

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

**CONCERT 3 —WEDNESDAY 5 October 2011**

**Chris Kalkanis:** *Valia-Kalda*

**Martha Riva Palacio Obón:** *Anatomía de las mariposas (butterflies' anatomy)*

**Katharine Norman:** *Islands of One*

Short Intermission

**Panos Amelidis:** *Agoras 1*

**Nikolas Valsamakis:** *Scenes from a Construction Unit*

**Marinos Koutsomichalis:** *Immersive Soundscape Performance*

**Chris Kalkanis**

Valia-Kalda, Clarinet, Chris Kalkanis

Soundscape composition based on narrative material (a part of the story: Arkoudogiannos-People and Animals, G. Sfikas). This recorded material is structured by: a) a combination of sounds from sound banks, b) parts of live recordings of songs from the region of North Pindus (from the doctoral thesis: "Vlach-speaking and Greek-speaking songs", A.Katsanevaki). The above recorded material is combined with live performance clarinet. («Vlach-speaking and Greek-speaking Songs», sung by: Gkamas Christodoulos, Gkamas Kiriakos, Kapetis Triantafillos, Poumaras Stergios, Plachouras Miltiadis, Kouskouridas Georgios, Kouskouridas Stergios).

«Arcoudogiannos»

Millia is a village on the North Mountains of Pindos. The people there are either woodcutters or stockbreeders. Stockbreeders leave during winter season for places in plains, while in the summer they return bringing their flocks of sheep and goats to stay in the mountainous areas around and graze. One of these shepherds family had their flock on the slopes of Flega mountain. They had made a big hut at the end of the forest where their sheep grazed on the around meadows and passes. This family also had a small boy who had been born and grown among sheep, goats, mules and dogs of the flock. The child almost two and half years old was roaming playing aimlessly around the hut, while his mother was doing her everyday housework, such as spinning, cooking, making bread and baking it in the oven of the sheepfold. In the evening the boy, named John, used to sleep next to the entrance of the hut, near his mother, covered with heavy blankets, while on the other hand the men were sitting by the fireplace drinking ouzo and singing Vlach-speaking Greek-speaking songs about their difficulties in life, their sorrows as well as joys of shepherd's life.

**Chris Kalkanis** born in Athens in 1983. He studied at the Experimental Musical Gymnasium-Lyceum of Pallini. He continued his studies in higher education at the Department of Music Science and Art in University of Macedonia specializing in Clarinet and graduated with teachers M. Mumulidis and M. Ploumidis. At the same time he graduated from the State Conservatory of Thessaloniki with the title of the Diploma in Clarinet from the class of G. Kazikos. He has attended seminars with Prof. Miltos Moumoulidis Mr. Antonio Salguero, Mr. Oatmari Zsolt, Mr. Chico Freeman. Has been member of the Symphony Orchestra of Experimental Musical Lyceum of Pallini, the Symphony Orchestra Chamber M.E.T. University of Macedonia, the Brass Band and the Symphony Orchestra of the State Conservatory of Thessaloniki. He has collaborated with the Philharmonic Orchestra of Thessaloniki. He has participated in numerous concerts EXPERIMENTAL style or kind in connection with events of students of the State Conservatory of Thessaloniki and the Department of Music Science and Art. Currently working as Associate Professor of clarinet at the Music School of Patras and the Philharmonic Orchestra of the Municipality Egaleo.

**Martha Riva Palacio Obón**

Anatomía de las mariposas (butterflies' anatomy)

This project is about those brief encounters we have during life. Encounters that most of the times pass along without being noticed. Some Soundscapes are small and subtle, as a Monarch butterfly (which apparently weights only 0.5 grams). This soundscape is built from three tracks or paths: As a base, the rustle of millions of Monarch butterflies recorded in the woods. In the middle, the voice of one of the Mazahua's guides that works at the Monarch Sanctuary in Valle de Bravo, Mexico. The Mazahuas or Jñato (Deer People) believe that the

Monarch butterflies that arrive near All Saints Day (Día de Muertos) to this forest, are actually the souls of their ancestors visiting them. The third level is a subjective one. It's a digital mix created by crickets and cicadas chirping in different frequencies. It's an electronic version of the ancestors' song that irrupts into the other two tracks just to fade away again. As the souls of our departed. / As the butterflies at the beginning of Spring. / Anatomía de las Mariposas is also about sounds in danger of extinction: / The rumor of the butterflies' wings.

And the voice of one of the Jiñato People sharing in four phrases, in a language that is not his and mixing past and present as he talks, a brief glimpse of his cosmogony and the way he relates to nature.

-Transcript: (Although something may be lost in translation, the gramatical construction of the speaker is respectfully kept as far as it's possible.)

