 1, the second is written for Guitar with drinking glass and sounds from swings in a playground and the third one is written for guitar and pop corn making sounds in kettle. The work is dedicated to guitarist Andreas Ziakas.

**Dimitris Bakas** is composer and sound artist.

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*Everything Starts with a Lullaby & ends with a Lament (2022)*

**Andy Dhima**

fixed media: 2 channels

duration: 12

The main theme of the piece is human abuse, and how this can start from a young age and continue until the day we die. The piece explores general societal abuse of people by political systems and social cannibalism but has a strong focus on the systemic and social abuse regularly encountered by women. The piece will begin with a poem which discusses one-person constant fight. Isolation/despair/darkness forced on or felt by victim and the intense pain and violence caused by abuse. Pre recorded vocals: Naias Sagris, Louisa Brophy- Browne, Cara Brophy-Browne, Fionnuala McGowan

**Andy Dhima.** Composer, Sound Designer & Engineer, Video artist Member of HELMCA (Hellenic Electroacoustic Music Composers Association). Created The UMBRAProject in 2011, a collaborative platform to try out new forms of expression with musicians and artists from different backgrounds. The Umbra Project focuses on stereo tracks and live improvisations with various musical instruments, vocals, video art, performance & dance.

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*I Wish I was a Dragonfly (2023)*

**Dimitris Barnias**

fixed media: 4 channels

duration: 12.15

The track *I Wish I Was a Dragonfly* has been inspired by these amazing insects. It positions the listeners into the dragonfly's "helmet" and drives them for a flight into their natural environment and beyond. Technically it was created by combining two different methods of sound synthesis, sampling and phase modulation. The former uses recordings of dragonflies in an effort to acoustically project a real dimension of the dragonflies' flight from an outside perspective, while the latter tries to create an imaginary sound world as experienced by these amazing insects from the inside. The synthesis methods have been implemented in the Pure Data environment, while the arrangement was finalized in Ableton Live. The piece also features the poem *I wish I was a Dragonfly* by Serenity Elliot.

**Dimitris Barnias.** Born and lives in Chania. He is a PhD candidate in the Department of Music Technology and Acoustics of the Hellenic Mediterranean University and holds an MSc in Music Information Technology from the City University of London. He works as a music programmer and producer, as a sound engineer and as a music technology teacher. For ten years he ran *tokeno* a solo live music project based on electronic improvisation, side by side with collaborations with many other artists from the fields of music, dance, theater and video art. His music is based on electroacoustics means and improvisation with modular synthesizers. Finally, he maintains [chaniasoundscapeproject.org](http://chaniasoundscapeproject.org) and Otus Sound Garden – a music studio retreat. More on his personal website: [tokeno.ne](http://tokeno.ne)

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*The Hunt* (2022)

**Stelios Tsiloglou-Ignatiadis**

fixed media: 2 channels

duration: 11.12

*The Hunt* is a work which was inspired by Oresteia, Aeschylus' trilogy. This piece does not intend so much to narrate the events of the trilogy with precision as to explore the violent relationship between hunter and prey that exists throughout its duration. On the one hand, the destiny that haunts the house of Atreides and that leads to the violent murders of Agamemnon and Clytemnestra. On the other hand, the abominable act of matricide by Orestes and the relentless hunt by the Furies. And finally the hunt for justice and purification which Aeschylus very masterfully introduces in the last part of the trilogy. The sound here is treated more as a gesture and great emphasis is placed on spatialisation.

**Stelios Tsiloglou – Ignatiadis** was born and raised in Ioannina, Greece and is a senior student of music composition. In 2017 he started studying Composition in the Ionian University, Department of Music Studies focusing on Electroacoustic music. He is an active member of the live electronic music ensemble of the Ionian University “*asabe*” with which he has participated in many concerts. His practice at the moment focuses on acousmatic works using fixed media and also writing music for the performative arts, which was recently heard in the performances “too much” – for a single man with a radio, and “Alice gets shrank by Fear” in collaboration with the Municipal Theatre of Ioannina. From 2021 he participates with his works in the annual festival of HELMCA.

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## Thursday 2 November Concert B3

**ASABE Sound Workshop** *Trust your Mechanic* (2023)  
**Thanos Polymeneas-Liontiris** *Drain Forest 3202* (2023)  
**Andreas Monopolis** *MoCM Live electronics* (2023)

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*Trust your Mechanic* (2023)  
**ASABE Sound Workshop**  
live-electronics  
duration: 20.00

The sound collective **asabe [all sounds are born equal]** is an experimental laboratory within the Department of Music Studies at the Ionian University. For the past 20 years, it has been exploring and repairing natural, organic and artificial sounds and soundscapes. It experiments with structured and intuitive improvisations and works towards achieving equality for all sounds. Among its performances are concerts on bus line 2, in Corfu, in Athens, Italy, Vienna, Prespes, and Thessaloniki. In its current form, asabe consists of Ioannis Vardakis, Aliko Karali, Thanos Tsavouselis, Stelios Tsiloglou. Ensemble direction: Theodoros Lotis, Philippos Theocharidis.

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*Drain Forest 3202* (2023)  
**Thanos Polymeneas-Liontiris**  
live-electronics  
duration: 10.00

*Drain Forest 3202* is a project based on the live processing and mixing of the sound of two particular electro-acoustic instruments: the Halldrorophone and the double bass feedback. These are two augmented acoustic string instruments (cello and double bass) whose augmentation is based on an electronic mechanical sound feedback system. *Drain Forest 3202* is an electroacoustic composition, a synthetic soundscape based on the particular, almost idiosyncratic character of these two instruments and the successive layering and processing of the richly nuanced sonic palette they produce.

**Thanos Polymeneas-Liontiris** is involved creatively and professionally in the wider field of sound art. After a twenty-year tour abroad (Holland, Spain, Great Britain) for studies and work, he arrived in Athens. He takes courses in higher education for a living and to meet new interesting people. From time to time he is involved in various projects that interest him (theatre, music, discography, etc.), many of which he does in collaboration with his partner (in life and crime) Eugenia Demeglio, together they have two little beasts (that look like children but they themselves prefer to be called dinosaurs). The four of them are hosted by two cats in a house in Kypseli.

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*MoCM Live Electronics (2023)*

**Andreas Monopolis**

live-electronics

duration: 13.00

A. Monopolis – MoCM, as a sound artist is presenting a contemporary electronic music solo performance based on electronic & analog portable sound setup system. As the delineation of the music genre, apart from the experimental music as a general terminology, it can be described as: Drones, Sound Scapes, sporadic tempo, principally acousmatic experiences and.. the electroacoustic music.

**Andreas Monopolis** was born in Corfu in 1976. His artistic impulse is expressed not only through music, but also through images and materials images. Detailed activities can be found at: [www.monopolis.gr](http://www.monopolis.gr).

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## Friday 3 November Concert C1

**Heather Mease** *The House of the Mother of the* (2020) 3.42

**Christopher Cook** *Motor* (2022) 5.20

**John Gibson** *In Summer Rain* (2021) 9.20

**Julien Guillamat** *Symphonie de l'Étang (2nd Mouvement)* (2023) 17.00

**Stéphanie Laforce** *Apnée* (2021) 4.01

**Wim Daeleman** *Et on recommence, jusqu'à...* (2023) 6.52

**Victor Outters** *Anatomie d'un Nuage* (2023) 8.34

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*The House of the Mother of the* (2020)

**Heather Mease** [SEAMUS – USA]

video: 2 channels

duration: 3.42

The title references ‘*The House of the Suicide and the House of the Mother of the Suicide*’ two architectural sculptures also referred to as the Jan Palach memorial. The piece reflects intersections of cultural and personal memory in performance of the viola da gamba, in the form of the visual media, and anonymous familial memories one can project onto. Viola da gamba quartet, electronics, 8mm film, family recordings. Performed by Science Ficta.

**Heather Mease** is a composer, electronic musician and multimedia artist, making work with electronic and acoustic instruments, and mishandled recording/reproduction devices and audio formats. Heather’s research focuses on intersections of early and new music, the sound and appropriation of media, early recording and reproduction technologies, and the audible grain of nostalgia. She hosts Semibegun, a biweekly show on Repeater Radio and boutique music label exploring expanded themes of early musics from the earliest recordings of the earliest pieces to the music composed for instruments made yesterday. Heather is a Visiting Assistant Professor at Oberlin College and Conservatory. [www.hmmease.com](http://www.hmmease.com)

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*Motor* (2022)

**Christopher Cook** [SEAMUS – USA]

fixed media: 2 channels

duration: 5.20

*Motor* is inspired by the complex sounds generated by the internal combustion engine. The piece uses various sound sources including the human voice and saxophone which are crafted to simulate explosions, electrical sounds, and mechanical motion of gears and flywheels. These sounds are shaped into beat patterns that become very focused at points. Distortion is used to create a sense of intensity and closeness to the source.

