

MUSLAB 2017 GENERAL PROGRAM



MÉXICO, BRASIL, ARGENTINA, FRANCE, PORTUGAL, SPAIN

MUSAB 2017

General Program

The logo for MUS LAB is a large, semi-transparent circular emblem. Inside the circle, the word "MUS" is written in a large, light blue, sans-serif font, and the word "LAB" is written below it in a similar font. The background of the circle is a dark, textured blue. The entire logo is overlaid on a photograph of a modern interior space with yellow walls and wooden floors. In the foreground, there are several wooden chairs and a table. In the background, there are more chairs and a large, curved wall. The overall atmosphere is bright and modern.

MUS
LAB

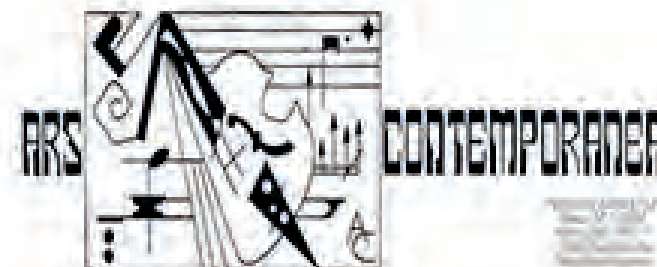
www.muslab.org



Coordinación de
Extensión Universitaria
más de cuarenta años de difundir la cultura



UNIVERSIDADE FEDERAL
DO RIO DE JANEIRO





“Muestra Internacional de Música Electroacústica y Video Mapping”

MUSLAB

Un Proyecto, acogido en 2016 por la UAM Xochimilco con el objetivo de introducir actividades que involucren arte, ciencias y nuevas tecnologías como punto de encuentro institucional y crear un nuevo paradigma para el trabajo multidisciplinario en la universidad.

Desde entonces se han programado más de 200 compositores en diferentes conciertos en esta unidad. Hemos traído, también, de forma presencial a artistas destacados como Philippe Le Goff director del Centro Nacional de Creación Musical en Francia – Reims, Mario Mary Director del Festival Mónaco Electroacustique, Pedro Bittencourt director del departamento de alientos de la Universidad Federal de Rio de Janeiro, Tom Williams Profesor investigador de la Universidad de Coventry, Joao Pedro Oliveira Profesor Investigador de la universidad de Minas Gerais entre otros, los cuales han ofrecido diferentes conferencias y cursos de introducción a la cultura musical para la comunidad de la UAM y público externo de forma gratuita y financiados por sus instituciones. Sus cursos han sido aceptados y han logrado tener un gran éxito en la Universidad.



Este año la edición 2017 de MUSLAB fue realizada en diferentes ciudades de México, Brasil, Argentina, Portugal, España y Francia, en colaboración con instituciones culturales y universidades de estos países.

El festival, tiene además el objetivo de contribuir a la recuperación de espacios públicos y fomentar la convivencia social pacífica a través de intervenciones de arte sonoro contemporáneo y video proyección en edificios, parques, recintos culturales y educativos de las distintas ciudades que serán sede de la muestra.

MUSLAB se acompaña de una serie de talleres multidisciplinarios en nuevas tecnologías, que son impartidos a diferentes niveles para dar acceso a nuevas herramientas que puedan asistir a jóvenes compositores en la creación de empresas culturales y mejorar las oportunidades de inserción en mercados culturales.

En los últimos tres años, MUSLAB ha tenido el honor de recibir, más de 1500 composiciones de compositores de más de 46 países diferentes. Hemos programado más de 500 artistas en 42 conciertos en México, Brasil, Argentina, Francia e Inglaterra. Hemos ofrecido 10 talleres de capacitación, 8 discusiones abiertas, 9 residencias artísticas, 5 conciertos de radio y contamos con más de 15,000 personas de público directo.



Program

MUSLAB Calendar 2017:

August

August 15 Sirga Festival 2017

RESEARCH AND HERITAGE MUSIC INTERNATIONAL CONTEMPORARY MUSIC FESTIVAL AND LOCAL HERITAGE

September

September 15 - MUSLAB / Ars Contemporània / Laboratorio de Investigación y Producción Musical Recoleta Cultural Center.

October:

October 06 Concert - Centro Cultural España en México (CCEMX): Auditorium X 19:00

21:00 Party - Concert on the terrace of the CCEMX Centro Cultural España en México

October 09 Plate - Concert: Superior School of Music (CNART) 12h-14h

October 16 Conference Superior Music School (CNART) 11am to 1pm

October 15 Casa Del Lago –UNAM. 15:00

October 16 Fonoteca Nacional de Mexico. 19:00

**October 17 Museum “Ex Teresa Arte Actual” 19:00
Concert of Video art**



October 22 Casa Del Lago - UNAM. 13:00

October 27 – MUSLAB in Portugal - Electroacoustic Music Days Festival

November

November 04 – MUSLAB / Ars Contemporánea / La Noche de los Museos en Buenos Aires. Anglican Cathedral of St. John the Baptist - 23:45 hrs

(Mexico)

November 06 Red Square Metropolitan Autonomous University of Xochimilco 5:00 p.m.

November 14 Concert- Universidad Autónoma Metropolitana Unidad Xochimilco Vicente Guerrero's Hall

November 20 Concert Conservatorio Universidad Federal de Minas Gerais

November 28 Concert - Plaza Roja of the Universidad Autónoma Metropolitana Unidad Xochimilco 5:00 p.m. “Festival Dias de Musica Electroacustica” of Portugal,

November 30 Concert UNIRIO, Federal University of the State of Rio de Janeiro 17hrs.

December:

December 05 Concert 05 Dic Conservatorio Universidad Federal de Minas Gerais

05 December – Concert, Conservatory of Reims. 19H30 AUDITORIUM I Jacques Murgier The composition class of the RRC of Reims welcomes MUSLAB



December 06 Concert, Plaza Roja – UAMX Autonomous Metropolitan University Xochimilco 5:00 p.m.

December 08 Concert Gardens of the Fonoteca Nacional de México

December 09 “Museo Ex Teresa Arte Actual” 19:00

December 15 Concert “Centro Cultural España en México” (CCEMX):

29 of December Concert MUSLAB Portugal – Concert – Included at the 55th DME Festival Electroacoustic Music Days Festival

Concerts of the ESPACIO SONORO Autonomous Metropolitan University Xochimilco - Calzada del Hueso 1100, Col. Villa Quietud, Delegacion Coyoacán, C. P. 04960 Mexico City.

30 October First broadcast

6 November Second transmission

13 November Third transmission

20 November - Fourth transmission

27 November - Fifth transmission

Ars Contemporánea



**15 Septiembre – MUSLAB / Ars Contemporánea /
Laboratorio de investigación y Producción Musical Centro
Cultural Recoleta.**

**Concierto de piezas electroacústicas multicanal, en 8
pistas**

**Junín 1930, Recoleta Ciudad de Buenos Aires Buenos Ai-
res. Argentina**

Tel: 4803-1040 / 4803-9799

<http://www.centroculturalrecoleta.org/nuevosito/lipm/>

Ars Contemporánea

<https://www.facebook.com/arscontemporanea/>

Programa

Yuko Katori (Japón)

Paolo Pastorino (Italia)

Valentin Becmann (Francia)

Rafael Quezada Cruces (México)

Leo Cicala (Italia)

Isabelle Nesme (Francia)

Ars Contemporánea



Argentina

15 sepriembre



Yuko Katori (Japón)

She was born in a suburb of Tokyo in 1973, the era of relative peace and stability in Japan albeit the oil shock in that same year, and was raised by a woman who was passionate about music, that was her mother. Because of this, she was able to reach educations and opportunities that might be unimaginable in other

time-space realities. Having started piano at the age of 4, she was later guided to do composition and was able to study at TOHO Gakuen School of Music (BMus 1995). Between 1987 to 1997, thanks to many British and European theatre directors who presented works in Tokyo, she was completely hooked in the theatre, alongside the music I continued.

KURAKEKÉ 3

In 2016/17, I composed 'Kurakaké -la trilogie- / Kurkake Trilogy', that is comprised of 3 short acousmatic pieces. Kurakaké is the name of the mountain that appears prominently in the works of a poet Kenji Miyazawa (1896-1933), and it became the primary inspiration for this composition.

Here I am presenting Kurakaké 3, the third piece in the trilogy, and I hope that the energy of the mountain can reach those who hear them.

Paolo Pastorino (Italia)



Is an italian guitarist, sound designer and composer. Since 2006 he starts to work as sound engineer for some Rock, Industrial and Nu-Metal bands. He studied and graduated in computer music and sound technology at the Conservatory of Sassari. Currently he is specializing in new music technologies at the Conservatory of Cagliari. In his works, he uses electronic instruments and algorithms realized by software, as well as electronically elaborated traditional instruments and other concrete elements who exist in nature.

MATÉRICA

This track is the third part of a study on the sound matter. The processing of sound material does not necessarily imply a change of identity for the object subjected to a specific process, so you can create new material while maintaining distinct the initial appearance of the object. Each sound objects that make up the work plays an active and autonomous role; I consider these elements as words in its narrow sense. The aim of this study is to create a timbre and temporal connection among sound objects. Elements from different environments and contexts, totally unrelated to each other.



Valentin Becmann (Francia)

Valentin Becmann is a multi-instrumentalist, composer and sound & multimedia artist living in Belgium. Starting from a young age, Valentin felt a deep attraction to the guitar and the sounds of 1960s and 1970s rock music, therefore, he was magnetically drawn to his father's bass.

His interest towards experimental music

grew increasingly at the end of his teenage years, during which he experimented with his first portable recorder, exploring, in particular the sounds of nature.

PHYLUM (n.m.)

Faisceau évolutif composé d'une immense quantité d'unités morphologiques constituées chacune de lignées généalogiques. Réalité collective, polymorphe et dynamique. Ce qui définit le phylum, en premier lieu, c'est son « angle initial de divergence », c'est-à-dire la direction particulière dans laquelle il se groupe et évolue, en se séparant des formes voisines. [...]

Cuénot, Claude, Lexique Teilhard de Chardin, Editions du Seuil, Paris, 1963.

Rafael Quezada Cruces (México)

Nace en la Ciudad de México en 1985. Compositor, improvisador, programador, artista sonoro. Interesado en las expresiones interdisciplinarias, intermedia, y el uso de nuevas tecnologías. Egresado de la Facultad de Música como compositor, ha compuesto música electroacústica, música para ensamble, danza y teatro.

ALT CUICATL (canto del agua)

Surge a partir de un estudio sobre las posibilidades sonoras del agua en sus distintos estados: sólido, líquido y gaseoso, así como la expresividad de cada una de estas manifestaciones sonoras. La obra se desenvuelve en un ambiente quasi programático, donde a través de gestos concretos, paisajes sonoros, y diversas síntesis sonoras, se busca explorar tanto en lo concreto como en lo simbólico, la inmersión en micro y macro mundos acuáticos. ALT CUICATL se está construida mediante una serie de códigos dentro de la plataforma SuperCollider, donde los procesos de sistentsis y reproducción se generan en tiempo real. Así pues, la obra, que está abierta a cierto grado de aleatoriedad, se re-compone en cada momento de sus ejecución.





Leo Cicala (Italia)

Acousmatic composer, performer, live performer, teacher. Graduated in Electronic Music “cum laude” and instrumentation for band at the Conservatory “T.Schipa” of Lecce, Italy, holds a Bachelor’s degree in biology and in nursing and studied Drums and Jazz music. He studied sound projection to the acous-

monium with Jonathan Prager and interpreted the acousmonium more than 100 works in Italy and abroad. His compositions have been performed at important events in Italy, UK ,Germany, Belgium, France, Japan, United States. Grand Prize winner “Bangor Dylan Thomas Prize” in the UK in 2014.

ATMAN

The action of forces of tension and applying the principle of symmetry are the basis of compositional criteria adopted in the piece. Represent the two souls of the bourgeois man: the inclination to adventure and passion for the regularity or work ethic.

Isabelle Nesme (Francia)

Isabelle Nesme is involved in several artistic projects : Music for a sound and light show, music for sculpture exhibition, short film soundtrack, for theatre, musics for « L’inventaire »’s projects, solo performance...

In 2014, she creates Hurdy Vox, a duet

with Laurence Bourdin, electroacoustic hurdy-gurdy player.

Next to artistic project, she experiences CAM with her pupils (secondary school). She creates « La Minute Electroacoustique ».

JUSQU’À L’ÉVEIL

At the begining, 3 tibetan bowls, hypnotic vibrations penetrating the carnal envelope. The body is in vibration with sound to find harmony and wellness. Each sound goes inside human interiority and leads to meditation.

Jusqu’à l’éveil invites each one to go inside of him, in what you are deep inside.

Inspired by the buddhist meditation, this music sends an universal message of peace and quietude. Every body can find the way inside of him.



