

ηλεκτροακουστική άνοιξη 2023



2-3 Ιουνίου, 8.30 μμ, Ρέθυμνο

Τμήμα Μουσικής Τεχνολογίας & Ακουστικής • ΕΛΜΕΠΑ

Electroacoustic Spring 2023

Electroacoustic Spring is the annual (since 2014) electroacoustic music festival in Rethymno, Crete. The program includes compositions from various trends in electroacoustic music where recent and older works of the international repertoire are presented. The works are played with a loudspeaker orchestra around the audience.

Electroacoustic Spring 2023 will take place on June 2 & 3, at 8.30 pm, in the auditorium of the Department of Music Technology & Acoustics (HMU).

Friday, 2 June

Concert A1

Thibault Madeline - *Le murmure du Bombus* (2020) 8:17 [stereo]
Leonardo Espejo Santis (2021) *De Lumine* 10:16 [stereo]
James Harley - *Stones and Sticks* (2022) 9:45 [8 channel]
Stelios Zoumadakis - *Oumumua* (2021) 10:46 [stereo]
Christian Eloy - *La Cicatrice d'Ulysse* (2006) 13:22 [8 channel]

Concert A2

Ake Parmerud - *Louder Than Life, Adagio* (2021) 10:13 [8 channel]
Dimitris Barnias - *False Spring* (2023) 9:20 [4 channel]
Gustavo Chab - *Sapphires* (2020) 8:24 [4 channel]
Gilles Gobeil - *Un Cercle Hors de l'Arbre* (2014) 10:29 [stereo]
Erik Nyström - *Latitudes* (2011) 13:43 [stereo]

Saturday, 3 June

Concert B1

Hans Tutschku - *Remembering Japan, part 3, Abstraction* (2022) 10:37 [8 channel]
Jorge Sad - *In My Country there are Desaparecidos and Political Prisoners* (2017) 9:38 [8 channel]
Jorge Gregorio Garcia Moncada - *La Historia de Nosotros part II: Zikida Buinaima* (2012) 20:33 [8 ch]
John Young - *Filaments and Phases* (2023) 11:36 [8 channel] * *Premiere*

Concert B2

Kramer Elwell - *What Sleeps Beneath* (2021) 7:34 [stereo]
Guillermo Eisner - *Esculturas Temporales* (2020) 7:53 [8 channel]
Nikolas Valsamakis - *Katavasia* (2023) 20:00 [stereo]
Stéphane Roy - *Train d'Enfer* (2011) 20:54 [stereo]

Festival organization: Nikolas Valsamakis & Katerina Tzedaki

Concert A1 - Friday 2 June 2023

Thibault Madeline - *Le murmure du Bombus* (2020) 8:17 [stereo]

Le Murmure du Bombus (The Bombus' Whisper) has its origin in an obsession for an unavoidable, recurring subject: the fly, which is, at the same time, a symbol of a peaceful nature, evoking decomposition, irritation, or even an invading swarm. The fly is so present in our environment that it frequently lands on the microphone with agility and accidentally becomes part of the sound composition. We hear the fly before we see it. The buzzing is known to harass our ears: that of a nocturnal mosquito, a chain saw working early in the morning, or a high-speed dirt bike. But, paradoxically, the buzz can be conceived as a purely harmonic phenomenon. If we ignore the source of the sound, we will be surprised by the inherent musicality of this usually annoying buzzing. This is what *Le Murmure du Bombus* tries to demonstrate by effectuating a transition from an anecdotal soundscape into a turbulent drone music.

Thibault Madeline was born in France in 1992. He began his education in the plastic arts domain. He there explored various artistic domains as sculpture, design, photography, video, and sound. In 2011, he was accepted into the fine arts program in Grenoble. The four years spent there were devoted to the collection of sounds, forms, images, and material. These diverse treasures are used in his plastic and digital works. Finally, captivated by the possibilities of sound, he chose to devote his time to sound recording and editing, thus producing his first sound compositions. In 2015, he moved to Brussels to begin a five-year program in acousmatic composition at the Royal Conservatory of Mons, Belgium, graduating in 2020 with honors. Along with his sound composition, he also creates sound installations, composes, and plays for performing art and is a member of the noise band André Curieux.