*Felipe:*

1.- *Nosotros antes conocemos the las almas de los difuntos...(We before know of the souls of the deceased..)*

2.- *Su par de antenas y su cabeza... (Her couple of antennas and her head...)*

3.- *Su atrás es ala trasera... (Her behind is behind wing...)*

4.- *Son las almas de los difuntos... Yo pensé que era mi papá...*

*(They are the souls of the deceased... I thought it was my Dad...)*

*And after that, he is silent again and we continue walking. As if nothing was said before*

**Martha Riva Palacio Obón** Mexican. Born in 1975. She studied Psychology and a MBA in Visual Arts at the National School of Plastic Arts (UNAM). She has also taken courses in art direction, documentary film, video and audio. She has participated in several individual and collective exhibits with plastic and multimedia projects. Her short film "emilia (2) catarsis" was part in 2009 and 2010 of the Short Up! Program of Guadalajara's International Film Festival ([http://sic.conaculta.gob.mx/ficha.php?table=produccion\\_cine&table\\_id=2527&estado\\_id=9](http://sic.conaculta.gob.mx/ficha.php?table=produccion_cine&table_id=2527&estado_id=9)). In this year, her soundscape antártica 50 is one of the selected soundworks for the 5th international FKL symposium on soundscape in Firenze, Italy (<http://www.paesaggiosonoro.it/keepanearon/testo.php?action=news&id=8>).

## **Katharine Norman**

### Islands of One

Four short stories about mind and body

1. *What is this island?*

2. *One way or the other*

3. *Sparkling, gossamer, this was how it seemed*

4. *You think you know what you're doing*

Created in 2006–7, while I was living in Canada, the inspiration for these four linked pieces came from my experience of becoming seriously ill while living on an island. The stories (like my post-recovery reflection on hallucinating wildly) became a consideration of mind and body—not so much the more traditionally held dualist notions, but rather a meditation on the fragility of whatever thread it is that holds our sense of self, and reality, together. The text is my own (as is the voice), and most other sounds are recordings from my then home, Pender Island, British Columbia. Although the piece can certainly be performed over loudspeakers, as here, Islands of One is also well suited to a more intimate listening, one-to-one over headphones. An online version is available at <http://www.novamara.com/sound-based-works/islands-of-one> and at Last.fm. Islands of One has received several performances and broadcasts, including Vancouver Western Front, De Montfort University, the University of Hertfordshire and on BBC Radio 3. It was selected for the Media show of the Electronic Literature Organization's annual festival in 2008.

**Katharine Norman** is at times a writer, composer, teacher and sound artist – in no particular order. She has an especial interest in acoustic ecology, listening, sound and place, and her work traverses several creative disciplines, with an emphasis on sound and text. After moving between academia and publishing posts for some years she currently works in digital publishing to support her creative work as an independent artist and scholar, and is honorary Visiting Research Fellow at De Montfort University. She has a PhD from Princeton (Music Composition, 1993) and has held academic posts in Music at Dartington College of Arts, Sheffield University, Goldsmiths and City University London. She has also taught in the Communications Department of Simon Fraser University, and English Department of Anglia Ruskin University, Cambridge. From 2003-7 she lived on a small island off the coast of British Columbia, supporting herself through freelance editing and writing (on everything from bankruptcy to cookery), teaching a bit, and producing creative work inspired by landscapes, both inner and outer. From 2007-8 she was managing editor of the Cambridge Journal of Economics and administrator of the Cambridge Political Economy Society. During this time she also took the MA course in creative writing and new media at De Montfort University. Her music and sound works are available on several CDs

and by download, and on her personal web page ([www.novamara.com](http://www.novamara.com)). Her writings include *Sounding Art* (Eight Literary Excursions through Electronic Music), an unconventional monograph on listening and digital music (Ashgate, 2004), and several commissioned essays on sound.

### **Panos Amelidis**

#### *Agoras 1*

Agoras are public spaces used for assemblies and markets, while markets are a social institution for exchange and social relations. In terms of space, street markets are situated in open urban spaces creating a nested, independent soundscape within, and effectively contributing to, the urban soundscape. Street markets have a traditional aura where the sellers use the sound of their voice as medium to reach the costumers, creating a more audio-oriented environment. The soundscape of a shopping centre on the other hand is blocked inside the walls of the building; the community cannot reach it. The medium used to entice the customers is more visual than sonic, so the place is more visually-oriented. Shop showcases and labels propagate the products, while pop music is sounding, either through the shopping centre as a whole or inside each individual shop. I intend to exploit the soundscape of both markets by observing the differences and/or similarities between them. I will record the vocalizations of street markets, dialogues between the sellers and the costumers as well as the overall soundscape of an outdoor market. I will do the same for the shopping centres. The title of my piece is "Agoras 1" and it will be the first of a series of pieces I will compose dealing with similarities and differences between the soundscape of street markets and shopping centres in two different capital cities respectively. For Agoras 1 the two cities are London and Athens.