Concierto Multicanal, en 8 pistas para piezas electroacústicas y videoarte

Centro Cultural
España en México
(CCEMX)
06 octubre 2017



Cooperación
Española
CULTURA / MÉXICO

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Programa Daniel Quaranta (Argentina)

**Daniel Quaranta (1966), “Estudio Verde”.
Obra electroacústica en 8 pistas – 8’.**

**Jessica Arianne Rodríguez Cabrera (1988). “El Hacedor”.
Video y sonidos electrónicos– 12’.**

**Mario Mary (1959). “Belgium Snob obra
electroacústica en 8 pistas”– 12:47’.**

**Blas Payri (1965). “Tres estudios de
textura-tono-intensidad” – 6’.**

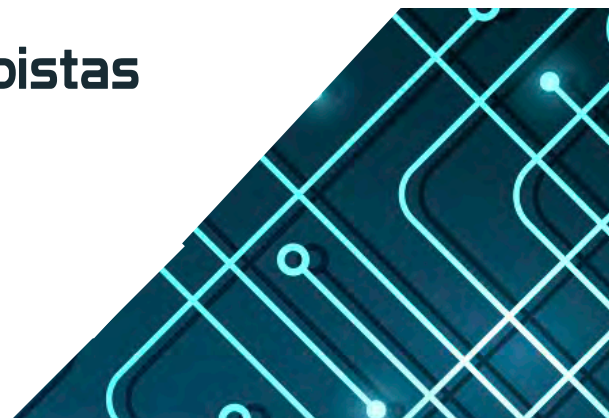
**Daniel Quaranta (1966). “RESIDUAL I”,
obra electroacústica en 8 pistas (2017) – 8’.**

**Alexandre Frenerich (1977), “Greyscale,
obra electroacústica en live 8 pistas (2017) –15’.**

Compositor. Graduado en la Universidad del Estado de Rio de Janeiro. Master en Música por la Universidad Federal de Rio de Janeiro y Doctor en Música por la UNIRIO. Realizó su Post-Doctorado en el Centro Mexicano para la Música y las Artes Sonoras, (CMMAS, 2014-15), Quaranta es profesor de composición musical en la universidad Federal de Juiz de Fora, Brasil. Su trabajo tiene como foco la música instrumental y electroacústica y sus publicaciones fueron realizadas en Alemania, México, Brasil, Argentina, España, entre otros. Sus obras son tocadas en diferentes escenarios de América y Europa.



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Alexandre Fenerich (Brasil)

Es profesor del curso de música del Instituto Villa-Lobos, Universidad Federal del Estado de Río de Janeiro (Unirio). Doctor en musicología por la USP (2012) con investigación sobre la relación entre música concreta, intimidad y voz. Compositor y diseñador de sonido. Trabaja con composición musical sobre medios

digitales con foco en live electronics, especialización aural y performances audiovisuales en vivo. Trabaja desde 2005 con Tato Taborda en su multi-instrumento Geralda y realizó la espacialización sonora de su ópera La Caída del Cielo, con récitas en Munich, Viena y São Paulo. Actúa con Giuliano Obici en el Duo N-1, centrado en experimentaciones sonoras y audiovisuales. En el grupo de creación musical colaborativa Persona, con Fernando Iazzetta, José Augusto Mannis, Rodolfo Caesar y Lilian Campesato. Crea desde 2007 obras como intérprete y compositor con el saxofonista Manuel Falleiros. (2005), Petrobras Cultural (2009, 2010, 2012), además de haber participado como residente en el LabMIS (2009) y de la Residencia São João (2017), ganó diversos premios y ediciones con su trabajo, entre ellos el Premio Funarte de Composición Clásica

Mario Mary (Argentina)

El Premio Exhibitronic 2016 dio lugar a una residencia en Musiques et Recherches, y así es como esta pieza que nació en el legendario estudio de Ohain (Bélgica) entre el 16 y 25 de febrero de 2017. Yo fui el primer sorprendido al constatar la realización total de la composición en un tiempo tan corto. Pero la magia del lugar operó, y la música se concretó sin problemas durante esos diez días y noches del invierno belga. En mi trabajo, trato de hacer que cada nueva composición sea diferente de las anteriores, ésta comienza con un “tempo” lento (raro para mí). La segunda sección (el corazón de la composición) explora algunas posibilidades de espacio polifónico donde varios elementos sonoros viajan simultánea e independientemente. La aparición de la tercera sección sorprende con el ritmo y una sonoridad que me pareció un personaje snob (?), el cual se desarrolla y, a su vez, integra gestos y materiales de la sección anterior creando una gran densidad polifónica.



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Blas Payri (España- Francia)

Blas Payri es compositor de música electroacústica y de arte sonoro, y creador de videoarte y videodanza. Es catedrático de comunicación audiovisual en la Universitat Politècnica de València (España) donde imparte clases en diseño de sonido, percepción musical y música audiovisual.

Los Tres estudios de textura-tono-intensidad consisten en una exploración sistemática a través de la creación audiovisual del «color» sonoro, la disonancia y la distribución de la masa sonora en el espectro con las propiedades visuales de luminosidad, tono, saturación. Partiendo de un fragmento del video Flock (Muna, EEUU, 2014), el trabajo se ha centrado en las variaciones que se pueden realizar en postproducción y el modo de conseguir una congruencia música-imagen, centrada ante tono en la paleta de color y nivel lumínico. Para realizar el estudio, he creado tres músicas que contrastan a nivel del tratamiento tímbrico.

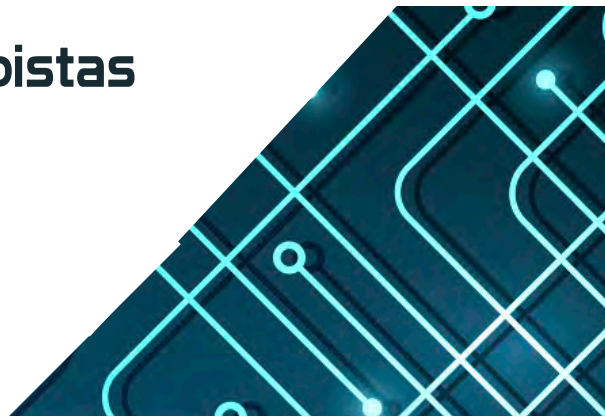


Jessica Arianne Rodríguez Cabrera (España)

Debes saber que tus Kuku [antepasados] siempre son vistos como los primogénitos entre los Gina'abul, porque son más grandes que los Kingú. Es una pelea antigua y fútil entre ambos. Todos sabemos que el lugar de nacimiento de nuestra raza es Ušu y que los Ušumgal fueron creados por los grandes Kingú, Kingú-Babbar (albino Kingú), en tiempos tan distantes que se pierden en la memoria egocéntrica de su Kuku. Hace miles de años, la mujeres Gina'abul, Amašutum vivíamos en Urbar'ra (Lyra) con el Sukkal, el Mušgir, el Ušumgal, y algunos Kingú formando la raza real de Ušu (Draco), que es el lugar de origen de Gina'abul. El Ušumgal y el Kingú gobernaron en algunos lugares pero no en la mayoría. Los Mušgir eran mucho más numerosos y constituían una raza ambiciosa que deseaba hacer de las hembras objetos sexuales a su conveniencia. Estos seres reprehensibles tenían envidia de nuestra inmortalidad física y de la fuerza divina que poseemos, así que ellos se metieron en sus cabezas para dominarnos. Se produjo una división. Los Kingú nos abandonaron traicioneramente y regresaron a las colonias de Gina'abul de Ušu (Draco).



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DEBIT (México - USA)

Aunado a su trabajo de locución se ha presentado con diversas bandas en Norte y Sudamérica desde 2010 y se ha presentado como DJ con NAAFI, Ghetto Gothik, MIXPAK, ARCA, Jubilee, Nick Hook y muchos otros artistas que definen la escena electrónica actual. Ha sido una fuerza definitiva de la escena

mexicana de clubes y música electrónica experimental desde el 2012. Desde su traslado a NY en 2015, se ha convertido en una figura activa en la dáspora del circuito de la estética musical Latina. Sus sets deambulan entre el dance hasta la música ambiental con un acercamiento claramente deconstructivo, trabaja con mezclas de ritmos latinos, club beats, acentos dramáticos, synthes barrocos y texturas polimórficas. Cree en el sonido como un mensaje autosustentado sin la necesidad de recurrir a la obviedad de trucos y efectos.

Méryll Ampe (Francia)

Sonidos esculpidos a la talla en directo, encuentro llano Méryll Ampe teje lazos entre su práctica musical y plástica. Esculpe diferentes fuentes sonoras que conducen a un extenso espectro sonoro. Ciertas materias acústicas son captadas en su entorno diario y modificadas. Se añaden a eso

instrumentos, tratamientos digitales y sintetizadores analógicos. Para esta ocasión, alteró y forjó a evolucionar el sonido para generar diferentes formas orgánicas y dinámicas como: resonancias, tensiones, roturas, saturaciones, relieves y puntuaciones.

Méryll se concentrará sobre el compromiso dado por el physicalidad sonoro en un tiempo directo, su interés para la improvisación es tocar con espacio del lugar y con inesperado, cogiendo la energía de un presente sonoro, un fisiología del espacio corporal y mental.



Concierto multicanal, en 8 pistas para piezas electroacústicas y videoarte

Casa Del Lago -UNAM
15/ Octubre 2017
15:00



**CASA
DEL
LAGO**
JUAN JOSÉ ARREOLA
arte + medio ambiente
CENTRO CULTURAL UNIVERSITARIO
UNAM



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João Pedro Oliveira (Portugal)

João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). Hydatos is a greek word that means “water”. This piece is inspired on the first verses of the Old Testament (Genesis Chapter 1:2) “And the Spirit of God moved upon the face of the waters.”

The audio part of this piece was commissioned by Gulbenkian Foundation, and was composed in the composer’s personal studio and at the NOVARS Center in Manchester. The video part was done at the composer’s personal studio.

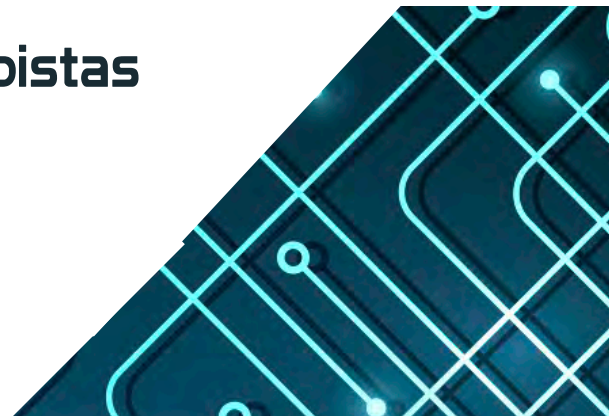
Mario Mary (Argentina)

Mario MARY es Doctor en “Estética, Ciencias y Tecnología de las Artes” (Universidad Paris 8, Francia). Actualmente es Profesor de Composición Electroacústica en la Academia Rainier III de Mónaco y Director artístico del Monaco Electroacoustique - Encuentros Internacionales de Música Electroacústica.

En 1992 se instala en París, donde continuó su formación en el GRM, Conservatorio de París, IRCAM y Universidad Paris 8. Docente, investigador y compositor, Mario MARY ganó más de veinte de premios de composición instrumental, electroacústica y mixta en Francia, Italia, Bélgica, Finlandia, Portugal, República Checa, Brasil y Argentina. Brindó una centena de conferencias y cursos en diferentes países de Europa y de América latina. Sus preocupaciones estéticas están orientadas hacia la búsqueda de una música que genere signos emergentes de las tendencias estética del nuevo siglo. Desde los años 90 desarrolla las técnicas de Orquestación electroacústica y Polifonía del espacio. Sus obras son tocadas en las más importantes manifestaciones internacionales de música contemporánea.



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Mattia Bonafini (Italia)

Mattia Bonafini – Composer and performer, interested in Composed and Improvised music, as for SoundDesign, Field Recording and Random Generated Processes with Computer and Machines. He studies Instrumental and Electroacoustic Composition in Italy, he spends 4 months in Helsinki Finland for an Erasmus project. Currently enrolled for the

Electroacoustic Composition Master Course in the HfK Bremen.

The idea of this piece comes from an interest that I have in nature and the evolution/distortion caused by humans; the early two textures in the composition give birth to a continua of other textures slowly evolving from Landscape to Musical, from rarefied to more dense and so on. The composition process starts from two ideas: one is the transformation of Cembalo samples which I recorded, and the idea of understanding better the Stochastic and Random Walk algorithms and the way to use them in my music. The title of the composition is explaining already enough of what is happening in this imaginative sound process.

Gustavo Adolfo Delgado (Argentina - Italia)

Gustavo Adolfo Delgado was born in Buenos Aires, Argentina in 1976. Resident in Rome. He is an electroacoustic and mixed music composer whose artistic production involves electroacoustic orchestration, spectral morphing in concomitance with synthesized sound into dynamical and articulated sounding microstructures and polyphonic virtual spaces.

