

The **Electroacoustic Music Days 2024** festival takes place between November 1-3 at the theater of the School of Fine Arts in Athens.

The festival takes place within the framework of the 22nd annual meeting of the members of the Hellenic Association of Electroacoustic Music Composers (HELMCA). The intention of the organization is to present the current trends of electroacoustic / acoustic music in Greece and abroad. The festival has been held continuously since 2002 and is one of the longest-running electroacoustic music festivals internationally.

During the 3 days of the festival, 14 concerts will be held and a total of 76 works will be performed. The program includes fixed media works - among them the 13 octaphonic - works for video, as well as works accompanied by live performance in analogue electronics, computer systems, acoustic instruments and voice. As every year, a concert with works from members of the International Confederation of Electroacoustic Music (CIME/ICEM) is planned. The program includes a concert for double bass, fixed instrument and electronics with the performer Haris Pazaroula, where, among others, the work *En Pyri* by Stefanos Vassiliadis (1933-2004) will be presented.

on behalf of the board of HELMCA,
Nikolas Valsamakis

Staff

Stelios Giannoulakis, Minas Emmanuel, Thanos Polymeneas-Liontiris, Philippos Theocharidis, Nikolas Valsamakis

Support

The festival is supported by the School of Fine Arts, the Electroacoustic Music Research and Applications Laboratory (ERIMEE) of the Department of Music Studies (Ionian University) and the Department of Music Technology and Acoustics (ELMEPA)

Organization

Hellenic Electroacoustic Music Composers Association (ΕΣΣΗΜ / HELMCA)

Friday 1/11/2024

Concert A1 (18.00)

Nick Pyromalis *Untitled* (2024) 05.19
Theodore Chiotidis *Reflections* (2023) 4.06
Marietta Kavvadia *Butterfly* (2018) 4.46
Myrto Kokkinou *Tomorrow, 11.00* (2022) 6.35
Andriana Panagiotaki *Industrial Sounds, Organic Wispers* (2022) 5.16
Ioannis Karalis *Glitchwave Study 1-618* (2024) 4.06
Valentina Farantouri *Plankton* (2024) 5.00
Georgia Mantalia *[[HYDRA]x[JAW]]* (2024) 5.30
Taxiarchis Diamantopoulos *CityScape 3.0* (2024) 8.32

Concert A2 (19.10)

Phivos-Angelos Kollias *And If (S)he Left Off Dreaming About You..* (2014) 5.31
Dimitris Talarougas *Transitional Objects* (2024) 8.00
Wiktor Mastela *Svoures* (2023) 8.00
Nickos Harizanos, Carla Rees *Perhaps an Irrational Dialogue Between Past and Present* (2024) 7.30
Manolis Manousakis *Ether Listening the Unheard* (2023) 14.00
Epameinondas Fassianos *Airplane Symphony* (2024) 7.52

Concert A3 (20.30)

Andreas Monopolis *MoCM live Electronics* (2024) 13.00
Andi Dhima, Moira Lavelle *Heat Wave* (2024) 10.00
Costas Stratoudakis *The Broken* (2024) 8.00
Ioannis Panagiotou, Jack Walker *Confronting Silence* (2024) 12.50

Concert A4 (21.40)

Dimitris Bakas *Absolute Continuity* (2011) 14.44
Thanos Polymeneas - Lontiris *MPK* (2006) 12.00
Nefeli Stamatogiannopoulou *Slaughterhouse* (2021) 12.00
Stefanos Vasiliadis *En Pyri* (1973) 17.30

Saturday 2/11/2024

Concert B1 (18.00)

Paul Koutselos *Rack* (2024) 7.27
Marilú Theologiti *La Media Luna* (2024) 5.15
Nikos Baskozos *There is No Authority but Yourself but there is No Self* (2024) 4.36
Christos Chrissopoulos *Radio Sessions 19/9/2020* (2020) 6.03
Stella Markidi *Humming Variations* (2024) 5.30
Chrysanthos Christodoulou *Night Shift* (2024) 6.18
Georgia Spiridopoulou *Triggits Protoggenis Anaviossi* (2023) 13.22
Manos Bratsolis *S100 with Granular Dialogue* (2024) 4.01

Concert B2 (19.10)

Cristóvão Almeida *Estudo Acúsmático* (2023) 7.20
Otto Iivari *Weightless* (2023) 7.14
Andrew Lewis *Two Lakes* (2023) 10.09
Jorge Moncada *Leo's Somnium* (2020) 10.22
Todor Todoroff *Kinetic Reflections* (2023) 11.31
Francis Dhomont *Here and There* (2003) 10.08

Concert B3 (20.30)

Stelios Giannoulakis *Transmission Adjust* (2024) 12.00
Georgia Kalodiki *Space Dream* (2023) 6.22
Georgia Spiropoulos *Vocalscapes on Walt Whitman* (2014) 14.00
Theodoros Lotis *Voices* (2023) 10.36
Apostolos Loufopoulos, Myrto Korkokiou *59 Winds* (2003) 7.30

Concert B4 (21.40)

Panayiotis Kokoras *Mutation* (2015) 8.20
Katerina Tzedaki *By the River* (2024) 12.00
Nikolas Valsamakis *Ionisations* (2024) 9.00
Dimitris Savva *Spacing In* (2024) 8.17
Andreas Mniestris, Simona Sarchi *Naturae - Continua, part 3* (2024) 9.03

Concert B5 (23.00)

Orchestra Of The Sea *Twenty Thousand Turtles* (2024) 13.00
Jam Session

Sunday 3/11/2024

Concert C1 (18.00)

Eugene Tryfonides *Power of X Self* (2024) 5.08
Eva Atmatzidou *Miniature 6* (2024) 5.43
Giorgos Chanos *Glossophobia* (2024) 8.38
Apostolis Armagos *Genesis* (2024) 8.06
Fotis Rovolis (φθ) *Teleost* (2024) 5.59
Stefanos Zafeiriadis *Sections of a Guitar Portrait* (2023) 12.10
Gabriel Kazanas, Charalampos Ioannopoulos *In the Penal Colony* (2024) 5.27

Concert C2 (19.10)

Angelos Thomas Karelias *Symplegades* (2024) 6.05
Vasiliki Legaki *Leaning Together* (2024) 5.00
Agapi Zarda *Unbalanced Cycles* (2024) 6.03
Maria Tsiantoula *Nemesis* (2020) 6.23
Luc Messinezis *Upstream (the Seine)* (2023) 5.38
Marios Moras *Components Of A Concrete Nature (v2)* (2024) 4.21
Stelios Zoumadakis *Hidden* (2024) 6.36
Stelios Tsiloglou-Ignatiadis *Bardo* (2024) 12.00

Concert C3 (20.30)

Thanasis Epitideios *reSonnaissance* (2024) 10.00
Giorgos Stefatos *Notitia* (2024) 7.00
Lefteris Papadimitriou *Metallic Rhizome* (2023) 8.19
Dimitris Barnias *Tuning with Ether* (2024) 13.00
Dimitris Karageorgos *SMF24* (2024) 4.00
Spyros Polychronopoulos, Jiannis Anastasakis *Nyfida #4* (2024) 8.30

Concert C4 (21.40)

Orestis Karamanlis *Elxes [cliché]* (2020) 5.04
Stelios Manousakis *Why is Why of No Stranger* (2014) 13.34
Vassilis Roupas *Hot Summer Night Revisited* (2017) 10.00
Anargyros Deniozos *It's So Quiet (#2)* (2024) 22.17

Sound Installations

Philippos Theocharidis *Bo* (2024)

Georgios Mizithras *Radio Crawler* (2022)

Thanasis Epitideios *iNature* (2022)

Concert A1

Friday 1/11/2024, 18.00

Nick Pyromalis - *Untitled* (2024)

fixed media: 2 channels, duration: 5.19

This work serves as a study within the multimedia workshop of the Athens School of Fine Arts, exploring the feeling of a person becoming lost in their own city, akin to a migrant without roots in familiar yet now alien landscapes. Through the use of abstract and unrecognizable sound textures, the city transforms into a fantastical construct that blurs the boundaries of reality. The sounds do not reflect the familiar urban environment; instead, they distort and reshape the experience of the city into an unknown and internalized space. Each sonic pulse, rather than serving as a clear point of reference, acts as a fragment of something elusive.

Nikos Pyromalis was born in a provincial town in Greece. From a young age, he worked as a porter, gaining valuable experiences that helped him better understand life and the people around him. Later, he decided to pursue his artistic calling and simultaneously studied for two years in the conservation of artworks and Fine Arts in Athens, specializing in sculpture. In addition to sculpture, Nikos has a strong interest in electroacoustic music. He composes short studies, which he incorporates into his multifaceted installations, creating a unique interaction between art and sound. His installations are characterized by innovation and a desire to explore new forms of expression.

Theodore Chiotidis - *Reflections* (2023)

fixed media: 2 channels, duration: 4.06

Reflections is a sonic exploration of the urban environment, composed entirely from the raw, mechanical sounds of engines and city recordings. I wanted to capture the rhythm of everyday life, transforming the hum of traffic, the rumble of machines, and the pulse of the city into a musical landscape. It's a reflection of the beauty and complexity that often goes unnoticed in the noise around us. By repurposing these sounds, I aim to blur the line between noise and music, showcasing the hidden harmony of modern life.

Theodore Chiotidis graduated from the graphic design department of the Athens School of Art Studies, student at the School of Fine Arts

Marietta Kavvadia - *Butterfly* (2018)

fixed media: 2 channels, duration: 4.46

«Butterfly» is an auditory shell that embraces the listener and immerses them into the colours and textures of insomnia. The sound, sometimes harmonious and melodic, sometimes rough, disturbing and uneven, creeps from thought to thought and imprisons us in the layout of the sleepless bed. For the making of the musical narration, sound samples were collected from the «Freesound» library and processed, with an intuitive approach and improvisational structure, in the «Audacity» digital audio recording and editing program.

Marietta Kavvadia was born in Athens, Greece in 1981. She has studied architecture at Kent Institute of Art & Design in the United Kingdom and received the diploma of Architect Engineer from the National Technical University of Athens. She is an Athens School of Fine Arts' BA & MFA graduate, Department of Visual Arts, Fine Arts & Art Education and a senior in MA program in Digital Arts. Through observation she focuses on the suffering body, trying to find its voice in the visual space. The main medium of her work is video.

Myrto Kokkinou - *Tomorrow, 11.00* (2022)

fixed media: 2 channels, duration: 6.35

Starting from the need to sonically capture the way memory functions, this work attempts to combine altered sound timbres of melodic parts with digitally generated and processed sounds, at different speeds. The piece aims to compose a narrative around the multiple interactions between past and present.

Myrto Kokkinou is a filmmaker and multimedia artist. She studied Drama in Athens and Filmmaking in the UK. She is currently completing her Master's degree in Digital Arts at ASFA. She works as videographer, assistant director and editor. She has also designed and led filmmaking and drama workshops for children, adults and vulnerable groups. Her own work focuses on the "uncanny", memory and defamiliarizing techniques in media.