Leonardo Espejo Santis (2021) *De Lumine* 10:16 [stereo]

James Harley - *Stones and Sticks* (2022) 9:45 [8 channel]

Stones and Sticks was created from recordings of lithophones (slate) and wooden idiophones, activated and resonated in various ways. The instruments were performed by Gayle Young, the processing by James Harley. The improvised performances were recorded and processed in real time on computer, then edited. The original 8-channel recordings were mixed to stereo, then individually layered and spatialized for a 16-channel format for this remix, here rendered to binaural stereo.

James Harley is a Canadian composer working at the University of Guelph. He obtained his doctorate at McGill in 1994, after six years (1982-88) in Europe (London, Paris, Warsaw). His music has been awarded prizes in Canada and internationally, and has been performed and broadcast around the world. Harley has written extensively on contemporary music, including two books on the music of Iannis Xenakis. As a performer, Harley has a background in jazz, and works as an interactive computer musician, with a special interest in immersive soundscape music.

Stelios Zoumadakis - *Oumuamua* (2021) 10:46 [stereo]

Oumuamua (Hawaiian for "you first") the first object confirmed to be of extrasolar origin and spotted in 2017 passing through our solar system was the inspiration for the piece. The sounds render what I imagine it

would sound like (if there could be sound transmission in the universe) as it rotates, approaches and recedes from some stationary observer.

All sounds are created with an electric guitar.

Stelios Zoumadakis has written instrumental and electro-acoustic music. Also, the music for the performances of the theater group Antivaro.

Christian Eloy - *La Cicatrice d'Ulysse* (2006) 13:22 [stereo]

La Cicatrice d'Ulysse's title, borrowed from Erich Auerbach, German writer and critic deceased in 1957, immediately sets the scene on a plane where realism is depicted in the aesthetics of Western music. Electro-acoustic music has the ability, using "concrete" sounds (with all the ambiguity implied by the word), of giving us an immediate sensation of reality, which we can all situate in relation to our references and private objects of reference; these are the profound notions of sublimitas and humilitas, which merge and unite in musical expression.

Christian Eloy, after studying music in the French National Music School, a decisive encounter with Ivo Malec, Guy Reibel, Jacques Lejeune and Jean Schwarz at the GRM will introduce him to electroacoustic music which he will afterwards focus on. He has composed around fifty instrumental, vocal and electroacoustic works. Teacher in the Bordeaux Conservatoire and in the Paris ADAC-GRM workshops, he is deeply involved in teaching and transmission of knowledge within Scime and Octandre associations.

Concert A2 - Friday 2 June 2023

Ake Parmerud - *Louder Than Life, Adagio* (2021) 10:13 [8 channel]

Louder Than Life, in five movements, is dedicated to my dearest friend, composer Anders Blomqvist (1956-2020). While the work is intended to be listened to in its entirety; separate movements, or combination of movements, may also be played.

Åke Parmerud has successfully pursued a professional career in contemporary music and multimedia art since the late 70s. Åke Parmerud's music has been acclaimed since his piece *Närheter* received a First Prize at the 5th Bourges International Electroacoustic Music Competition (France, 1978). Since then he has received 17 international prizes and 3 major Swedish prizes. He has represented the Swedish Radio for the Prix Italia on two occasions. He is regularly commissioned to compose works by important international institutions and his work has been presented worldwide. His music has been released on several albums and compilations, and twice he has received the Swedish Grammis award for Best classical album of the year. He is a member of Kungliga Musikaliska Akademien (Royal Swedish Academy of Music) since 1998.