The composition presents an eclectic dialectic between sounds achieved from fragmentation and transformation of a word sung along with numerous sound objects made from only five sampled sounds into a Parisian hotel room during my stay at Ina GRM (Groupe des Recherches Musicales) in 2016. This short piece develops the argument of “transformation”, a such current issue of our contemporary societies where technologies are more and more present everywhere. The hypnotic character of the piece can be interpreted across several meanings. For me, the voice represents an apparent time immobility or frozen state along with some kind of energy that looks violently a way of expanding and to vanishing towards new recipients. The voice transforms, morphs, it does not belong any more to the singer, it becomes raw material. It is a way of escaping from the alienation that programmatic life bears towards the madness of non-belonging anymore to any place.



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Dimitrios Savva (Cyprus)

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University un-

der the supervision of Adrian Moore. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Italy, Portugal, Brazil and USA. His acousmatic composition Erevos won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition Balloon Theories has been awarded with the public prize at the composition competition Metamorphoses 2014.

“From there to here...”



Fernando Curiel (Argentina)

Nació en Argentina, Buenos Aires, en la ciudad de Lomas de Zamora.

Realizó estudios musicales en el Conservatorio Julián Aguirre de la ciudad de Banfield, Pcia. de Buenos Aires, egresando con el título de Maestro de Música en Educación Musical, y poco mas tarde, en la misma institución, obtuvo el título de Profesor Superior en Composición.

Sus estudios en Educación Musical, se realizaron con Maria Inés Ferreiro, composición y orquestación, estuvieron bajo la dirección del Maestro Luis Arias, y en composición electroacústica con Enrique Belloc.

La materia prima con que fue construida “Escapando por la tangente” provienen de esos materiales sonoros que encontramos cotidianamente en nuestras casas y que luego fueron alterados hasta conseguir sonidos de múltiples envolturas tímbricas y texturas, trabajado con síntesis espacial.

Y en un aspecto más íntimo y abstracto, la obra demuestra transitar por caminos zigzagueantes, generando por momentos situaciones de mucha dinámica y velocidad.



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Concierto de Videoarte

Museo Ex Teresa Arte Actual
17/ Octubre 2017
19:00



EX
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SA

2017

Concierto multicanal en 8 pistas
para piezas
electroacústicas y
videoarte



João Pedro Oliveira (Portugal)

Jacob David (USA)



João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. He has received numerous prizes and awards, including

three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). Hydatos is a greek word that means “water”. This piece is inspired on the first verses of the Old Testament (Genesis Chapter 1:2) “And the Spirit of God moved upon the face of the waters.”

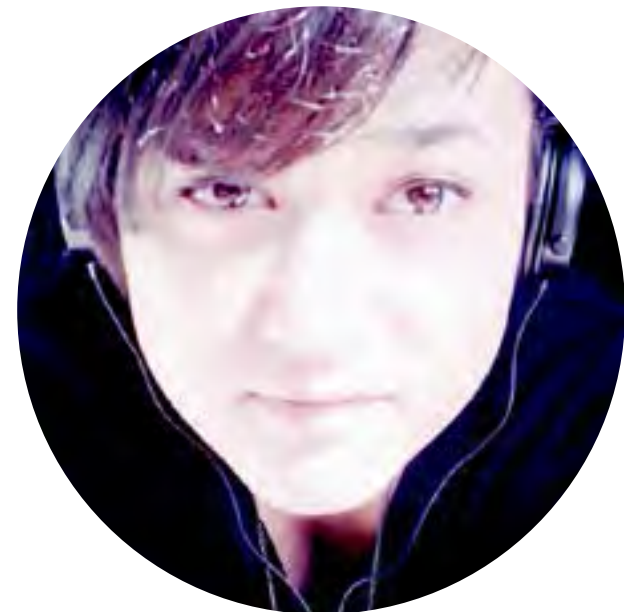
The audio part of this piece was commissioned by Gulbenkian Foundation, and was composed in the composer’s personal studio and at the NOVARS Center in Manchester.

The video part was done at the composer’s personal studio.

Jacob David Sudol writes intimate compositions that explore enigmatic phenomena and the inner nature of how we perceive sound. His music has been performed over one hundred times by many prestigious ensembles and performers across the USA as well as in Canada, Taiwan, the United Kingdom, Germany, Netherlands, Singapore, China, Thailand, Japan, and Cambodia. His compositions regularly selected for the most prestigious annual national and international computer music and electronic music conferences. Dr. Sudol is also currently writing a chapter on his music for a future book to be published by Oxford University Press. In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in a piano/electro-acoustic duo with his wife Chen-Hui Jen. At FIU he directs the FLEA (Florida Laptop Electro-Acoustic) Ensemble and in Taiwan he directed CLOrk (Chiao-Da Laptop Orchestra). He also regularly collaborates on interdisciplinary projects with architect Eric Goldemberg, visual artist Jacek Kolasinski, and Cambodian dancer/choreographer Chey Chankethya. Dr. Sudol was awarded a Fulbright grant to teach at National Chiao Tung University in Taiwan for the Academic 2015-16 Year and is also an Assistant Professor of Music Technology and Composition at Florida International University.



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Aya Shimano-Bardai (Japón)

Coalescence (2016) is an acousmatic piece which compositional structure delves into the transitions between contrasted sonic spaces by underlining its varied acoustic elements. Mainly based on recordings of hands crunching, rubbing and decomposing charcoal pieces, this composition is a study of the organic

quality of the sound material ‘spreading’ into smaller bits before they meld, pull apart and meet again. The title refers to the process of the different sound particles colliding and merging throughout the piece. It is also a nod to the raw and organic material that precedes the composition which now exists independently of it.



Davide Sardo (Italiano)

Riccardo Culeddu studied guitar and graduated at the Conservatory of Florence. He works as a guitar teacher, writes electronic and electroacoustic music and also collaborates as an editor of musicological texts. **Davide Sardo** studied double bass. Beyond doing sound design for theatre and movies he also writes electronic and electroacoustic music and works as a record producer.

“I’ll Come Following You” by Riccardo Culeddu and Davide Sardo is an electroacoustic composition based on percussive sounds taken from Indonesian Gamelan intertwined with sounds captured in an abandoned building, overlaid with double bass and an e-bowed guitar phrases. The ritual element of Gamelan is visually expressed by images of the moving light of votive candles filtered with the sound of the accompanying music.



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Giulio Colangelo (Italia)

Giulio Colangelo holds an MA cum laude in electronic composition after studying with Alessandro Cipriani and Giampiero Gemini in Frosinone (Italy). His artistic research uses parallel languages in order to create complex perceptive experiences. It is focused on instrumental experimentation and electroacoustic/

acousmatic compositions, on electronic performances and sound installations, in the domain of the intermedia development.

His works have been performed and awarded in several international contests and he has recently worked at the “ZKM” on his sonic projects and exposed in the great exhibition “SoundArt” curated by P.Weibel. His music has been presented in the acclaimed “ICMC” (2012-13-14) and broadcasted on Radio France and Radio4.

He was one of the five nominees for the Gaudeamus Music Award 2016 (the Netherlands). He is artistic director of the international electroacoustic music festival MA/IN – MAtera INtermedia.

Luciano Leite Barbosa (Brasil)

Born in Rio de Janeiro, Luciano Leite Barbosa is a composer interested in computer-assisted composition. His music has been performed in concerts and festivals by ensembles such as the Nieuw Ensemble, Les Cris de Paris, and the JACK Quartet.

He was awarded prizes at the Domaine Forget Rencontres de Musique Nouvelle 2013 and the Nieuw Ensemble 2nd Brazilian Composers Competition. He studied composition with Joshua Fineberg at Boston University, where he recently finished his Doctoral degree in Composition. Luciano was recently accepted into the Cursus program at IRCAM.



Gravitational Fields (2011) is a piece that brings the idea of gravity to the domain of register. The sounds in this piece are constantly being attracted to the high register, and, less often, to the low register as well. In addition, some sections of the piece try to create a non-gravitational feeling, where the sounds float freely in a place in which time is suspended.

Concierto Multifónico de Música Electroacústica en 8 pistas.

Jardines sonoros de la Casa Del
Lago - UNAM.

22/ Octubre 2017

13:00



CASA
DEL
LAGO
JUAN JOSÉ ARBEOLA
arte + medio ambiente
UNAM



2017

Concierto Multifónico de Música Electroacústica en 8 pistas.



Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en los jardines de la Casa Del Lago Juan José Arreola un espectáculo gratuito, al aire libre, en un formato de bóveda sonora en 16 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica y video-proyección sobre los árboles de los hermosos jardines de la Casa Del Lago Juan José Arreola, ubicada en Francisco Sosa, Coyoacán.

La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social.

La edición 2017 de esta muestra, será realizará en espacios abiertos y foros de México, Argentina, Brasil, Portugal, España y Francia.

Hemos recibido 260 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 29 instituciones de diferentes países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica.

Concierto Multifónico de Música Electroacústica en 8 pistas.



Jaime Reis (Portugal)

(b. 1983) es un compositor portugués radicado en Lisboa que asistió a seminarios con Karlheinz Stockhausen y trabajó con Emmanuel Nunes (también co-asesor de doctorado), después de estudiar Composición y Música Electrónica en la Universidad de Aveiro (con 3 becas de premio como mejor alumno de la uni.). Es el director artístico del Festival DME (cuenta con más de 50 ediciones). Su música ha sido

presentada en más de 20 países, tanto instrumentales como electroacústicos. Ha trabajado con instituciones / conjuntos como: IRCAM, KCMD, Musik Fabrik, ZKM, Musiques & Recherches. Es profesor en la Escuela Superior de Artes Aplicadas (Castelo Branco, Portugal).

Su obra pertenece al ciclo Fluxus, cuyas piezas están inspiradas en elementos de la física y en las que se desarrollan elementos musicales que se relacionan con ciertos fenómenos físicos relacionados con la mecánica de fluidos. Esta pieza en particular utiliza sonidos grabados de aeronaves en el Aero Club de Torres Vedras y técnicas de síntesis utilizadas para simular tipos de sonidos que se relacionan con la idea de “Elevar” en una perspectiva de aerodinámica y música. Estreno: Festival Monaco Électroacoustique 2013.



Daniel Schachter (Argentina)

Compositor, docente e investigador nacido en Buenos Aires en 1953. Es director del Centro de Estudios y Producción Sonora y Audiovisual (CEPSA) de la Universidad Nacional de Lanús, Argentina (UNLa). Ha recibido diversas distinciones entre ellas: Premio de Composición Ciudad de Bs.As. 1996/97; Premio de la Tribuna Nacional de Música Electroacústica 1994; Mención de la Tribuna Nacional de Compositores 1987; Ibermúsicas 2016 para una residencia en el CMMAS de Morelia, México. Ha sido compositor invitado por encargo en numerosas instituciones de renombre como el Ina.GRM de París (1994, 2005), compositor invitado y expositor central en el Sonic Arts Network 2004, en Leicester (Reino Unido).

...raíces lejanas, tal vez... es un viaje sonoro a través del universo de los recuerdos y un homenaje que nace de la amistad entre autor de esta obra y el compositor argentino Luis Zubillaga (1928-1995), de extensa trayectoria como compositor docente e investigador en Argentina y Venezuela. La pieza propone una mirada sobre el artista elaborando sus ideas, cuestionando su origen y su destino. Los materiales utilizados, elaborados y transformados, corresponden a las obras Ambientes y Direccionales de Zubillaga, mas diversos sonidos étnicos muy cercanos a sus inquietudes como investigador.



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Juan José Raposo Martin (España)

Nacido en 1975 en Huelva. Estudió composición en el Conservatorio Superior Manuel Castillo de Sevilla. Es profesor de Composición en el Conservatorio Profesional de Música Javier Perianes, de Huelva. Como investigador ha publicado diferentes trabajos de investigación sobre el compositor Luigi Nono.

Sus trabajos sonoros se han presentado en diferentes festivales de España y el extranjero. Su música ha sido retransmitida en los programas dedicados a la música electroacústica y al arte sonoro Undae Radio, de Radio Círculo y Ars Sonora, de Radio Clásica (RNE).

En todos meinen Taten.

En el preludio coral se desarrolla una escritura contrapuntística basada en un coral luterano, que aparece como cantus firmus¿Se podría revivir este principio constructivo en la música electroacústica de hoy? Polifonía en el espacio.

Allen meinen Taten Er muss zu allen Dingen, Selbstgeben Rat und Tat.
Laß ich den Höchsten raten, Solls anders wohl gelingen,
Der alles kann und hat; Solls anders wohl gelingen,



Pedro Castillo Lara (Mexico)

Compositor, director de coros y orquesta, Pedro Castillo Lara nace en la ciudad de México el año de 1974. Realizo sus estudios en la Universidad París VIII donde obtiene el grado de Maestro y en los conservatorios de Cerveran, Miromesnil y Nanterre en Francia. Licenciado en Musicología, composición instrumental y dirección de coros y orquesta por el instituto Cardenal miranda en México su país natal. Director de la Asociación Cultural CaminArt, ha impartido cursos en diferentes instituciones, la educación nacional Francesa y Suiza. Su música abarca diferentes ensambles instrumentales y medios electrónicos y ha sido interpretada en diferentes países de Europa y américa.

