

Standing Soundscapes of Resistance

Electroacoustic and Electronic Music Festival

Friday 26th @ Saturday 27th April
19:00 @ MADLAB
Potamitis Bldg, Kitiou Kyprianou, 3036

Standing.

Soundscapes of Resistance.

For the 3rd edition of the MediSoup Festival, composers and sound artists submitted works in response to this year's theme, 'Standing. Soundscapes of Resistance.' Artists were encouraged to contemplate the prevailing challenges of our time: persisting conflicts, ongoing wars, rampant violence, systematic oppression, human rights violations, the rise of nationalism and extremism, climate crisis, ecological destruction, and a disorientation of morality and ethics. Guided by the notion of 'standing and resisting,' artists were prompted to explore how their art could serve as a means to protest, address, reflect upon, discuss, express, communicate, suggest, and envision in response to the destructive and disorienting directions the world has taken.

After careful evaluation, a selection of works was made based on their musical, aesthetic, and conceptual resonance with the festival's theme. Subsequently, a curated program comprising five concerts was crafted, each focusing on works that explore different facets of the theme. Concert 1 delves into the theme of 'Nature,' contemplating its transformation into a memory, an impression, and an endangered entity. Concert 2 imagines a 'Metaresistance' stance where noise and attentive listening become tools of resistance, reminding us that without listening, we cannot avoid the arrival of 'Nemesis.' Concert 3, 'Delights from Cyprus,' celebrates the artistic perspectives of Cypriot composers of different generations, offering insights from the divided island of Cyprus. Concert 4, 'Fight or Not,' presents reflections on the destructive force of wars alongside visions of peaceful coexistence. Finally, Concert 5, 'Against all Odds,' features works that become protests against police brutality, social repression, gentrification, far-right political violence, and violence against indigenous people.

Artistic Director	Dimitris Savva
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FRIDAY 26th APRIL

NATURE ~36' (starts 7pm)

Distant Voices | Epameinondas (Epa) Fassianos - 9:00
3D Illusory Immersive Soundscape: Glacier | Zoe (Yi-Cheng) Lin - 10:00
Mirror Sculpture | Chin Ting Chan - 9:10
Last Screaming | Yu Chung Tseng - 8:20

METARESISTANCE ~36' (starts 8pm)

Phivos-Angelos Kollias | Cosmodemonia - 9:00
Resistant noise | Nicola Fumo Frattegian - 4:35
Polyphonis | Andreas Monopolis - 06:45
Nemesis | Costas Frantzis - 10:00
HyperReal | Riccardo Tesorini - 5:50

SATURDAY 27th APRIL

CYPRUS DELIGHT ~37' (starts 7pm)

I am still he(a)r-e | Nasia Therapontos - 03:24
Ideological Distortion | Berk Yagli - 7:00
Refusing Silence | Georgia Nicolaou - 3:50
Recycling paper | Evagoras Karageorgis - 7:00
Windy | Irene Tofa - 5:00
Moments of Liberty III | Dimitris Savva - 10:45

FIGHT OR NOT ~37' (starts 8pm)

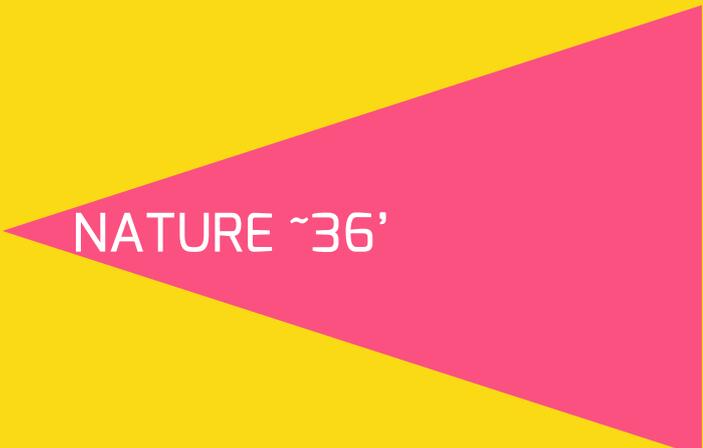
Ceneri Casarsa | Paolo Montella - 8:01
Peace Wind | Domenico De Simone - 6:55
Vile of Malice | Yulian Prots - 4:41
Afanismos | Anna Vassiliadis - 5:00
Nach der Stille | Maria Pelekanou - 4:42
Eneyida | Christian Eloy - 8:30

AGAINST ALL ODDS ~33' (starts 9pm)

Vis | Thanos Polymeneas Lontiris - 03:16
Maquina M. | Juan Carlos Vasquez - 4:56
A Simple Journey - Avenue Jean Moulin | Mathias Guilbaud - 8:35
In my country there are desaparecidos and political prisoners (again) | Jorge Sad Levi (aka Samaná) - 9:40
Xama | Andre Perim - 6:42