Dimitris Barnias - *False Spring* (2023) 9:20 [4 channel]

False Spring is an electroacoustic composition that explores the interplay between electronic and environmental sounds. It's also a journey, inviting listeners to contemplate the fine lines, blurred boundaries and transitory nature of the seasons that change due to a peculiar natural phenomenon - winter begins to ease and the world seems ready for the arrival of spring, only to be met with a sudden resurgence of cold and wintry conditions.

The composition inspired by this ephemeral incident, seeks to reflect the sense of fragility and illusory beauty associated with a 'false spring'. Based on an extensive palette of electronic and field sound recordings of the natural environment, it combines intricate patterns that blur the lines between reality and art. The listener is immersed in an alternating sound field, where the organic and the artificial intertwine, mimicking the delicate balance between nature and technology. *False Spring* encourages introspection and contemplation of the transitory and fleeting nature of our surroundings. It is a sonic exploration of the delicate balance that exists between the seasons, reminding us of the unpredictable and capricious forces at play within the natural world. As listeners, we are encouraged to reflect on our own expectations, the permanence of life's cycles, and the illusory allure of false promises.

Dimitris Barnias was born and lives in Chania. He holds an MSc in Music Information Technology from the City University of London and recently a PhD candidate in the Department of Music Technology and Acoustics of the Hellenic Mediterranean University. He works as a music programmer and producer, while he has collaborated with artists from various fields such as dance, theater and video art. His music is based on the composition of soundscapes with electro-acoustic media and improvisation. More on the website: tokeno.net

Gustavo Chab - *Sapphires* (2020) 8:24 [4 channel]

Sapphires appear at the beginning as precise and punctual materials "a place where absorption of light is possible". The first version of the piece where the structure can be heard. "As an Interaction between matter with different wavelengths of light as a sound". Exploring new vocal possibilities as a part of a musical expression in this piece. Nontextual sonic combined with electronic sounds of the first piece: a variation of

the word/phoneme of Sapphires is mixed and process creating new sounds like an “incident polarization state of light... A material will absorb light, like a Corundum depending on the presence of transition impurities in its crystalline structure”. Voices: Lia Ferenese.

Gustavo Chab. Argentina-Spain (b. Buenos Aires, 1964). Composer of mostly electroacoustic works that have been performed in the Americas and Europe. He composed his first electroacoustic piece in 1993, specializing in composition techniques in electroacoustic. His compositions include multi-channel electroacoustic pieces, radiophonic work and performances. Frequently explores the spatialization of sound in composition, combining instruments and electroacoustic sounds. His compositions have been performed at numerous festivals and has received-among many awards – Prize Exhibitronic 2018/International Festival of Sound Arts (Strasbourg-France); First Prize of the FNA /Juan Carlos Paz (Buenos Aires, Argentina); a honourable Mention of the concours International de musique multipiste immersive de Montréal (AKOUSMAtique 2022); a special Mention of the Municipality of Buenos Aires (1995, 2014/2015) and a honourable Prize-Residence of the International Competition of Electroacoustic Music GMEB (Bourges-France, 1993).

Gilles Gobeil - *Un Cercle Hors de l'Arbre* (2014) 10:29 [stereo]

Un Cercle Hors de l'Arbre inspired freely by the film *La Jetée* (1962) by Chris Marker. Realized at Studio PANaroma de Música Eletroacústica da Unesp (São Paulo, Brazil) in 2014 and finalized at the composer's studio in 2015. Thanks to Flô Menezes and the CA. A circle out of the tree obtained the 2nd prize ex aequo at the 8th Destellos Electroacoustic Composition Competition (Mar del Plata, Argentina, 2015) and the first prize ex aequo (senior category – over 50 years old) at the 12th Biennial Competition of acousmatic composition *Metamorphoses* (Brussels, Belgium, 2022).

