

DIMITRIS KAMAROTOS

Composer, musicologist and sound researcher

Since returning to Greece in 1985, Dimitris Kamarotos has worked across the fields of contemporary music, sound research and theatre. He was involved in the establishment and development of the **Centre for Contemporary Music Research (CCMR)**, working closely with Stefanos Vassiliadis and Iannis Xenakis. At the CCMR, he supervised the **Polyagogy - UPIC** system and was responsible for workshops for young composers and groups of children. From 1987 to 1995 he was Director of Research Programmes at the CCMR.

He founded and directed a number of contemporary music ensembles, including the **Athenaeum Contemporary Music Ensemble** (1988–1992), the **Pros Ensemble** of the Centre for Contemporary Music Research (1985–1991), **Intermediate Space** (1990–1993), and **Electric Breath** (2002).

Kamarotos was the scientific coordinator of **H.X.E.**, a sound-mapping project of Greece funded by the General Secretariat for Research and Technology, carried out by a research consortium of the National Technical University of Athens and the CCMR. He was also responsible for the development of music software for Greek schools within the **Y.DE.E.S.** and **IMEL / Socrates** projects. He directed a project involving underwater recordings of the Mediterranean monk seal in the **Northern Sporades National Marine Park**.

He has collaborated with Greek and international researchers and research centres on **automated sound recognition** and related areas of sound analysis. His research has been presented and published in international conferences and journals, including the **Computer Music Journal**, **IEEE ICECS**, the **International Computer Music Conference (ICMC)** and **EUSIPCO**.

As a composer, Kamarotos has worked primarily in theatre, investigating the function of music in direct interaction with spoken language, both as song and as a musical/dramaturgical element, as well as through the use of contemporary sound technologies and interactive systems on stage.

In 1991 he began his long-standing collaboration with the theatre group **Diplous Eros**, founded by Michail Marmarinos and Amalia Moutousi, and has also worked extensively with **Theseum Ensemble**. Together with Eleni Papakonstantinou, he co-founded **ODC Ensemble**, developing performances, research projects and presentations exploring new expressive approaches to the performance of Homeric texts. Their work has been presented at the **Edinburgh Festival**, in New York, Alexandria and at Princeton University.

Kamarotos is a founding member of **ESSEM (Hellenic Association of Electroacoustic Music Composers)**.

His work on **UPIC in Greece** and the history of Xenakis's UPIC system has been presented internationally, including through the publication *Dimitris Kamarotos – UPIC in Greece* in the context of the ZKM's historical documentation of graphic notation and UPIC.

His music for theatre and film, as well as his work with interactive musical control systems, has received international distinctions, including recognition at **Arts Electroniques** and the **Bourges International Electroacoustic Music Festival**.

Among his major recent projects is **ATLAS**, an interactive concert developed for the Onassis Cultural Centre / Onassis Stegi.

Kamarotos has created original music and sound design for approximately **200 theatre productions**, including **14 productions presented at the Epidaurus Festival** to date. In addition to his extensive collaboration with director **Michail Marmarinos**, he has worked closely with directors including **Lefteris Voyatzis, Vassilis Papavasileiou, Nikita Milivojević, Roula Pateraki, Victor Arditis** and **Dimitris Karantzas**.

Selected productions for which he has created music and/or sound design include:

Oedipus Rex, Ajax, Cyclops, The Chioggia Scuffles.

With **Michail Marmarinos**:

National Anthem, Romeo and Juliet, Akropolis Reconstruction, Lives of Saints, I Die as a Country, Insenso / Opera, Faust, Herakles, Phèdre (Comédie-Française), **Agamemnon** (Seoul), **Don Juan, Electra** (Shanghai),

With **Nikita Milivojević**:

The Bridge on the Drina, Platonov, Three Sisters.and **Persians – The Journey to the Field of Souls**.

With **Lefteris Voyatzis**:

Crave, Bella Venezia, Amphitryon and **The Greenhouse**.

Other productions include:

Arabian Night, Café, Failed Attempts in My Laboratory, The Arrival, The Blind, Eumenides,

With **D.Karantzas**:**The Circle of the Square** (Avignon Fest.), **Phaethon, Sladek, The Waves, When We Dead Awaken, Twelfth Night** and **Rob**.

For the site-specific production **Persians – The Journey to the Field of Souls** (Eleusis, 2023), Kamarotos organised the filming during the performances, edited the footage and created the completed film documenting the production. The film was selected and screened at the **Thessaloniki Documentary Festival**.

A further stage of his work has developed into what he calls **scenic composition**: an approach in which music is not treated as an autonomous layer accompanying a performance, but as part of a unified scenic score encompassing acting, actions, sound, space and other stage elements.

The productions **Hippolytus** (2017), **Eumenides** (2018), **Prometheus Bound** (2019), **Prometheus Unbound** (2024), **The Ratio of Time** (Athens Epidaurus Festival, 2025), **Iliad – Rhapsody Ω**, and **Alcestis – A Landscape after a Promise** (Athens Epidaurus Festival, 2026) constitute examples of this approach.

In these works, Kamarotos undertakes the **overall scenic composition**, integrating music with acting, actions and the full range of stage elements into a single compositional structure or score.

Selected documentation:

Hippolytus

https://youtu.be/gUp3-v_WvGI

Prometheus Bound

<https://youtu.be/uKDCaSrhuZw>

Dimitris Kamarotos UPIC in Greece//

<https://zkm.de/en/from-xenakiss-upic-to-graphic-notation-today>