Andriana Panagiotaki - *Industrial Sounds, Organic Whispers* (2022)

fixed media: 2 channels, duration: 5.16

The work reveals the relationship between sounds created in an industrial environment and sounds that originate from nature. The coexistence of these two worlds unfolds in the sound composition through a smooth transition from the industrial to the organic, highlighting both the contrasts and the similarities that we can discern between them.

Adriana Panagiotaki was born in 1999 in Athens and studied at the Athens School of Fine Arts. Her main mediums for creating her works are sculpture and drawing, and she primarily experiments with sound compositions and installations. Her works explore an ongoing search for balance between the unfamiliar and the familiar, the past and the future, the environment and society. Central themes and influences in her creative process include literature, theater, and mythology.

Ioannis Karalis - *Glitchwave Study 1-618* (2024)

fixed media: 2 channels, duration: 4.06

Love and Death, Chaos and Order. A sonic narrative of fractured emotions, myths of origin and signs of reality, born out of circuit-bent instruments and urban recordings.

Ioannis Karalis is an artist and interactive media designer based in Piraeus, GR. The main focus of his work has been on interactive installations, audio/visual projects, live video performances, and online interactive platforms. Art and design are used as tools to gain and transfer knowledge and to expand or alter both perception and consciousness of the audience. The medium is secondary.

Valentina Farantouri - *Plankton* (2024)

fixed media: 8 channels, duration: 5.00

Plankton is a multi-channel sound environment installation that explores the intersection of organic and artificial realms, blending intricate machine-generated sounds with the immersive qualities of underwater environments. The work amplifies the invisible patterns of both machine and nature, transforming them into pure sensory phenomena. Through recursive processes of observation and transformation, the system destabilizes itself, moving between states of entropy and equilibrium. There are moments where organic and the synthetic collide, generating an ever-shifting reality.

Valentina Farantouri. I am now completing a master's degree in Digital Media, Fine Arts, having a first degree as an architect at the National Technical University of Athens. I have participated in various exhibitions and design of exhibition countries such as: Participation in the Innovation, Tech & Culture Summer School, organized by Onassis ONX, the international program of new media and digital culture of the Onassis Foundation, and ACE (Athens Center for Entrepreneurship & Innovation) of the Athens University of Economics and Business (OPA), Greece, with the Aifora project in the Fashion category (2024). Participation in the exhibition ADAF Athens Digital Arts Festival, "Techno-scene", Greece, With the installation "Transitions" in the Digital Print category (2024).

Georgia Mantalia - *[[HYDRA]x[JAW]]* (2024)

fixed media: 8 channels, duration: 5.30

[[HYDRA] x [JAW]] is an experimentation that combines digital and physical sound elements. Using two older compositions, the project seeks to create a new intermediate environment that explores the interaction between different sonic components.

Georgia Mantalia graduated in June 2022 from the Department of Fine and Applied Arts of the University of Western Macedonia in Greece. Nowadays, she is pursuing her Master at the Athens School of Fine Art in the department of Digital Arts. The central axis of her work is the experimentation with digital media that converse with constructions in space. The main objective of her research is to study the relationship between analogue and digital space by studying the results that arise during the transfer of information between the two environments.

Taxiarchis Diamantopoulos - *CityScape 3.0* (2024)

fixed media: 2 channels, duration: 8.32

CityScape 3.00 belongs to a cycle of urban-scape works commencing at the end of the 2010s. Following a post-concrete approach, sources derived mostly from domestic appliances, light equipment, industrial machinery as well as the water element, either processed or on their own, compose imaginary landscapes, emerging urban sound spaces.

Taxiarchis Diamantopoulos teaches Sound Composition at the Athens School of Fine Arts (ASFA). As an author and co-author he has published a number of Greek text books on Sound Synthesis, Computer Music and Electronic Music. He has a major artistic and research interest in Sound Space.

Phivos-Angelos Kollias - *And If (S)he Left Off Dreaming About You...* (2014)

fixed media: 2 channels, duration: 5.31

And if... is the third part of a triptych of musical works based on feedback. Feedback as a musical instrument, a control mechanism, and a concept. A self-organizing algorithm gives birth to a musical organism, an "Ephemeron." Ephemeron is transmitted through the internet to another computer, in another place, in another city. A listener is listening there. A musical organism is born in this other space; The listener by listening, reacts, And by reacting, acts upon the organism. A conversation has started through the internet. The musical organism communicates with the listener, reacting spontaneously to the sound. The conversation is recorded, cut, reworked, and recomposed. This is the fruit of that recomposed conversation. And if he left off dreaming about you, where do you suppose you'd be?

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.

Dimitris Talarougas - *Transitional Objects* (2024)

fixed media: 2 channels, duration: 8.00

Inspired by Donald Winnicott's psychoanalytic theory of transitional objects. This composition explores the emotional journey from dependence to independence. Through FM synthesis and prepared piano, layered musical textures represent the shifting boundaries between the child's inner world and external reality. Familiar Flow dissolve into abstract sounds, mirroring the evolving sense of self. The interplay of electronic and acoustic elements creates a transitional space where comfort and exploration coexist, inviting the listener into a rich emotional landscape.

Dimitris Talarougas is a composer, multi-instrumentalist, and improviser, as well as a founding member of the "Sea Orchestra" and creator of the ensemble "En-Plithos." He is also a member of the Association of Electroacoustic Music Composers and is active in the field of

contemporary experimental music. He studied Music Theory at the "Nikos Skalkotas" Conservatory in Athens and Composition at the "School of Fine Arts" (HdK) in Berlin.

Wiktor Mastela - *Svoures* (2023)

fixed media: 4 channels, duration: 8.00

The piece is based on the use of spinning tops, interactive children's toys, to produce sounds and music. Each performance is unique, as the sound events differ every time, a common characteristic in Live Electronics. For documentation purposes, a specific performance was recorded. Additional equipment, such as a console and guitar pedals, is used to process the sounds produced. The inspiration came from playing with the spinning tops and listening closely to each of their movements. Real-time sound processing adds an entertaining and playful dimension, turning the game into an artistic expression.

Wiktor Mastela is a graduate of the Department of Music Studies in Athens, specializing in Music Technology. He also holds a Master's degree in "Music Technology and Contemporary Practices" from the same department. He graduated from the Music School of Ilion and the Polish School in Athens. As a sound engineer, he has provided audio support for University of Athens (EKPA) events and numerous concerts. For several years, he has been a freelance collaborator at the Music and Acoustic Technology Lab (LabMat), undertaking various artistic and academic projects. His focus includes recording (indoor and field), sound editing, full music production (recording, mixing, mastering), and video editing. He is also an active musician, playing guitar and piano, composing in diverse musical styles.

Nickos Harizanos, Carla Rees - *Perhaps an Irrational Dialogue Between Past and Present* (2024)

Baroque Flute and fixed media: 2 channels, duration: 7.30

The work is written for Baroque Flute and Tape. It is dedicated and performed by Carla Rees. It is published by Tetractys Publishing, London.

Nickos Harizanos was born in Athens. Composition at Manchester University (2000-2001) with Professor John Casken and Professor Geoffrey Poole, graduating with a research Master's degree (MMus) in Composition. His music has been performed in 38 countries in all continents. He is the General Secretary of Contemporary Music Research Centre (founded by Iannis Xenakis) (KSYME), member of the Greek Composers Union (GCU) and the Hellenic Electroacoustic Music Composers Association (HELMCA) (Greece). His works are published by Schott (Germany), Taukay (Italy), Tetraktys (U.K.), Musica Ferrum (U.K.) and released on cds by Naxos (UK), WDR (Germany), Phasma (Greece – Poland), Subways (Greece), Plasma Mayor (France). www.nickosharizanos.com

Carla Rees is a performer (low flutes, Kingma system and baroque flutes), arranger and composer. Her career focuses on collaboration and developing the dialogue between composer, performer and flute maker in order to extend and enhance the repertoire. She has premiered several hundred works in the UK and internationally as a soloist and chamber musician. She is Artistic Director of rarescale and her original works and arrangements for flutes are published by Tetractys Publishing.

Manolis Manousakis - *Ether Listening the Unheard* (2023)

fixed media: 8 channels, duration: 14.00

Ether explores hidden dimensions by transforming electromagnetic fields and radio waves into a sonic canvas. Recorded at ONX Onassis Studio, it reveals the unseen sounds of Manhattan, reflecting on how sonic realities monitor us amid rising surveillance states.

Manolis Manousakis, born in Athens, is a composer and sound designer with an academic background, including studies at Columbia College Chicago and a master's in Sonic Arts from Ionian University. He completed his doctoral thesis on "Cross-arts Production Methods Utilizing Collectives" at De Montfort University in 2016. Since 1998, he has created works for ensembles, electroacoustic compositions, video art, and multimedia shows. He also scores films, theater, and documentaries. A founding member of Medea Electronique, he organizes Koumaria Residency and Electric Nights Festival, and since 2021, he has been an ONX Onassis Fellow.

Epameinondas Fassianos - *Airplane Symphony* (2024)

fixed media: 2 channels, duration: 7.52

Airplane Symphony is a stereo electroacoustic piece exploring the interplay between mechanical and natural soundscapes. It uses recordings of airplanes, stones, water sounds, piano and orchestral strings. Transformed airplane sounds form the core, using pitched resonances to create an organic musical element. These resonances, paired with piano and strings, highlight the bond between technology and music. The smooth integration of stones and water soundworlds contrasts nature's permanence with technology's transience. Through blending these sounds, the piece suggests technology is not separate from nature but an extension of it, forming a continuous sonic dialogue.

Epa Fassianos, a Greek electroacoustic and ambient music composer born in Athens in 1982, holds an MA in Music Technology (University of York), an MA in Composition for Media and Film, and an MPhil in Musical Composition (University of Sussex). He also holds diplomas in Piano Performance, Harmony, Counterpoint and Fugue. He earned his PhD in

Acousmatic Music Composition from the University of Manchester (NOVARS Research Centre). His work Chromatocosmos won First Prize at MUSICA NOVA 2018 (Prague) and ElectroSantouri received an Honorary Mention at ARS ELECTRONICA FORUM WALLIS. He is a member of the Hellenic Association of Electroacoustic Music Composers, ICMA, and JSSA, presenting his work globally at festivals and conferences.

Concert A3

Friday 1/11/2024, 20.30

Andreas Monopolis - *MoCM live Electronics* (2024)

live-electronics, duration: 13.00

A live electronic music concert in which multiple genres and styles are juxtaposed within a short time frame, creating a dynamic experience. Simultaneously, an acoustic environment is satirized and shaped, where familiar and unfamiliar sounds are interwoven, forming a unique and distinctive auditory amalgamation.