WORKS



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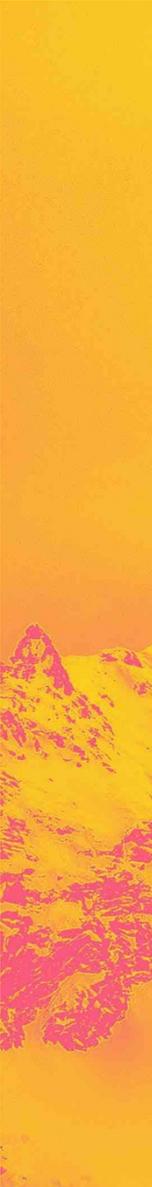
NATURE ~36'

Distant Voices

Epameinondas (Epa) Fassianos - 9:00

In this sonic exploration, "Distant Voices" delicately weaves a narrative that transcends the boundaries of conventional environmental discourse. The humble symbols embedded in the manipulated voices echo not only the environmental distress but also the interconnectedness of human existence with the delicate balance of nature. As the composition unfolds, it invites contemplation on the duality of our relationship with nature – the simultaneous vulnerability and resilience inherent in the delicate ecosystems we inhabit. Through its unassuming yet powerful soundscape, "Distant Voices" becomes a mirror reflecting our collective impact on the planet. It encourages a shift from passive acknowledgment to active engagement, urging listeners to embark on a collective journey towards sustainable practices and a renewed sense of environmental stewardship.

Epameinondas P. Fassianos (Epa Fassianos) is a Greek Composer of Electroacoustic and Ambient Music. He was born in Athens in 1982. He has attended both the University of York (MA in Music Technology) under the supervision of Professor Andy Hunt and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition) under the supervision of Professor Ed Hughes. He holds a PhD Degree in Acousmatic Music Composition. He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology).



3D Illusory Immersive Soundscape

Glacier | Zoe (Yi-Cheng) Lin - 10:00

Since the 20th century, global glaciers, from the Alps to Antarctica, have rapidly shrunk, threatening diverse ecosystems. Antarctica, Earth's largest glacier reserve, experiences ice thinning and shelf collapses. Annual glacier discharges, amounting to 46 cubic kilometres of ice, echo loudly. Sea-bound collapses generate seismic waves, posing risks for distant ships. This composition employs 3D soundscapes, offering immersive experiences of glacier characteristics and the destructive forces at play. It symbolises human impact on the planet, extending to contemporary warfare, expressing an apocalyptic sentiment. Primarily electronic, it integrates choir-like elements, exploring themes of apocalypse, redemption, and forgiveness. Blurring the lines between painting and composing, I sculpted sounds guided by my inner artistic vision, inviting listeners to close their eyes and feel the glacier's texture, temperature, weight, and the consuming waves.

Zoe (Yi-Cheng) Lin is an accomplished composer specialising in AI music development, 3D immersive music, and auditory-visual synesthesia. As an assistant professor at National Taiwan Normal University, her work has received international acclaim, featured at prestigious events like SiMN 2023, MUSLAB Planeta Complejo exhibition, NYCEMF 2023, SICMF 2023, NIME 2023, MiRNArte 2023, EiS 2023, NoiseFloor 2023, Earth Day Art Model 2023, MOXsonic Festival 2023, ICMC 2022, IRCAM Forum 2022, SICMF 2022, and Atemporánea 2022. Zoe's musical influence extends across 18 countries, spanning Asia, Europe, North and South America, cementing her global reputation in the field.



Mirror Sculpture

Chin Ting Chan - 9:10

Mirror Sculpture is inspired by over twenty years of observation on a Ficus tree. While its surroundings have changed dramatically, the tree remains vigorous and intact. This shows the impact of time on things at different paces. Our perception or memory of them can vary dynamically, transforming them into a mirror that reflects who we are at different times and stages of our lives. When we are able to adapt to our surroundings with an open mind and curiosity, we not only see a clearer image of ourselves from this mirror, but also through it.

Composer Chin Ting (Patrick) CHAN grew up in Hong Kong and came to the United States in 2003. He has been featured in festivals including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers, among others. His scores are published through BabelScores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. www.chintingchan.com

Last Screaming

Yu Chung Tseng - 8:20

On the small island near the composer's own home, there is a bamboo jungle that has been growing for nearly 100 years. In 2021, due to the needs of tourism development, the consortium planned to eradicate it. After the protest proved ineffective, the composer had to make a final recording of the sounds before the bamboo forest was removed. These samples were then artistically processed with digital methods, and finally, a sonic artwork titled "Last Screaming" was created by the composer in 2023. The composition not only preserves the last sounds of the bamboo forest but also, more importantly, to a certain extent, represents the last protest voice of the bamboo forest against the consortium's wanton destruction. Thus, "Last Screaming" serves as a reflection of the composer's protest and response to the crises of wanton destruction of the natural environment.