Gilles Gobeil, following a bachelor's degree in compositional techniques, undertook his Master's in composition at Université de Montréal under Serge Garant. In the final years of his studies, he was introduced to electroacoustic practices. Since then, he has directed his creative interests almost exclusively to the creation of acousmatic and mixed works. His practice falls within what is known as “cinéma pour l'oreille” (cinema for the ear). Many of his compositions are inspired by literary or cinematic works and seek to “visualize” them through the medium of sound. Gobeil's work has been recognized internationally and has earned him a number of prizes and distinctions. He is regularly invited to undertake residencies abroad (such as the ZKM and the DAAD's Artists-in-Berlin Programme) in order to create new works. From 1991–2017 he was a professor of music technology at Drummondville CEGEP. Gilles Gobeil is a member of the Canadian Electroacoustic Community (CEC), an Associate Composer of the Canadian Music Centre (CMC) and a co-founder of Réseaux, (Montréal).

Erik Nyström - *Latitudes* (2011) 13:43 [stereo]

Erik Nyström is specialised in electroacoustic music and is currently pursuing an aesthetic interest in spatial texture, and visual and physical experiences in acousmatic listening. He holds a PhD from City University, London (UK), awarded in 2013 for his research entitled *Topology of Spatial Texture in the Acousmatic Medium*. The work was supervised by Denis Smalley and develops, in both theoretical concepts and composition practice, an approach to spatiotemporal processes and structures in electroacoustic music, especially applicable to multichannel circumspatial compositions. His educational background includes studies in Recording Arts at SAE Institute London (UK), Computer Music Composition at CCMIX (Paris,

France), with Gerard Pape, and Electroacoustic Composition (MA, PhD) at City University, London (UK), with Denis Smalley. Erik Nyström lives in London (UK) and his music is frequently performed internationally and has received prizes and mentions, including the Public Prize at the Métamorphoses 2010 competition (Belgium, 2010).

The drone established in the opening of **Latitudes** contains the basic sonic genome of the work, from which both vertical and horizontal spatial dimensions expand through continuous growth and transformation among textural masses. The magnitudes of the emerging world suggest spatial expansion on a scale beyond the reality inhabited and perceived by human beings; perhaps as if cosmic histories and transformations were compressed into the brief timeframe of a musical work, allowing space and matter to be experienced in pure manifestations. The title alludes to a sense of infinite scope which one might have when experiencing the work. More literally, it is a reference to the topography of textural motion in space – for example, the stretching of perspectives lengthways and sideways (longitude and latitude), and the altitudes and depths of vertical (spectral) space.

Concert B1 - Saturday 3 June 2023

Hans Tutschku - *Remembering Japan, part 3, Abstraction* (2022) 10:37 [8 channel]

The 5-part cycle **Remembering Japan** reflects my impressions of a three-month stay in Japan in 2014. I traveled to very different areas of the country, improvised with musicians, and took countless recordings of daily life, ceremonies, nature, and culture. Each of the five parts, which can also be presented individually, treats the sound material in a specific way.

Part 3: Abstraction transforms sounds in more extreme forms, creating rhythmic layers and textures that rapidly follow one another. The very energetic part functions as a formal climax for the cycle.

The composition clearly communicates with Japanese culture while reflecting at the same time my own compositional preoccupations: polyphony, density, space, and memory as structuring and formal principles.

The five parts are dedicated to the following friends who have accompanied and supported my work for years: Flô Menezes, Takeyoshi Mori, Jonty Harrison, Annette Vande Gorne, and Karl Lubomirski.

Hans Tutschku is a composer of instrumental and electroacoustic music. In 1982 he joined the Ensemble für Intuitive Musik Weimar and later studied theatre and composition in Berlin and Dresden (Germany), The Hague (Netherlands), Paris (France), and Birmingham (England, UK). Since 2004 he has directed the electroacoustic studios at Harvard University (Cambridge, MA, USA). Improvisation with electronics has been a core activity over the past 35 years. He also collaborates in film, theatre, and dance productions and has participated in concert cycles with Karlheinz Stockhausen. He is the winner of several international competitions. Besides his regular courses at the university, he has taught international workshops for musicians and non-musicians on aspects of art appreciation, listening, creativity, composition, improvisation, live electronics, and sound spatialization in more than 20 countries.