Esta pieza busca crear un entorno imaginario que se inspira en procesos físicos derivados de la interacción entre fluidos y gases, y se inspira en su comportamiento, es una búsqueda y un juego donde el paradigma es tensión, compresión, expansión. Los líquidos y el entorno que los limita, características y principios fundamentales que los definen, y los procesos que los transforman en gases, juega a imitar su forma definida o indefinida o su capacidad para tomar la forma de su contenedor. Cuando el fluido es aire, genera variaciones de presión ...



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Nestor Javier Ciravolo (Argentina)

Compositor argentino nacido en Buenos Aires en 1967. Director del Profesorado Superior en Música y Director del Postítulo Especialización Superior en Nuevas Tecnologías aplicadas a la Educación Musical en el Instituto de Profesorado del Consejo Superior de Educación Católica. Magíster en Didáctica de

la Música, Licenciado en Enseñanza de la Música, Profesor Superior en composición. Profesor Nacional en Música. Ha participado como ponente en congresos y seminarios nacionales e internacionales. Le han estrenado obras en salas de distinguida trayectoria en Argentina.

GERARDUS, EL GRAN DINI es una obra de música acusmática homenaje a la memoria de Gerardo Gandini, destacado compositor argentino de relevancia internacional, que ha sido un referente en la formación de muchos compositores, fallecido en 2013. El nombre de la misma se debe a un juego del tipo calambur y polisemia entre el nombre de una obra suya (Eusebius, en homenaje a R. Schumann) y su apellido.



Loïse Bulot (Francia)

Artes de Marsella y desarrolló un trabajo de dibujo, luego instalaciones de sombras y luz inspiradas en el pre cine. Su trabajo se mueve gradualmente hacia un encuentro entre lo visual y lo sonoro. Continuó sus estudios en el Conservatorio Pierre Barbizet de Marsella, en la clase de composición electroacústica. Ganadora del Premio Luigi Russolo en 2014 y la competencia Banc d'essai (GRM) en 2015, su trabajo musical ha sido presentado en varios festivales en Francia (Futura, Revox, Les Musiques, Multifonías) y en el extranjero (Alemania, México, Canadá, España).

I composed this piece on the evocation of a nocturnal landscape, water and stars.

On ascending and descending wave movements, the piece develops into a first part where I have assembled fragments - from the drop of water to the current - and in a second part evoking the reflections, from lunar light to sunlight.



Concierto Multifónico de Música Electroacústica en 8 pistas.



Ana Dall'Ara-Majek (Francia)



Artista de sonido y compositora que vive en Montreal, está interesada en la interacción entre el pensamiento instrumental, electroacústico y computacional en la composición. Enseñó varios cursos de Música digital en la Universidad de Montreal, donde obtuvo en 2016 un Doctorado en composición. Sus obras se han realizado en varios festivales

como: Darmstadt Festival, L'Espace du Son, Akousma, Multiphonies GRM, ElektroArts y SAT Symposium IX, entre otros.

Badminton Bis (2015,)

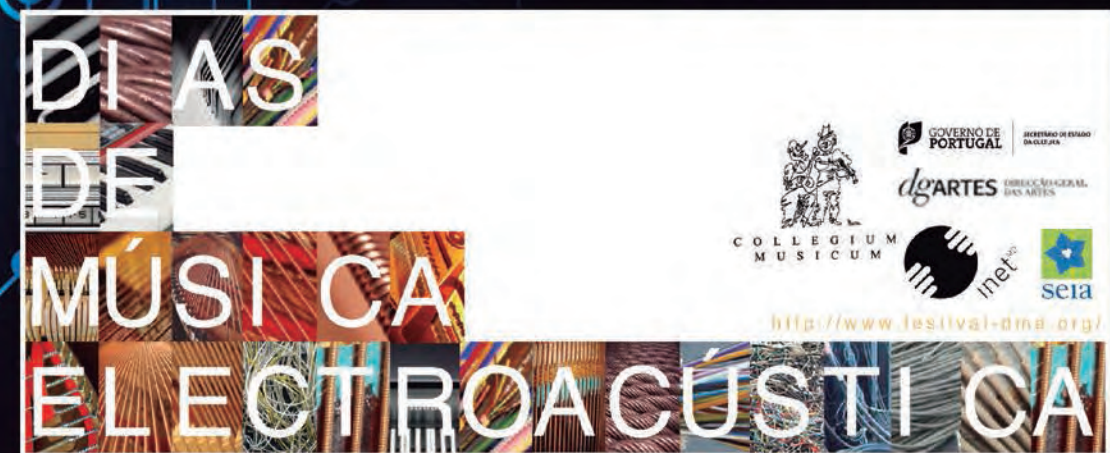
Revancha de un juego de bádminton de una antigua pieza compuesta hace varios años. El juego de acción imprevisible, los efectos sorpresa, el cambio, la anticipación frente a la reacción, el servicio alto, el servicio bajo, el ataque claro, el tiro bajo, el tiro neto, el golpe, la rebanada, el juego de revés ... el ritmo del juego se convierte en el ritmo de la música.

-Concierto MUSLAB Portugal- Festival días de música electroacústica



27 octubre

Concierto MUSLAB
-INCLUIDO EN EL 55º festival días
de música electroacústica Portugal



**55º Festival Días de
Música Electroacústica Portugal**



**26 de Octubre - Concierto MUSLAB
Portugal - Festival Días de Música
Electroacústica**

**Concierto MUSLAB –Incluido en el 55º
Festival Días de Música Electroacústica
Portugal ,
Espaço Lisboa Incomum (Rua General
Leman, 20, Lisboa), às 21h DME**

**A Paisagem Sonora em que Vivemos
Selección de 8 artistas del festival
<http://www.festival-dme.org>**

Sound Scapes

Programa

**Galo Duran (México)
Franco Pellini (Argentina)
Luis Lloret Sánchez (México)
Jorge García del Valle Méndez (España)
Carole Chargueron (Francia)
Manuel Rocha Iturbide (México)**

55º Festival Días de Música Electroacústica Portugal



Galo Duran (México)

Since 2002 makes music for independent film projects:

2008 and 2009 -scholarship for young composers: by the Mexican Center for Music and Sonic Arts.

Artistic residence in 2010 Buenos Aires, Argentina (FONCA)

CHE:

Pieza compuesta en 2010 gracias al programa de residencias artísticas del FONCA, y fue realizada con sonidos de la ciudad de Buenos Aires Argentina grabados por mi durante el transcurso de la residencia, la pieza es un paisaje sonoro en el cual mezclo sonidos que van desde una manifestación de la guerra de las malvinas, músicos de la calle, hasta una canción de caetano veloso la cual grabe durante su concierto que dio al aire libre en la ciudad de buenos aires.

La duración de la pieza es de 5 minutos

Sonidos de Marrakech:

Pieza compuesta en 2011 durante una estancia en la ciudad de marrakech marruecos grabe sonidos principalmente de la plaza drama el fan, con sonidos que van desde un gato , sonidos de los llamados de la mezquitas, músicos beréberes, encantadores de serpientes, etc



Franco Pellini (Argentina)

Es Licenciado en Composición Musical de la Facultad de Artes de la Universidad Nacional de Córdoba. Sus trabajos electroacústicos han sido presentados y difundidos en Argentina, Chile, México, España, Bélgica, Holanda y Francia.

Nota sobre la obra:

“Discovering oneself in the midst of a large forest with no idea of the way out, one is hardly likely to find the flowers beautiful or the bird calls fascinating. However with the introduction of only a marginal trail or signpost, one can move around with a completely different sensation. Because electroacoustic resources offer the potential to create particularly exotic forests of sound there is a compelling need for references. It's important to understand that a point of reference need not to be familiar timbres or rhythms, but a process that is comprehended by the listener. A person in the forest finds security in the function of the paths and signpost, not in the paths or posts themselves” D.Keane

Las palabras y la imposibilidad de cantar, de expresarse, se vuelve el motor de la obra. Los murmullos serán la única guía en el bosque sonoro.





Luis Lloret Sánchez (México)

Productor y realizador audiovisual. Estudió la carrera de Comunicación Audiovisual en la Universidad del Claustro de Sor Juana. Lanzó su primer disco Sonidos de Utopía en 2012 con el colectivo Massive Graus.

Foresta,

Creada a partir de distintas capas sonoras

donde el paisaje sonoro, la electroacústica, una pieza de piano de John Cage y las paradojas se junta.

Naturaleza digital y la existencia de la escucha sin un oyente, son las dos principales premisas dentro de la pieza que transita entre un medio y otro, ya que a la vez representa ciclos que son cambiantes pero interminables dentro de su propio espacio sonoro y que terminan su ejecución en el momento que el recorrido finaliza su tiempo, no lineal a nuestra percepción.

Jorge García del Valle (España)

Was born in Germany, but grew up in Spain, where he studied bassoon and composition. Since 1996 he lives in Dresden, Germany where he studied composition and electronic music.

His compositional style is based on the articulation of time through sound structures,

URBAN-SCAPES

1. Subway
2. Square
4. Down the street
5. Walking

The diversity, pulsating energy and constant movement of a city. The feeling of making a wonderful discovery at every corner. Observing the flow of people colliding, reacting, and moving on. The slow movements of a giant... The urban environment lets the music of the city flow in my creation.

Urban-Scapes does not reflect directly the sounds of a city. Rather, the contemplation of its energy is depicted in the work. The three miniatures represent an attempt to understand my experience of the city.





Carole Chargueron (Francia)

Empezó a estudiar piano a los 7 años. Obtuvo su licenciatura y maestría en musicología tras lo cual ingresó a la clase de música electroacústica en Niza con Michel Pascal. En Estados Unidos estudia en CalARTS con Morton Subotnick. Se titula en composición electroacústica en el Conservatoire National Superior

de Lyon con Philippe Manoury y Denis Lorrain.

La pieza propone un retrato del paisaje sonoro de la ciudad de México, hoy en día. El bosque de Chapultepec, el metro, el kiosco de Santa María la Ribera, la feria de los tamales en Coyoacán, la Alameda y sus skateboards, una noche en la lucha libre, son unas de las referencias sonoras. A partir de las grabaciones originales, la pieza busca que el oído se enfoque en unos detalles, unos zooms sonoros, pretende captar diálogos, movimientos impredecibles, yuxtaposiciones inéditas o situaciones insólitas. El hecho de extraer estas muestras de sus contextos no solo pretende enfocar la atención hacía a ellas, sino también liberarlas de la grabación original para que puedan operar una eclosión tímbrica, morfológica y espacial independiente. Audios extraídos de una jungla urbana se reestructuran, se mezclan, se vuelven objetos abstractos con otro significado.

Manuel Rocha Iturbide (México)

Purusha-Prakrti

Esta obra trata de un viaje imaginario que comienza en las montañas donde el río Ganges nace y los yoghis realizan sus prácticas espirituales, y termina en Benares (Varanasi). Esta inspirada en el conflicto dualista entre el espíritu y la materia que se repite al infinito en la eterna rueda del samsara, y en sus posibles salidas. La obra fue hecha a partir de dos viajes que hice a la India (1998 y 2003) en los que grabé diferentes paisajes sonoros al rededor del río Ganges (en las ciudades de Haridwar, Ritshikesh y Varanasi) en donde existen rituales cotidianos que se realizan con distintos tipos de campanas y de instrumentos de percusión. Entonces, instrumentos sonoros, la vida animal (sobre todo insectos y pájaros) y finalmente el hombre con sus diversas actividades cotidianas son los protagonistas de esta obra que evoluciona junto con la corriente del agua sagrada del Ganges. Purusha-Prakrti fue un encargo del festival de Bourges a principios de 2005. En ella utilizo sobre todo la técnica de la convolución, pero también osciladores y generadores de ruido blanco analógicos con los que trabajé en el estudio Charydbe del IMEB de Bourges Francia.

La obra esta dedicada a mi tío Guillermo Rocha Díaz.

