

**WFAE2001-INTERNATIONAL CONFERENCE ON ACOUSTIC ECOLOGY  
CROSSING LISTENING PATHS -- CORFU 2011**

**CONCERT 2 —TUESDAY 4 October 2011**

**Nicola Monopoli:** *Vocal Etude*

**Elena Hadjipanagioti:** *Taleon Andron*

**Hein Schoer:** *Two Weeks in Alert Bay*

Short Intermission

**Dimitris Karageorgos:** *Come Sun*

**Aki Pasoulas:** *Paramnesia*

**Nicola Monopoli**

*Vocal Etude*

*Vocal Etude* is an etude on the voice which is probably the best instrument of the world. The voice could be the voice of a child, the voice of a girl, the voice of the people we hear everyday or also the inner voice. This etude is a "Ricercare" on the voice.

**Nicola Monopoli** born in 1991 in Barletta, he started to play piano and compose very young. He studies Experimental Composition, Electronic Music and Piano at Piccinni Conservatory in Bari (Italy). His music has been performed in Italy, France, USA and Canada. He is interested in the application of Mathematical and Computer Techniques to music. He composes Classical and Electroacoustic music using complex algorithms.

**Elena Hajipanagioti**

*Taleon Andron*

*Taleon Andron* is a tape composition about the soundscape of Melidoni cave (Taleon Andron) during Hellenistic times where ceremonies in honour of Hermes - the god that guided the dead people to 'the under world' - were possibly taking place. The soundscape around someone who is entering the cave, participating at the ceremonies as well as his/her subjective experience transferred as sound are central in the forming of the piece. The work is based on original sound recordings in Taleon Andron, which were furthermore processed and edited.

**Elena Hajipanagioti** was born on October 24, 1986 in Athens. She is a student at the Department of Music Technology & Acoustics -Technological Educational Institute of Crete. She has collaborated with Stelios Bouziotis and Maria Terzopoulou in the creation of the audio-visual work *Caevent* which was presented at the 2nd Hellenic Acoustics Ecology Conference (Rethymno – 2010). She is interested in music and sound design in films.

**Hein Schoer**

*The Sounding Museum: Two Weeks in Alert Bay*

This piece draws a picture of the contemporary sonic landscape of the people of Alert Bay. Four movements representing the sacred number and the four realms of Kwakwaka'wakw mythology, take us through the natural, artificial, human and cultural soundscape. We meet the animals of the land and the sea, visit the carvers, school, a potlatch and the spirit world. Composed from recordings made in and around Alert Bay in collaboration with William Wasden jr. and other Native scholars of traditional culture, ritual, and mythology, and roughly oriented on the tales about U'melth, the raven, and other West Coast myths it circles around the inner conflict of modern and traditional life in contemporary Native communities.

**Hein Schoer** works as researcher and lecturer at Fontys School for the Arts in Tilburg, NL, and teaches on soundscapes and acoustic ecology at Hochschule Darmstadt. He has a history in audio engineering and cultural science, and writes and composes conventional music as well as acousmatic pieces. In collaboration with Maastricht University and NONAM (Nordamerika Native Museum, Zurich), his PhD dissertation "The Sounding Museum" covers theoretical and practical aspects of the mediation of North American indigenous cultures by means of soundscape composition, namely representation issues and best practices when in the field, in the studio, and in the museum itself.

## **Dimitris Karageorgos**

### *Come Sun*

*Come Sun*, the second part of the series "Wasn't Wasn't" (2011), lasts about 10 minutes. The piece based on traditional fairy tales, was recorded in 1965, in Zagori of Epirus, Greece. The women of the villages (Ippoliti, Aspasia, and Thalia) are telling, some passages of the fairy tales, using extremely rich wave to carry us on. "Introduction Funn", Lambro", "The child and the bear". The work uses the programs AudioMulch and wii remote controlling the computer.

**Dimitris Karageorgos** (Amphilochia 1960). He had first piano lessons as an adolescent with Nina Nikolayevna in Ioannina. Later, in Athens, he attended theory classes by Am. Aarantidis at the Orphean Conservatory. In 1986, he studied at the electronic music department of the Athenaeum Conservatory under the tutelage of Stefanos Vassiliadis, Dimitris Kamarotos and Xaris Xanthoudakis, who also taught him theory. He attended seminars taught by Iannis Xenakis (Delphi) and Theodor Antoniou (Athens). He studied Greek Traditional Music (voice and instruments). Many of his works examine the possibilities of applying modern techniques in combination with folk instruments and electronic music. He has taken part in the Thessaloniki (1986) and Barcelona (1987) Biennale. He is regular collaborator of (KSYME) Centre of Contemporary Music Research, and he is responsible for the extensive musical archives of KSYME. He has worked for the National Greek Television [ET2 and NET]. He is a member, of ICMA and of the Hellenic Association of Electroacoustic Music Composers. and Hellenic Society for Acoustic Ecology

## **Aki Pasoulas**

### *Paramnesia*

*Paramnesia* is a condition that causes confusion between reality and fantasy, resulting in distorted memory. Patients fabricate imaginary events to compensate for loss of memory, and they also experience déjà vu. The piece consists of two connected movements ('Promenade' and 'Repose') that represent daytime and night respectively. It explores decomposition and recomposition of reality, worlds that spring from the sound of a car or from a bird call. In *Paramnesia* there is no story unfolding apart from the distinction between day and night and a narrative of musical relationships forming out of a collection of events, which are taken out of their original context and re-assembled. The first movement is based on a recording made in the promenade of Alghero in Sardinia, and it was commissioned by the research unit CRiSAP. *Paramnesia* was shortlisted at the Concours Internationaux 2009 in Bourges, France, and was selected for the SAW electroacoustic symposium in Cardiff, ICMC 2010 in New York, and Festival Futura 2011 in France. The composition is included in the ICMC2010 CD, published by the International Computer Music Association.

**Aki Pasoulas** holds a PhD on timescale perception in electroacoustic music (supervised by Denis Smalley, AHRC funded) and teaches at the Universities of City, Middlesex, and the Arts London. Research interests include acousmatic music, time perception in relation to music, psychoacoustics and sound perception, spatial sound, acoustic communication, and soundscape ecology in relation to listening psychology. He wrote for instruments, objects, voice, recorded and electronic sound, composed music for the theatre and for short films, and organised and performed with many ensembles. Aki received honourable mentions at international competitions, and his music was selected and performed at key events worldwide.