Yu-Chung Tseng is a professor of electronic music composition at Institute of Music at National Chiao Tung University in Taiwan. His music has been recognized with selection/awards from Bourges Competition (Finalist, 2005), Pierre Schaeffer Competition (1st Prize in 2003), Cittàdi Udine Competition (Finalist, 2006), Musica Nova Competition (1st Prize in 2010, Mention award in 2009, Mention award in 2012), Metamorphoses Competition, ICMC 2011, ICMC2015, ICMC2022 Asia-Oceania Regional Best Music Award. His music can be heard on labels including CDCM (U.S.A.), Discontact iii (Canada), Pescara (It.), Contemporanea (It.), Metamorphoses (Belgium), SEAMUS (USA), KECD2 (Denmark), Musica Nova (Czech), ICMC 2011 DVD, ICMC 2015 CD, IL SUONO DELLE LINGUE (It.), and Electroacoustic & Beyond 7 (UK).

METARESISTANCE ~36'

Cosmodemonia

Phivos-Angelos Kollias - 9:00

Cosmodemonia stands as a challenging invitation for the listener to engage deeply and actively with both sound and space, navigating through the everyday to the ethereal. Crafted with the 'intelligent' instrument Ephemeron, an adaptive nonlinear feedback network, that dynamically interacts with the performer's actions and gestures, analysing the perceptual features of sounds to produce a uniquely responsive auditory experience. Such dynamic interaction serves as a metaphor for the individual's capacity for resistance and self-determination, challenging the listener to reject passivity and engage actively with their environment. By framing listening as an act of resistance, Cosmodemonia reflects on the theme suggesting that in an era marked by conflicts and crises, attentive listening and sensory participation can become powerful acts of defiance against apathy and acceptance. Premiered at the Australasian Computer Music Conference 2022 (New Zealand).

Phivos-Angelos Kollias, Composer/Sound Artist, integrates emerging technologies and sonic narratives to examine the interplay between the human experience and its digital counterparts. He has a PhD in electroacoustic music from the University of Paris VIII. He has studied classical music in Cambridge, London and Paris with the support of four foundations and currently lives in Berlin. He has received nine awards and nine nominations in international competitions, including the Excellence in Sound Design Award at FIVARS, Toronto, and one of the Musicworks Electronic Music Competition prizes. The group projects he has participated in have won twelve awards and distinctions, including the Apple TV Game of the Year award and the Gamescom Indie Award and listed twice in Forbes' top lists.

Resistant noise

Nicola Fumo Frattegian - 4:35

Noise is ancient and has spanned the history of human beings. Noise is the totality of sound and the maximum degree of its shattering. With noise you can build and destroy. His is a story of authentic resistance. The composition is a short narrative of a journey through different soundscapes in which noise is the resilient pivot, witness to the power of the human soul. "Resistant noise" is constructed entirely from manipulated noise and concrete sounds.

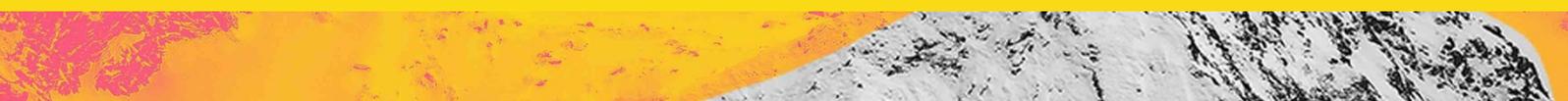
Nicola Fumo Frattegian is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances. He is a Subject Expert in "Electroacoustic" and "Computer Music" at the Conservatory of Music of Perugia. He held the chair of Electroacoustic Music Composition at the Conservatory of Music of Messina. He is currently professor of Sound design at the Academy of Fine Arts in Macerata.

Polyphonis

Andreas Monopolis - 06:45

The foundation of “Polyphonis” was laid during a trip to the Balkans. The contact –and the subsequent comparison- with the multicultural confusion is combined with the musical experience of the past and the present, leading to the audio capture and reform of a theme cluster which moves in varying space and time. The different perceptions of natural, artificial and personal landscape contribute to the transcription of a subjective reality on which Polyphonis builds up. Aside from the landscapes of natural and artificial sound, human voice and polyphonic singing play a key role to the track’s structure. Polyphonis wouldn’t be complete without the contribution of the group “Dioni” (vocals were recorded and played back in multichannel) and the bites of the Albanian polyphonic ensemble “I nei tou Argirokastrou”.