**Christopher Cook** received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. He is Associate Professor of Music at Chowan University.

*In Summer Rain* (2021)

**John Gibson** [SEAMUS – USA]

fixed media: 8 channels

duration: 9.20

*In Summer Rain* explores the sound of a rain storm, from realistic soundscape to remote transformations. Rilke's poem, 'Before Summer Rain' evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm. Much of the pitched sound you will hear comes from recordings of rainfall, subjected to precisely tuned filters and a process of spectral analysis and re-composition.

**John Gibson** composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio or audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Gibson is associate professor of music and director of the Center for Electronic and Computer Music ([cecm.indiana.edu](http://cecm.indiana.edu)) at the Indiana University Jacobs School of Music.

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*Symphonie de l'Étang (2nd Mouvement)* (2023)

**Julien Guillamat** [Maison des Arts Sonores – France]

fixed media: 2 channels

duration: 17.00

This is the 2nd movement of an acousmatic. All the sounds have been captured by the Etang de Thau, a lagoon near Sète by the Mediterranean sea (South of France).

**Julien Guillamat** (France) has an impressive musical and academic background: cellist (baroque and modern), musicologist, doctor in electroacoustic music composition under the direction of Jonty Harrison (University of Birmingham), founder and director of Maison des Arts Sonores and the KLANG! festival in Montpellier. He is the director and founder of the Europa Meta Orchestra. Today, professor of spatial interpretation (diffusion) and recording techniques at the Royal Conservatoire of Mons/ARTS2, composer at the Opéra Orchestre National Montpellier, he recently joined the Musiques et Recherches team in Brussels.

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*Apnée* (2021)

**Stéphanie Laforce** [FeBeME-BeFEM – Belgium]

fixed media: 2 channels

duration: 4.01

During the covid period, I was confined to Brussels. The deserted streets seemed frozen in glass bubbles and I had the sensation of being in apnoea. Drones flew over the parks broadcasting safety instructions to remind people to keep their physical distance. I recorded these messages to create an electroacoustic composition that would allow me to express the many emotions of that period. A slow progress underwater, full of instructions, followed by the need to return to the surface to finally catch one's breath!

**Stéphanie Laforce.** A multidisciplinary artist, she has created a number of plastic art installations in public spaces. She composes environmental music, produces musical improvisation performances, works with video and the digital arts, and builds poetic sound devices for her electroacoustic compositions, with which she develops original universes for the theatre, the circus, exhibitions, multimedia installations, etc.

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*Et on recommence, jusqu'à...* (2023)

**Wim Daeleman** [FeBeME-BeFEM – Belgium]

fixed media: 2 channels

duration: 6.52

'*Et on recommence, jusqu'à ...*' (We start again, until ...) belongs to a series of compositions that I made with Audacity, a DAW that can be downloaded free. All these compositions had as a starting point a chosen sound material and I also committed myself to using only that material for the entire composition. This composition was based on cello sounds. However, because of the multiple manipulations of these sounds, they are virtually no longer recognizable as such. The composition was made as an exercise while following the course Acousmatic Composition Techniques with Mrs. Annette Vande Gorne. Following her instructions and advice, the composition was restarted several times. Hence the title.

**Wim Daeleman.** Graduated as a medical doctor in 1974 at the Vrije Universiteit Brussel, he was head of the Informatics Department from 1984–2012 in a medical institute. He completed a postgraduate degree in Information and Library Science at the UIA in Antwerp in 1994. In the last 15 years he has been especially attracted to ancient music and studied cello with Jan Sciffer at Mol Music Academy. Since quitting his professional obligations, Wim Daeleman has started again to compose, both acoustically and electronically. In relation to his recent electronic work: starting from a limited number of recorded sounds, Wim Daeleman finds it important not just to create sound panoramas but to arrive at a certain progression in the structure of his compositions.

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*Anatomie d'un Nuage* (2023)

**Victor Outters** [FeBeME-BeFEM – Belgium]

fixed media: 2 channels

duration: 8.34

...but the tricky thing about consolation is that to console beings as inconsolable as humans, you have to manage to catch them in a movement that lifts them up and relates to something larger than themselves.

**Victor Outters** is a versatile sound artist. His latest compositions explore the sonic complexity and purity of digital technologies, and the many contrasts they can offer. Graduated from ARTS<sup>2</sup> in acousmatic composition (Mons, Belgium), his music is slowly spreading around the world, and has been played in Taiwan, Japan and Canada.

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## Friday 3 November Concert C2

**Andrew Lewis** *Two Lakes* (2023) 10:03

**Antonio Russek** *Pandemia* (2020) 6.50

**Elias Puc** *Sonor-Kapsule* (2009) 6.00

**Manuel Rocha Iturbide** *Radio Estridentista* (2017) 7.37

**Elizabeth Anderson** *Les Ailes de l'Augure* (2021) 13.59

**Annette Vande Gorne** *Vox Alia II: Cathedrales* (2021) 10.5

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*Two Lakes* (2023)

**Andrew Lewis** [Prix CIME 2023]

fixed media: 8 channels

duration: 10:03

“Only he, The Giver of Life ... Precious realities make it rain, From you comes your happiness, Giver of life!...” Nezahualcōyotl (1402 –1472)

Lake Nezahualcōyotl is a reservoir in Chiapas, Mexico, created as part of a hydroelectric power scheme. The dam was completed in 1966, and the area around the original lake flooded. Just a year earlier a similar flooding drowned the village of Capel Celyn in Wales, controversially displacing its Welsh-speaking residents to provide water for Liverpool. At both lakes, droughts cause the periodic re-emergence of the drowned buildings, with increasing regularity: a 16th century church at Lake Nezahualcōyotl and the ruins of the Welsh village of Capel Celyn. In Wales, these appearances re-awaken painful memories of past injustices, but they are also a very present reminder of the crisis of climate change, in Mexico, Wales and across the globe.

*Two Lakes* was composed in the Electroacoustic Music Studios of Bangor University, Wales. It was awarded the 2023 PRIX CIME composition prize. Materials in the piece have been shaped using water level and flow data from both lakes, provided by the Copernicus Climate Change Service and the National River Flow Archive (UK). I am indebted to Dr Iestyn Woolway, of Bangor University’s School of Ocean Sciences, for his assistance in accessing and understanding the data.

**Andrew Lewis** read music at the University of Birmingham (UK) between 1981 and ’84, and subsequently studied composition there with Jonty Harrison, completing a doctorate in 1991. He was one of the original members of BEAST, and throughout the 1980s and early ’90s worked with them on many electroacoustic concerts and events. His output is predominantly acousmatic music, but he also composes for conventional forces (chamber, vocal, orchestral) with or without electronics. His music has won several prizes, awards and mentions: PRS (UK), Euphonie d’or (Bourges, France), Prix Ars Electronica (Linz, Austria), Stockholm Electronic Arts Award (Sweden), Hungarian Radio, British Arts Council Bursary, Noroit (France), ARTS XXI (Valencia, Spain), CIMESP (São Paulo, Brazil). He is Professor of Music at Bangor University (Wales, UK), where he heads composition studies and directs the work of the Electroacoustic Music Studios. He also directs Electroacoustic Wales, which acts as a focus for the creation and dissemination of electroacoustic music throughout Wales.

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*Pandemia* (2020)

**Antonio Russek** [AARSOM – Mexico]

fixed media: 2 channels

duration: 6.50

Electroacoustic piece on a fixed support with eight output channels, made from materials obtained with instruments built in my studio during the months of confinement. The composition project was selected for the program “Resilencia Sonora” and commissioned for its realization by the General Directorate of Music of the UNAM. The main source is a wooden box salvaged from a winery, the drawer contains a collection of objects and mechanical devices that produce sound, manually activated or struck autonomously by four small motors, plus the intervention of two contact microphones that allow its amplification.

**Antonio Russek** (1954) work has been connected with theater and dance, and he has participated in many interdisciplinary events, sound environments for galleries and museums, video art and sound installation, sculpture, sound design for theater, cinema, dance, radioart, etc. He has more than 100 compositions in his catalogue. Russek is a pioneer of sound art and electroacoustic music in Mexico. He has received important prizes and distinctions in his 40 years of work, lives in Cuernavaca Mexico, where he created the collective Laboratorio Multimedia, and where he is a professor in the Universidad del Estado de Morelos.