Andreas Monopolis was born in Corfu in 1976. His artistic impulse is expressed not only through music, but also through images and materials.

mocm.gr, monopolis.gr

Andi Dhima, Moira Lavelle - *Heat Wave* (2024)

voice and fixed media: 2 channels, duration: 10.00

Heat Wave is about dealing with the absurdity of capitalism and the mundanity of pain as the world ends. About the argument on the street corner that's a siren song for a simpler catastrophe. About our complicity in and denial of the end times. It's a wish that maybe if we hold hands the fires will be beat back for just a bit.

Andy Dhima. Composer, sound designer, audio engineer and video artist. In 2011 creates *The Umbra Project*, a collaborative platform, with fellow musicians and artists from different backgrounds, to try out new ways of expression, through music, video, body expression and even juggling. The *Umbra Project* focuses on stereo or multitrack composition, live improvisations with various musical instruments, vocals, video art, performance and dance. He is a member of the *Hellenic Electroacoustic Music Composers Association*.

Moira Lavelle is a journalist and writer suffering in and endlessly falling in love with Athens. She has a masters in Journalism, and Bachelors degrees in Classics and Women, Gender & Sexuality Studies. Outside of reporting she participates in several feminist and queer initiatives that aim to create art that is simultaneously joyful and emancipatory. She is especially interested in mixed media projects that queer narrative understandings.

Costas Stratoudakis - *The Broken* (2024)

Live video and electronics, duration: 8.00

Live Electronics and real time video and 3D Models manipulation.

Costas Stratoudakis has studied Music, Film Direction, and Computer Programming. He worked as a director (documentaries and artistic programs for television) and as a composer (music for films, electro-acoustic music, etc.). He is among the first artists in Greece to present works that use interactive and multimedia technologies (Ileana Tounda Center for Contemporary Art, National Gallery of Athens, etc.). He was awarded important prizes for his work. He taught music for film, audiovisual art and technology at the Stavrakou Film School, Ionian University, at the Moraitis School and elsewhere. He is also active on a scientific and artistic level in the fields of Acoustic Ecology and Interactive New Media.

Ioannis Panagiotou, Jack Walker - *Confronting Silence* (2024)

video, duration: 12.50

Confronting Silence by Jack Walker and Ioannis Panagiotou is inspired by Tōru Takemitsu's reflections on silence, music, and death. Performed by the Peter Nelson Ensemble (Edinburgh Contemporary Ensemble), the piece explores the lost memories of Ioannis' family during the Greek Civil War. Through an interdisciplinary approach—combining sound, video, performance art, and oral history—it aims to haunt the lost memories and sociocultural ghosts of the past.

Ioannis Panagiotou is a UK-based artist and composer whose work explores themes of memory, migration, and identity through cross-media narratives. His audiovisual performances, installations, and concerts create symbiotic relationships between different media, materials, and beings, evoking lost memories and sociocultural ghosts of the past. Ioannis' work has been presented internationally in Japan, Lithuania, Denmark, Switzerland and the UK, Greece at festivals and institutions like the Dialogues Festival, Greek National Opera, b-side Festival, and the Museum of Asian Art. Ioannis is the Head of Music at Lincoln College and teaching Composing for Screen at the University of Edinburgh.

Jack Walker 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.

Concert A4

Friday 1/11/2024, 21.40

double bass - **Haris Pazaroulas**

Haris Pazaroulas is the Second Principal in the double basses of the National Orchestra of Athens, a member of the contemporary music ensemble TETTTIX and the Quinteto TANGartO. He has appeared solo or as a member of ensembles at: Athens Epidaurus Festival, Tectonics, Kallio New Music Days, Tulkinnanvaraista, Impuls. He has collaborated with: Ostrobothnian Chamber Orchestra, State Orchestra of Thessaloniki, Orchestra of the National Opera, Orchestra of Colors, Philharmonic Orchestra of Athens. He is a Music graduate from the Ionian University, the Athens Conservatory as well as the Sibelius Academy of Finland. He is a PhD candidate, focusing on the works of Greek composers for double bass and electronic media. In 2024, "TRANSCENDENCE I" his 1st personal album was released by Zappak.

Dimitris Bakas - *Absolute Continuity* (2011)

double bass and fixed media: 6 channels, duration: 14.44

My music suggests a complete break with the past and at the same time a most deeply connection with it: break in terms of classical structural procedures, connection in terms of traditional sacred concepts related to structural procedures. Another important factor is that this procedures are applied in practice through structural modelling based on the perception of acoustic phenomena (phycoacoustics). The most extreme example of this attitude is the Absolute Continuity Technique/Attitude which is presented here with this piece and refers to St Maximus the Confessor's writings (λόγοι των όντων). This technique was initiated first time on my String Quartet Cardiogram based on the actual Cardiogram of my father.

Born in Katerini in 1975, **Dimitris Bakas** studied Composition with Theodore Antoniou. In 2004 he moved in London for further studies in Composition at Goldsmiths, University of London, where he was awarded an MMus and a PhD under the supervision of Roger Redgate. During his PhD he attended the Master in Electroacoustic Composition at Goldsmiths. For the academic year 2010-2011 Bakas was a visiting scholar at Columbia University in New York (accepted by Tristan Murail). He is also active as a Sound Artist working mainly with Museums. He is member of the Greek Composers Union (GCU), The Hellenic Electroacoustic Music Composers Association (HELMCA), the Contemporary Music Research Centre (KSYME), the Hellenic Society for Acoustic Ecology (HSAE) and the temp'Ora Project.

Thanos Polymeneas - **Liontiris** - *MPK* (2006)

double bass and live electronics: 2 channels, duration: 12.00

The work *MPK*, for double bass and live electronics, was composed in the Netherlands in 2006, by Thanos Polymeneas-Liontiris. In the same year it was presented at the Lantaren Venster in Rotterdam, by Gonalo Almeida on double bass and the composer himself handling the live electronic processing of the audio signal. This work is dedicated to the great German artist, improviser, and double bassist Peter Kowald (1944-2002). Its title derives from the initials of the words Memoriam Peter Kowald. This is an early work of the composer, but it marks a very important period of time for him, for the formation of his musical way of thinking, his aesthetics and his future creative work.

Thanos Polymeneas-Liontiris studied double bass and electro-acoustic music composition at the Rotterdam Conservatoire. He followed postgraduate seminars in Sonology and at IRCAM. He holds two master's degrees: in Fine Arts and in Pedagogy. He holds a PhD from the University of Sussex on a scholarship from the British government. He has been teaching since 2010 (University of Sussex, University of Brighton, Falmouth University, Ionian University, EKPA). He was a postdoctoral researcher at the Fine Arts Academy of Iceland (ERC: Intelligent Instruments Lab), researcher at the University of Sussex (AHRC: Feedback Musicianship Nets) and appointed lecturer in Music at NKUA. He is a postdoctoral researcher in the ELIDEK program "Emotional Artificial Intelligence in Music Expression (witheFlow)"

Nefeli Stamatogiannopoulou - *Slaughterhouse* (2021, 2023)

double bass, live electronics and fixed media: 2 channels, duration: 12.00

The *Slaughterhouse*, written in memory of all Elviras (2021/rev.2023), for double bass and electronics. A work inspired by the eponymous scene from the film *In a Year with 13 Moons* (1978) by R.W. Fassbinder, the composition was first presented in a version for flute and electronics (September 2021) in the theatrical adaptation of the film for the Athens Epidaurus Festival. The double bass part, dark and eerie, taking on the monologue of the transgender Elvira. The work begins with an introductory, mournful section unfolding in the antechamber of the slaughterhouse and concludes with a procession through the space and the narration of the story.

Nefeli Stamatogiannopoulou, also known as Nefeli Stam, is a composer, researcher, and performer based in Athens. In addition to her personal compositions, she has composed more than 50 works for dance, theater and film productions. She plays double bass, electric bass, electronics, and piano, while exploring the limits of the voice. In her recent works, she delves into a personal system of writing and creation. She has been awarded for her work both as a composer/musician and as a sound editor and from a young age, she has performed at prominent concert venues, festivals and theaters. She studied composition with a focus on the performing arts. She is the founder of artistic ensembles such as Ov Off and Spooky Redrum, as well as the Ov Off Studio.

Stefanos Vasiliadis - *En Pyri* (1973, 1975)

double bass and fixed media: 2 channels, duration: 17.30

En Pyri, for magnetic tape and double bass, was written three years after the tragic car accident on January 8, 1970, from which the composer survived. Unfortunately, the accident claimed the lives of his first wife Anastasia Vassiliadis, Yannis Christou, and Thiresia Choremi-Christou. The initial composition (1973) was for 4 stereo magnetic tapes, and later, in collaboration with double bassist Andreas Rodoussakis, the instrumental part was jointly developed for the revised version of the work (1975). The composer writes about the piece: "The title comes from the New Testament: 'The day shall be revealed by fire' (1 Corinthians 3:13). It refers to the trial of the human soul in the face of death, where ultimately the human 'song – creation' remains as the only element that can endure and transcend destruction."

Stefanos Vassiliadis (1933-2004) was a distinguished contemporary composer, musicologist, choir director and music educator. He wrote a number of electro-acoustic works, often combining multiple media, and incorporated electronic sounds into many of his scores for the theater. He calls his music "ideographic", implying that the "ideas" (situations, emotions) that make up the primary world of the composer, are realized in sound-musical forms. These elements are propelled by a dramatic driving force, in the "adventure" of their infinite combinations, in interaction with each other, in overlaps or collisions, condensations or dilutions, and so on. forming the musical work. He was co-founder and director of the Center for Contemporary Music Research (KSYME). He was a regular member of HELMCA.

Concert B1

Saturday 2/11/2024, 18.00

Paul Koutselos - *Rack* (2024)

fixed media: 2 channels, duration: 7.27

The creation of the audio material for the piece *Rack* is a process where the natural resonance of metal objects, activated by feedback of the audio signal using microphones and contact speakers, have a chaotic frequency evolution directed towards the destruction of the sound spectrum and its ending in a pure frequency. The performer aims to keep the sound spectrum at a continuous, chaotic and noisy level. Similarly, the literary text 'Flee Control' of the Cybernetic Culture Research Unit describes a dystopian regime of a decadent American superpower, whose control of geopolitical and social chaos is based on constantly feeding the war, using vastly advanced technology unconstitutionally and without moral barriers.

Paul Koutselos is a composer, clarinetist and Sound Designer (BMus University of Bristol, MSc University of Edinburgh, DipABRSM Clarinet). His work has been presented in Yale School of Art, the Greek National Theatre, Coventry Biennale, Summerhall, Evolution House and Tent Gallery in Edinburgh, and in various international film festivals such as the Oslo film Festival. He is interested in entities that have their own independent and unpredictable development, and as a creator it is his role to observe and direct this development. For the last 4 years he has been teaching clarinet to children, a process that has matured him a lot and helped him develop as a creator.

