



**School of Music  
& Sonic Arts**



Hellenic Association of Electroacoustic Music Composers

**Sonic Lab April 24, 2008**

Concert of the **Hellenic Association of Electroacoustic Music Composers**

*Anechoic Pulse* - Panagiotis Kokoras

*De Ligno Chalybeque* - Konstantinos Karathanasis

*Rites of Passage* - Stylianos Giannoylakis

*Polychoron* - Nikos Stauroopoulos

*Instant of a crystal glass* - Theodore Lotis

Curator: Katerina Tzedaki

## PROGRAM NOTES

### ***Anechoic Pulse*** (2003-2004)

The life of the piece began in York, England in August 2003, where most of the sound material was recorded at the anechoic chamber of the University of York. A couple of months later I returned to Greece after a long stay in England and restarted work on the material at my personal home studio. Everything came together one year later during the summer of 2004 where the piece was finished at the Mastering Studio of the Department of Music Technology and Acoustics in Rethimno, Crete.

Having the luxury to work without deadlines and in a non real-time environment I tried to refine and control the finest sound detail. I tried to create a kind of virtuosity of the medium. The sound material, not easily recognized most of the time, undergoes a rather simple transformation in terms of sound processing using editing tools such as hard-limiting, maximizers, cut 'n' paste, dynamic envelope changes, time stretches, and binaural spatialization.

The piece ends with a pulse drone created with tiny strokes of a metallic stick on a 19 inch timpani. The work is dedicated to the composer Sungji Hong and it was awarded First Prize at the international electroacoustic composition competition Musica Viva 2005 in Lisbon, Portugal.

**Theodore Lotis** studied the guitar, flute, music analysis and composition in Greece, Belgium and England. His music has been performed at festivals and conferences in Europe, Australia, Americas and Asia, and has received a number of awards and distinctions at Bourges 2000 in France, Sculpted Sound Composers Competition 2000 in UK, Metamorphoses 2000 and 2002 in Belgium, Luigi Russolo 2000 and 2002 in Italy, CIMSP 2001 in Brasil and Jeu de Temps 2002 in UK/Canada . He was awarded the first prize at the Concours International de Spatialisation pour l'Interprétation des Oeuvres Acousmatiques, Espace du Son 2002 by Musiques et Recherches, in Brussels, sponsored by the Fonds Européen des Sociétés d'Auteurs pour la Musique. He has done commissioned work for Musiques et Recherches (1997 and 2000) in Belgium, Sculpted Sound Composers Competition (2000) in U.K., Amici della Musica di Cagliari (2001) in Italy and Visiones Sonoras Festival (2007) in Mexico. Having produced several instrumental works and collaborated with artists from various disciplines (dance, theatre, video) his current endeavours in music are focused on spectrum, timbre, sonic space and light. He has completed a PhD in Music at the City University, London (supervision: Prof. Denis Smalley), thanks to grants from the British Academy (Arts and Humanities Research Board), and the Foundation A.S. Onassis. Theodore Lotis has been teaching electronic composition at Goldsmiths College, University of London (2001-2003), the Technological and Educational Institute of Crete (2003-2004) and the Aristotle University of Thessaloniki (2004-2005), Greece. He is lecturing at the Ionian University of Corfu, Greece. He is founding member of the Hellenic Electroacoustic Music Association and the Hellenic Society of Acoustic Ecology. His new CD will be released in March 2008 by Empreintes Digitales

### ***De Ligno Chalybeque***

Here are the ingredients necessary for the recipe of the piece:

Steel Wood Hair

Fire Sulfur Quicksilver Mercury

Dionysus Mars Sisyphus

Initiation Sacred Dance Sparks

Caltinatio

Trance Chaos Katharsis

Night Crickets Stars...

All the sounds used in the piece were derived from a cello, processed by custom-made algorithms in Max/Msp, and finally mastered in Pro Tools. The composer wishes to thank ASCAP and SEAMUS for commissioning the work. The piece was awarded with the Residence Prize of the 30th International Competition of Electroacoustic Music and Sonic Arts, Bourges, France and the Special Prize for Young Composer of the Musica Nova International Electroacoustic Music Competition, Prague, Czech Republic.

### ***Rites of Passage, Night till Dawn*** (2004)

Sounds derived from the materials and the acoustic properties of a place converse with sounds relating to its function and the people that spend time in it. Keeping strong references to the real world we start following tangents that lead to much unexpected places... This is a later revision of the second movement of a piece composed for Passage Subé in Reims France in October 2002, commissioned by Studio Césaré.

I recorded a twenty four-hour cycle in the passage and derived the musical structure of the piece from the distribution of energy over this cycle and the events that mark the different stages in the daily function of the passage.

### ***Polychoron***

For James Mooney

Greek root *poly*, meaning "many", and *choros* meaning "room" or "space".

! Warning ! You should be fairly well acquainted with the convex uniform polyhedra and their symmetry groups, and somewhat well acquainted with the six convex regular polytopes in four-dimensional space and their symmetry groups, if this material is to make any sense to you. The work was composed during a four-week residency at the surround sound studios of the Culture Lab, Newcastle University. Many thanks to everyone at the Culture Lab for their support during the making of Polychoron.

### ***Instant of a crystal glass*** (2007)

The piece is an imaginary abstract soundscape of a crystal glass. The sounds that have been used for the composition derive from hits on the surface of a crystal glass and co-exist with some recordings of a saxophone, a piano and a breath. Thanks to Andreas for the saxophone recordings, to Maria for the piano and to Olga for the breath. *Instant of a crystal glass* has been commissioned by the Visiones Sonoras 2007 Festival in Mexico.