MUSAB 2017

General Program



MUS
LAB

www.muslab.org

Espacio Sonoro



30 octubre



UNIVERSIDAD
AUTÓNOMA
METROPOLITANA
Unidad Xochimilco

Coordinación de
Extensión Universitaria

**Festival Días de Música
Electroacústica Portugal**



**Primera transmisión
Festival Días de Música Electroacústica Portugal ,**

**Universidad Autónoma Metropolitana Unidad Xochimilco.
Calzada del Hueso 1100, Col. Villa Quietud, Delegación Co-
yoacán, C. P. 04960 Ciudad de México.**

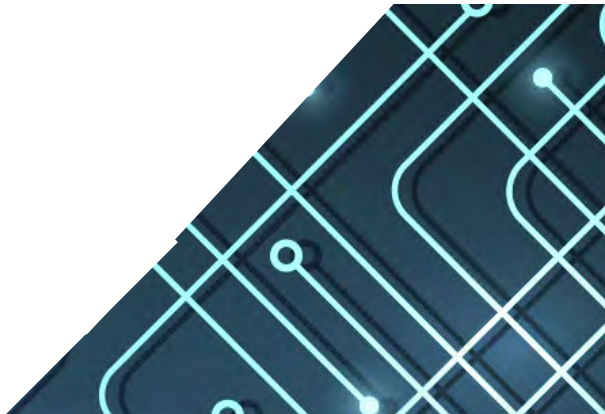
**A Paisagem Sonora em que Vivemos (Programación del
festival a confirmar)**

**Selección de 8 artistas del festival
<http://www.festival-dme.org>**

Programa

**António Ferreira (Portugal)
Fernando Murillo (Canada)
Jeff Treviño (USA)
Joao Castro Pinto (Portugal)
Joao Pedro Oliveira (Portugal)
Miguel Azguime (Portugal)**

,



Antonio Ferreira (Angola)

Antonio FERREIRA (1963) was born in Angola of Portuguese parents. He formalizes this interest by attending Sonology in 1986 at the Royal Conservatory in The Hague. He made several concerts with real time electronics in The Hague, Amsterdam (STEIM), Den Bosch, Cologne and Lisbon and his electroacoustic

compositions were selected for presentation in several national (Música VIVA, Lisbon) and international festival. He works as a freelance composer and also as a consultant in acoustics.

Fernando Murillo (Canada)

It is at Concordia University that Fernando Alexis Franco Murillo discovered a new form of expression with electroacoustic music. His music is inspired from personal experiences and human emotions like love, sadness and anger. He completed a bachelor's degree and a master's degree at the Conservatoire de Musique de Montréal under the direction of Louis Dufort. As a Canadian Council for the art's recipient, his music has been played across Canada, United-States, Chile, Portugal, Spain and South-Korea. His piece Qualia was awarded the 4th at the 2014 edition of the prestigious JTTP composition contest and his composition Noche Triste was awarded the 2nd place at the Mutek's Fill the Music Box composition contest.



Notes

Piece composed at the Días de Música Eléctroacústica studio in Seia, Portugal.



Jeff Treviño (USA)

Profesor Asistente de Música y Tecnología en la Universidad de Estado de California, Monterey Bay recibió el B.A. en Música, Ciencia y Tecnología de la Universidad de Stanford en CCRMA (Centro de Investigación Informática en Música y Acústica) y la M.A. y Ph.D. Licenciatura en Composición Musical de

la Universidad de California en San Diego.

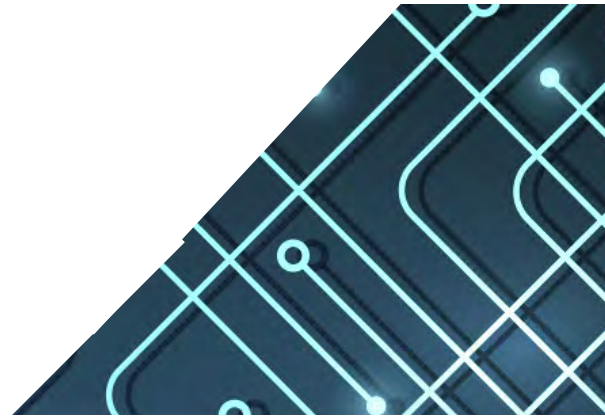
Esta obra celebra los sonidos de relojes, desde los zumbidos más pequeños de los despertadores hasta el timbre de la torre más grande, a través de una exploración de la similitud de estos sonidos con los sonidos del líquido. Ha sido meticulosamente construido a partir de decenas de miles de grabaciones de reloj muy cortas, agregadas en alta densidad para producir formas gestuales que duran a veces sólo uno o dos segundos. Su composición fue posible con gracias al programa de artista en residencia de Dias de Música Electroacústica.

Joao Castro Pinto (Portugal)

João Castro Pinto iniciou a sua actividade como compositor e artista sonoro durante a segunda metade dos 90. A sua produção compreende os domínios da arte sonora, da música experimental electroacústica / acusmática, da soundscape composition e da pesquisa intermedia. Integra o lote de compositores editados pelo MIC.PT – Centro de Investigação e Informação da Música Portuguesa e o catálogo da Miso Records.

O seu percurso académico reflecte-se nos seus trabalhos, na medida em que indicia as suas preocupações e interesses estéticos. Licenciou-se em Filosofia, pela F.C.S.H. da Universidade Nova de Lisboa, e encontra-se concentrado na finalização dos estudos de Doutoramento em Ciência e Tecnologia das Artes (informática musical – soundscape composition) na Universidade Católica Portuguesa – Escola das Artes, do Porto, no C.I.T.A.R. – Centro de Investigação em Ciência e Tecnologia das Artes, onde é investigador. Tem publicado artigos científicos e participado em conferências e colóquios. Recebeu, desde 1999, vários prémios, bolsas e distinções, tendo realizado diversas residências artísticas, em Portugal e no estrangeiro.





Joao Pedro Oliveira (Portugal)

Began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he moved to the US as a Fulbright student, with a fellowship from Gulbenkian Foundations, where he completed a PhD in Music at the University of New York at Stony Brook. His music includes one

chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds, and most of his recent works use both media.

Hydatos belongs to a cycle of four pieces inspired by representations of the four elements (fire, water, earth, wind) in the Old Testament.

Hydatos is a Greek word that means “water”.

This piece is inspired on the first verses of the Old Testament (Genesis Chapter 1:2)

“And the Spirit of God moved upon the face of the waters.”

This piece was commissioned by Gulbenkian Foundation, and was composed in the composer’s personal studio and at the NOVARS Center in Manchester.

Miguel Azguime (Portugal)



Miguel Azguime was born in 1960 in Lisbon. Distinguished for originality and diversity, his musical world reflects an approach that relies on his multifaceted capabilities as composer, performer and poet. Studied at the Academia de Amadores de Música (1966-76), while also attending the Lisbon Conservatory. From 1975 to 1982 he studied percussion.

Comunicações is, in some aspects a “programmatic” electroacoustic piece, based primarily on concrete sounds, including texts in more than 30 different languages, although pure synthesised and instrumental sounds are also an important part of the sound material for the composition. The idea of communications not only underlies the sound material, but also the inner relationships upon which the piece was composed.

Comunicações was realised at the Miso Studio in Lisbon, Portugal, and was commissioned by the Lisbon World Fair Expo’98 as part of a sound installation in the ‘Knowledge of The Sea’ Pavilion. I later remixed it and made some minor changes and this concert version was premiered in Lisbon in November 1998.

MUSAB 2017

General Program



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LAB

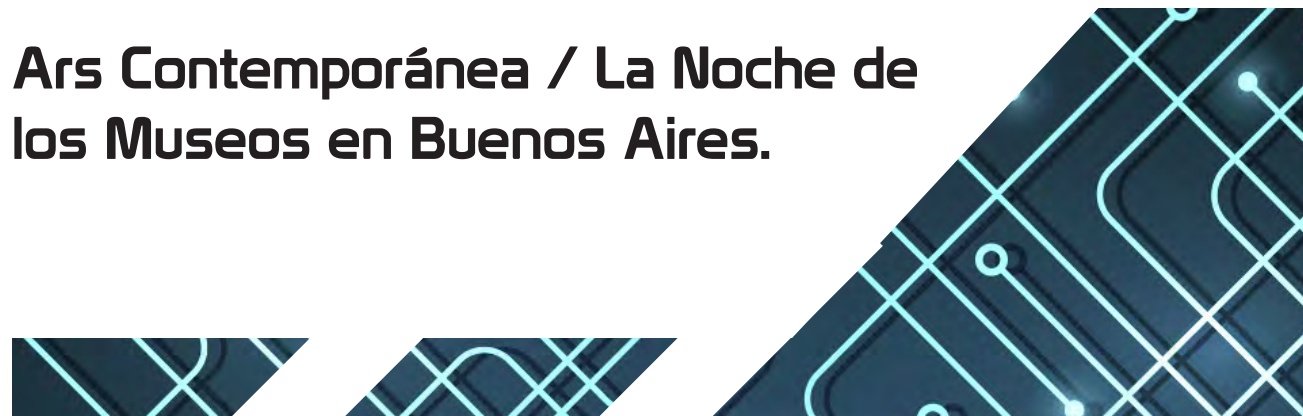
www.muslab.org

Ars contemporánea/ La noche de los museos en Buenos Aires



4-5 noviembre

Ars Contemporánea / La Noche de los Museos en Buenos Aires.



04-05 Noviembre MUSLAB / Ars Contemporánea / La Noche de los Museos en Buenos Aires.

Catedral anglicana de San Juan Bautista 23:45 hrs

La Catedral Anglicana de San Juan Bautista es un templo anglicano de la ciudad de Buenos Aires, en Argentina. Es considerado el templo no católico más antiguo de Sudamérica y fue declarado monumento histórico nacional en el año 2000.

Dirección: 25 de Mayo, C1002ABF CABA

Teléfono: 4342-4618

Diócesis: Diócesis Anglicana de Argentina

Concierto de piezas electroacústicas multicanal, en 8 pistas

Ciudad de Buenos Aires Buenos Aires. Argentina

Ars Contemporánea

<https://www.facebook.com/arscontemporanea/>

Programa

Loïse Bulot (Francia)

Levy Oliveira (Brasil)

Manuel Rocha Iturbide (México)

Juan José Raposo Martín (España)

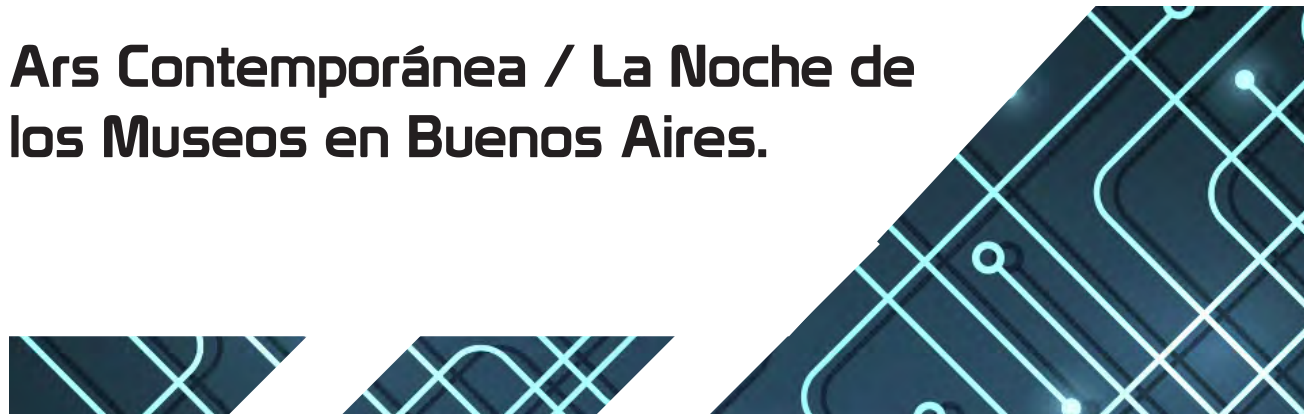
Jaime Reis (Portugal)

Mattia Bonafini (Italia)

Gustavo Adolfo Delgado (Argentina Italia)

Claudio Pina (Portugal)

Ars Contemporánea / La Noche de los Museos en Buenos Aires.



Loïse Bulot (Francia)

Builds a dreamy world through drawing and music. After have studied graphic arts in Paris, she entered to the School of Fine Arts in Marseille and developed a work of drawing, then installations of shadows and light inspired by the pre-cinema. Her work is moving gradually towards finding a meeting between

visual and sound. She continued her studies at the Conservatoire Pierre Barbizet in Marseille, in the electroacoustic composition class. Winner of the Luigi Russolo Prize in 2014 and the Banc d'essai (GRM) competition in 2015, her musical work has been presented at various festivals in France (Futura, Revox, Les Musiques, Multiphonies) and abroad (Germany, Mexico , Canada, Spain).