Marilú Theologiti - *La Media Luna* (2024)

fixed media: 2 channels, duration: 5.15

La Media Luna is based on *Pedro Páramo* by Juan Rulfo. In this novel, sound plays a pivotal role, acting as much more than an aesthetic detail or a descriptive element. It serves as a narrative tool that blurs the boundaries between the present and the past, the real and the imaginary, life and death. The central character is constantly caught in the whirlwind of events that ended abruptly and memories buried in the subconscious. Wandering through shifting temporal levels, he has no awareness of what an illusion is or isn't, of whether he belongs to the world of the living or the one of the dead. Ultimately, death is not presented as a moment of passage into eternity, but as a multiplication within the space-time continuum.

Marilú Theologiti was born in Athens, Greece. Her involvement in music began from an early age with a classical education, soon developing to a strong interest in electronic and electroacoustic composition. She is a graduate of the Sonic Arts and Audio Technologies postgraduate programme of the Ionian University. Her research interests include the intersections between electroacoustic music and ethnomusicology.

Nikos Baskozos - *There is No Authority but Yourself but there is No Self* (2024)

fixed media: 2 channels, duration: 4.36

An avatar sings in the digital world, expressing its connection to the real world. The instrumental part of the song is rendered in spatial audio for two speakers (transaural), while the avatar's voice plays in stereo. This theme emerged as an allegory for spatial sound. Spatial sound raises an interesting question: on one hand, it feels vivid, immersive, and real; on the other, it is directed at the listener in an absolute manner. Is it the ultimate sound experience, bringing art closer to the real world, or does it further detach it, echoing the Renaissance single-point perspective and the Cartesian mind-body schism?

Nikos Baskozos is an architect but his main interest lies in music. Having played in bands with rock instrumentation from a young age, in recent years he has shifted his focus to computer music, primarily in manipulating recorded sounds in Max/MSP.

Christos Chrissopoulos - *Radio Sessions 19/9/2020* (2020)

fixed media: 2 channels, duration: 6.03

These compositions were made by recording short wave, long wave & weak signal radio transmissions and radio beacons on WEBSDR servers. Each recording depends on the transmissions at the specific date, time and frequency. The narrative of each composition rests on the signal.

Christos Chrissopoulos works on the interface between language, image and sound. He has written 20 books in Greek and his work has been translated into many languages. He has presented sound works in Switzerland and France.

Stella Markidi - *Humming Variations* (2024)

fixed media: 2 channels, duration: 5.30

Milan Kundera, in *The Book of Laughter and Forgetting*, referring to Pascal, writes that "man lives between the abyss of the infinitely large and the abyss of the infinitely small". He considers Beethoven's variations as a voyage into the infinite diversity of the interior world lying hidden in all things. Man accepts as natural the inability to reach the infinity of the exterior world but reproaches himself for missing the internal infinity near at hand, within reach, "in pursuit of perfection we go toward the core of the matter but never quite get to it". For the work *Humming Variations* I chose a personal humming recording and produced variations of the material, its melody, frequencies and sequence, in an effort to look deeper into the internal infinitude that this moment entails.

Stella Markidi is a multidisciplinary artist based in Athens. She studied Informatics in the Kapodistrian University of Athens and Media Art in the University of Art in Linz, Austria. Her work consists mainly of electroacoustic compositions based on improvisational experimentations using electronics, field and voice recordings, string instruments, percussion, music toys, voice messages and more. In her practice she is interested in text scores, intuitive playing, lo-fi sounds, noise and "everyday" sound material. She has participated in concerts in Greece, Austria and the U.S. as a solo artist and as a member of the PZFTK duo with Gabriela Gordillo.

Chrysanthos Christodoulou - *Night Shift* (2024)

fixed media: 2 channels, duration: 6.18

Night shift is a nocturne. Dim memories, collapsed thoughts and vision loops.

Chrysanthos Christodoulou born in 1973 in Thessaloniki. He studied several instruments (violin, piano, jazz guitar, vocals) in conservatoires of Thessaloniki. Since 1999 he writes music for dance theatre, theatre, television, documentaries, short movies and installations in (Thessaloniki, Athens) GR and CH for companies as National Theatre of Northern Greece, Default Company, Sforaris, Trio 7d9, Dalika, Medie Megas, Vis Motrix, Lydia Lithos, Art theatre Amalia, and others. Releases: "antikeimeno-ego" (2003) Hitch-Hike, "Landscape: white" (2004), "on the run" (2009), 7" vinyl "on the run" (2010). He is a founding member of the audiovisual collective Modified Dog: "Memories21" CD Thirstyleaves Records (2018) - "once you are in you are never out" CD (2022).

Georgia Spiridopoulou - *Triggits Protoggenis Anaviossi* (2023)

fixed media: 2 channels, duration: 13.22

The voice and sounds form a timeless space. This cycle creates a sense of deconstruction and reconstitution, a haunting narrative of the human need for connection. It is an existential reflection, a sonic experience that begins with an electronic hum and evolves into an indefinable mix of sounds and voices. The human voice enters, otherworldly and indistinct, with a priestly tone and hymn-like quality, repeating a melody—almost ritualistic—a scream, a prayer, an invocation for meaning in the void. It weaves through the sounds, sometimes soft, almost whispered, sometimes intense, violent, and desperate, seeking meaning and presence amidst the chaos. It is the voice of emerging consciousness.

Born in Thessaloniki, **Georgia Spiridopoulou** holds degrees in Harmony, Counterpoint, Orchestration, Fugue, and a Composition diploma (class of K. Samaras). She studied Music Technology and Composition with P. Kokoras and Electronic Music with D. Adam. She attended seminars by N. Kypourgos on "Music for Cinema" and "Music for Theatre." She has

composed symphonic works, chamber music, songs, and theatre music. In a concert featuring only her works, she collaborated with the New Symphony Orchestra of Thessaloniki ("Kaini Ktisis" at AUTH), while her works "Amatakliton," "Abstract Consent," and "Genna" were presented at the Nakas Conservatory. "Genna" & "RESSO" were presented at the 2012-2017 HIMERE in Lixouri & Rethymno. She is a member of ESSIM.

Manos Bratsolis - *S100 with Granular Dialogue* (2024)

fixed media: 2 channels, duration: 4.01

This electro-acoustic composition includes improvisation on the EMS Synthi 100 at Contemporary Music Research Center (KSYME). with a simultaneous dialogue of granular shapes. The grainy shapes were created from four different motifs (bell, guitar, voice, vibraphone).

Manos Bratsolis was born in Piraeus in 1963. He is an astrophysicist (Msc, Phd) specializing in signal and image processing (Msc, Phd). He has worked as a researcher in Greece and France. He also studied music in various conservatories of Athens as well as electroacoustic music at Contemporary Music Research Center (KSYME). He likes to compose music.

Concert B2

Saturday 2/11/2024, 19.10

Cristóvão Almeida - *Estudo Acústico* (2023)

fixed media: 2 channels, duration: 7.20

“There must be a painting totally free of dependence on the figure-or object-which, like music, illustrates nothing, tells no story, and launches no myth. Such a painting would simply evoke the incommunicable kingdoms of the spirit, where dreams become thought, where line becomes existence” Michel Seuphor

Cristóvão Almeida started the Escola Superior de Artes Aplicadas (ESART) in Castelo Branco, where he completed his degree in Music, Música, variante de Formação Musical, Direção Coral e Instrumental (FMDCI) in 2022. He is currently pursuing his academic career at the Escola Superior de Música de Lisboa (ESML) with a second degree in Composition. As a composer, his piece ‘Until Quantum’ was selected as part of the ‘Música em Criação’ project for presentation at the Reencontros de Música Contemporânea 2023, organised by the Arte no Tempo association at the Aveirense Theatre. More recently, on 22 June 2024, his work Foco no Desfoque for oboe and electronics in real time, up to eight channels, was premiered at Lisboa Incomum, a commission from oboist Tiago Coimbra. He is a member of the production teams of the DME Project, Lisboa Incomum and EMSCAN.

Otto Iivari - *Weightless* (2023)

fixed media: 8 channels, duration: 7.14

Weightless is a spatial electroacoustic piece made for ambisonic system. The piece is inspired by the choreographic principles of Rudolf von Laban’s Effort theory. The piece uses manipulated field recordings, instrumental- and vocal recordings with a fresh connection to the ideas of musique concrète. The movement of each sound object expresses weightless movement behavior based on Laban’s studies of human movement and dance. The piece was awarded a 2nd place in The International Sonosfera Ambisonic Competition.

Otto Iivari graduated master’s degree in electroacoustic composition at the Estonian Academy of Music and Theatre, and continues actually with a doctorate at the same institution. His works are mainly acousmatic, spatial electroacoustic music composed for multichannel settings and ambisonic system. Iivari likes to magnify and draw influence from natural sound phenomena. Space and the movement of sound is a crucial element in Iivari’s music. Otto Iivari recently spent an exchange semester in IEM Graz and he is studying with Malle Maltis and Margo Kõlar.

Andrew Lewis - *Two Lakes* (2023)

fixed media: 8 channels, duration: 10.09

Lake Nezahualcóyotl 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 Nezahualcóyotl 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.

Andrew Lewis studied composition (PhD 1991) at the University of Birmingham (UK) with Jonty Harrison. 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 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.

Jorge Moncada - *Leo's Somnium* (2020)

fixed media: 8 channels, duration: 10.22

According to the medieval tradition, “the lioness gives birth to dead cubs, which remain inanimate until their father arrives after three days and breaths in their faces” (Honorius Augustodunensis, *Imago Mundi*, S. XIII).

Jorge Gregorio García Moncada is an electroacoustic composer, full time faculty member of the Music Department at the Universidad de Los Andes in Bogotá, Colombia, focused on a diversity of teaching and research activities in the fields of music composition and theory. He is founder and director of the BLAST system – Bogotá, Los Andes Sound Theatre –, a multichannel sound diffusion system for performance of electroacoustic and mixed media musical works. He is director of the SPECTRA international electroacoustic music festival, based in Bogotá and hosted by BLAST. Alongside Colombian composer and performer Santiago Lozano is member of the duet Efímero, an experimental music ensemble focused in exploring the relation between analogue and digital synthesis, signal processing and sound spatialization.

Todor Todoroff - *Kinetic Reflections* (2023)

fixed media: 8 channels, duration: 11.31

Pol Bury's kinetic sculptures are fascinating: driven by motors, almost invisibly, using wires or, as if by magic, using magnets, they come to life and invite the viewer to stand still and take the time to discover them. Their slow movements take us into a suspended, almost meditative time-space. Close observation gradually alters the perception of movement and speed. Hypnotic internal rhythms arise; imaginary landscapes emerge, evolve, tip and jostle. Reflections on the polished metal surfaces multiply the points of view like so many dream-like echoes. Is it an illusion of reality or the reality of dreams? These images and rhythms are echoed in *Kinetic reflections*: hypnotic repetitions, gravity and lightness, shocks, rolls and flights, mechanics and mystery, themes and variations, transformations, transitions and ruptures all appeal to the listener's imagination. The vast majority of the sounds come from experimental and improvisational sessions involving cello, voice, sensors and interactive digital transformations with the talented cellist Sigrid Vandenbogaerde.