## ABOUT THE ARTISTS

**Panayiotis Kokoras** (Greece, 1974) studied composition with I.Ioannidi, K. Varotsi, A. Kergomard and classical guitar with E. Asimakopoulou in Athens, Greece. In 1999 he moved to England, for postgraduate studies where he completed his MA and PhD in composition with T. Myatt at the University of York with funds from Arts and Humanities Research Board (AHRB) and Aleksandra Trianti Music Scholarships (Society Friends of Music) among others. His works have been commissioned by institutes and festivals such as FROMM (Harvard University) IRCAM, MATA (Music At The Anthology), Spring Festival (The University of York), Gaudeamus (Netherlands), and regularly performed in international festivals and concert series throughout Europe, Asia and America. His compositions have received 27 distinctions and prizes in international competitions among others Pierre Schaeffer 2005 - Italy, Musica Viva 2005 and 2002 - Portugal, Look and Listen Prize 2004 - New York, Gaudeamus 2004 and 2003 – The Netherlands, Bourges Residence Prix 2004 - France, Insulae Electronicae 2003 - Italy, Jurgenson Competition 2003 - Russia, Seoul international competition 2003 - Korea, Takemitsu Composition Award 2002 - Japan, Noroit Prize 2002 - France, CIMESP 2002 - Brazil, Musica Nova 2001 – Check Republic, Métamorphoses 2000 - Belgium. He is concerned to see how he, the listener, maps the acoustic signal into a structural representation on a psychoacoustic basis of the perception of music. His compositions include significant influences of the electroacoustic studio upon acoustic instrumental compositions and vice versa. Panayiotis Kokoras' creative output ranges from acoustic works to mixed media, improvisation and tape. He is founding member and President of the Hellenic Electroacoustic Music Composers Association (HELMCA). He has taught at the Technological and Educational Institute of Crete - Department of Music Technology and Acoustics. Since October 2005 he has been lecturing at the Aristotle University of Thessaloniki – Department of Music Studies, Greece. His music is published in 20 CD compilations by Computer Music Journal (MIT Press), Spectrum Press, Miso Records, SAN / CEC, Independent Opposition Records, ICMA-ICMC, Aphasia recordings and distributed in limited editions by LOSS, Host Artists Group, Musica Nova, Noctilucant and others.

**Konstantinos Karathanasis** (b. Athens, Greece) is an electroacoustic composer who draws inspiration from poetry, artistic cinema, abstract painting, mysticism,

and the depth psychology of Carl Jung. His compositions have been performed at such festivals as ICMC, SEAMUS, SYNTHÈSE, Wittener Tage für neue Kammermusik, BIMESP, SICMF. His music has received recognition in international competitions, including Bourges, Musica Nova, and SEAMUS / ASCAP. Recordings of his music are released by SEAMUS, ICMA, Ionian University and Musica Nova, and broadcast by the Art of the States. Konstantinos holds a Ph.D in Composition from the University of Buffalo, and is currently an Assistant Professor of Composition & Music Technology at the University of Oklahoma.

**Stelios Giannoulakis**, Born in Athens, Greece, 1971. He took his first degree in Electronic and Biomedical Engineering at the National Technical University of Athens. Master of Arts in Digital Music Technology at the University of Keele with Mike Vaughan and Rajmil Fishman. Ph.D. in Electroacoustic Composition at the University of Wales Bangor with Andrew Lewis. Interests include composition with recorded and synthesized sound, sound diffusion with real time control, tools for creative sonic manipulation, improvisation, pop culture, instrument construction. He composes for concert, theatre, video, dance, installations and video games and has presented work at international festivals and conferences, as well as on the radio. *Macbeth*, Protoporia Group, Athens (2006); *CanYouHearMe?*, Futuresonic (2006); *Urban Fractals* (2006) - *Open 24/7* (2005) dance productions, 14th Day, Athens; Music and sound design for *The Making of Balkan Wars: The Game*, Personal Cinema (2003). Commissions for the composition of electroacoustic pieces (Studio Césaré 'Lieu de passage', France 2002; BBC Platform 2000; Bangor New Music Festival). Awards: CEC Jeu de Temp (2003); Society for Promotion of New Music (2001, 2002); Bourges International Electroacoustic Competition (1999, 2001).

**Nikos Stavropoulos** was born in Athens in 1975. He studied Piano, harmony and counterpoint at the National School of Music and Nakas conservatoire in Greece. In 2000 he graduated from the Music Department of the University of Wales, Bangor where the next year he was awarded an MMus in electroacoustic composition studying with Dr. Andrew Lewis. In 2005 he completed a PhD at the University of Sheffield Sound Studios with Dr. Adrian Moore specialising in tape composition in stereo and multi channel formats, as well as music for video and live electronics. His works range from instrumental to tape and mixed media. He has composed music for video and dance and his music has been awarded mentions and prizes at international competitions (Bourges, 2000,2002, Metamorphose, Brussels 2002, SCRIME, Bordeaux 2003, Musica Miso, Portugal, 2004). Other interests include the performance practice of electroacoustic music, diffusion systems and teaching music and music technology. He is a member of Sonic Arts Network and Hellenic Electroacoustic Music Composers Association. He recently joined the Music, Sound & Performance Group at Leeds Metropolitan University.