**Panos Amelides** was born in Athens, Greece. He composes electroacoustic music and music for instruments. In particular, his interests focus on the representation, irritation and/or creation of political and cultural memory, through interaction between narration, acousmatic sounds and real-world sounds. He is a PhD candidate in electroacoustic Composition at the Music, Technology and Innovation Research Centre (MTIRC) of De Montfort University with John Young. He completed his Master of Music in electroacoustic composition at The University of Manchester. He gained a Bachelor of Music from Ionian University. His music has been presented in festivals and international conferences in Greece, Turkey, UK, and Spain. In October 2010 he was a finalist of the International Competition 'Espace du Son' in Brussels. His composition 'Ritual Attacks' will be presented at the ICMC 2011, Huddersfield. He is a member of the artistic collective 'Hear This Space' which is active in Leicester, England, member of the organising committee of the 'Sound, Sight, Space and Play (SSSP)' conference and a member of the Hellenic Electroacoustic Music Composers Association.

### **Nikolas Valsamakis**

#### *Scenes from a Construction Unit (2010)*

The soundscape composition *Scenes from a Construction Unit* is the sound portrait of an industrial environment in Athens. It consist of nine sound scenes, recorded during a day in 2009. Beside careful selection and montage of the nine scenes, only minimal equalization is applied to the original recordings. The composition is dedicated to all the workers of the construction unit whose presence is faraway so close in every sound.

**Nikolas Valsamakis** was born in Athens in 1967. He is mainly a composer of electroacoustic and computer-aided music. He is especially interested in the directions of algorithmic composition, microsound, nonstandard synthesis, interactive systems, live electronics and soundscape composition. He explores and applies computer technology and electronics in the creation of his own meta-tools for sound synthesis and music composition as well as in the construction of musical meta-instruments for live performance. He studied composition and electroacoustic music with Stefanos Vasiliades and Dimitris Kamarotos in the Center of Contemporary Music (K.SY.M.E.-K.ΣY.M.E.) in Athens. He took master-classes in electroacoustic and computer music with Dennis Smalley, Trevor Wishart, Brad Gardon, Perry Cook, Curtis Roads among others. He holds an MSc in Music Technology from City University under the supervision of Simon Emmerson. Currently he is conducting part-time PhD research on "Nonstandard Synthesis Techniques for Microsound Composition" under the supervision Eduardo Miranda at The Interdisciplinary Centre for Computer Music Research (ICCMR) of Plymouth University. His research in music, sound and computers has been presented in international conferences and published in selected journals. He is actively interested in the promotion of electroacoustic music and has co-organized various national and international festivals, concerts, seminars and conferences. His music has been played in concerts and festivals. In 2004 he was invited as a composer in residence at the Center de Creation Musicale Iannis Xenakis (CCMIX) in Paris. He is a founding member of the Hellenic Electroacoustic Music Composers Association (ΕΣΣΗΜ - HELMCA) where he participated in the board of directors between 2002-2008. He is also a founding member of the Hellenic Society of Acoustic Ecology (EEAE - HSAE). Since 2002 he is lecturer in the Music Technology & Acoustics Department of TEI of Crete, in Rethymnon, Greece where he co-directs the Laboratory of Music Interaction and Polyphony.

## **Marinos Koutsomichalis**

### *Immersive Soundscape Performance*

An explicitly site-specific performance based solely on environmental recordings. Koutsomichalis juxtaposes soundscapes in-situ to construct a complex sonorous architecture for the audience to engage with. Immersive, uncertain and unequivocal, it fosters an essentially transcendent and profoundly meditative *gelassenheit*!

**Marinos Koutsomichalis** (b. Athens, Greece 1981) sound-artist, composer. Active in both academic and non academic milieus, MK is being composing and performing exploratory music and sound art since the mid '00s. He is mainly interested in how sound manifests in the space-time-consciousness complex and how he can create aesthetically intriguing artworks based on such manifestations as mediums in themselves. This has nothing to do with opinion or belief — rather than expressing or representing anything, he aims at fulfilling space and essentially stimulating one's state of mind. Hitherto, he has released albums in various labels (including british Entr'Acte, and his own agxivatein) that were met with enthusiasm by critics, and exhibited works of his worldwide in galleries, academias, festivals, churches, independent venues, etc. He has collaborated with Francisco Lopez, Z' EV, Greg Haines, the Red Note Ensemble, N. Kyriazopoulos and others in various projects. He is an active member of the Contemporary Music Research Centre (CMRC — founded by I. Xenakis) and of various others research centers and institutions. Currently He is undertaking a Ph.D. in the Music Research Centre, University of York. He also teaches Computer Music Programming and Sound Synthesis at the Technological Educational Institute of Crete. He is based in the city of Heraklion at the moment.