Todor Todoroff. Telecommunications Engineer from Université Libre de Bruxelles (ULB), he received a First Prize and a Higher Degree in Electroacoustic Composition at the Royal Conservatories in Brussels and Mons. Co-founder and president of ARTeM (Art, Recherche, Technologie et Musique) and FeBeME-BeFEM (Belgian Federation for Electroacoustic Music), co-founder of Forum de la Création Musicale, he was researcher at ULB, Faculté Polytechnique de Mons and Numediart Institute, Professor at ESA-Arts2 and Belgian representative of EU-COST actions DAFx and ConGAS. He divides his time between research and creation, developing for the last 30 years hardware and software aspects of interactive systems, with an emphasis on multichannel sound spaces and new methods of sound transformation with gestural control. Besides concerts, fascinated by the dialogue with other art forms, he composes for film and video, installation, theatre and contemporary dance, through multiple collaborations. Prizewinner in several international competitions, his music has been programmed in numerous international festivals.

Francis Dhomont - *Here and There* (2003)

fixed media: 2 channels, duration: 10.08

The title could have been "Spatial planes," since the piece's intention mainly presents different models of sound progression within three-dimensional space. It is therefore a study. But a very liberal study that does not try to demonstrate, nor does it rule out lyricism. Formally, it is presented like a suite of short pieces aimed at the various perceptions of spatialized sounds. The listener will be able to identify various types of spatial gestures — moving/still, punctual/plethoric, near/far — as well as acoustic images playing with localizations, trajectories, masses and sound textures. However this principle of articulation, even if it provides the focus of the piece, does not have to hinder the simple pleasure found in aural immersion.

Francis Dhomont (1926-2023). French and Canadian composer, was born in Paris. 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.

Concert B3

Saturday 2/11/2024, 20.30

Stelios Giannoulakis - *Transmission Adjust* (2024)

fixed media: 2 channels, duration: 12.00

Noise deliberations. Home made circuit-bent devices and analog synths working out flow and resonance.

Stelios Giannoulakis. Composer, sound designer, engineer and improvising multi-instrumentalist. PhD in Electroacoustic Composition (University of Bangor Wales, UK), MA Digital Music Technology (Keele University, UK.), first degree in Electronic and Biomedical Engineering (National Technical University of Athens). Electroacoustic and cross-genre composition, soundscape recording, electroacoustic performances, band projects (RSLG Quartet, EleKtroBalKana). Music and sound design for theater, concert, film, dance, and video games. Circuit bending, game mechanics, interactivity. Collaborations with artists, residencies, festivals, and awards. Teaching composition and music technology at ΚΣΥΜΕ, Athens Conservatoire. Founding member of HELMCA <https://steliosgiannoulakis.wordpress.com>

Georgia Kalodiki - *Space Dream* (2023)

fixed media: 2 channels, duration: 6.22

Space Dream is an acousmatic mental vision as a search for meaning in form through sound reflections of time and space. As an alternative space odyssey, a continuous ovidian-like transformation of sound material gradually leads to new formal structures creating a variety of differing entities.

Georgia Kalodiki born in Athens (1975), has a Master and a PhD in composition from Goldsmiths College, University of London. She has also studied composition with Yannis Ioannidis, Joseph Papadatos and Alexandros Kalogeras, music for cinema and mixed media and classical guitar. She also has a PhD in electroacoustic music (2020, Ionio University in Electroacoustic Composition with Theodor Lotis). Her works have been performed and received distinctions in Greece and abroad. She has received commissions from Boston University, Espace du Son, University of Athens, Orchestra of colours, Acanthes 2007, Dissonart Ensemble etc. Her music has published from Subways Records. She has composed music for four silent movies in Kakogianni foundation. She's has also composed music for theater productions.

Georgia Spiropoulos - *Vocalscapes on Walt Whitman* (2014)

fixed media: 6 channels, duration: 14.00

The work is a 6-channel electro-acoustic composition to be presented in a concert or as a sound installation. The composition is based on the idea of “poetry as vocalscape” and poetry as “geography” of languages, voices, performances, and humans. The music material is a collection of recordings by fifteen talkers in several different countries reading excerpts from Walt Whitman’s “Leaves of Grass” in their native languages. The recordings were then sequenced in strophes, verses, words and phonemes, a process inspired by Whitman’s detailed catalogs of images, scenes, voices, humans, objects, and words. The sound material has been composed and spatialized automatically in real time by a “sound navigation map”, a virtual score programmed within Max/Msp-Spatialisateur-Antescofo environment.

Georgia Spiropoulos. 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.

Theodoros Lotis - *Voices* (2023)

fixed media: 2 channels, duration: 10.36

Voices of a protolanguage, voices of instinct reactions. Voices uses as its primal material the voice of the director Giorgos Nikopoulos from his film *The Ox* (recorgings: Giorgos Gargalas) and dance/body sequence recordings by Christina Mertzani, Enangelos Poulinas and Evangelia Randou. I want to thank them all for their expressivity and body sweat. Other sounds used are voice recordings (Agnese Banti), violin (Nikolas Anastasiou), clarinet (Esther Lamneck), percussion (Giorgos Stavridis). Voices is commissioned by the artistic research project Embodied Gestures (PEEK AR-399) funded by FWF Austria and had its premiere at the Echoes Around Me Festival 2020 in Vienna. Thanks to Thomas Gorbach and Enrique Tomás for initiating the commission.

Theodoros Lotis. My current endeavours in music are focused on spectrum, timbre, sonic space and light. 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. I have been teaching electronic composition at Goldsmiths College, University of London, the Technological and Educational Institute of

Crete and the Aristotle University of Thessaloniki. I am Professor at the Ionian University. His music is released by Empreintes Digitales. www.theodoroslotis.com

Apostolos Loufopoulos, Myrto Korkokiou - *59 Winds* (2003)

flute and fixed media: 2 channels, duration: 7.30

The idea of *59 Winds* is the experimentation and exploration of 'wind', one of the most important features in flute playing. In this piece 'wind' creates a variety of timbres. The electronic part is based on flute sounds, which are electronically manipulated. *59 Winds* is a joint composition by A.Loufopoulos and M.Korkokiou. The work was awarded a 1st Prize at the international composition competition Franco Evangelisti - Italy, and score published by Zerboni (Milan) and Morton Music (London).

Apostolos Loufopoulos, PhD, composer, sound designer and producer, Professor at the Department of AudioVisual Arts of the Ionian University. He studied at City University, London (PhD) and at the Ionian University, Greece (BA). He writes electroacoustic music, music for theatre and media and creates sound for various audiovisual arts. His creative contribution includes 19 international composition awards (Ars Electronica, Bourges, Noroit, Metamorphoses, Space of Sound, Franco Evangelisti, Musica Nova, SCRIME, I. Xenakis, D. Dragatakis. etc), 15 international discography publications (INA-GRM, Musiques & Recherches, Ionian University, CyberArts, Touch Records) and numerous appearances at important events worldwide. He is a founding member of HELMCA and Society forAcoustic Ecology.

Myrto Korkokiou has a PHD in Performance/Musicology (flute with electronic means), (Ionian University). Experience, participation in the composition and interpretation of works related to soundscapes, as well as international composition awards (1st prize Music Nova 2014 CzechRepublic, 1st prize in the composition competition Dimitri Dragataki 2007-2008 ανά Franco Evangelisti 2006, distinction in Music Nova 2004, 2006 and Bourges. Works are published by Forton Music. Recent academic publication: M. Korkokiou and A. Loufopoulos, Graphic Representation and Contemporary Musical Interpretation With Reference to the Works «Machine Gun» and «59 Winds» for Flute and Electronic Sounds, DCAC 5th International Conference - Ionian Academy, Corfu May 24-26 2024.

Concert B4

Saturday 2/11/2024, 21.40

Panayiotis Kokoras - *Mutation* (2015)

Clarinet and fixed media: 2 channels, duration: 8.20

Mutation is a sound-based composition for amplified clarinet with a synthetic reed and fixed electronics. In *Mutation*, I developed a new ultra-thin synthetic reed for clarinet using laser-cut, 3D printing and casting technologies. Furthermore, I developed a number of new sound possibilities and performance techniques using the novel reed. I proposed notational solutions for these techniques and appropriate documentation that explain them. The electronic part bridges the new sounds with soundscape formations and associations. *Mutation* has been commissioned for the EXPO2015 and the Divertimento Ensemble in Milan/ Italy. *Mutation* features some of the results of my previous research on new instrumental sound possibilities.

Internationally acclaimed composer **Panayiotis Kokoras** pushes boundaries with his innovative sound compositions. Currently, he's Regents Professor of composition and CEMI director at the University of North Texas. His unique approach, "holophonic musical texture," emphasizes the interplay of individual sounds to create a unified whole. Kokoras's works, spanning instrumental and electroacoustic genres, demand precise control of sound variations for expressive impact. Highly decorated, Kokoras boasts over 1200 performances from prestigious festivals worldwide.

Katerina Tzedaki - *By the River* (2024)

fixed media: 8 channels, duration: 12.00

In this composition, recordings from the following rivers and streams have been used: Tiberis - Rome (recordings by Anna Pangalou and Christina Nakou), Prassiano Gorge Crete, Kourtaliotis (Crete), Mylon Gorge (Crete), river in the gorge of Samaria-Crete, river in the gorge of Agios Antonios in Patsos-Amari-Rethymnon-Crete, which have been carried out by various recording techniques and equipment during the last 15 years. In this composition the concept of river is approached simultaneously and interconnectedly literal, symbolic and metaphorical. An initial form of the work as a sound installation was presented in the summer of 2024 at the Archaeological Museum of Thessaloniki in the exhibition of Christina Nakou's work *The River/Voicing Water*.

Katerina Tzedaki (1964), born in Rethymno, studied music in Athens (1984-1991) with I. Ioannides, S. Vassiliades and D. Kamarotos and has been coordinator of the Computer Music Lab of the programme of Psychoacoustics at the Aristotle University of Thessaloniki IPSA (1994-2000). She completed her studies in electroacoustic music composition at City University (MA, 2002) and at De Montfort University (PhD, 2012) with Simon Emmerson.

She is a founding member of the Hellenic Association of Electroacoustic Music Composers and of the Hellenic Society for Acoustic Ecology. Her music has been presented nationally and internationally. She is currently teaching at the Department of Music Technology and Acoustics at the Technological and Educational Institute of Crete.

Nikolas Valsamakis - *Ionisations* (2024)

fixed media: 8 channels, duration: 9.00

Ionisations (2024) is a microsound composition in 8 channels. The audio material has been produced with idiomatic algorithmic procedures for the direct waveform computation and the synthesis of microsounds, layers of stochastic microrhythms and various colored noises. A surround sound-space from discrete atomic sonic-clicks to the formation of complex sound-clouds.