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*Sonor-Kapsule* (2009)

**Elias Puc** [AARSOM – Mexico]

fixed media: 2 channels

duration: 6

The piece narrates a sound (flute) that is encapsulated and struggles to free itself, but in its longing to achieve its goal, it transforms on its own without managing to be heard as it was truly conceived. In several sections of the composition, this sound (flute) manages to be clearly displayed, as is the case at the beginning and the end. Currently, he is a member of the Mexican Association of Sound Art (AARSOM). He has benefited from the “Promotion of Ibero-American Music” program (IBERMÚSICAS). Additionally, he has received a grant from the National Fund for Culture and the Arts (FONCA) and has been selected for the “Investment Projects in National Visual Arts Production” promoted by the National Institute of Fine Arts (INBA) and the National Council for Culture and the Arts (CONACULTA).

**Elias Puc**’s work stands out with sound installations, acoustic pieces, mixed compositions, and electroacoustic works. He has presented his work in China, Panama, Belize, Chile, Mexico, Colombia, the United States, Ecuador, Brazil, Cuba, Uruguay, Spain, and other countries.

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*Radio Estridentista* (2017)

**Manuel Rocha Iturbide** [AARSOM – Mexico]

fixed media: 5 channels

duration: 7.37

This is a work based in the archives of the University of Mexico Radio Station, concerning music and avant-garde art programs transmitted between 1963 and 1984, particularly the audios of the estridentista artist Germán List Arzubide, art critic Raquel Tibol and composer Julio Estrada. The work begins as a regular radio program, with slices of different significant programs of Radio UNAM, and then, dialogs gradually become bits of words growing into

swarms of desintegrated language without meaning. Is this the future of the Estridentismo movement? only an impetus to break and demolish old art forms? is this the true way? At least, in this work, the metaphoric deconstruction of meaning might be a possibility to make space for generating a new begining.

**Manuel Rocha Iturbide.** Born in 1963 in Mexico City, Manuel Rocha Iturbide is a composer and sound artist. He has a PHD in computer music at the University of Paris VIII. He worked as a researcher at IRCAM developing GiST (1994-95). He has received prizes and honorific mentions from different international contests like Bourges, Russolo, Ars Electronica and the Schaeffer Prize. His music has been performed all around the world. His art works have been showed at important galleries and museums as "Artist Space NY 1997", "Sydney Biennale 1998", "ARCO 1999", "Art or Sound" show at Prada Foundation Italy (2014), etc. He has produced works for important ensembles such as Court Circuit and Arditti String Quartet. He currently lives in Mexico City where he is a full time professor and researcher at UAM University.

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*Les Ailes de l'Augure* (2021)

**Elizabeth Anderson** [Musiques & Recherches – Belgium]

fixed media: 8 channels

duration: 13.59

*The augur's wings.* A warm summer evening under a crescent moon. Years of searching, wandering and questioning come to a sudden halt in the breathlessness of the present moment when gravity is suspended. Now. To express this, *Les ailes de l'augure* interweaves themes of realism, fantasy and surrealism using different spatial perspectives, often of an avian nature, which vary according to the type of species and their habitat, but which are perceived by and adapted to the human senses. The initial sound material for the work was recorded in Belgian forests, in the Zwin nature reserve, on the North Sea coast and elsewhere. The title is inspired by the French surrealist essayist, poet and writer André Breton. *Les ailes de l'augure* was commissioned by Musiques & Recherches. The work was produced in 2020-2021 at Musiques & Recherches' Métamorphoses d'Orphée studio in Ohain (Belgium) and in the composer's studio. I would like to thank Bonnie Sher, the Takats family and Annette Vande Gorne for their help.

**Elizabeth Anderson's** artistic production comprises acousmatic, mixed, and radiophonic works as well as works for multimedia and sound installations. Her music has won international awards and has been performed in international venues for over thirty years. She is currently a professor in the department of electroacoustic composition at the Conservatoire royal de Mons. She completed initial degrees in music in the United States before studying composition with Jacqueline Fontyn and electroacoustic composition with Annette Vande Gorne in Belgium. She earned a doctorate in electroacoustic composition with Denis Smalley at City University London in 2011. Underlying her creative and pedagogical approach is her research on the perception of electroacoustic music. In 2022, she was elected as a full member of the Class of Arts at the Royal Academy of Belgium. <http://elizabethlanganderson.com>

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*Vox Alia II: Cathedrales* (2021)

**Annette Vande Gorne** [Musiques & Recherches – Belgium]

fixed media: 8 channels

duration: 10.56

To Folkmar Heine.

Five short sections: alleluia, sacred dance, requiem, trance, tutelary voices, unify through treatments, mixtures and spatial settings in relation to the theme, voices from all cultures or civilisations of the world, voices that are above all sacred, with the exception of the last section, which is an augmented variation of the last part of VOX ALIA I (parola volante) In these troubled times of division, fear, mourning and the withdrawal of people and nations, I felt the need to express a desire for unity, sacredness and generosity through the most human of media: the voice. VOX ALIA II : Cathedrals was realized in 2021 at the studio of Musiques & Recherches (Ohain, Belgium) and was premiered on October 30, 2021 during DEGEM 30 @ ZKM: Verleihung des Thomas-Seelig-Fixed-Media-Musikpreises, ZKM\_Kubus, Karlsruhe (Baden-Württemberg, Germany). It was commissioned by DEGEM. Thanks to Folkmar Heine. VOX ALIA II: Cathedrals was awarded the Thomas Seelig Prize (Berlin, Germany, 2021).

**Annette Vande Gorne.** Studied piano and classical music writing with Jean Absil. Taught piano, History of Music, harmony in music academies for 40 years. Experimental electroacoustic music course with Pierre Schaeffer and Guy Reibel Conservatoire National de Paris (1977-1980). Repertoire of works produced at the GRM between 1948 and 1980. Creation of Musiques & Recherches, to introduce acousmatic music to my country, Belgium (1982). Since 1984, artistic director of the festival “L’Espace du Son” and of the concerts seasons. Professor of spatialization and acousmatic composition in Royal conservatories of Liege, Brussels, Mons (1986-2016). Creation of the electroacoustic section at Mons, with a master’s degree in acousmatic composition. 15 specialized teachers. Founding member of the Belgian federation of electroacoustic music (1994). Since 1980, I have given over 600 spatialized concerts, both as a performer of the repertoire and of my own acousmatic works. SABAM Fuga Prize for musical innovation, SABAM Lifetime Achievement Award, Schaeffer Prize in Italy, DEGEM Thomas Seelig Prize in Germany, Octave prize of contemporary music for the ‘Haïkus’ CD in Belgium. Annette Vande Gorne Foundation to support acousmatic music, young composers and the preservation of my works (2022). More than 50 opus. [https://electrocd.com/en/artiste/vandegorne\\_an/annette-vande-gorne](https://electrocd.com/en/artiste/vandegorne_an/annette-vande-gorne)

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## Friday 3 November

### Concert C3

**Dimitris Savva** *Tranlitchuilizer\_sabe\_28523* (2023) 8.42

**Stelios Giannoulakis** *Sharp Edges* (2023) 9.59

**Nikolas Valsamakis** *katavasia* (2023) 20.00

**Katerina Tzedaki** *Kalamos* (2023) 7.00

**Nikos Stavropoulos** *Khemenu* (2022) 8.29

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*Tranlitchuilizer\_sabe\_28523* (2023)

**Dimitris Savva**

fixed media: 2 channels

duration: 8.42

Tranquility, tranquilizers, golden sections, Fibonacci sequences, and glitches make up *tranlitchuilizer\_sabe\_28523*. It is a work created exclusively from a 10-second extraction from a live-electronics performance co-created with the asabe ensemble. *Tranlitchuilizer* functions as homeopathic medicine for the constant and persistent process of being and becoming.

**Dimitris Savva** is an electroacoustic music composer, sound artist, researcher, and educator. He received his Bachelor's, Master's, and PhD degrees in Electroacoustic music composition with distinction from the Ionian University, the University of Manchester, and the University of Sheffield, respectively. His compositions have been performed at a total of 88 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Many of his compositions have won prizes in prestigious competitions such as Metamorphoses 2012-2014-2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on important collective records, including Metamorphoses 2012, 2014, 2018, and 2020.

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*Sharp Edges* (2023)

**Stelios Giannoulakis**

fixed media: 2 channels

duration: 9.59

Continuing my creative exploration on the relationships among diametrically opposite sound characters, this work develops an abstract musical narrative by repeatedly cutting and re-instating the continuous in timbral and tonal development.