Andreas Monopolis was born in Corfu in 1976. His artistic impulse is expressed not only through music, but also through images and materials. A visit on a couple of A. website it can be considered as his detailed cv: www.monopolis.gr





Nemesis

Costas Frantzis - 10:00

Nemesis is inspired by the mythological context according to which Nemesis follows Ixris. Nemesis derives as a “fair punishment” when you go against the violation of the laws of nature, against the insult that results from human intervention at the expense of natural wealth and the environment in general. The basic audio material comes from field recordings processed with various techniques. The choice of material was part of a “journey” aimed at exploring/ developing a personal sonic language.

Costas Frantzis is a musician and sound artist based in Athens, Greece. He studied Music Science (BA) and Sonic Arts & Audio Technologies (MA) at Ionian University in Corfu. He explores music and sound through creative projects in the wider context of performing arts (theatre, performance art, interactive AV installations etc.). In parallel with his artistic activity, he is closely involved in the organisation / production management and cultural management.

HyperReal

Riccardo Tesorini - 5:50

A light beating of wings, from which microcosms, very distant worlds, abrupt tugs spring up like a domino effect. Temporary windows, silences and brutal sound walls. Excruciating screams that rip and tear until they find an unexpected peace. Writhing in a thousand folds, until it settles placidly in a teeming magma. Until it goes out among the lapilli of light.

Riccardo Tesorini lives and works in Bologna, Italy. He studied Sound Engineering at the National Academy of Cinema in Bologna and earned a Master's Degree from the University of California, Los Angeles (UCLA). He graduated from Conservatory 'F. Morlacchi' in Perugia specializing in "Electronic Music and New Technologies". After his mobility period in Helsinki at Sibelius Academy, he is currently attending a Master degree in Sound Design at the Conservatory "G.B. Martini" in Bologna. His work encompasses different activities, ranging from soundtracks and sound design to an electro-acoustic project "Eezu" and "Haou Nebout" as well as the realization of sound installations and sound art.





CYPRUS DELIGHT ~37'

I am still he(a)r-e

Nasia Therapontos - 03:24

This composition follows the journey of a young girl, transitioning from a normal life to the harsh realities of war. Her world, once filled with familial warmth, is shattered by the onset of conflict, thrusting her into a tumultuous existence. As the composition unfolds, she emerges as a symbol of unwavering resilience, navigating through the chaos and reaching a poignant crescendo, striving to make her voice heard. The composition paints a vivid picture of a life transformed, showcasing the strength found within the human spirit. It serves as a reminder that even in the face of adversity, the human spirit can endure, and voices can rise from the ashes, speaking of resilience, survival, and the unwavering strength to stand tall. "I am still here...can you hear me?".

Dr. Nasia Therapontos was born in Nicosia, Cyprus. She is a researcher, composer, and educator in the field of Music Technology Innovation and Education. She holds a PhD degree from De Montfort University, supervised by Prof. Leigh Landy, with a scholarship from the A.G. Leventis Foundation. Her research focused on the creative use of music technology and its integration in the National Music Curriculum program. She currently works as a teacher in public schools of Cyprus and as an external research collaborator and lecturer with the European University Cyprus. She has a rich compositional background, from classical music to experimental electroacoustic compositions and site-specific sound installations. Her current research is based on the creative use of technology in education.



Ideological Distortion

Berk Yagli - 7:00

Ideological Distortion is a piece which explores the dark side of today's media, dilution of ideologies, and constant bombardment of confusion. It invites the listener into reflecting on the issues and feel the horror and hate that is constantly imposed on society whether we individuals are lucid about it or not.

Berk Yağlı (born 1999) is a Cypriot guitarist, composer, and producer. His works have been presented internationally including Argentina (Salta), UK (Leicester, Plymouth, Sheffield, Staffordshire, London), US (New York City, Indianapolis, Georgia, Utah, Missouri), Taiwan (Taipei), South Korea (Seoul), Poland (Krakow), Switzerland (Zurich), Ireland (Limerick), Northern Ireland (Londonderry), Mexico (Morelia), Italy (Padova), France, and more. He is regularly invited to compose his music in studios throughout the world including VICC (Visby, Sweden), CMMAS (Morelia, Mexico), ACA (Floria, USA), and Studio Kura (Fukuoka, Japan). He received numerous awards for his compositions in composition competitions around the world including WOCMAT (22', 23'), Musica Nova (23', 23'), New Vision (23').