YAMI

I composed this piece on the evocation of a nocturnal landscape, water and stars. On ascending and descending wave movements, the piece develops into a first part where I have assembled fragments - from the drop of water to the current - and in a second part evoking the reflections, from lunar light to sunlight

Levy Oliveira (Brasil)

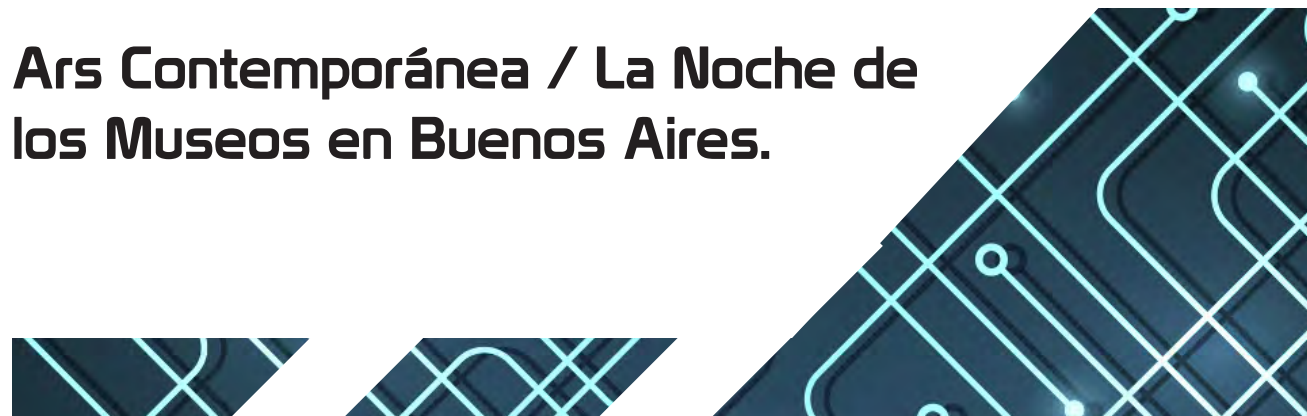


is a Brazilian composer. He studies composition at the Federal University of Minas Gerais (UFMG), oriented by João PedroOliveira. Several festivals haveplayed his music, most recently, Monaco Electroacoustique 2015, MUSLAB 2015 JIMEC 2015, Open Circuit 2016, Tinta Fresca 2016, Cliche Somelgrup 2016 and EMUFest 2016. His music Hyperesthesia received the First Prize in Eduardo Bertola Composition Competition, was a selected piece in Destellos Competition and finalist to the Open Circuit Composition Prize.His orchestral piece A Leap of Faith received honorary mention in the Festival Tinta Fresca 2016.

Reminiscences

Is a reflection about life itself. Themusic acts as if the listenerwas inside themind of someone close to death who isrecallingimportant moments of hislife such as childhood, sexual experiences, parties, work and death. Suggestingall these environments, sometimes clearly and sometimes blurred.Reminiscences was composed in the composer's personal studio and in the Research Center for Contemporary Music of the Federal University of Minas Gerais (Minas Gerais/Brazil).

Ars Contemporánea / La Noche de los Museos en Buenos Aires.



Manuel Rocha Iturbide (México)

CASI NADA

Esta obra parte de una recreación virtual y metafórica de paisajes sonoros que escuchamos con nitidez, a lo lejos, en el cuarto de nuestra casa a través de la ventana por ejemplo. Hago uso también de elementos ficticios, reemplazado los elementos comunes de los paisajes sonoros cotidianos por sonidos instrumentales y electrónicos que se mezclan con otros paisajes sonoros reales. De este modo, estos tres mundos sonoros se confunden, interactuando entre sí y ofreciéndonos un mundo nuevo y sofisticado en el que la riqueza colorística es mayor que en el mundo real (una especie de hiper realidad).

PURUSHA-PRAKTRI

Esta obra trata de un viaje imaginario que comienza en las montañas donde el río Ganges nace y los yoghis realizan sus prácticas espirituales, y termina en Benares. Esta inspirada en el conflicto dualista entre el espíritu y la materia que se repite al infinito en la eterna rueda del samsara, y en sus posibles salidas. Entonces, instrumentos sonoros, la vida animal (sobre todo insectos y pájaros) y finalmente el hombre con sus diversas actividades cotidianas son los protagonistas de esta obra que evoluciona junto con la corriente del agua sagrada del Ganges. Purusha-Prakrti fue un encargo del festival de Bourges a principios de 2005. En ella utilizo sobre todo la técnica de la convolución,

Juan José Raposo Martín (España)

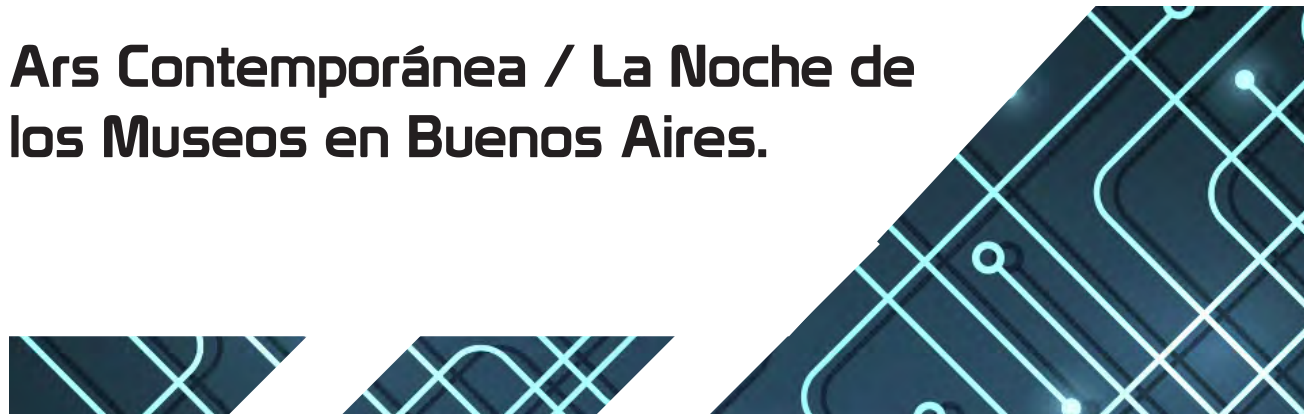
Nacido en 1975 en Huelva. Estudió composición en el Conservatorio Superior Manuel Castillo de Sevilla. Es profesor de Composición en el Conservatorio Profesional de Música Javier Perianes, de Huelva. Como investigador ha publicado diferentes trabajos de investigación sobre el compositor Luigi Nono. Su música ha sido retransmitida en los programas dedicados a la música electroacústica y al arte sonoro Undae Radio, de Radio Círculo y Ars Sonora, de Radio Clásica (RNE).

IN ALLEN MEINEN TATEN

Pieza electrónica acusmática a 8 canales. En el prelude coral se desarrolla una escritura contrapuntística basada en un coral luterano, el cual aparece como cantus firmus. ¿Se podría revivir este principio constructivo en la música electroacústica de hoy? Un sintetizador creado con Max/MSP presenta cada una de las notas del coral, pero una 8ª más aguda de la versión vocal. Dichos sonidos se van sucediendo a lo largo de la composición, en valores temporales prolongados, a modo de cantus firmus. Para finalizar, el pantocrátor. Polifonía en el espacio. Las frecuencias agudas por encima de los movimientos electrónicos.



Ars Contemporánea / La Noche de los Museos en Buenos Aires.



Jaime Reis (Portugal)

Is a Portuguese composer based in Lisbon who attended seminars with Karlheinz Stockhausen and worked with Emmanuel Nunes (also PhD co-adviser), after studying Composition and Electronic Music in Aveiro University (with 3 prize scholarships as best student of the uni.). He's the artistic director of Festival

DME (counting more than 50 editions). His music has been presented over more than 20 countries, both instrumental and electroacoustic. He has worked with institutions/ensembles such as: IRCAM, KCMD, Musik Fabrik, ZKM, Musiques & Recherches. He's Professor in the Superior School of Applied Arts (Castelo Branco, Portugal).

NOTAS

His piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of "Lift" in a perspective of aerodynamics and music. Premiere: Festival Monaco Électroacoustique 2013.

Mattia Bonafini (Italia)



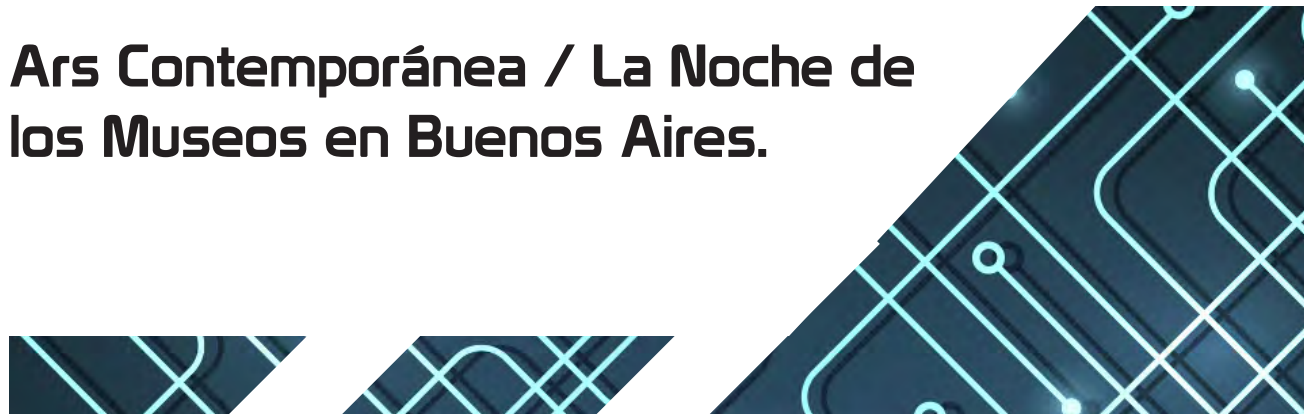
Composer and performer, interested in Composed and Improvised music, as for SoundDesign, Field Recording and Random Generated Processes with Computer and Machines. He studies Instrumental and Electroacoustic Composition in Italy, he spends 4

months in Helsinki Finland for an Erasmus project. Currently enrolled for the Electroacoustic Composition Master Course in the HfK Bremen.

ICE, but I see nothing

Between artificial and natural sound, the listener is guided through aspects of our world which are rapidly changing. The perception of this continuous change is distorted. Informations on the composition process The idea of this piece comes from an interest that I have in nature and the evolution/distortion caused by humans; the early two textures in the composition give birth to a continua of other textures slowly evolving from Landscape to Musical, from rarefied to more dense and so on. The composition process starts from two ideas: one is the transformation of Cembalo samples which I recorded, and the idea of understanding better the Stochastic and Random Walk algorithms and the way to use them in my music.

Ars Contemporánea / La Noche de los Museos en Buenos Aires.



Gustavo A. Delgado (Argentina Italia)

Gustavo Adolfo Delgado is an electroacoustic and mixed music composer whose artistic production involves electroacoustic orchestration, spectral morphing in concomitance with synthesized sound into dynamical and articulated sounding microstructures and polyphonic virtual spaces. He has got a “Master

Degree in Electronic Music” at the Conservatory of Music “Santa Cecilia” of Rome with the highest honors and a “Degree in Electronic Music” at the University of Quilmes. He has studied also electroacoustic music composition and composition.

TECNOMORFOSI VOCALZ

The composition presents an eclectic dialectic between sounds achieved from fragmentation and transformation of a word sung along with numerous sound objects made from only five sampled sounds into a Parisian hotel room during my stay at Ina GRM in 2016. This short piece develops the argument of “transformation”, a such current issue of our contemporary societies where technologies are more and more present everywhere. The hypnotic character of the piece can be interpreted across several meanings.

Claudio Pina (Portugal)



Claudio Miguel Andrade Fonseca de Pina, studied Physics Engineering in FCUL. Started his studies at the Gregorian Institute of Lisbon. Further studying in Hot Jazz Club. Attended several master classes regarding composition, early music and electroacoustic music. Studied composition. Titular organist of the historic pipeorgan of the church of Nossa Senhora da Ajuda. Lecturer and teacher of synthesis, keyboard instruments and composition. Currently enrolled in Musical Art MA in FCSH under the orientation of Isabel Pires.

BOOK OF ETERNAL BRASS

Is an electroacoustic piece based on the prophetic book of William Blake, The Book of Urizen. Urizen's books contain his laws governing the four departments of life. Each is made of four metals, Gold, Silver, Iron and Brass. The most important is the Book of Brass, or sociology. It contains Urizen's laws for establishing an ideal society. This piece depicts an imaginary realm and the slow forging of the Book of Brass by Urizen. The sound objects are several recordings of factories and industrial apparatus, mimicking a giant blacksmith's forge. This process is a cathartic metaphor on the idea of progress and technology.

Concierto radiofónico en 5.1



Plaza Roja
UAM - X

6 noviembre



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Extensión Universitaria

Concierto Radiofonico en 5.1



**6 de noviembre / Concierto Radiofonico en 5.1
MUSLAB 2017, Plaza Roja UAM Xochimilco. 17:00 hrs.**

**Universidad Autónoma Metropolitana Unidad Xochimilco.
Calzada del Hueso 1100, Col. Villa Quietud, Delegación Co-
yoacán, C. P. 04960 Ciudad de México.**

Programa

**Augusto Meijer (Holanda)
Dariusz Mazurowski (Polonia)
Eduardo Frigatti (Brasil)
Martin Bedard (Canadá)
Filipe Borato (Brasil)
Gaëtan Parseihian (Francia)
Alessandro Perini (Italia)**

Concierto Radiofonico en 5.1



Augusto Meijer (Holanda)

Augusto Meijer is an electroacoustic music composer from the Netherlands. He obtained a Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and various com-

position techniques. His compositions are presented at various international venues, including the San Francisco Tape Music Festival, the New York City Electroacoustic Music Festival, International Computer Music Conferences, and many more.