**Stelios Giannoulakis** is a composer, sound designer and engineer. Music and sound design for theater, dance, video, cinema, sound diffusion, circuit bending, improvisation, interactivity. Plays solo, with group projects (Schema Musicalis, ElektroBalkana, RSLG quartet) or through various collaborations with musicians and other artists. PhD in Electroacoustic Composition (University of Wales Bangor), MA in Digital Music Technology (Keele University), first degree in Electronic and Biomedical Engineering (NTUA). Teaches Electroacoustic Composition and Creative Music Technology for CMRC at Athens

Conservatoire and is a founding member of HELMCA (Hellenic Electroacoustic Music Composers Association). <https://steliosgiannoulakis.wordpress.com/>

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*Katavasia* (2023)

**Nikolas Valsamakis**

fixed media: 2 channels

duration: 20.00

*Katavasia* is about a descent to the underworld – a term, similar to nekylia, used in various mythological and religious traditions. In this work, the sounds of a herd's bells guide through the darkness and advancing the various stages of the journey to the realm of the dead. All audio material comes from a short recording of the bells of a herd of goats that I encountered in Xyloskalos, at the entrance of the Samaria gorge, in Crete. This recording is heard unaltered at the beginning of the work. The only processing applied to the audio material -beyond sound montage- are simple spectral processings for time and pitch transposition.

**Nikolas Valsamakis** composes and teaches sound synthesis and electroacoustic music. Works in the Department of Music Technology & Acoustics (HMU), in Rethymno, where he co-directs the Studio of Music Interaction and Polyphony. He is a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA).

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*Khemenu* (2022)

**Nikos Stavropoulos**

fixed media: 8 channels

duration: 8.29

The name of the work, *Khemenu*, is derived from Egyptian mythology and refers to The Ogdoad, a group of eight primordial deities worshipped in ancient Egypt. The group consisted of four male and female couples who are symbolising the balance between the primary elements of the cosmos. The notion of the Ogdoad (group of eight) is also found in early gnostic belief systems and ancient astronomy and cosmology (eight celestial bodies), as well as Chinese mythology (eight immortals). Eight is also the number of channels in a 2nd order Ambisonic recording (A Format), the technique used to capture the raw materials for the work.

**Nikos Stavropoulos** (Athens, Greece, 1975) is a composer of predominantly acousmatic and mixed music. He read music at the University of Wales (Bangor, Wales, UK), where he studied composition with Andrew Lewis and completed a doctorate at the University of Sheffield (England, UK) under the supervision of Adrian Moore. His music is performed and broadcast regularly around the world and has been awarded internationally on several occasions. His practice is concerned with notions of tangibility and immersivity in acousmatic experiences and the articulation of acoustic space, in the pursuit of probable aural impossibilities. Since 2006, he has been a member of the Music, Sound & Performance Group at Leeds Beckett University (Leeds, England, UK), where he is a Professor in Composition.

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## Saturday 4 November

### Concert D1

**Mengjie Qi, Peng Huilong** *Pu Sa Man* (2023) 6.30

**Fang Wan** *Song Yun* (2023) 6.00

**Jinshuo Feng, Hua Sun** *Living Room Drama* (2023) 6.30

**Milosz Kowalewski** *Noisebox 1* (2023) 6.55

**Ewa Trębacz** *Umbræ* (2023) 11.30

**Connor Scroggins** *Impetus* (2018) 8.30

**Jon Christopher Nelson** *Ripples in the Fabric of Space-Time* (2022) 7.50

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*Pu Sa Man* (2023)

**QI Mengjie (Maggie), Peng Huilong** [EMAC – China]

fixed media: 8 channels

duration: 6.30

There are a lot of dancing and music painting in the Dunhuang Mogao Caves. Many of dances are from foreign countries, the only domestic dance is called the traditional dance, in which the dance image of Dunhuang girls is the most important theme. This work was inspired by the painting in Dunhuang Mogao Caves. The violin, visuals and electroacoustic music represent poetry, dance and music from the painting. Three parts blended with each other and keep their personalities distinctively, this combination vividly depicts the elegance and changing in the movements, and conveys the Buddhism emotions from the dance. Composer: QI Mengjie Maggie. Visual: QI Mengjie Maggie, PENG Huilong

**QI Mengjie (Maggie)** is assistant professor at China Conservatory of Music and postdoctoral researcher at the Central Conservatory of Music. She serves as the Vice President and At-large Board Director of International Computer Music Association (ICMA). As a composer and sound artist, her music and installations have been presented at many international festivals, including ICMC, Audio Arts Festival, WOCMAT, CIME General Assembly concerts, International Electronic Music Festival of New York, SEAMUS, ISCM, NYCEMF, SPLICE Festival, Cube Fest, SICPP, Beijing Modern Music Festival and MUSICACOUSTICA-Beijing. She received her master and doctoral degree in electronic music at the Central Conservatory of Music in Beijing. She studied at the City University of New York during the doctoral study. As a curator, she is devoted to the promotion of the exchange in culture, music, and the inter-media of art and technology. She has served as International Coordinator for MUSICACOSTICA-Beijing since 2012. She has curated for a number of concerts, contemporary art exhibitions and festivals. She served as reviewer on ICMCs and IEEE conferences. In 2020, she founded the Ensemble Phoenix Beijing which dedicates to the exploration and presentation of the works of multiple music styles, cultural elements and media languages.

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*Song Yun* (2023)

**Fang Wan** [EMAC – China]

computer system performance

duration: 6.00

Song Yun is an interactive composition for Kyma and data-driven instrument. The main sound materials are derived from various audio recordings of Chinese traditional instruments and

voices. The data-driven instrument used in the composition captures and analyzes the performer's movements, postures, and gestures, which are then mapped into sound parameters. Song Yun merges new technologies with traditional culture, offering the audience a unique opportunity to immerse themselves in Chinese traditional culture in a novel manner. Song Yun is supported by Zhejiang Conservatory of Music (2022KY002).

**Fang Wan** is an intermedia composer and performer. Fang's primary research interests are sound design and interactive composition. Her compositions have been performed internationally including performances in Asia, North America, and Europe, and at major music festivals, such as the Future Music Oregon Concerts (FMO), the Kyma International Sound Symposium (KISS), the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, MUSICACOUSTICA-BEIJING, the New York City Electroacoustic Music Festival (NYCEMF), Turn Up Festival, and the International Computer Music Conference (ICMC) where, in 2017, she was awarded the top prize for a student composition. The quality of Fang Wan's musical composition was again acknowledged when her work *Origin for Wacom tablet and Kyma* was selected to be in SEAMUS compact disc series. Fang received her BA in Electronic music from Xinghai Conservatory of Music, a MM in Intermedia Music Technology, and a D.M.A. degree in the Performance of Data-driven Instruments at the University of Oregon. Fang is currently teaching at Zhejiang Conservatory of Music.

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*Living Room Drama* (2023)

**Jinshuo Feng, Hua Sun** [EMAC – China]

computer system performance

duration: 6.30

*Living Room Drama* is an avant-garde musical work suffused with futuristic elements. Its uniqueness lies in its transformation of an ordinary living room into a virtual theater, inviting the audience to become deeply engaged in an interactive theatrical experience. Advanced Artificial Intelligence algorithms, coupled with state-of-the-art imaging technology, enable AI cameras to precisely identify objects, movements, and spatial coordinates, thereby facilitating real-time physical interaction with items within the scene and instantaneously generating both audio and visual components. This results in a dynamically rich virtual theater performance. The narrative of "Living Room Drama" is divided into three acts: "Reform," "Participate," and "Perform." In this conceptual future, Augmented Reality technologies are ubiquitously employed in theatrical productions, effectively extending the enchantment of traditional theater into everyday domestic spaces. Audiences are no longer passive spectators but become active participants in the narrative, fully immersed in a new reality of virtual role-playing.

"Living Room Drama" represents an innovative confluence of music, visual arts, and experiential reality, offering audiences an unprecedented feast for the senses. Through this imaginative and experimental vision of future theater, we unearth a novel form of performative arts, contributing to a groundbreaking cultural and entertainment experience. In this musical odyssey, the audience assumes the leading role in their own virtual narrative, creating their very own legendary theatrical tale.

**Feng Jinshuo.** Composer, Ph.D., Lecturer at the Communication University of China. His research and composition interests include interactive music, sound design and dance music composition. He graduated from the Central Conservatory of Music in China and was a visiting scholar at the University of Oregon in the United States in 2014-2015. he was funded by the China National Arts Fund as a composer in 2022. Jinshuo's compositions are often performed

in China. his representative compositions include the Chinese dance drama “Bai Nian Zhengyangmen”, “Cao Xueqin”, “If Only Life Were Like First Seeing”, “Dongpo”, and the interactive art installation “All Things Coexist.” In addition, his compositions have been performed internationally, including presentations at ICMC, Musicacoustica-Beijing, Beijing Modern Music Festival, CIME/ICEM, SEMUS.