Refusing Silence

Georgia Nicolaou - 3:50

In the midst of utter devastation, the indomitable human spirit refuses to accept silence. Imagining the auditory landscape within the inner ears of people who have witnessed the catastrophic obliteration of their surroundings, the piece unravels a haunting narrative of survival. In this distorted reality, voices of solidarity emerge from the rubble – muted shouts and whispers of encouragement. These fleeting sounds, like fragile melodies, hold the promise of renewal, challenging the omnipresent cacophony of destruction. The composition is made with recordings from metal objects, chimes, and metal percussion instruments with different microphone approaches. As the metallic echoes intertwine and evolve, they sustain a sense of serenity that resonates with the profound calm found in the aftermath of chaos. The linear progression mirrors the survivors' journey – a steady, unwavering movement forward, symbolising the incremental rebuilding of both the physical and emotional landscapes.

Georgia Nicolaou (1990) is a Cypriot composer, musician, researcher and educator based in Rotterdam, the Netherlands. Her compositions vary from pieces for chamber ensembles to electronic music, as well as contemporary dance and experimental music theatre performances. Georgia's works have been performed in prestigious festivals, such as Operadagen Rotterdam 2019, November Music 2018, Transit 2018 and Gaudeamus 2018 among others. Currently, she is a PhD candidate at Royal Conservatoire of Antwerp – AP University College and the University of Antwerp. Her research focuses on Community Music and Movement, Embodied Music Pedagogies and Collective Composing for (vulnerable) children. Besides, she works as a creator and educator at the Belgian organization Musica Impulscentrum.

Recycling paper

Evagoras Karageorgis - 7:00

For an exhibition of all kinds of paper in Brussels, a friend involved, asked me to compose a work that was to be playing in the space of the exhibition during the visitor's walk around the various types of paper exhibited. For this work I gathered various types of recycled paper and used it to record and organise a library of paper sounds which later on, I began organising them in various timbres, textures and frequencies. For the piece, I created four voices (4 lines as in a choir) using all the different types of textures I had in my hands. Then, I introduced various rhythmic patterns, melodic and harmonic ideas (as much as it was possible) trying to create a piece in form with various sections for a total duration of 7:16 minutes. The piece was looped and played at the exhibition for as many days as the project was on.

Studied music at the Aaron Copland School of Music (CUNY) with Allen Brings and Leo Kraft (1982-1988) - B.A. Music and M.A. Composition. In 1988-89, continued postgraduate studies at N.Y.U., (Composition, Ethnomusicology and Electronic Music). From 1989, worked as a teacher for the Public Schools. Composed music for Theater (THOC, ETHAL, Satiricon, THEPAC, ENA) and worked with the CBS TV, music for films and documentaries. He wrote song cycles, music for small ensembles, symphonic music, electronic music and other more experimental works. He published various recordings with his music and cycles of songs. For many years he has been giving performances with his own works in Cyprus and abroad.



Windy

Irene Tofa - 5:00

My first foray into sound art occurred during the previous semester at university. Specifically, I crafted my sound art using 'Reaper' and incorporated various sounds that I both created and recorded. These sounds included those generated from a bottle of water, a piece of paper, leaves, small rocks, and my own voice. Titled 'Windy,' my project is an abstract piece that allows for diverse interpretations by listeners. "Windy" aims to prompt listeners to delve into their own imaginative realms, creating various 'abstract' spaces within their minds. My objective was to construct a fantastical landscape using a variety of sound textures and occasional sound phrases. I heavily relied on my voice, which I recorded for the final sound synthesis. While some sounds are intentionally distorted, others remain unaltered, contributing to a dynamic between realism and surrealism within the work. Consequently, the final result leans toward the surreal, evoking abstract imagery and sensations in the listener.

My name is Irene Tofa. I am from a small village in Famagusta called Frenaros, but I currently live in Limassol. I am a third-year student at the Cyprus University of Technology, and specifically, in the Fine Arts department. Apart from "traditional" art, like 2D, 3D, print making etc., I really enjoy working with sound art.

Moments of Liberty III

Dimitris Savva - 10:45

In Moments of Liberty III, the characters continue their journey attempting to break free from their state of containment. As they experience moments of being liberated from their fixed state of perception, the characters wonder if in order to become free they need to break a fixed system of perception that is none other than the self.

Dimitris Savva is an electroacoustic music composer, sound artist, researcher, and educator. He received his Bachelor's, Master's, and PhD degrees in Electroacoustic music composition with distinction from the Ionian University, the University of Manchester, and the University of Sheffield, respectively. His compositions have been performed at a total of 88 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), Cube Fest 2019-Sound in Focus III (Moss Art Centre, Blacksburg), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Many of his compositions have won prizes in prestigious competitions such as Metamorphoses 2012-2014-2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on important collective records, including Metamorphoses 2012, 2014, 2018, and 2020.



FIGHT OR NOT ~37'

Ceneri Casarsa

Paolo Montella - 8:01

“So I arrived at the days of Resistance |
knowing nothing about it except the style: |
it was a style all light, a memorable consciousness |
of the sun. It could never fade, |
not even for a moment, not even when |
Europe trembled on its deadest vigil. |
We fled with belongings on a cart |
from Casarsa to a lost village |
among ditches and vines: and it was pure light.”