Jorge Sad - *In My Country there are Desaparecidos and Political Prisoners (Again)* (2017) 9.38 [8 channel]

Jorge Sad Levi. Buenos Aires (1959). Composition studies at Buenos Aires Catholic University and at Université de Montréal. His music is composed by acousmatic, mixed and multimedia works developed in many different studios around the world, like LIEM and Phonos (Spain), CCRMA, Wisconsin University at Stevens Point (USA), GRM (France), LIPM (Buenos Aires), Musiques & Recherches (Belgium) with the support of national and international institutions and published by ElektraMusic and Babel Scores. He has been distinguished with the life long Prize at the City of Buenos Aires Composition Contest. Currently is a Professor of Musical Semiotics at the Universidad de Tres de Febrero and Universidad Nacional de las Artes, Argentina.

In My Country there are Desaparecidos and Political Prisoners (Again), was composed in August 2017 in a very short composition process of three days, to denounce the “desaparición” of Santiago Maldonado and the incarceration of social indigenous leader Milagro Sala under the government of Mauricio Macri, one of the richest persons in Argentina, a dark political character that arrived to power with the aid of media and warfare. Santiago was assassinated and this crime is yet not solved. Milagro is in jail yet accused by juries chosen by the governor of Jujuy, in the north of the country. She constructed thousands of houses for the poorest people of her region, and empowered indigenous to fight for their rights. At this time, Argentine justice is prosecuting Cristina Kirchner, a president that as well Milagro is deeply engaged with the independence of the country and the reach of better life standards. I've tried to express my fear and anger

face to the power of evil.

**Jorge Gregorio García Moncada - *La Historia de Nosotros, Parte II - Zikida Buinaima* (2012)
20:33 [8 channel]**

La Historia de Nosotros is inspired in a corpus of mythological and historical chronicles from the Huitoto nation, an ethno-linguistic group based on the Amazon region, depicting ontological stories that bring together the foundations of their culture. Four ancestral mythical beings are mirrored by the main pillars of the maloca, gathering sanctuaries for the Amerindian Amazonian culture. These Cathedral[s] of the jungle shelter the ancient rituals known as the "Historias de Nosotros" [Histories of us], cosmogonic stories in which the re-enacting of the origins by the fathers of the community build the entire cultural web that keep society together.

The shaman's body transmutes in each one of the four ancestral characters by means of performing their corresponding ritual dance until acquiring the strength of the ancestral shaman: (W. Torres, 1998).

The 4 pieces of the cycle are individually dedicated to four remarkable figures who had the audacity and integrity to publicly denounce the atrocities committed by the hand of the international rubber extraction industry (specially the (in)famous Peruvian Amazon Company owned by J. C. Arana & Co) settled in the Amazonian region during the turn of the 19th century - the (first) rubber boom. An official report to the Foreign Office documented by Roger Casement, latter known as The Blue Book, records the extermination of a population of about 30.000 indigenous individuals by the hand of these companies. This historical mass slaughter of Huitoto, Andoque, Bora, among other communities, caused by the slavery, torture and forced displacement that took place, left the shameful amount of just 10.000 remaining individuals at the end of such period. Henceforth, the cycle as a whole is devoted to praise the courage and strength of these communities to stand against extermination. The palpable recognition and embracement of these communities as integral and fundamental part of the South American contemporary societies is a fundamental step towards a true social integration, equity and respect. The inclusion of the mythology and millenary history of our traditional communities into our cultural systems of believes can bring nothing less than the respect and tolerance so long forgotten in our modern societies.

Zikida Buinaima - In memoriam Roger Casement. 'The second pillar, ména, facing north, is marked by the jibiéberamu (cooking stove to toast the coca leaf), where the ritual transformation of the coca (jibina) into jibie [ground coca leafs combined with ashes from the yarumo leafs] takes place. The green colour symbolises the jibie leaves which disseminate the word-knowledge - source of shamanic power.