**Hua Sun**, a Chinese electronic musician, audio engineer and sound designer in China National Opera and Dance Drama Theater. Hua’s research includes interactive device design for music performance, sound design for drama, electronic music composition for stage. Hua received Master of Music at University of Oregon in United States, His works include opera “Liu San Jie”, “Phyllis Lin”, “Sparks of Fire”, Musical “WingTsun”, “The legend story of a White-Snake”, and dance drama “Dawn”, “Like A Dream”, “Zhaojun Outside the Frontier”, “Confucius”, “Sacrifice”. Hua’s music presentation includes International Computer Music Conference, Kyma International Sound Symposium, Beijing Musicacoustica Festival, Electronic Music Midwest of United States, and Digital Audio China (Shanghai).

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*Noisebox 1* (2023)

**Milosz Kowalewski** [PSeME – Poland]

fixed media: 8 channels

duration: 6.55

The piece creates a story based on hum and noise. It was created on a self-constructed electro-acoustic instrument called noisebox. During its construction I was guided by the idea of upcycling, which is why I used trash and other objects making interesting sounds, which I found in antique stores, fairs and in my garage.

**Milosz Kowalewski**. Born in 1999 in Gdansk, Poland. Studied Composition and Theory of Music, specializing in composition, at the Stanislaw Moniuszko Academy of Music in Gdansk in the class of Prof. Krzysztof Olczak, Ph.D.; at the Grazyna and Kiejstut Bacewicz Academy of Music in Lodz (bachelor’s degree) in the class of Prof. Krzysztof Grzeszczak, Ph.D. His works have been exhibited in Poland and abroad – Klaipeda Carillon Festival in Lithuania; Ravekjavik festival of electronic music and visual arts; MUSICA MODERNA Festivals at the Music Academy in Lodz; Film Music Concerts at the Music Academy in Gdansk. He is interested in creating his own instruments, combining them with electronics and interdisciplinary activities. His portfolio includes versatile productions – compositions for theatrical performances, art installations and animations etc. He is currently continuing his studies at the Academy of Music in Lodz for the second degree under the supervision of Dr. Olga Hans, Professor of Music.

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*Umbrae* (2023)

**Ewa Trębacz** [PSeME – Poland]

fixed media: 8 channels

duration: 11.30

*Umbrae* was sparked by a glitch of personal memory, seeded by a 1920 poem by Bolesław Leśmian titled ‘*Odjazd*’ (*Departure*). I’ve played a perilous game of moving a magnifying glass through my personal latent soundspace. I found it filled with glitches of corroded memories, inaccessible to another human being. A half-forgotten poem escaping translation from the language of my childhood; a disembodied scrap of a musical phrase erroneously preserved by my violinist muscle memory. Long dark shadows falling, indefinitely. Should one

never abandon anything forever? Is this loss? Source sound material was recorded by the composer with a variety of Ambisonic microphones (Soundfield ST-250 – 450 series, CoreSound Tetramic and Octomic). The piece was realized in 3rd order Ambisonics with the use of the Ambisonic Toolkit (ATK) software package and mixed at the University of Washington Department of Digital Arts and Experimental Media (DXARTS) sound studios.

**Ewa Trębacz** (pronounced Eva Trembatch) is a Polish American composer and interdisciplinary artist living in Seattle, USA. Her works range from instrumental solo, chamber, symphonic and electroacoustic compositions, to soundtracks for animated films, to stereoscopic video. Exploring the unique interaction between the human subject and their acoustic environment, she often uses space as a catalyst for improvisation, working through Ambisonic recording sessions in acoustically inspiring spaces. By overlapping such recordings on live performances, she strives to create an illusory continuum between real and synthetic spaces. Trębacz's works have been presented, performed and broadcast in over 30 countries on four continents, and have been featured in *Organised Sound*, *Neue Zeitschrift für Musik*, and major Polish music magazines. She holds a Master's degree in Music Composition from the Kraków Academy of Music, and Ph.D. in Digital Arts and Experimental Media, University of Washington, where she currently works as a Research Scientist. <https://ewatrebacz.com>

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*Impetus* (2018)

**Connor Scroggins** [UNT/CEMI – USA]

fixed media: 2 channels

duration: 8.30

**Connor Scroggins** is a composer who is currently seeking a PhD of Music Composition from University of North Texas. He recently completed a Master of Music from Bowling Green State University in 2022 and previously received a Bachelor of Music from Arkansas State University in 2020. He was a finalist for the 2023 ASCAP/SEAMUS Student Commission. Among the performers of his work include Robin Meiksins, Chiara Franceschini, Ensemble Suono Giallo, The Rhythm Method String Quartet, Hypercube, New Thread Quartet, Apply Triangle Trio, and Unheard-of//Ensemble. His music has been performed in the United States and Europe at *ilSUONO*, *ICMC*, *NYCEMF*, *SEAMUS National Conference*, *SPLICE Institute*, *NSEME*, and the *Saarburg Music Festival*. He currently studies with Panayiotis Kokoras.

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*Ripples in the Fabric of Space-Time* (2022)

**Jon Christopher Nelson** [UNT/CEMI – USA]

fixed media: 2 channels

duration: 7.50

*Ripples in the Fabric of Space-Time* When two black holes collide, collapsing into one another, they create a highly deformed new black hole that emits gravitational waves from its equator. This gravitational wave moves up and down in frequency a few times before it dies, creating “chirps.” This composition imagines a sound world filled with chirps that disrupt our temporal expectations. These disruptions result in rapid transformations between allusions to acoustic instruments, sonic environments, and percussive noises that are animated and playful.

**Jon Christopher Nelson** (1960) is currently a Professor of Composition at the University of North Texas where he is as an associate of CEMI. Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America.

He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo (1995), Bourges Prizes (1996, 1997, 1999, 2002 and the Euphonies d'Or prize in 2004) and the International Computer Music Association's Americas Regional Award (2012) and Music Award (2020). His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels.

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## Saturday 4 November Concert D2

**Dimitris Karageorgos, Anna Pangalou** *Submersible Bodies* (2023) 10.00

**Tim Ward** *Route One* (2021) 11.03

**Panayiotis Kokoras** *Useless Box* (2023) 12.00

**Andreas Mniestris, Simona Sarchi** *Naturae / Continua* (2023) 9.00

**Apostolos Loufopoulos, Myrto Korkokiou** *Machine Gun* (2023) 11.00

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*Submersible Bodies* (2023)

**Dimitris Karageorgos, Anna Pangalou**

voice, electronics & 8 channel fixed media

duration: 10.00

As part of their future collaboration at the Venice Architecture Biennale, the artists Dimitris Karageorgos and Anna Pangalou present a small form of the project that will be developed with long-hour performances on November 16-26, 2023. Sounds of the electronic composition of Karageorgos that he had as a starting point recordings of friction on glass with wet fingers and field recordings from the surrounding area of water dams, converse with Pangalou's voice, water and the sound of broken glass, exploring the diffusion of accumulated volumes of water and subsidence.

**Dimitris Karageorgos.** He studied in Athens music theory with St. Vasiliadis, Am. Amarantidis and piano with N. Nikolaevna as well as electroacoustic music with Charis Xanthoudakis and Dimitris Kamarotos. He took classes in composition with Iannis Xenakis and Theodoros Antoniou. He worked at the Center for Contemporary Music Research (K.SY.M.E.) of I. Xenakis, and at the Hellenic Broadcasting Corporation (ERT). He has taken part in the Thessaloniki Biennale 1986 and Barcelona Biennale 1987 (with Dimitris Papaioannou, Edafos Dance Theater ) now he is the President of the Hellenic Association of Electroacoustic Music Composers (HELMCA) and a member of the Hellenic Society of Acoustic Ecology (EEAO).

**Anna Pangalou** is a multidisciplinary artist / voice performative artist of dark dramatic timbre, exploring the boundaries of classical vocal practices with new forms emerging from experimental sound practices and the creation of sound installation works. She specialises in avant-garde and experimental contemporary music with presentations in art and experimental festivals [documenta 14 (Alvin Lucier, "So you", 2017) | Open Day, Στέγη Ιδρύματος Ωνάση, 2012-2020 | Tectonics Festival Athens 2022 | Co-Insidence Festival meets Lagerhaus Austria 2023 ]. Her forays into soundscapes and acoustic ecology, with a focus on breath, water and its various forms, have been presented as projects-compositions at sound installations

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*Route One* (2021)

**Tim Ward**

video: 2 channels

duration: 11.03

*Route One* follows a typical commuter journey around the Athens suburbs. A short car trip leads to a longer spell in the metro system before the traveller emerges to listen to the voices on a crowded neighbourhood pavement. The piece was initially intended to be a much more direct account of such a journey but working on the material under the unusual conditions of the C19 lockdown led to quite a different outcome. The noise and movement of city life and travel were suddenly muted; free movement in public space, the time to linger and explore, easy access to the city – all of these came to a halt. The original intention of a direct account of the journey became an exploration of the internal signals within the audio and video recordings.