Nikolas Valsamakis (1967) 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. Since 2014, he has been organizing the annual "Electroacoustic Spring" festival. He is a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA).

Dimitris Savva - *Spacing In* (2024)

fixed media: 8 channels, duration: 8.17

Spacing In explores musical space in a symbolic and pragmatic relationship with our psychological state. The harmonious foundation of the work invites us on an inner journey of creating space and transitioning into a place of tranquility. In this expanded state, the tension of noise is allowed to arise, exist, to be acknowledged and accepted, until it passes through and resolves. Spacing in reminds us to make room within us to pause, reflect, drift, and allow things to be resolved.

Dimitris Savva is an electroacoustic music composer, live-electronics performer, researcher, and educator. His artistic work includes electroacoustic music, compositions for multimedia works, documentaries, dance and theater performances, as well as individual and collective works of live electronic music with interactive media. His electroacoustic music works have been presented since 2011 at 95 international music festivals, including The Ars Electronica Forum Wallis 2024, Matera 2024-ARTESCIENZA 2024, In Sonic 2017: Immersive Future [ZKM], ICMC 2014 [Athens], and New York Electroacoustic Music Festival 2021. Some of these works have won awards in prestigious competitions, such as Metamorphoses 2012, 2014, 2018, and Iannis Xenakis 2018.

Andreas Mniestris, Simona Sarchi - *Naturae / Continua*, part 3 (2024)

video: 8 channels, duration: 9.03

Naturae / Continua is the interim title of a tripartite audiovisual work in progress. S.Sarchi composed the video and A.Mniestris the soundtrack. Here we present the 3rd 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 the journal *Nature* (Volume 1, Issue 1, 4/11/1869): extracts from it in Italian are heard here and there as : "The nature! It is constantly forming new forms: what is, has never existed, what has been, will not come again. Everything is new, and yet nothing but old. [...]"

Andreas Mniestris. I have been living in Corfu since November 1994, when I started working at the Department of Music Studies. My current interests include supporting the development of theoretical and artistic work in the field of Radio Art, the development of three-dimensional electro-acoustic music projection practices for and free jazz remain.

Simona Sarchi. She was born in Milan, grew up in Iran, Rome and Milan and lives in Greece. He studied graphic design, illustration and photography at the Istituto Europeo di Design. He has worked as a photographer, and has carried out many ethnographic reports in the Middle East, North Africa and many other countries. He works as a graphic designer.

Concert B5

Saturday 2/11/2024, 23.00

Orchestra Of The Sea - *Twenty Thousand Turtles* (2024)

live electronics, duration: 13.00

Twenty Thousand Turtles. Out of necessity exiting a reptiliary daedalic multi legged Cable Island, repeated in the ouroboros distanglement of a stochastic track, floundering a same spot of dialog and carving, erasing, forgetting at turnback. Uncoiling togetherness, unites all waypoints: a source in a flock, always larger from what you have, is watering the ricefield. Maria Tzanou (classical guitar), Vassilis Roupas (processing Maria's sound), Vassilis Kokkas (frequency modulation), Dimitris Talarougas (samples, frequency modulation).

The **Orchestra Of The Sea**, a hybrid electroacoustic New Music ensemble, contributes since 2021 to diverse experimental new media festivals and has gained a nice number of friends all around the world. We develop open musical forms and improvisation strategies, while investigating contemporary western musical traditions of the 21st century. The Orchestra Of The Sea often uses own digital, electric and acoustic instruments. Members come from a background of academic musical studies and diverse professional experiences in Greece and abroad. Inspired by the sea, we coconnect with spirits and forms that inhabit it.

Jam Session

Concert C1

Sunday 3/11/2024, 18.00

Eugene Tryfonides - *Power of X Self* (2024)

fixed media: 2 channels, duration: 5.08

Record sounds via jack and soupercollider. vst instruments. Mastering and effects with audacity and Nuendo

Graduation from Ionioan University Audio Visual. Electric engineer technological institution of kavala greece Sound engineer.

Eva Atmatzidou - *Miniature 6* (2024)

fixed media: 2 channels, duration: 5.43

How does the idea of audience affect the composer's decisions? What kind of decisions might be affected? Can a composer really create something without the affection of -at least the idea- of audience? Miniature 6 is one of the five compositions of the album AUT[R]EUR (auteur & autre) (2024) that are born by questions like these. It is based on a poem written by Eva Atmatzidou (from the upcoming poetry book "Miniatures from a room with Acropolis view"), which is never heard. The rhythms used are an implication to Marcel Duchamp's readymades, a comment on the power of audience's "taste".

Eva Atmatzidou is a modern fingerstyle guitarist and composer, in her latest works experimenting with ideas of social identities and the way they affect work of arts, especially music. She has studied Classical Guitar, Classical and Modern Harmony, Counterpoint, the Fugue, Composing Music in Theatre, Psychology and she is completing her Master in Philosophy and Arts (MA). Her albums and music released are of different genres (songwriting, solo fingerstyle guitar and experimental fixed electronics). Her solo fingerstyle guitar album "Trenova" was internationally released by the leading American record label Candyrat Records (2016). She performs her music live in concerts and festivals in several countries. She also publishes her poems in hand to hand limited editions.

Giorgos Chanos - *Glossophobia* (2024)

fixed media: 2 channels, duration: 8.38

Glossophobia, the medical term for the fear of public speaking. This piece is an attempt to sonically capture this social anxiety disorder, both from the perspective of the audience and the speaker, focusing on the effort to articulate speech and the thoughts it provokes in the afflicted individual. The audio material used consists exclusively of recordings of the human voice,

morphemes, and phonemes, as well as vocal expressions of other mammals, reptiles, and insects. The human voice is primarily used in a way that makes it recognisable, as it serves as a key component of the concept and dramaturgy of the piece. At the same time, it coexists with processed sound material, the origin of which is not clear or easily discernible

George Chanos, born in 1990 in Athens, is a composer, sound designer, and sound engineer. As a composer, he focuses on contemporary instrumental and electroacoustic music. His works have been performed at the Greek National Opera, the Megaron Athens Concert Hall, the Athens Conservatoire, and other venues. A significant part of his work involves music for theatre and it has been showcased at the National Theatre of Greece and numerous smaller theatrical spaces. He is also active in the field of sound and music for cinema. Films he has contributed to have been screened at major international film festivals. Additionally, he works as a sound engineer and sound system designer in the performing arts and has toured in numerous theatres around the world.

Apostolis Armagos - *Genesis* (2024)

fixed media: 2 channels, duration: 8.06

Genesis is a composition inspired by the first chapter (Genesis) of the Old Testament. It is divided into seven parts as many as the days of Creation. The composer seeks to separate the parts of the work by playing with "textures" and timbres, processing natural and electronic sounds appropriately. No acoustic instruments are used and the processing is done on the computer. The transition from one part to the next is smooth yet distinct. Each part lasts 1.10'. In short *Genesis* is an original composition of modern electroacoustic music that aptly tries to describe the most famous story of the creation of the world in a simple yet masterful way.

Apostolis Armagos was born and raised in Athens. He is graduate of the Department of Music Studies in Athens, he studied piano and Advanced Theory with Makis Palakas and guitar with Yannis Raptis and Theodore Ziras. In 2022 he received the master's degree in Music Technology and Contemporary Practices from National and Kapodistrian University of Athens (NKUA). Since 2013 he has released orchestral music influenced by experimental and many kinds of music.

Fotis Rovolis (φφ) - *Teleost* (2024)

fixed media: 2 channels, duration: 5.59

The composition is based on Virginia Wolf's *Orlando* (1928), which explores gender fluidity within a fluid time frame. Orlando, being in a stereotypically male body, as a nobleman in Elizabethan England, after a series of experiences, falls into a 7-day comma and wakes up in a stereotypically female body. The narrative, despite presenting a correspondence of gender and

body, lays the groundwork for the deconstruction of the boundaries of the gender binary. The structure, captures the moment of transformation, using as sole material, the voice, which is the fluid characteristic of all bodies, to which gender characteristics are attributed. Teleosts is the taxonomic group of fish where most species, that reverse their sex during their lifetime, are found.

Fotis Rovolis (φθ). Having studied Architecture (U. Thessaly), electroacoustic music composition (Sonology, Artsience, NKUA), they explore the boundaries between sound and space by creating installations, soundscapes and images through political, imaginative and queer prisms. In their works, they explore new aspects and identities/alias (Zirlar Mord Ω', norcimo ii), while simultaneously building universes. They recently participated in the ICMC (Seoul) and SMC (Porto) conferences, in the "Λανθάνων Χώρος" (SNFCC) program, they maintain a collaboration with Yusra magazine, where their digital collages are hosted, and at the same time they develop further their research project "Cyborgutt".

Stefanos Zafeiriadis - *Sections of a Guitar Portrait* (2023)

fixed media: 8 channels, duration: 12.10

Sections of a Guitar Portrait is part of a series of works with a longer duration entitled *Portraits of Acoustic Instruments*. There, I explore and compose new instrumental identities for various acoustic instruments. The subject of this piece is solely the acoustic guitar. The sound material was selected through numerous recordings of the instrument and subsequently underwent multiple spectral transformations, creating a poly-texture that moves through tonal and non-tonal territories, through territories of sonic coherency and noise, which all together begin to express a new instrumental identity.

Stefanos Zafeiriadis is a composer of electroacoustic music. He studied Music Technology and Acoustics at HMU, Jazz guitar and harmony at the Philippos Nakas Conservatory, and Sound Arts at Goldsmiths UoL. Currently, he is a PhD candidate at the Ionian University specialising in electroacoustic music composition. His interest is related to acoustic instruments and the formation of their sound identity through contemporary performance practices and the development of sound synthesis algorithms in programming environments. Furthermore, his compositional practice has extended to other fields, such as music for theatre and cinema.

Gabriel Kazanas, Charalampos Ioannopoulos - *In the Penal Colony, by Franz Kafka* (2024)

video: 2 channels, duration: 5.27

A tour of the lethal machine by its last supporter, just before he is destroyed along with it. The transition from the old, inhumane system of capital punishment and torture stands in

harmonious contrast to the deep-rooted human perversity of being mesmerized by the sight of a body being punished, degraded, and publicly stripped.

Gabriel Kazanas. Bachelor's Degree in Classical Guitar (2021). Studying at the Department of Music Studies, National and Kapodistrian University of Athens (2014 – present). Student of Classical and Contemporary Singing (2023 - present). Collaboration with the creative play group "Aeriko" and the formation of a musical ensemble/storytelling (2019 – 2023 / guitar, vocals). Sound engineer for live performances at "Polymichano Café-Theater" (2023 - 2024). Sound coverage for the theatrical performance by the "ΘΟΟΠΙΑ" group in the play "ΚΑΤΑΡΑ ΕΠΙ ΘΗΒΑΣ" (2022). Composition of musical pieces for "ΘΟΟΠΙΑ" (2020 - 2024). Composition of a musical theme for the theatrical performance "Fragments of Memory" (2023 – 2024).