With the Zikú Dance, the second dance, the shaman becomes Zikída Buinaima - the second son - associated with the power of knowledge granted by the coca leaf. The dance is laid down in order to reach the alliances with the animals of the wild: it's the hunting dance.' (William Torres, 1998).

The cycle, conformed by these pieces, mirrors the enfolding nature of the ritual- communal house - the maloca - sustained by its four main pillars. The four ancestral beings symbolised by the pillars are subsequently mirrored in the historical characters recalled in each work.

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 Eñmero, an experimental music ensemble focused in exploring the

relation between analogue and digital synthesis, signal processing and sound spatialization.

John Young - *Filaments and Phases* (2023) 11:36 [8 channel] *Premiere

Filaments and Phases is a setting of Simon Perril's Sun Deck Set Cogitation—a poem derived from the contents of two texts by anthropologist Claude Lévi-Strauss—a highly detailed and densely descriptive moment by moment account of a sunset written in 1935 while en route from Marseilles to Brazil and another written on the 1941 voyage on which he escaped occupied France. John Young's setting is a spatialised palimpsest on the text of the first stanza, or 'deck'—an outline of which runs through the work in the form of consonants extracted from Perril's reading, blended and layered with found and digitally realised sounds, re-mapped into a meditation on experience in the moment.

John Young is Professor of Composition in the Institute for Sonic Creativity at De Montfort University, Leicester. His output includes multi-channel electroacoustic pieces, radiophonic work, and music combining instrumental writing with electroacoustic sounds. As a sound artist he composes largely with his own field recordings, using these as windows on experience—creating imaginative worlds by embedding them in networks of digitally realised sound design. In 2022 he was winner of the inaugural Prix Francis-Dhomont at the Akousma Festival in Montréal.

Simon Perril is a poet and collagist. His poetry publications include *The Slip* (Shearsman, 2020), *In the Final Year of my 40s* (Shearsman, 2018), *Beneath* (Shearsman, 2015), *Archilochus on the Moon* (Shearsman, 2013), *Newton's Splinter* (Open House, 2012), *Nitrate* (Salt, 2010), *A Clutch of Odes* (Oystercatcher, 2009), and *Hearing is Itself Suddenly a Kind of Singing* (Salt, 2004). As a critic he has written widely on contemporary poetry, editing *The Salt Companion to John James*, and *Tending the Vortex: The Works of Brian Catling*. He is Professor of Poetic Practice and Head of Leicester Centre for Creative Writing at De Montfort University.

Concert B2 - Saturday 3 June 2023

Kramer Elwell - *What Sleeps Beneath* (2021) 7:34 [stereo]

Kramer Elwell (B. 1990, Seattle) is a composer, percussionist, improviser, and sound artist currently based in Santa Barbara, CA. His acoustic and electroacoustic works attempt to create massively rich timbral spaces and soundscapes, spin cryptic and surrealist narratives, and find atypical avenues from which to perform new music. This includes any combination of graphic or multimedia notation, improvisation, computer programming, installation, or interdisciplinary collaboration. Kramer's works have been performed at festivals and conferences at home and abroad. Some events include the SEAMUS National Conference, The International Computer Music Conference, Electroacoustic Barn Dance, The SPLICE Institute, and more. As an Artist-in-Residence he has also collaborated with many arts organizations, like: The Glen Arbor Arts Association, the Atlantic Center for the Arts, and the Kimmel Harding Nelson Center for the Arts.

What Sleeps Beneath. "A mother bear and her two cubs were driven away by a raging forest fire. The bears swam for many hours, but soon the cubs tired. Mother bear reached the shore first and climbed to the top of a high bluff to watch and wait for her cubs. The cubs drowned within sight of the shore." (Anishinaabe creation myth for the Sleeping Bear Dunes)

'What Sleeps Beneath' is composed of sound source materials recorded in the field at the Sleeping Bear Dunes National Lakeshore in the state of Michigan (USA) as part of an artist residency at the Glen Arbor Arts Association.