**Tim Ward** specializes in sound art and contemporary music, with a particular focus on the use of field recordings and free improvisation. With his particular interest in live electronics used on stage alongside conventional musical instruments, Tim Ward has worked on projects with a wide range of different musicians. Lately he has been active as a member of MedeaElectronique, with whom he worked on their extensive installation and performance events. Tim Ward holds BA, MA and PhD studies in musical composition. He has also spent a considerable amount of time in designing and running educational workshops for cultural institutions.

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*Useless Box* (2023)

**Panayiotis Kokoras**

video: 2 channels

duration: 12.00

The piece starts with the resonant knocking of a wooden box resounded within a room. At first, it sounds like an empty and useless box, but as it revealed its contents, it transforms into a fantastical world. Into a place where the strange, the enigmatic, the amusing, and the terrifying all blend together, creating a story that is replete with vivid mental images and associations. Through a combination of spectromorphological and transcontextual manipulations, the sounds emanating from the box take on a life of their own, becoming imbued with symbols, meanings, shapes, and forms. Each sound, from the eerie whistles to the booming thuds, has a distinct purpose and contributes to the piece in its own unique way.

**Panayiotis Kokoras** is a full Professor of music composition and the Director of CEMI (Center for Experimental Music and Intermedia) at the University of North Texas. His contributions have garnered him commissions and fellowships from esteemed institutions and festivals worldwide. These include the Guggenheim Foundation (USA), Fromm Music Foundation (Harvard), IRCAM (France), MATA (New York), Gaudeamus (Netherlands), ZKM (Germany), and IMEB (France). With over 1000 global performances, Kokoras's compositions have received 90 awards from international competitions. He is a founding member of the HELMCA and played pivotal roles, including president, from 2004 to 2012. Presently, he serves as the Secretary of the International Confederation of Electroacoustic Music.

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*Naturae / Continua* (2023)

**Andreas Mniestris, Simona Sarchi**

video: 8 channels

διάρκει: 9.00

*Naturae / Continua* is the working title of a tripartite audiovisual work in progress. S. Sarchi composed the video and A. Mniestris the soundtrack. Here we present the 2nd part of it. (It is loosely related to a text translated by T. H. Huxley and published as “Nature: Aphorisms by Goethe” in the first edition of Nature magazine ( Volume 1 Issue 1, 4/11/1869): “*Nature! We are surrounded and embraced by her: powerless to separate ourselves from her, and powerless to penetrate beyond her. [...] She is ever shaping new forms: what is, has never yet been; what has been, comes not again. Everything is new, and yet nought but the old. [...] We constantly act upon her, and yet have no power over her [...]*”

**Andreas Mniestris** lives in Corfu where he teaches electronic music at the Ionian University. He is a founding member of HELMCA.

**Simona Sarchi.** Born in Milan, grew up in Iran, Rome and Milan and lives in Greece. She studied graphic design, illustration and photography at the Istituto Europeo di Design. She has worked as a photographer realizing several ethnographical reportages in Middle East, North Africa and several other countries. She works as a graphic designer.

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*Machine Gun (Revisited)* (2023)

**Apostolos Loufopoulos, Myrto Korkokiou**

Alto flute and 2 channel fixed media

duration: 11.00

This awarded composition (Musica Nova 1st Prize and numerous performances worldwide) is revisited in a new mix. Inspired by the musical style of rock, this work embodies a variety of rhythmic and harmonic musical elements and also a number of contrasting dynamics. Repetitive sound attacks from the flute and electronic part, together with long lasting harmonic drones, are some of these elements, which create the sound content using the language of electroacoustic music. The electronic sounds mostly derive from transformations of the sound of alto flute, together with transformed vocal and instrumental sounds, and also sounds from nature. The alto flute live part engages a variety of articulated techniques, creating synchronism and dialogue with the rhythm carried by the electronic part.

**Apostolos Loufopoulos**, Associate Professor at the Audio&Visual Arts of the Ionian University, studied at the Ionian University and City University, London (PhD). He composes for media and autonomous electroacoustic music works. He has 19 international awards including Ars Electronica (Austria), Bourges, Noroit, SCRIME (France) Metamorphoses, Space of Sound (Belgium), Franco Evangelisti, Musica Nova , I. Xenakis, D. Dragatakis (Greece). His published work includes discography by INA-GRM, Musiques & Recherches, Ionian University, CyberArts, Touch Records and scores by Zerboni (Milan) and Just Flutes (London). His research includes a number of studies and publications.. He is a founding member of HELMCA and the Greek Society for Acoustic Ecology.

**Myrto Korkokiou** is a flutist, composer and teacher. She has a BA in Music (Ionian University), a Mmus in Performance (LCMM –London) and a PhD in Performance (Ionian



University). She has performed in renown festivals and venues (Athens Music Hall Music, Philippos Nakas Hall, Aboutt, Beton7, Onassis Cultural Centre, Salford Sonic Fusion Manchester, BFS convention Manchester, NFA convention New Orleans, ICMC/SMS, NFC Washington, D.C). She performs, improvises and composes for flute and the electroacoustic medium. Collaboration with Apostolos Loufopoulos includes awards (Musica Nova, Dragatakis, Franco Evangelisti and Bourges). Scores published by Forton Music in London. She has taught at the Technological Institute of the Ionian Islands and teaches at the Ionian University.

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## Saturday 4 November

### Concert D3

**Orestis Karamanlis** *GENDIES '22* (2022) 3.00  
**Akis Daoutis** *Crystal Forest* (1986) 3.20  
**Akis Daoutis** *Solar Rain* (1987) 9.22  
**Akis Daoutis** *My Haunting Sin(e)s* (2016) 4.58  
**Akis Daoutis** *The Powers of Pi* (2009 ) 3.16  
**Georgia Kalodiki** *Epiphany* (2023) 8.07  
**Vasilis Roupas** *Vibrating Palm* (2023 ) 14.20  
**Epameinondas (Epa) Fassianos** *Tokyo* (2023 ) 8.00

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*GENDIES '22* (2022)

**Orestis Karamanlis**

computer system performance (video & 8 channel audio)

duration: 3.00

Last May, during Xenakis 22 symposium in Athens, a multimedia happening took place just outside the building where Iannis Xenakis was injured during the Greek civil war. Participants connected to an audio stream with their mobile phones in order to collaboratively construct a generative soundscape utilising the composer's GENDY stochastic generator running real-time inside the SuperCollider language. The current version is an adaptation of the original site-specific work using archival footage from the battle of Athens in 1944. [soundwalk.music.uoa.gr](http://soundwalk.music.uoa.gr) Upon completing a PhD in electroacoustic composition Orestis has been active in composing new music and lecturing in the academia. Currently an Assistant Professor at Athens University, he has produced a diverse body of sound-art and new media work which is frequently performed in concert venues and urban spaces. [undwalk.music.uoa](http://undwalk.music.uoa)

**Orestis Karamanlis.** Upon completing a PhD in electroacoustic composition Orestis has been active in composing new music and lecturing in the academia. Currently an Assistant Professor at Athens University, he has produced a diverse body of sound-art and new media work which is frequently performed in concert venues and urban spaces. [orestiskaramanlis.net](http://orestiskaramanlis.net).

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*Crystal Forest* (1986)

**Akis Daoutis**

fixed media: 2 channels

duration: 3.20

*Solar Rain* (1987)

**Akis Daoutis**

fixed media: 2 channels

duration: 9.22

*My Haunting Sin(e)s* (2016)

**Akis Daoutis**

fixed media: 2 channels

duration: 4.58

*The Powers of Pi* (2009)

**Akis Daoutis**

fixed media: 2 channels

duration: 3.16

*Crystal Forest* (1986) is his first work for tape. It was created in the system of Polygogy (UPIC) of Iannis Xenakis at KSYME. Crystal sounds were used as the basis of the work. It was presented for the first time in December 1986 at the French Institute in Athens, in the presence of I. Xenakis. *Solar Rain* created the next year (1987) is the second composition with the UPIC system where it uses recordings of the composer's voice and a Fender Stratocaster guitar. It was distinguished at the 15th International Electroacoustic Music Competition of Bourges (IMEB), in France. The work *My Haunting Sin(e)s* (2016), with the ambiguous title, has resulted from improvisations with sinewaves. The last work of the tribute is *The Powers of Pi* written in 2009.