Concert C2

Sunday 3/11/2024, 19.10

Angelos Thomas Karelias - *Symplegades* (2024)

fixed media: 2 channels, duration: 6.05

This composition is inspired by the myth of the Symplegades, two fearsome rocks at the Bosphorus that would crash together, crushing any ship attempting to pass. Drawing upon The Argonautica by Apollonius of Rhodes, the work captures the terror and the struggle of Jason and the Argonauts as they face this seemingly insurmountable obstacle. With the help of the prophecy of Phineus and the intervention of the goddess Athena, Jason and his crew were able to successfully navigate through the Symplegades. After their passage, the clashing rocks ceased their movement forever. In *Symplegades*, I seek to guide the audience from the initial, static, and monumental soundscape representing the clashing rocks to a dynamic, sound experience where movement, timbre, and narrative merge into one.

Angelos Thomas Karelias is a composer and sound artist. His artistic practice includes acousmatic compositions, interactive installations, and real-time computer music involving acoustic instruments and gestural controllers. Born in Athens, Greece, his journey as a musician began unexpectedly when, by chance, he started playing the guitar at the age of 12. He studied in the Department of Music Studies at the National and Kapodistrian University of Athens. He also earned degrees in classical guitar and harmony from the National Conservatoire of Greece, both with the highest marks and distinction. Simultaneously, he took courses in interactive technologies at Ionian University. He is currently pursuing a Master's in Electronic Composition at the Royal Academy of Music in Aarhus.

Vasiliki Legaki - *Leaning Together* (2024)

fixed media: 2 channels, duration: 5.00

The acousmatic work *Leaning Together* is an audio narrative based on the first stanza of the poem *The Hollow Men* (1925) by T.S. Eliot. The poem reflects the spirit of doubt and existential emptiness that characterised the period after World War I. It explores themes such as the loss of human communication, spiritual and emotional sterility, the absence of meaning and purpose in life. It focuses on the emptiness, futility and misery of then-modern life, wishing to express feelings of guilt, regret and anguish. The intense images and strong symbolism that Eliot presents in the text, inspire the sound scenes of this work, which are captured either with an imitative character, or with a more abstract mood.

Vasiliki Legaki is a PhD candidate in composition at the Aristotle University of Thessaloniki. Her work has been distinguished in contemporary music festivals, academies, and competitions such as the artistic and multimedia competition of Hellenic Public Power Corporation Meets

the Art 2022 ("Rotations" for 13 loudspeakers, first prize), A Bridge of Music Over the Syngrou Vol. 6 (funded by the Onassis Foundation), 32nd Alea III International Composition Competition ("The Passage" for seven bassoons, first prize and audience prize), Sorodha International Composition Competition ("43 Sunsets" for solo marimba, finalist), Zagreb Biennale, Darmstadt Summer Course, Impuls Academy etc. She studied musicology and composition (BMus, MMus) at Royal Holloway University, London

Agapi Zarda - *Unbalanced Cycles* (2024)

fixed media: 2 channels, duration: 6.03

The *Unbalanced Cycles* composition refers to unsuccessful and repeated treatment cycles that I have undergone over the past two years. It's a narrative about me, trying to be functional and creative during an autoimmune disease and a cancer diagnosis.

Agapi Zarda is a graduate of the Department of Science of Physical Education and Sports (EKPA, 2011) with specialisation in 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 and materiality. She is currently attending the MA program "Sonic Arts and Audio Technologies" (Ionian University) working on her dissertation. She is member of Hellenic Electroacoustic Music Composers Association.

Maria Tsiantoula - *Nemesis* (2020)

fixed media: 2 channels, duration: 6.23

Nemesis is a work for voice, live electronics and Tape. The construction of the material and its structure are based on features of ancient Greek tragedy, such as theatricality and drama, which are revived in a contemporary context. The text on which the work is based is the Orphic Hymn of Nemesis. The treatment of the text is mostly abstract, with some words or phrases used as they appear in the hymn, while others are used abstractly. In terms of the relationship between voice and electronics, the purpose was to create a dialogue between the two, with the electronics creating the sense of Greek chorus as it exists in ancient tragedy.

Maria Tsiantoula was born in 2000 in Larissa. She graduated with Excellent from the Department of Music Studies of the Aristotle University of Thessaloniki under the supervision of Prof. Dimitri Papageorgiou in Composition (Integrated Master). She holds a Degree in Harmony with Excellent (Municipal Conservatory of Larissa, class of Antoni Daraklitsa), a Degree in Counterpoint with Excellent (Thessalian Music School, class of Vasili Liolio), a Degree in Fugue with Excellent (Thessalian Music School, class of Kosta Salaga) and has completed her studies in Composition (Municipal Conservatory of Thermi, class of Dimitri

Baka). She also holds a Diploma in Byzantine Music with Excellent (Contemporary Conservatory of Larissa, class of Konstantino Koutsiouli).

Luc Messinezis - *Upstream (the Seine)* (2023)

fixed media: 2 channels, duration: 5.38

In 2022 an Orca was spotted swimming upstream the Seine. An effort to redirect the mammal to the sea by using sound recordings failed, as the animal seemed to be gravely ill, soon enough it perished. *Upstream (the Seine)* was created in collaboration with Alfred Wegener Institute, Helmholtz Center for Polar and Marine Research that provided recordings of Orcas in their natural habitat. By using these recordings as source material and through the language of electroacoustic music, the artist re-imagines the journey of the whale from the Antarctic to the Seine; from the natural to the unnatural, as being driven by an inexplicable force, ultimately leading it to its demise. Through this paradigm, the alarmingly increasing frequency of the occurrence of such phenomena is underlined.

Luc Messinezis is an artist and researcher working across sound, installation and performance. His practice oscillates between philosophy, anthropology and the environment. He holds an MA in sound arts awarded by the University of the Arts London and a PhD for his research on 'Aural Simulacra' at Ionian University. He reads the act of listening as an extrovert gesture of expression, fusing aesthetics and message into enhanced aural realities. He has presented his work across the globe on occasions such as Ars Electronica, minus20degree Festival, Primarolia Festival, ADAF and Ethnographic Terminalia among others. As a researcher Luc has authored several publications and he is an active member of the Hellenic Electroacoustic Music Association and the Hellenic Society for Acoustic Ecology.

Marios Moras - *Components Of A Concrete Nature (v2)* (2024)

fixed media: 2 channels, duration: 4.21

Components Of A Concrete Nature is part of a series of music compositions, created under the concept of "the end of the human era and the rise of the machine". The composition was structured with field recordings, that were captured with analogue cassette recorders (dictaphones). The aim of the composition was to deconstruct the sounds of the natural environment and the re-creation of a new artificial mechanical landscape. The sounds that are used was the outcome of the cassette manipulation of the reproduction medium. The composition was included in the publication "*Non Living Nature: compositions for Dictaphone*" (moremars, 2024).

Marios Moras was born in 1981, in Larissa. He studied Music Technology and Acoustics in Rethymno, where he lives. He is a founding member of the Moremars experimental music label

(2006 - today), in the framework of which he has collaborated with artists such as Philip Corner, Lionel Marchetti etc. He has written music for theatre performances with the Theatre Anapoda, and has shared the stage with musicians such as Matthew P. Hopkins, Mike Cooper etc.

Stelios Zoumadakis - *Hidden* (2024)

fixed media: 2 channels, duration: 6.36

The sound of japanese court orchestra Gagaku is the basis for this composition. The title comes from the word Hagakure which means "hidden by the leaves".

Stelios Zoumadakis. I studied in the music department of the ionian university. I mainly dealt with ethnomusicology, free improvisation and composition. I have a diploma in classical guitar and i work as a music teacher.

Stelios Tsiloglou-Ignatiadis - *Bardo* (2024)

fixed media: 2 channels, duration: 12.00

In some schools of Buddhism, bardo is an intermediate, transitional, or liminal state between death and rebirth. It is also word for a “becoming” - a turning moment within ordinary life. Here, in this piece the transitional state is instrumented both in terms of structure and form as well as a metaphor. Changing states between real sound and an imaginary one, between anecdotal and electronic sound, meaning and abstraction, seeking to become something else and transform. A turning point between what’s real and what is not, between a past and a future life - between a place (τόπος) and a non-place (ουτοπία). It is also a symbol of my personal state of apprenticeship, seeking my own truth.

Stelios Tsiloglou - Ignatiadis is a composer of electroacoustic music and focuses on acousmatic works as well as music for the performing arts and live electronics. He is an active member of the live electronic music ensemble "asabe" with whom he has participated in many concerts in Greece and Italy. He has also performed various concerts of experimental music and live improvisation with other ensembles. His music has been heard in the performances "too much" (for one man and one radio), and "Fear Shrinks Alice" in collaboration with Municipal Theatre of Ioannina. From 2021, he participates with his works in the annual "Electroacoustic Music Days" and is a member of HELMCA.

Concert C3

Sunday 3/11/2024, 20.30

Thanasis Epitideios - *reSonnaissance* (2024)

computer performance: 8 channels, duration: 10.00

reSonnaissance is an innovative algorithmic sound work, crafted and performed in real-time using the ChuckK programming language. The title intertwines three concepts: renaissance, resonance, and reconnaissance. Guided by algorithmic precision yet infused with stochasticity, each listening experience is uniquely different, continuously regenerating new shades and patterns of resonance. This work invites listeners to immerse themselves in the ever-evolving soundscapes, discovering new auditory details with every performance. In essence, *reSonnaissance* is a dynamic and living creation, constantly developing and reshaping, always offering something fresh and unpredictable. It's an auditory journey that promises a new and captivating experience every time.

Thanasis Epitideios graduated from the Department of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands and holds an MA in "Sonic Arts and Audio Technologies", a postgraduate programme of the Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University. Since 2009, he has been an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and participates in the organization of the annual festival of electroacoustic music "Electroacoustic Music Days". His works are performed both in Greece and abroad. Since February 2023 he has been working on his PhD research on "Nature and sound mimesis". His fields of interest are electroacoustic music and algorithmic composition.

Giorgos Stefatos - *Notitia* (2024)

computer performance: 2 channels, duration: 7.00

Notitia is an interactive composition in which I utilize the gesture that lies at the core of electroacoustic music within the algorithmic process itself (Max/MSP). Individual gestures are recorded in real and non-real time and are recalled by controlling the parameters of different sound mechanisms, giving the performer the ability to manage the structure of the composition with a more organic approach.

George Stefatos is a musician and programmer specializing in algorithmic composition and sound design. He holds a degree from the Technological Educational Institute (TEI) of Music Technology and Acoustics (BA), the School of Fine Arts (MA), and Université Paris 8 (MA).

Lefteris Papadimitriou - *Metallic Rhizome* (2023)

fixed media: 2 channels, duration: 8.19

Metallic Rhizome belongs to a series of electronic pieces that pursue an instrumental gestural expressivity that may arise out of algorithmic control of sound parameters.