Guillermo Eisner - *Esculturas Temporales* (2020) 7:53 [8 channel]

Esculturas Temporales is arranged as a continuum of sound fragments that seek to construct diverse ways of sculpting time; diverse gestures; diverse paths of accumulation and distension of energies. *Esculturas temporales*, composed exclusively from double bass samples, takes sound as a moldable material, and proposes to sculpt on it as if we could grasp it, take it, feel it with our hands. In short, it is a vain attempt to make tangible an ephemeral material such as sound, of which we can only verify the temporal and spatial experience that its fleeting presence leaves us with.

Guillermo Eisner, born in Uruguay, holds a Doctor in Music Composition from the Universidad Nacional Autónoma de México (UNAM). Residence: Santiago, Chile, He has developed acoustic and electroacoustic concert music, participating in festivals in South America, North America and Europe. In 2021 he released the CD *Música para guitarra* (Chile Clásico). In 2019 he released the acoustic recording *música de barrio* (Cero Records) on CD. In 2017 he premiered the chamber opera *Titus* at the Teatro Helénico in Mexico City. In 2015 he published the book and CD *guitarrerías. 10 monotemas para guitarra* (Microtono Editions) and premiered the chamber opera *La Isla de los peces* at the GAM Cultural Center in Santiago (Chile). In the year 2012 he released the electroacoustic music recording *habitar el tiempo* on CD. Since 2019 he is a full-time professor in the Department of Sound of the Faculty of Arts at the Universidad de Chile.

Nikolas Valsamakis - *Katavasia* (2023) 19:00 [stereo]

Katavasia is the first part of a work cycle about a descend to the underworld, paired with the part of the following ascend (Anavasia). The sounds of a herd's bells guide through the darkness and advancing the various stages of the journey to the realm of the dead. All audio material comes from a short recording of the

bells of a herd of goats that I encountered in Xyloskalos, at the entrance of the Samaria gorge, in Crete. The only processing applied to the audio material are simple spectral processings for time and pitch transposition.

Nikolas Valsamakis composes and teaches sound synthesis and electroacoustic music. He is actively interested in the promotion of electroacoustic music and has co-organized various local and international concerts and festivals. He is a founding member of the Hellenic Electroacoustic Music Composers Association (HELMCA) where he has been participated in the board of directors. Since 2002, teaches in the Department of Music Technology & Acoustics (HMU), in Rethymno, where he co-directs the Studio of Music Interaction and Polyphony.

Stéphane Roy - *Train d'Enfer* (2011) 20:54 [stereo]

Train d'Enfer is built in three sections. It begins unassumingly, in an unstable manner, with obsessive halftones interrupted by lively, noisy little sonic beings. Gradually, processes appear, and their teleological character becomes increasingly prominent. These processes, deployed forcefully, are made of metamorphosing materials that fuse, pushed by the pulse. Iterative voices grow thunderous, occasionally letting brief minimal sequences emerge, their out-of-phase lines almost sketching new sonic textures. The pulse morphs slowly into a screaming machine, metal against metal, that hurls forward, despite the obstacles, toward the breaking point that provides the conclusion of the work.

Stéphane Roy is an acousmatic composer. His art esthetics allow him, after thorough experimentations with sound materials, to extract expressive properties and give these works teleological motion. Stéphane Roy is also a musicologist. An associate composer of the Canadian Music Centre, his works have received awards from international competitions in Canada, the USA, and Europe. He currently teaches electroacoustic techniques and auditory perception at the Université de Montréal and is also a faculty member at the Conservatoire de musique du Québec à Montréal. He is the current vice-president of the Canadian Electroacoustic Community. He lives in Greenfield Park, Quebec, Canada. Born in Saint-Jean-sur-Richelieu, Roy earned both a doctorate degree in electroacoustic composition and a PhD in musicology from the Université de Montréal. He is the author of *L'analyse des musiques électroacoustiques: Modèles et propositions* (published 2003, Paris), a book on electroacoustic music analysis.