Pasolini's verses, rooted in his beloved Casarsa (Friuli, Italy), illuminate the theme of resistance, intertwining with his familial ties and the grim backdrop of war. His oeuvre stands awakening a steadfast resistance against fascism, nationalism, and oppression in all its guises. Guided by the resonance of the spoken word, “Le Ceneri di Casarsa” (Casarsa ashes) navigates Pasolini's formative landscapes, in a process of historical and geographical approach through the voice and soundscape. The material was recorded mainly in Casarsa between October and November 2024.

Paolo Montella is an electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. He graduated in Electronic Music at the Naples Conservatory with M° Elio Martusciello. Since 2016 he has been curator of “Geografie del suono”, a concert series that has hosted prominent artists from around the world during more than 70 appointments. He has held concerts, diffused his work, and performed in Italy, France, UK, Norway, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong, and China.

Peace Wind

Domenico De Simone - 6:55

The WIND has no borders, it cannot be stopped. PEACE WIND is based on the sound of a WIND, the same WIND that caressed my face as a child, when my SOUL was still INNOCENT, when my SOUL didn't yet know to BE. I have entrusted the task of making the WIND "speak" to MUSIC, or rather of making it "sing" words of PEACE, but in an "unheard of" and "inaudible" language, intelligible only to the most intimate and profound part of our being, thus hoping that our SOUL, finally "free", can let itself be moved and transported to an IDEAL WORLD, where the condition of "normality" is PEACE, where the only "imaginable" WAR is to save our LOCAL EARTH. PEACE doesn't shout. PEACE WIND: WIND of PEACE, PEACE in the WIND.

Professor of Electroacoustic Composition at the Music Conservatory of Foggia. Graduated in Composition, Electronic Music, Piano and Jazz. Graduated in Composition at the Accademia Nazionale of Santa Cecilia and in Electronic Music with honors at the Conservatory of Santa Cecilia. He was awarded with the diploma of merit in Film Music by Ennio Morricone and in Composition by Franco Donatoni at the Accademia Chigiana in Siena. His compositions have been performed in more than one hundred concerts in Italy and abroad (China, Latvia, Canada, Chile, Argentina, Romania, Malta, USA, Ireland, UK, Spain, Austria, Brazil, France, Ecuador, Australia, Poland, etc.) and broadcasted by RADIOTRE.

Vile of Malice

Yulian Prots - 4:41

My work is called "Vile of Malice". Work was by technology and rules of Musique concrète. That means all the sound used in this composition is only from my recordings; not a single type of effect or sound synthesis was used, and no musical instruments. This work does not have any clear idea or a very complex concept. It was made under the influence of information around me at this time. In this composition, I used screams, laughter, and protest sounds that say "Stoppt den Kinder Mord" (Stop the murder of children!), which was used as an emotional reaction to the events that are happening in my country and around the world. These sounds and their combination are a strong trigger for the human psyche to instantly immerse you in horror and show that this action that's happening now is unacceptable in the modern world.

My name is Yulian Prots; I'm 18 years old. I am from Ukraine, but now I'm living in Austria alone. After Russia's full-scale invasion of Ukraine, I went abroad. Currently, I am studying "Computer Music and Sound Art" (first semester) at the University of Arts (Graz, Austria). I have been awarded the Ernst Mach Scholarship at the University of Arts (2023).



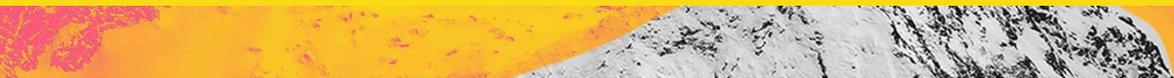
Afanismos

Anna Vassiliadis - 5:00

War. Everything changes in a blink of an eye. Calmness and daily routine turns into panic, pain, loss and death. The current composition is quickly describing three stages: calmness, chaos and silence.

This composition contains dozens of edited sounds, however there are a lot of familiar-less edited sounds-too. The whole piece was built in an exclusively digital environment.

Anna Vassiliadis: Born in Canada, but grew up in Greece. She studied Music Technology and Acoustics and got her BSc from the Mediterranean University at Rethymnon, Crete, completed her MSc on Sound Arts and Technologies at the Department of Music Studies at Ionian University in Corfu. Continuing her studies in the same University, she is now performing a PhD thesis on Electroacoustic Synthesis entitled "Microworld Soundscapes" which is based on the sonification of video recorded biological processes.