Matera

Is a sonic experimentation project which focuses on new approaches to electronic sound creation. This piece has been developed by using a mixture of techniques used in previous compositions. New experimentation in sound creation has resulted into a blooming world of sound structures, often referring to natural and cosmic aesthetics. Matera was premiered at the Ecos Urbanos Festival.

Dariusz Mazurowski (Polonia)

Is a electroacoustic music composer, producer and performer born and currently residing in Gdansk.

His works combine traditional analog instruments with the sonic potential of digital technology and computers, i.e., electronic / synthesized sounds with processed microphone recordings and samples.

His compositional approach is dynamic in that it involves live electronics and live sound diffusion across multi-speaker systems. **Dossier of Oblivion** is the second part of a large-scale electroacoustic composition **Hidden Dimensions**, which may be performed as a separate piece also. It is a very personal artistic expression, dealing with thoughts of the flow of time, evanescence, people and places. **Dossier of Oblivion** contains a large collection of various sounds – mostly pure electronic, synthesized. In this particular case, the whole sonic spectrum have been processed with both analog and digital tools to gain rather complex, hybrid textures. The music was composed and recorded at the De eM Studio. Main audio sources for this composition include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various source samples.



Concierto Radiofonico en 5.1



Eduardo Frigatti (Brazil)

Is a composer whose works have been performed in many theatres and music festivals such as Krakow, Cardiff, São Paulo, Curitiba, Londrina. Currently, he is doctoral student of composition at São Paulo University (USP) under the supervision of composer Dr. Silvio Ferraz.

Among the prizes he has won, he received

a scholarship from the Brazilian Mozarteum to study composition under the supervision of Krzysztof Penderecki at Music Academy of Krakow. He holds a master degree in composition (2014) from the Federal University of Paraná under the supervision of Brazilian composer Dr. Mauricio Dottori.

Rose of Hiroshima

This piece is inspired by the homonymous poem of the Brazilian poet Vinicius de Moraes. It is a short poem in which the poet invites a reflection through the images of Little Boy's victims: "Think of those children mute, telephatic / Think of those girls / Blind, inexact / Think of those women / Tattered, altered / Think of those wounds as warm roses [...]" . These literary images are the motto for constructing the sonorities and affections of this piece.

Martin Bedard (Canadá)



Martin graduated with the high distinction from the Conservatory of Music of Montreal in electroacoustic composition. He recently completed a PhD in electroacoustic composition at the University of Montreal. His works have been presented in more than 70 national and international events and festivals.

He is the winner or finalist of twelve international competitions. Including an "Award of distinctions" at the 2010 Ars Electronica competition. Besides his activities as a composer, he teaches electroacoustic music composition at the Music Conservatory of Montreal and at the University of Montreal as a lecturer

Pareidolia is a type of optical illusion that involves associating a formless and ambiguous visual stimulus with a clear and identifiable element. Electroacoustic music offers several analogies with this perceptual phenomenon. Its density, orchestral and organizational richness and possibilities for superimposition and montage may cause the listener to see in it forms that actually exist and to imagine others there that are perhaps not. Because here, at times, the listener guesses more than he sees

Concierto Radiofonico en 5.1



Filipe Borato (Brasil)

Is a Brazilian composer who has worked with various musical languages, with electroacoustic works, instrumental and sound installations. He lives in the city of Curitiba. Studied composition with Maurício Dottori and Roseane Yampolschi and piano with Danilo Ramos and Santiago Beis at the Federal University of Parana.

His works have been performed in England, Brazil and Argentina.

Rodelaria

Was a piece composed in 2016 under the guidance of composer and Professor Maurício Dottori which offered a call discipline : workshop of electroacoustic music. Discipline that is part of the grid Course of Bachelor of Music at the Federal University of Paraná (Brazil). The sounds of the cymbals always interested me and the process of investigation and manipulation of sounds, was one of the course objectives. The structure and form used in music has a characteristic extension of the sound events and sharp differentiation between the thematic parts . I tried to humanize electroacoustic/computer music, which to me, is by nature totally influenced by the machine and digital processes.

Gaëtan Parseihian (Francia)



Is composer of electroacoustic and concrete music and researcher in sound perception. He's one of the four creators of Brane Project ([www. braneproject.com](http://www.braneproject.com)), an association that aims at working with sound spatialisation. With Brane Project, he organised

a number of concerts with a homemade acousmonium of more than 50 loudspeakers. He learned electroacoustic music with Christine Groult at Pantin (Paris) and with Maxime Barthelemy at Marseille. Is part of the Soma collective that makes sound massages and work with Daath Record collective and with Deletere. Simultaneously, he is researcher at PRISM-CNRS laboratory where he focuses his research on sound perception, human-machine interfaces, spatialisation methods, and auditory spatial perception.

Et il souffla jusqu'à notre épuisement 11'35 | GAËTAN PARSEIHIAN

This piece is inspired by the wind and more specifically by the mistral, a strong, cold, northwesterly wind that blows from southern France into the Gulf of Lion in the northern Mediterranean. It proposes a metaphorical trip in a journey of mistral that takes the listener somewhere else.

Concierto Radiofonico en 5.1



Alessandro Perini (Italia)

Was born in 198. He studied Composition, Electronic Music and Science of Musical Communication in Italy and Sweden. His artistic production ranges from instrumental and electronic music to audiovisual and light-based works, net-art, land-art and vibration-based works. He started a research about vibration and

tactile sound, called touchmysound, including projects at the Darmstadt Ferienkurse and residencies at Cittadellarte - Fondazione Pistoletto (Italy) and Park In Progress (Belgium). In May 2016 he's been artist in residence for Imagonirmia Prize in Chiaravalle (Milano, Italy), with a series of projects about site-specific sound art. Next residence project will be at I-Park Foundation in Connecticut (May-June 2017).

A. Perini Étude Tendu(2017)

This piece, part of a series of acousmatic studies composed from recordings made with contact mics, is based on sounds produced in various ways on a stretched steel string. By sitting on a custom-made swing, the author was able to modulate the pitch produced by the steel string by modifying his own weight.

Espacio Sonoro



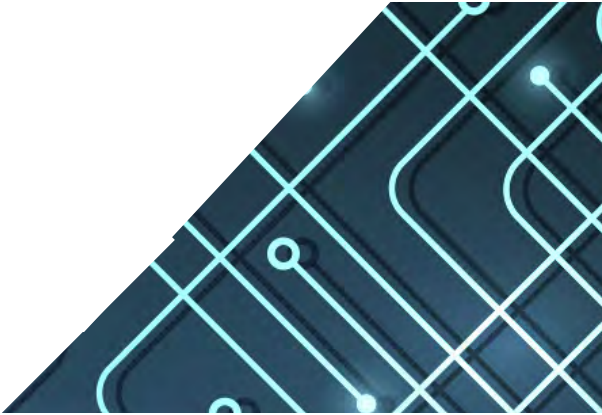
6 noviembre



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Coordinación de
Extensión Universitaria

Espacio sonoro
Segunda transmisión



6 Noviembre Segunda transmisión

Programa

- Julia Mermelstein (Canadá)**
- Benjamin Fuhrman (Estados Unidos)**
- Oliver Owen (Reino Unido)**
- Manfredi Clemente (Italia)**
- Julius Bucsis (Estados Unidos)**
- Bartosz Bludau (Alemania)**
- Dong Zhou (China)**
- Janusz Brudniewicz (Francia)**



Julia Mermelstein (Canadá)

Is a composer, pianist, and educator originally from Halifax. Her music deals with sound textures and subtle changes in timbre that reveal a sense of duality. She is interested in creating seamless interactions between acoustic and electronic sound worlds. Julia's compositions focus on capturing moments and sta-

tes of mind that people experience but might overlook due to today's fast paced world, drawing inspiration from buddhist philosophy. She has always had a strong fascination with music's role in dance due to her long involvement and training in ballet. She's curious about how music effects movement and the way they can interact.

WONTED

Explores habitual sounds from daily routines, usually experienced as background. These sounds become the focus through warped and distorted perspectives until they are gradually revealed in their environment. There's a juxtaposition between these activities and electronically sculpted sonorities that create underlining emotions behind the tasks at hand, invoking what might be there subconsciously.

Benjamin Fuhrman (Estados Unidos)



Born in Lansing, Benjamin Fuhrman is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He has had works commissioned from a number of performers and has been performed throughout the world. He teaches at Mott Community College, and Oakland University, and is the co-host of the podcast Patch In. His first solo album "Concrete Oasis" is available on Amazon, BandCamp, CD Baby, Google Play, iTunes, and Spotify. For more information see www.benfuhrman.com

THROUGH THE HAZE, STARS

Recently, I've been focusing on live improvisation with electronics and creating different sonic textures through the use of physical controllers and a minimum of software. Through the Haze, Stars was created using this method in a live performance at Wayne State University. It is inspired by the cold winter nights of my native Michigan, watching individual points of light emerge from the clouds at dusk and fade into the sky



Oliver Owen (Reino Unido)

Is a musician and sound artist based in Bristol, UK, working with experimental electronic and computer music, and improvised performance and extended technique. He currently works using the Pure Data software environment to create improvised soundscape and noise pieces. He has also worked with prepared, table-top guitar, exploring extended technique and improvisation in both solo and group ensembles. He studied Creative Music Technology at Bath Spa University graduating with a BA (Hons) degree.

TERRAFORMING

Terraforming is an arranged piece using source material from an improvised performance.

The piece explores the use of formant and granular synthesis to create rich, organic textures in a breathing and bubbling biotic soundscape. The piece was somewhat inspired by the discovery and promise of planets like 'Kepler-452b', or 'Earth 2.0'.

Manfredi Clemente (Italia)

Is a composer of musique concrète, field recordist and electroacoustic improviser. He graduated in Music and New Technology at the Conservatoire of his hometown and then got a PhD in Electroacoustic Composition at the University of Birmingham, working under supervision of Jonty Harrison. His research investigates space not just as a mere parameter of the compositional process, but as the main dimension of perception and thence of evocative processes involved in listening experience.

LIMITI (LIMITS)

Is a piece thought for a very quiet listening. It is mostly based on sounds that act at the limits of our perception, sounds that inhabit both the highest and the lowest zone of the audible range. It is a piece generated by the meeting between very 'organic' micro-articulated sounds and their totally electroacoustic counterpart: mistakes and glitches and feedbacks from the tools that fixed them on a medium. It stays on the boundary between the illusion of a natural sound and the means that allow the very same illusion.





Julius Bucsis (Estados Unidos)

Is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in over 100 juried events worldwide. He has performed a set of original compositions featuring electric guitar and computer generated sounds nationally and inter-

nationally. He is currently pursuing a DA in music at Ball State University.

PORTRAITS OF NINE REVOLVING CELESTIAL SPHERES

Utilizes the sonification of astronomical data derived from scientific observations of the planets of the solar system as the basis for the musical elements. Each section of the piece represents one of the planets of the solar system. There are nine sections because as of this writing, there is considerable evidence based on orbital anomalies suggesting the existence of an undiscovered planet.

Bartosz Bludau (Alemania)

Born 1988 in Poland. He studied composition and music production in Berlin under composers Stefan Lienenkämper and Nikolaus Neuser and is now working as a composer. In 2015 he was chosen to join the masterclasses at the Film Music Festival in Kraków and was nomina- ted for the WDR Filmscore Award at Soundtrack_Cologne.



FRACTAL

Electro-Acoustic composition for Violin / Trombone / Voice and Electronics

"If you want to find the secrets of the universe, think in terms of energy, frequency and vibration."- Nikola Tesla

energy quanta of light

vibration periodic oscillation about an equilibrium point

frequency specifying the rate of oscillatory and vibratory phenomena

fractal evolving until the fundamental Planck-length - and beyond?



Dong Zhou (China)

Dong Zhou studied electroacoustic music composition and graduated from Shanghai Conservatory of Music. Her working area includes electroacoustic music, experimental film, sound design, musical theatre, interactive musical installation, network music and functional music. Now she is studying multimedia

composition (M.A.) in Hochschule für Musik und Theater Hamburg under Professor Hajdu and Professor Lampson's supervision.

BACK TO HEAVEN

For piccolo and electronics (2017) Duration: 10:40

This is a series of pictures of being hanged for seven days until die. The seven pictures are: departure, farewell, struggle, longing, euphoria, life review and back to heaven.