**Akis Daoutis** (1960-2023) was born in Athens and started classical guitar lessons at a young age. In 1979 he graduated from the College of Athens and in 1980 he pursued university studies in physics and chemistry at the College of Wooster, Ohio, USA. At the same time, studied computers, mathematics and jazz theory. Completed postgraduate studies in chemistry at Ohio University, USA (1984-86), while studying electronic music composition with Mark Phillips. Collaborated with the Center for Contemporary Music Research (KSYME) in Athens where in 1986 started working on the newly acquired System of Polygogy (UPIC) of Iannis Xenakis. While he continues to be active in the field of electronic music, he also writes music in a wide range of musical idioms. He is distinguished for his orchestrations for the Greek discography, while he writes music for theater, documentaries and cinema. From 2005 to 2011 he taught at the Film Department of the School of Fine Arts of AUTH. He was a founding member of HELMCA and a member of KSYME, where he had been a member of the Board of Directors on both associations.

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*Epiphany* (2023)

**Georgia Kalodiki**

fixed media: 2 channels

duration: 8.07

A piece for pre-recorded guitar and electronics written for the occasion of a great private shock that happened to my life. I used audio fragments of an amazing performer that happened to have a collaboration during my PhD, Evaggelia Thalassini. The work describes a dream that gradually turns into nightmare through sudden revealing small fragments of an apocalyptic shocking image. It is inspired from Kafka's *Metamorphosis*

**Georgia Kalodiki.** Born in Athens (1975) she has a Master and a PhD in composition from Goldsmiths College, University of London and a PhD in electroacoustics from Ionian University of Corfu with Theodore Lotis. She has also studied composition with Yannis Ioannidis, Joseph Papadatos and Alexandros Kalogeras, music for cinema and mixed media and classical guitar. She attended lectures and Master classes with well known composers such as Alvin Lucier, Christian Wolff, Rebecca Saunders, Bryan Ferneyhough and Theodoros Antoniou. Her works have been performed and received distinctions in Greece and abroad. She has received commissions from Boston University, University of Athens, Orchestra of colours, Acanthes 2007, Dissonart Ensemble etc.

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*Vibrating Palm* (2023)

**Vasilis Roupas**

fixed media: 2 channels

duration: 14.20

A piece from Takeshi Fumimota's album '*Adjuster*' (2023). *Vibrating Palm* (or Death Touch) is a ninja technique which supposedly causes delayed death to the victim. Fumimota is a character from the book "Vineland" by Thomas Pynchon. This is a minimal, lofi electronic piece inspired by Robert Fripp's Frippertronics.

**Vasilis Roupas.** Founding member of HELMCA with a continuous presence and participation in festivals and concerts in the last 25 years.

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*Tokyo* (2023)

**Epameinondas (Epa) Fassianos**

fixed media: 2 channels

duration: 8.00

Embedded within the tapestry of Shinto tradition are sacred shrines housing distinctive round bells tethered to lengthy ropes. A ritual of resonance is woven when the rope's sway summons forth the bell's vibrant peal, an act symbolizing the approach to the divine kami. *Tokyo* embarks on an auditory journey, encapsulating cultural intricacies, environmental echoes, and personal reflections. Here, the past and present converge, memories intertwine with imagination, all within a sonic narrative that transcends the limitations of time and space.

**Epameinondas Fassianos** (Epa Fassianos) is a Greek composer of electroacoustic and ambient music. He was born in Athens in 1982. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology).

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## Sunday 5 November

### Concert E1

**Lefteris Papadimitriou** *Carnivalization* (2023) 14.00

**Maria Tsiantoula** *Virtue as Sacrifice* (2019) 9.51

**Dimitris Talarougas** *Modular Flower / Lotus* (2023) 4.27

**Orchestra Of The Sea** *Water Tales Of The Dnieper Route* (2023) 5.56

**Stelios Manousakis** *Involuntary Cognition Faction The current and its double* (2016) 11.31

**Ioannis Panagiotou** *My Voice* (2021) 8.54

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*Carnivalization* (2023)

**Lefteris Papadimitriou**

fixed media: 2 channels

duration: 14.00

It belongs in a series of electronic pieces that pursue an instrumental expressivity that may arise out of algorithmic control of electroacoustic methods of sound production.

**Lefteris Papadimitriou** is a Greek composer and performer. He has studied composition with Iannis Ioannidis and he is a graduate of the music department of the University of Athens. He holds a PhD in composition from the University of Huddersfield, UK, with a scholarship from Huddersfield Contemporary Music Festival. He has written many compositions for acoustic instruments and electronic media.

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*Virtue as Sacrifice* (2019)

**Maria Tsiantoula**

fixed media: 2 channels

duration: 09.51

*Virtue as Sacrifice* is a work for female voice, live electronics and tape. The construction of the material and its structure are based on characteristics of ancient Greek tragedy such as drama, theatrical speech and mystical style which coexist in a modern musical context. The text on which the work is based is Aristotle's 'Hymn to Virtue'. The treatment of the text is largely abstract, with some words and/or phrases being used as they are in the work, while others are used purely abstractly. Regarding the relationship between voice and electronics, the aim was to create a dialogue between them where the electronics would create a sense of dance, as in ancient tragedy.

**Maria Tsiantoula** was born in 2000 in Larissa. She is a graduate of the Department of Music Studies of the Aristotle University of Thessaloniki in the composition department of the class of Professor Dimitris Papageorgiou. He holds a degree in Harmony with Distinction (Municipal Conservatory of Larissa, class of Antonis Daraklitsa), a degree in Counterpoint with Distinction (Thessalian Music School, class of Vasilis Liolios) and a diploma in Byzantine Music with Distinction (Contemporary Conservatory of Larissa, class of Konstantinos Koutsoulis) while she continues her studies in Fugue (Thessalian Music School, class of Kostas Salagas) and in Composition (Municipal Conservatory of Thermi Thessalonikis, class of Dimitris Bakas).

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*Modular Flower / Lotus* (2023)

**Dimitris Talarougas**

fixed media: 2 channels

duration: 4.27

Expressing the idea of Heraclitus, that “everything flows (changes)” continuously, this time through frequency modulation synthesis.

**Dimitris Talarougas.** Born in Athens in August 1966. First accordion-piano lessons with E. Apostolakis, while playing with “Musical Ensembles”. Diploma in “Harmony-Musictheory” with Yannis Ioannidis, at the Conservatory “Nikos Skalkotas” (1988). Diploma “”Komposition”” with F. Goldmann, G. Neuwirth, M. Bertoncini, at the School of Fine Arts Berlin (HdK) (1995). Distinction in Competition, with “Ensemble Modern” (1994-1995). Postgraduate studies as “Meisterschüller” (1995).

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*Water Tales Of The Dnieper Route* (2023)

**Orchestra Of The Sea**

fixed media: 2 channels

duration: 5.56

The piece was contributed by ΕΣΣΗΜ/HELMCA to VOX ELECTRONICA 2023 LVIV “CHANGE OF LANDSCAPE” in July 2023. An improvisation based on careful listening towards the inside and the outside. In a resilient hope that resounding tales of wondrous live creatures, but also all mythical creatures dwelling in the waters, can be heard as messages of reconciliation by us, easily deranged, humans.

The Orchestra Of The Sea is an Athens-based, greek-international, hybrid-electroacoustic ensemble for contemporary, electroacoustic, free improvisation. It rehearses and records mostly online and has gathered already an impressive database of improvisation, a small part of which is already publicly accessible on the internet (@orchestraofthesea). The overwhelming majority of its members and close collaborators tend to be also members of ΕΣΣΗΜ/HELMCA, the Hellenic Electroacoustic Composer’s Association, a member of International Confederation of Electroacoustic Music CIME/ICEM. *Carl Bergström-Nielsen*: horn, melodica, harmonica, maraca, voice. *Vassilios Kokkas*: digitally prepared acoustic & electric instruments. *Dimitris Talarougas*: digitally prepared acoustic & electric instruments, VST-voices, digital percussion. *Vassilis Roupas*: piano & synths. *Maria Tzanou*: classical guitar. I.Kalantzis: post engineering.

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*Involuntary Cognition Faction / The current and its double* (2012-2016)

**Stelios Manousakis**

fixed media: 2 channels

duration: 11.31

A diptych for voltage-controlled analog electronics and magnetic tapes created in the legendary BEA5 of the Institute of Sonology in the Netherlands – a modular studio filled with rare

handmade and commercial devices made between the 1960s-2010s. I treated the studio as a 2nd order cybernetic organism, configuring and reconfiguring it into a set of complex interconnected feedback networks which I steered, coaxed, prodded, spurred and manhandled by hands and voltages through layered live performances, without the intervention of digital control. Shifting through moods and extremes – at times rough and violent, at times pleasurable even almost catchy, at times dark, at times goofy – the piece merges various idioms from electronic music tradition into an explosive, ever-changing universe

**Stelios Manousakis** (GR/NL) explores relationships between time, space, body, system and sound. His work is particularly concerned with the invisible and the ephemeral, and with shaping sensation, perception and experience in time. His practice lies in the convergence zones of art, philosophy, science and engineering; it extends from performances, to environments and interactive installations, to compositions, fixed media pieces, and music for dance and film. Stelios's work has been presented across five continents. Besides his solo practice, he has co-founded several music and multi-/inter-media groups and initiatives, and is the co-founding co-director and co-curator of Modern Body Festival. He holds a PhD in Digital Arts and Experimental Media from the University of Washington.