Nach der Stille

Maria Pelekanou - 4:42

It is a piece of electroacoustic music for eight or four loudspeakers or stereo, based on several layers, moving sound objects - which alternate and create a different spatial perception in the audience surrounded by them. The main theme of the piece is the impression that exists in the modern western world about a war, on the bombing of Syria and for this reason it is made from the reflections of a basic sound. A recording was used as source material, as well as a draft (in Audacity) of a shooting simulation. Based on these two, a polyphony was created not only of sounds, images, but also of space. Objects are transformed so that one emerges from the other. Pitch shifting, time stretching, delay lines, but above all reverbs. In this piece, reverb is what shapes the content, connects, binds, and constructs a poetic result.

Maria Pelekanou was born in Thessaloniki in 1983, studied music technology and acoustics in Crete with P. Kokoras. In February 2022, she graduated with a Master's degree in Electroacoustic Composition at the HfK Bremen with Professor Kilian Schwoon. There she developed sound installations and interdisciplinary projects. Her works have been presented at "next_generation" at "Zentrum für Kunst und Medien", at the "Long Night of Music" in Oldenburg (2020,2021) and in Bremen (2021) and in the Spanish radio RTVE. One of her most recent compositions was selected in a competition for the 30th anniversary CD of the DEGEM and was presented in the ceremony concert at ZKM in Karlsruhe. In January 2024 she performed her music at the San Francisco Tape Music Festival.





Eneyida

Christian Eloy - 8:30

This piece has been written as a tribute to the courage of the people of Ukraine in the face of the suffering and martyrdom they have been victims of during this month of February 2022. The title “Eneyida” is intended to be a reference to the eponymous burlesque poem written by Ivan Kotlyarevsky in 1798, who is considered to be the founder of literature in the Ukrainian language. This poem is considered to be the first literary work published entirely in the modern Ukrainian language. Although Ukrainian is an everyday language for millions of people in Ukraine, its use in literature has been officially discouraged in the area controlled by Imperial Russia. Eneyida is a parody of Virgil’s Aeneid, where Kotlyarevsky has transformed the heroes of Troy into Zaporozhsky Cossacks. The critics think that it was created in the light of the destruction of the Zaporozhsky Hetmanate ordered by Catherine the Great.

Born in 1945 in Amiens (France) where he studied flute and composition at Conservatoire National of Region, then he went to Conservatoire Superior of Paris. He met electroacoustic music in Paris with Ivo Malec, Guy Reibel, François Bayle at GRM and IRCAM. Teacher for 24 years of the electroacoustic composition department at Conservatory in Bordeaux. Teacher for 17 years at the GRM (Groupe de Recherches musicales) workshops in Paris. Co-founder and artistic director of SCRIME for 12 years (creation studio and research lab) at Bordeaux University. Composer of over fifty pieces of instrumental music, vocal, electroacoustic music, teaching pieces, electroacoustic tales, operas for children.

AGAINST ALL ODDS ~33'



Vis

Thanos Polymeneas Lontiris - 03:16

The word "Vis" in Latin means both power and gaze, and it is considered the root of the word "violencia/violence" (violence). The work is an electroacoustic music miniature that was written very quickly (in less than an hour), following a call for submissions for the collection of works as part of the digital release of the album "Ponao: 37 composers against police brutality" <https://ponao.bandcamp.com/album/ponao>. The album was created as a response / denunciation / artistic-political act following the events of police violence in Nea Smyrni in March 2021.

Thanos Polymeneas-Lontiris is a composer, sound artist and educator. He obtained a BA in Double Bass, and a BA in Electronic Music Composition from the Rotterdam Conservatoire, while following courses at the Institute of Sonology (Royal Conservatoire of The Hague) and at IRCAM (France). He continued with two MA studies: in Fine Arts (Spain) and in Creative Education (UK). He did his PhD research at University of Sussex, being fully funded with a CHASE-AHRC scholarship. His PhD research has been awarded as one of the most innovative in the field of Art and Technology by the Leonardo Academic Journal (MIT Press). He teaches continuously in Higher Education since 2011 (Falmouth University, University of Sussex, University of Brighton, Ionian University). Since 2019 he teaches at the National & Kapodistrian University of Athens. Since 2012 he is a fellow of the UK Higher Education Academy (FHEA). His works have been presented, at among others: Athens and Epidaurus Festival, Holland Festival, Today's Arts, Attenborough Centre for the Creative Arts, Modern Body Festival, Kalamata International Dance Festival, The Athens Concert Hall, Onassis Foundation, Tectonics Festival, Biennale of Young Artists from Europe and the Mediterranean.

Maquina M.