Lefteris Papadimitriou is a Greek composer. 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. He has written many compositions for acoustic instruments and electronic media that have been performed by performers such as London Sinfonietta, Asko/Schoenberg ensemble, Elision ensemble, Sarah Nicolls and others. In 2006 he won the international Gaudeamus Prize with his composition for piano and orchestra, titled Black and White.

lefterispapadimitriou.wordpress.com

Dimitris Barnias - *Tuning with Ether* (2024)

fixed media: 2 channels, duration: 13.00

Radio contributes to the creation of our sonic environment through a combination of music, spoken word, ambient sounds and other audio content. It is significant for shaping our soundscape and providing a collective auditory experience, fostering a sense of identity and belonging within communities. *Tuning with Ether* is framed by the FM radio frequencies available at the time and place of its creation (Athens). It is based on the routing of Control Voltage (CV) to dynamically modulate a radio tuner across different frequencies. This live exploration of different frequencies is creating unpredictable shifts between music, speech, noise and FM tones, resulting in entirely new textures and mirroring the ephemeral, constantly changing nature of our soundscape.

Dimitris Barnias is currently pursuing his PhD at the Hellenic Mediterranean University (HMU), where he researches the intersections of algorithmic music composition and the soundscape. He also explores these interests by using modular synthesizers to create real-time improvised performances. Dimitris has presented his music at various festivals across the fields of music, video art and dance, which has allowed him to collaborate with a diverse range of artists and be exposed to a diverse audience.

tokeno.net

Dimitris Karageorgos - *SMF24* (2024)

fixed media: 2 channels, duration: 4.00

SMF24, is an auditory journey through the heart of Berlin. Starting from field recordings, I aim to explore the internal relationships that arise between sounds and instruments. The project was awarded second place in the Field Recording Competition at the Sample Music Festival 2024, powered by TASCAM.

Dimitris Karageorgos studied advanced theoretical music with St. Vassiliadis, A. Amarantidis, and piano with N. Nikolaevna. He also completed the Electroacoustic Music program at the Athenaeum Conservatory under professors St. Vassiliadis, Haris Xanthoudakis, and Dimitris Kamarotos. He took composition lessons from Iannis Xenakis and Theodoros Antoniou. He worked at the Center for Contemporary Music Research (K.SY.M.E.) of I. Xenakis, as well as at the Hellenic Broadcasting Corporation (ERT). He participated in the Thessaloniki Biennale in 1986, the Barcelona Biennale in 1987, and the 18th International Architecture Exhibition at La Biennale di Venezia. He is a member of the Greek Association of Electroacoustic Music Composers (HELMCA) and the Greek Society of Acoustic Ecology (EEAO).

Spyros Polychronopoulos, Jiannis Anastasakis - *Nyfida* #4 (2024)

fixed media: 2 channels, duration: 8.30

In 2021, the musicians transported their audio equipment to Nyfida, Lesvos, and recorded. This work was released on Room40 in July 2024 as an interactive music box, equipped with controllers allowing the listener to manipulate the performance of the musical material. Besides this feature, *Nyfida*, as it was named, can also play the material as arranged by the musicians or in a unique way. Thus, this release bridges three artistic periods: a) the pre-modern era, where, after the phonograph's invention, pre-recorded material could be replayed, b) modernism, where performance randomness is programmed by the artist, and c) postmodernism, where the choice and shaping of the work is passed to the audience. <https://nyfidasoundbox.com>

Spyros Polychronopoulos (aka Spyweirdos) is deeply entrenched in the world of sound, exploring its multifaceted nature as both a scientific phenomenon and an artistic expression. He is an Assistant Professor at HMU in the Department of Music Technology & Acoustics Engineering with academic fields of interest: acoustic levitation, musical instrument simulation, and room acoustics. Beyond his scholarly endeavors, he has been passionately engaged in the aesthetic aspects of sound since the late 90s, resulting in the release of 20 albums, collaborations with various musicians, and numerous concerts worldwide.

Jannis Anastasakis is in a league of his own as a guitar player in Greece. He is also the creator of the JAM pedals. His unique, in-depth approach of the effects and the guitar as an ambient

sound generator, results in a very personal sound and delivery, that sets him apart from all other players in his country. He is coming up with unique and fresh sounds that take the music from ambient to psychedelic and off limits to new territory.

Concert C4

Sunday 3/11/2024, 21.40

Orestis Karamanlis - *Elxes [cliché]* (2020)

fixed media: 6 channels, duration: 5.04

The piece has been constructed by combining synthetic sounds which originate from a computer model describing the behaviour of a bouncing object on a surface, and recordings of a Cretan instrument (named Boulgari) which belongs to the lute family. I set out to investigate different ways to juxtapose the artificial sounds with transformations of the plucked string instrument, trying to create a unified soundworld within which moments of attraction (elxes) are created and resolved.

Orestis Karamanlis. Currently an Assistant Professor at the University of Athens with an interest in electroacoustic composition, especially real-time computer music involving instruments and multi-speaker systems. orestiskaramanlis.net

Stelios Manousakis - *Why is Why of No Stranger. A First-Person Sound-Film Without Image* (2014)

fixed media: 2 channels, duration: 13.34

Concerned with embodiment, mediated memory, and hyper-reality, the piece contemplates states of being and the resonance of experience. Motives and modalities from cinema, radioplay, and first-person videogames are abstracted to develop/destroy fragments of narrative, space, place, and psychogeographies. The work is composed with sounds captured in various sites: soundscapes, incidental sounds, actions, sounds performed on-location, the noise of the apparatus – mic handling noise, electromagnetic interference, mics destroyed by the elements as they record. Memories of lived spaces and lived events - stored and thus altered by being recording - are combined, juxtaposed, modified, enhanced. Bodies of humans, birds, animals, machines, spaces and media create a cyclical environment.

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 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. His work has been presented across 5 continents. Besides his solo practice, he has co-founded several music and multi-/inter-media groups and initiatives and is the founding co-director and co-curator of Modern Body Festival and Modulus Foundation. He holds a PhD in Digital Arts and Experimental Media from the University of Washington.

Vassilis Roupas - *Hot Summer Night Revisited* (2017)

fixed media: 2 channels, duration: 10.00

Hot Summer Night premiered during the Days of Electroacoustic Music 2017 at Rethymno, Crete. This year, I decided to make a new mix and rework the middle section. Here are the program notes back in 2017: "A fly, a kettle, cicadas, crickets, a fan, metal rotating bowls hitting each other, the vibrations of a cymbal, an owl and two ready-made soft synth sounds are the composing elements of an imaginary soundscape of a hot summer night that doesn't make you feel like going to bed."

Vassilis Roupas. Composer, pianist, improviser, founding member of the Hellenic Electroacoustic Music Composers' Association.

Anargyros Deniozos - *It's So Quiet (#2)* (2024)

fixed media: 2 channels, duration: 22.17

In the summer of 2023, amidst the infamous Athenian heatwave, we were working on the preparation of *The Breath of the World* by Mariella Nestora, a performance that explores ecological themes from the perspective of the plant world. In a world already filled with tragic events, devastating wildfires occurred. Reality, coupled with a feeling of powerlessness to intervene, eroded our daily lives and psychological well-being. In this climate, I began writing a work from the perspective of a forcibly silent reality. Meanwhile, new global events exponentially intensified the sense of pressure and anger. *It's So Quiet (#2)* uses unaltered material from that work and is based on the idea of silence. Additional Auditory layers serve as responses to the events that continue to exacerbate the dramatic state of our reality.

Anargyros Deniozos (1962) is a composer, musicologist, curator, multimedia artist, and educator. He lives and works as an independent professional in the artistic field in Athens.

Sound Installations

Philippos Theocharidis - *Bo* (2024)

sound installation

Bo, a Tabanus Bovinus stuck on a glass window attempting to get out in the open. An imaginary immersive soundscape inspired by recordings in Bo, Gavdos. The area has been named after the sound produced by sea waves as they hit on the caves below the rocks.

Philippos Theocharidis. Born in Thessaloniki, Greece, he studied Electronic Music in Keele and Newcastle-Upon-Tyne, UK. His PhD at the Ionian University, Greece is on Human Computer Interaction for Electronic Music Composition and Performance. He is a University teacher since 2000, currently teaching at the Ionian University, Corfu. He has also worked in the recording and live sound industry. His work is centered around live electronics and improvisation but also sound and interaction design. It has been performed and presented in conferences and festivals across Greece and internationally.

philippostheocharidis.wordpress.com

Georgios Mizithras - *Radio Crawler* (2022)

sound installation

Radio Crawler is a custom software and a multiform iterative piece that aims to explore and resurface the technology, concepts, and content of the declining medium of shortwave radio. The software algorithmically controls and mixes four instances of the online shortwave receiver located at the University of Twente. A meta-radio is generated live through the blending and mixing of the radio transmissions. The emergent radio is narrowcasted on four micro-FM transmitters and then received by an assortment of “wounded” analogue radios. The combination of the analog shortwave with SDR forms a unique, amalgamated medium with mixed properties. “Radio Crawler” probes the high frequency band revealing, among others, ham radio, Morse, NAVTEX, encrypted messages, commercial radio transmissions.

Georgios Mizithras aka MIZI is a musician, sound artist and creative programmer. His current research revolves around the idea of “media rummaging”, the constant intuitive exploration of different playback, recording and transmission media, creating works based on the unique properties of different sound media. He's part of the KEDiMouRa Collective and the experimental music ensemble Trigger Happy. He's a curator and producer of the radio art internet platform loskop.radio. He's currently a PhD student at the Music Studies department of the Ionian University.

Thanasis Epitideios - *iNature* (2024)

sound installation

The raindrops on your face, the first rays of sunlight on your eyelids, waking up to the sound of birdsong. The deprivation of nature during lockdown sparked a yearning for everything «natural.» *iNature* aims to emulate nature through Code, composing realistic soundscape versions. A crow, a black phoebe, a finch, insects, wind, rain, thunder, and once again, the song of birds recreate the shifts in a soundscape across the changing seasons, immersing the listener in an environment where sounds are generated algorithmically in real time. Developed by Thanasis Epitideios in Pure Data as part of his doctoral research on sound mimicry.

Thanasis Epitideios graduated from the Department of Sound and Musical Instruments Technology of the Technological Educational Institute of Ionian Islands and holds an MA in “Sonic Arts and Audio Technologies”, a postgraduate programme of the Department of Music Studies and the Department of Audio and Visual Arts of the Ionian University. Since 2009, he has been an active member of the Hellenic Electroacoustic Music Composers Association (HELMCA) and participates in the organization of the annual festival of electroacoustic music “Electroacoustic Music Days”. His works are performed both in Greece and abroad. Since February 2023 he has been working on his PhD research on "Nature and sound mimesis". His fields of interest are electroacoustic music and algorithmic composition.