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*My Voice* (2021)

**Ioannis Panagiotou**

fixed media: 8 channels

duration: 8.54

*My Voice*, composed during the COVID-19 pandemic, is a composition for electric guitar, which aims to create an abstract narrative solely created by sound.

**Ioannis Panagiotou** is a UK-based artist and composer. His art uses cross-media narratives for exploring issues of memory, migration and identity. Ioannis' works have been presented internationally in Japan, UK, Lithuania, Denmark, Belgium, Switzerland and Greece. He has worked with F-Wakaba Dance, Plus-Minus Ensemble, Red Note Ensemble, Edinburgh Quartet, Decoda, Edinburgh Film Music Orchestra, Edinburgh Contemporary Ensemble, St Andrews New Music Ensemble, Theros Theatre Ensemble and Portativ Ensemble. Holding a PhD in Composition and the Arts from the University of Edinburgh, Ioannis teaches Composing for Screen at the Edinburgh College of Art, he is the artistic director of the Peter Nelson Ensemble, and is an Artist in Residence at the Zurich University of the Arts.

**Dr Jack Walker** (Sound design and spatialisation) is a composer, sound designer and researcher based in Edinburgh. He particularly enjoys working on pieces that exploit some degree of chaos or indeterminacy, using computer systems, improvisers and non-linear system dynamics.

**Dimitris Soukaras** (performance), a Greek classical guitarist in London, is advancing his studies at the Royal Academy of Music. He collaborates with Greek Contemporary Music Composers, premiering their works at the Academy. Dimitris has won multiple awards, and has performed as a soloist in prestigious venues across Europe. He's also recorded a CD, "From Dawn to Dusk," and directs the ΜΟΥΣΑ Concert Series in Ancient Corinth, with support from institutions like the Academy of Athens and the Royal Academy of Music.



## Sunday 5 November Concert E2

**Margarita Chalakatevaki** *K.* (2023) 8.25  
**Phivos-Angelos Kollias** *Cosmodemonia* (2022) 10.51  
**Costis Frantzis** *Abari* (2022) 7.39  
**Wiktor Mastela** *Glassophonie 1* (2021) 6.02  
**Marilú Theologiti** *Benthon* (2023) 6.12  
**Panos Amelidis** *The Voice of the Loom* (2023) 10.40

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*K.* (2023)  
**Margarita Chalakatevaki**  
fixed media: 2 channels  
duration: 8.25

*K.* is part of a electro-acoustic collection consisting of individuals sound portraits, inspired by close friends and strangers.

**Margarita Chalakatevaki.** Born in Athens in 1993. Studied in Ionian University at the department of Audiovisual arts in Corfu. She is composing music over the past few years.

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*Cosmodemonia* (2022)  
**Phivos-Angelos Kollias**  
fixed media: 8 channels  
duration: 10.51

You are invited to participate with your senses, driven by your active listening – a state of mind between a passing moment of a rudimental everyday situation and a timeless, spaceless existence in the cosmos. A kitchen of a busy restaurant. Walking in a large parking lot. A summer morning waiting at the bus station. Floating between planetary satellites. Experiencing a gravityless stasis in outer space. A fearless movement towards a burning star with the speed of light . All sound is created through an ‘intelligent’ instrument, Ephemeron, an adaptive non-linear feedback network. Different actions-gestures interact with Ephemeron, reacting dynamically by analysing sounds’ perceptual features. Premiered at the Australasian Computer Music Conference 2022 (New Zealand).

**Phivos-Angelos Kollias**, integrates emerging technologies and sonic narratives to examine the interplay between the human experience and its digital counterparts. He has a PhD in interactive music from the University of Paris 8. Kollias has studied classical music in Cambridge, London and Paris and currently lives in Berlin. Kollias has received 9 awards and 9 nominations in international competitions, including the Excellence in Sound Design Award at the Festival of International Virtual and Augmented Reality Stories Competition, Toronto, and one of the Musicworks Electronic Music Competition prizes. The group projects he has participated in have won 12 awards and distinctions, including the Apple TV Game of the Year award and the Gamescom Indie Award and listed twice in Forbes’ top lists.

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*Abari* (2022)

**Costis Frantzis**

fixed media: 2 channels

duration: 7.39

*Abari* (A ship's hold) invites the listener to immerse in a soundscape that oscillates between realism and fantasy. The basic sonic material is derived from field recordings, which are sometimes presented almost unaltered or with minimal processing and at other times extensively processed using various techniques. The combination of the sonic material reveals the relationships between the structural elements of the work on both a micro and macro level. The listener can discern relationships of succession and repetition, while the alternation of various sonic elements from the background to the foreground (and vice versa) maintains an internal rhythm upon which the entire work unfolds.

**Costas Frantzis** is a musician & sound Artist based in Greece. He is exploring music and sound through creative projects in the wider context of performing arts (theater, performance art, interactive AV installations etc). He has also gained significant experience composing music and soundscapes for various audiovisual media (e.g. animation, TV commercials, video art, short movies etc.) His audio creations draw elements from various fields and inspirations such as acoustic ecology, experimental instrument techniques, free improvisation, recording techniques, various musical forms, digital sound processing, spatial sound environments. In parallel with his artistic activity, is closely involved in the organization / production management and cultural management.

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*Glassophonie 1* (2021)

**Wiktor Mastela**

fixed media: 4 channels

duration: 6.02

In this particular piece, the sound is created by the glass of drinking glasses which try to render textures and timbres. As in Stockhausen's 'mikrofonie I', the microphones as well as the glass constitute the musical instruments of the work, while through external hardware the received sound is distorted and transformed in real time. There is of course also a metal ball whose existence gives a mobility to the glass sound environment. It could be said that the sphere is the heroine of the story, moving through sonic "glass worlds".

**Wiktor Mastela.** As a sound engineer of the University of Athens Laboratory of Music and Technology I have been involved in various projects related to sound recordings, sound processing and full music production. I always try to complete every project with the best outcome following of course the instructions of colleagues. My academic background in musicology has also contributed to this in multiple ways. Also, I would like to emphasize the fact that my MA degree has helped me in the development of better skills in audio-design and the field of electroacoustic music. In addition, as an active musician and 'creator' I compose music in several music idioms, therefore I consider myself an open-minded person. This is evident through my participation in various musical bands and of course my compositions.

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*Benthon* (2023)

**Marilú Theologiti**

fixed media: 8 channels

duration: 6.12

It's not by chance that the enigma surrounding the underwater has given birth to various myths and legends in the folklore of many cultures. The deeper we go, where sunlight no longer penetrates, the greater the mysteries the oceans contain within their depths. This piece was created to evoke not only the mysteries of the aquatic world, but also the peculiar conviviality of marine life, which remains remote and unapproachable to humans. It is a sonic journey through the underwater wanders, both real and imaginary.

**Marilu Theologiti** was born in Athens. She is a graduate of the Sonic Arts and Audio Technologies postgraduate programme of the Ionian University's Department of Music. She has been active as a sound designer and composer of music for theatrical performances, animations and installations.

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*The Voice of the Loom* (2023)

**Panos Amelidis**

fixed media: 2 channels

duration: 10.40

The piece explores women's oppression through history, delving into the loom's profound sonic qualities. In traditional societies, it signifies their struggle for identity, consent, and reaction. As they weave textiles, women craft personal myths and realities, forming a profound bond with the loom, which listens and records their thoughts. This composition imaginatively unveils the loom's voice, transforming gestures into immersive textures. The structure follows theme and variations, revealing gestural sounds in the end.

**Panos Amelidis.** Composer, sound artist, and academic specializing in hybrid storytelling through electroacoustic compositions, radiophonic works, interactive installations, live-electronics, and virtual reality environments. Themes include socio-political issues (power, democracy, oppression, trauma, heritage). Coined "acousmatic storytelling" emphasizing synergy between field recordings, narration, sound design, and technology. Research focuses on immersive audio, VR apps for music education, and gamification in music learning. Holds degrees from Ionian University and University of Manchester, including a PhD in Music from De Montfort University (2015). Currently a Senior Lecturer in Music and Audio Technology at Bournemouth University, UK.

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