Juan Carlos Vasquez - 4:56

"Maquina M." (2011, revised 2023) is a recording made using an instrument consisting of 5 modules for sonic manipulation. Each module contains a different oral recorded testimonial that is organised in chronological order. The central theme of the recording is related to "Plan Condor" (Operation Condor), an international agreement aimed at suppressing social movements in Chile, Argentina, Brazil, Uruguay, and Bolivia between 1973 and 1985. The indirect participation of Colombia, Peru, and Venezuela is also noted. The recording compiles several stories from survivors and/or protagonists of this period, which are assigned to each of the modules. These modules can be operated by the audience or used to create pieces, as exemplified in the present recording, as a new musical interface for electroacoustic music improvisation. "Maquina M." was the winner of the "Best Computer Music" award at the Latin American Showcase of the International Computer Music Association.

Dr. Juan Carlos Vasquez (www.jcvasquez.com) is an award-winning composer, intermedia artist, and researcher. His electroacoustic works are frequently performed worldwide, having premiered in over 30 countries across the Americas, Europe, Asia, and Australia. Vasquez has received grants, commissions, and/or prizes from numerous esteemed institutions. Vasquez is currently an Assistant Professor at the School of Cultural Technology of Xi'an Jiaotong-Liverpool University.

A Simple Journey

Avenue Jean Moulin | Mathias Guilbaud - 8:35

A Simple Journey - Avenue Jean Moulin is a sound creation composed with binaural and contact microphone recordings, in the city of Toulouse, France. It tells a story of a working-class neighbourhood undergoing gentrification and its emblematic buildings in the process of destruction. It is a sound path going from point A, a subway station in a more central neighbourhood, to point B, another stop and another neighbourhood, but this time reverberating with falling concrete. After the smooth subway with its music and ads, we hear the rubble, the dust and we imagine the stories of old buildings and their inhabitants. Then, in reverse, we go back towards the subway, the music and the jingles, but the air is transformed by the sounds of the destruction. We listen to remember and we compose to reconsider our awareness of socio-economic segregation in our evolving cities. Buildings may disappear but its memories can live on in the resonating rubbles.

With a background in film studies, Mathias Guilbaud likes to work and question the way sound can awaken the imagination and question our relationship with spaces. It is through this practice combining documentary, acousmatic and phonographic composition, that he creates sound pieces where living spaces and intimate stories intertwine. Cities represent a privileged listening ground where he questions our relationship to public spaces and urban planning.





In my country there are desaparecidos and political prisoners (again)

Jorge Sad Levi (aka Samaná) - 9:40

The work was created after the kidnap and murder of Santiago Maldonado in 2017, a young artisan who was defending a Mapuche community whose lands were occupied by Luciano Benetton in the south of Argentina. The instigator of the crime is free, former terrorist Patricia Bullrich is occupying again the same position in the new government of philo nazi argentine dictator Javier Milei. Composing this piece is one of the few possibilities we have to denounce far right political violence.

Buenos Aires (1959) Studied composition with Francisco Kröpfl in Buenos Aires and with Marcelle Deschênes at Université de Montreal. His music has been programmed in Festivals and concerts around the world, including L'espace du son (Bruxelles), Korea World Music Days, Seoul Computer Music Festival, (Korea), Aspekte (Austria), Festival de Bourges (France), Festival de Música Contemporánea de Caracas (Venezuela), Festival Musica Nova (Brazil), Centro de Experimentación del Teatro Colón, Festival Internacional de Teatro de Buenos Aires, ICMC Utrecht. He received commissions and /or worked in artist residencies at GRM (Paris, France) , Musiques & Recherches (Ohain, Belgium) Phonos (Barcelona, Spain) , CCRMA (Stanford, U.S.) , LIEM (Madrid, Spain).

Xamã

Andre Perim - 6:42

Xamã (Shaman) is a sound work dedicated to the Brazilian indigenous people. It was composed and produced during the burning of the rain forest in 2019. The world Xamã is related to the people who care about the earth and is present in several cultures around the world and the indigenous people are centered in the figure of pajé. Xamã starts with a robotic call for the several tribes still alive in the Brazilian forests and end up with the dramatic sounds alluding to alarms and electric chainsaw creating a dystopian soundscape. The work was presented at the 26th Climate Change Conference (COP26) in Glasgow COP 26-Glasgow (Scotland)-2021 through AIR-As if radio and also at the "Sound of Violence" presented in several countries (Germany, Swiss, Italy, Greece, Turkey, Spain, Peru and USA) during the anti-war marathon during 2023.

Andre Perim is a Multimedia Artist, Musician and Composer. Born in Rio de Janeiro, Brazil, his work is focused on a critical view of the relation between technology and language in the digital era. As a Musician-Composer released the albums- "Dágua" (2014), and "Dágua ao vivo" (2018) , "Side Effects" (2018) and "Nomad" (2023) . "Side Effects" is based on the work produced for the internet during a long period inside a hospital due to a cancer disease treatment. In 2022, it became a Radio Show broadcasted by the RTM FM Radio, from London.

MediSouP

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