Janusz Brudniewicz (Francia)

Born in Poland in 1965. Since 1990 he lives and works in Montpellier in France. Interdisciplinary artist: University education : History of Art-photographic structures / label Digigraphie® by Epson / -video / generative, geometric, experimental / -music/ electroacoustic , experimental , concrete , acusmatic / XNS 259135V



Project: Janusz Brudniewicz: interdisciplinary artist, he is an instinctive composer : he highlights the raw and sharp sound, without embellishment and without superimposed story. He takes care over the writing, in its slow, inexorable temporal development, in its composition, in an almost algorithmic evolution. He develops a process of organic evolution, facing the brute materiality of sound tissue, which, paradoxically, gives it its "flesh" and a sort of corporeality.

Espacio Sonoro



ESPACIO SONORO



13 noviembre



Casa abierta al tiempo

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Coordinación de
Extensión Universitaria

Espacio sonoro
Tercera transmisión



13 Noviembre Tercera transmisión

Programa

- Marcelo Machado Conduru (Brasil)**
- Evelyn Frosini (Argentina)**
- Isotta Trastevere (Italia)**
- Ana Gnjatovic (Serbia)**
- Mansión Julie (Francia)**
- Juan Pablo Jiménez - Luis Carlos Martínez Wilde (Bolivia)**
- Eugene Kosowan (Canadá)**
- Rich Bitting (Estados Unidos)**



Marcelo Machado Conduru (Brasil)

Marcelo Machado Conduru was born in Rio de Janeiro (Brazil) where he lives nowadays. He begins his music studies at Escola de Música (UFRJ - Universidade Federal do Rio de Janeiro) playing acoustic guitar and afterwards at Escola Villa-Lobos playing flute. He graduates in Art Education - music qualification - at

UNI-RIO and takes a post-graduation course in Electroacoustic Music Composition at UFRJ.

SOUNDS OS THE SUN

Apart scientific reliability, it is amazing listening to them without much surprise. Something that can be expected: linearity, pulsations, rugosity. So this piece is more related with our experience under the sun. What sounds like that? Here a rugosity of thick lines pulsing, sometimes reaching clear frequencies or grains like bubbles. These sounds present the high part of a spectra whose base is not audible.

Evelyn Frosini (Argentina)

Evelyn Frosini (1983) Composer and sound designer from Argentina. She studied Composition at the “Universidad Nacional de Artes” (UNA) and Sound Design for Film at the “Escuela Nacional de Experimentación y Realización Cinematográfica” (ENERC), in Buenos Aires, Argentina. She currently works as a teacher at the ENERC and at the UNA, where she is also co-director of the DaMus Electroacoustic Ensemble and researcher as well. In addition, she is an independent artist and member of the GEAM group as a composer.



SAMOA

Is an acousmatic piece constructed using sound materials from bells, bowls, gongs and scratch of cello. This work is based on different types of impulse responses, resonance transformations, counterpoint between granular materials, reliefs within dense sound atmospheres, loaded with hidden gestures that are developed and recycled throughout the work.



Isotta Trastevere (Italia)

Graduated from the University of Arts and Entertainment in Turin, she began her artistic career in theater, as a videast. She moved to France in 2008 where she works on video art projects and electroacoustic music. She's studying in the conservatory Pierre Barbizet of Marseille (Cycle III pro) where she can develop

her research on sounds, composition. Her work is characterised by the particular way of treating sounds (concrete sounds, rhythms, organic accumulations...), that she relates very closely with images. Almost like a cinema for ears.

HABITATION (10')

I live and I am inhabited by. Here, events like a flow of thoughts, leading us to discover a fictional reality (with its collateral spaces) that could exist during a morning, an afternoon or an evening of those days.

Ana Gnjatovic (Serbia)



Is a composer and performer of acoustic and electro-acoustic music, collecting and combining found items, works, concepts, and ideas that lend themselves to generalization, translation, interpretation, and sonorization. She finished her doctoral studies in composition at the University of Arts in Belgrade. She has attended various composition masterclasses. Her pieces have been performed throughout Europe, in USA and Japan, and have been programmed at festivals such as the International Review of Composers, Harpsichord – Living Art, Wroclavia cantans, Espressivo, Festival de Wallonie, Biennale of Contemporary Music Koper, Ankara Music Festival.

PHONATION 2

Part of my doctoral project in composition, is an electroacoustic piece exploring the meaning of voice and vocal in my music. It contains the fragments of my vocal past, some of the most significant pieces of music, songs, and stories from my childhood. They are all read and sung, sampled and processed in tender memory.



Mansión Julie (Francia)

Julie Mansion-Vaquié is Doctor of Musicology, specialist in popular music. She is lecturer at Nice Sophia Antipolis University and member of two electroacoustic associations (Octandre, Studio Instrumental). She studied at the Conservatory of Bordeaux and she's holder of a DEM of electroacoustic composition for

which she received a prize SACEM, finalist of the contest Klang! 2015, his works are regularly scheduled in France and abroad. She's also composer for short films.

PALIGÉNÉSIE

From Greek, rebirth, regeneration, the palingenesis indicates the return to the lives of the elements of the nature, but also, at the Stoic philosophers, the reconstruction of the world after its destruction. In this perpetually renewed cycle, the components of life are exchanged, redistribute after the death. Here, this is a personal interpretation.

Juan Pablo Jiménez Luis Carlos Martínez Wilde (Bolivia)

Los compositores Luis Carlos Martinez Wilde y Juan Pablo Jiménez Vásquez iniciaron una colaboración en el ámbito de la música electroacústica a partir de Agosto del 2014, habiendo concursado y participado desde entonces en varios talleres, cursos, muestras y performances. Su trabajo se centra en el diálogo de objetos sonoros y el live electronic mostrando así una estética vanguardista dentro del quehacer musical Boliviano.

APOCALIPSIS BEFORE

Se compuso utilizando como elemento central una muestra de audio de voz, que narra los hechos acaecidos durante el incendio del Hindenburg en 1937. Alrededor de este elemento, y en diálogo con el mismo, surgen diversas texturas creadas a partir del uso de síntesis, manipulación de objetos sonoros y manipulación en vivo de elementos percusivos.





Eugene Kosowan (Canadá)

Eugene has been performing electroacoustic and other genres of music for more than 30 in his native Canada and has had several works released on digital compilations in Europe. He even had a piece co-written with flute player Marion Garver performed live at a convention in Coventry, England. In Canada, he's also

performed at several festivals and in a variety of groups, primarily improvisational.

STATIC WASH

This five minute piece is a treatment of harsh noise created by sound oscillators. The sounds are put through a series of stretching and reverb effects, with one of the tracks reversed. The effect is like putting a vehicle through a car wash in which the harshness is rinsed and scrubbed out to be replaced by more calming ambient properties, while retaining the tonality of the sound sources.

Rich Bitting (Estados Unidos)

Rich Bitting (b. 1950) makes soundscape-based audio compositions, concert music, visual artworks and sound art installations. His visual work is in museums and private collections across the United States; his music has been presented regionally, nationally and internationally. He was an Adjunct Professor at the Art Academy of Cincinnati where he taught Music in the 20th and 21st Centuries and Introduction to Music Composition. "The natural soundscape is rich with color and nuance beyond imagination. It is from this sonic metaworld that I draw inspiration for my projects."



BEECH FOREST IN THE MOONLIGHT

Is based on a series of field recordings I captured in the Ohio woods during January and February 2013. The sparse hollow sounds of the frozen forest serve as the basis of this composition.

Piezas de videoarte y experimentación sonora



14 noviembre



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**Piezas de videoarte y
experimentación sonora**



14 Noviembre

Piezas de videoarte y experimentación sonora

**Auditorio Vicente Guerrero U 17:00 hrs.
Calzada del Hueso 1100, Col. Villa Quietud,
Delegación Coyoacán, C. P. 04960 Ciudad de México.**

Piezas de Videoarte

Programa

**Alessandro Fiordelmondo (Italia)
Chloe (Jiyoung) Yoon (Corea del Sur)
Chris Malloy (Estados Unidos)
Eid & Sébastien Béranger (Francia)
Stephen Lilli (Estados Unidos)
Tonalli Rufino Nakamura (México)
Julian Scordato (Italia - Estados Unidos)
Katherine Sultan Andrea Guterres (Venezuela, Australia)
Sarah Ouazzani (Francia)**

Piezas de videoarte y
experimentación sonora



Alessandro Fiordelmondo (Italia)

Studies music electronic courses at Conservatory of Perugia. He is involved with the Italian underground and experimental music scene with several projects. Is interested in the new expressive forms of music including sound installations and interactions with other art forms. He worked as sound engineer for live music

and cinema in several productions. He works with Nicola Frattegiani for the creation of live electro-acoustic music, experiencing multiple types of generation and manipulation of sound.

Touching ++

Is a multidimensional piece juxtaposing video and electroacoustic music, where the visual dimension works as an extension of the musical element. The video made with the “flickering” technique intervenes only in the piece’s final part. The work develops a sound path oscillating between sound and noise towards a degradation of the sax sound. The degradation ends with the sudden recovery of the sound, this time contaminated by the visual dimension. To this light “Touching”, in the conceptual sense, is intrinsic to the arrival of the video on the screen, which through a choc captures the audience attention.



Chloe (Jiyoung) Yoon (Corea del Sur)

Chloe (Jiyoung) Yoon is a composer and new media artist who had graduated Korea National University of Arts for computer music and currently studying electro acoustic composition at Bauhaus University Weimar, class of Robin Minard

SONIC VISUAL

Mutual affectance of gestures and textures between sound and visual.



Piezas de videoarte y
experimentación sonora



Chris Malloy (Estados Unidos)

Chris Malloy is a composer in Denver, Colorado, USA. His music has been performed throughout Asia, Europe, and the Americas. His Ph.D. is from Brandeis University, where his principal teacher was Martin Boykan. He chairs the Composition Department at the University of Denver, and also has taught at Brandeis

University, the University of Surrey, and the New England Conservatory at Walnut Hill.

OPERATION DEEP POCKETS

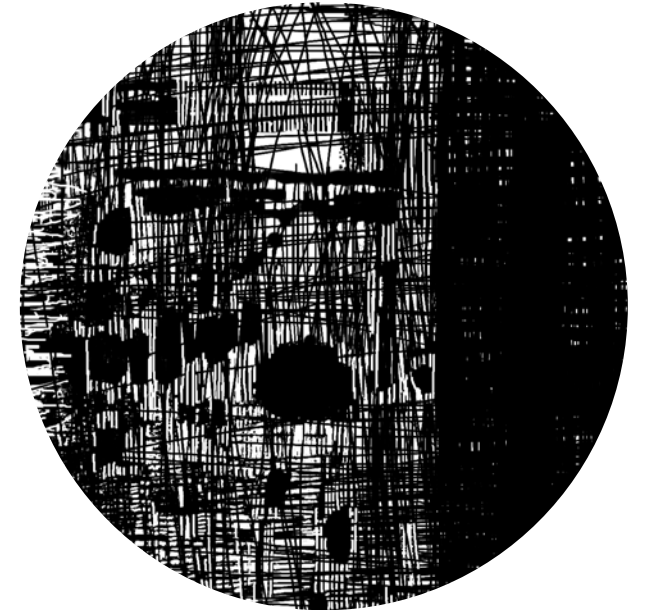
Is a multimedia contemplation of decisionmaking and detachment. In August of 1964, U.S. President Lyndon Baines Johnson made a series of phone calls to direct airstrikes in Vietnam, and to order trousers. In Operation Deep Pockets, we hear audio derived from those phone calls, while wartime images punctuate the president's dialogue with Secretary of Defense Robert McNamara.



Eid & Sébastien Béranger (Francia)

The duo Celia Eid & Sébastien Béranger achieves a subtle balance between the eye and the ear. The relationship between painting gesture and musical gesture, the connections between the material, handwork and digital technologies are at the core of their artistic approach. Celia Eid is specialist of the relationship between animation and contemporary music.

ERASE
Erase is based on how our memory keeps interplaying in a complex way between remembering and forgetting. The two opposing, yet complementary movements are just equally essential in our life. With the visual display, Erase uses a standard animation technique which consists of handling each new image by wiping some elements from the previous one and adding a few new elements. The same principle applies to Sébastien Béranger's music composition. Within a jammed and very rich sound environment, wide bands are partly erased which leave us with a feeling of emptiness or even ... oblivion.



Piezas de videoarte y
experimentación sonora



Stephen Lilly (Estados Unidos)

Stephen Lilly is a composer, performer, audio engineer, and sound artist. Originally from the Pacific Northwest, Stephen ventured east to study composition at the University of Maryland. In addition to his graduate degrees from UMD, he also has composition and bass performance degrees from the University of

Idaho and spent a year studying at the Institute of Sonology in The Hague. Theatricality, language, and abstraction are themes that continually resurface in his work, the majority of which is scored for chamber ensembles, often incorporating signal processing and computer generated sounds.

ENTRIES

The three streams that make up this short film (video, sound, and narration) all take the form of journal entries. But rather than focus on the extraordinary, these accounts observe the ever-present and mundane, intentionally asynchronous and overlapped as if recalled from long-term memory.

Mattia Bonafini (Italia)

Composer and performer, interested in Composed and Improvised music, as for SoundDesign, Field Recording and Random Generated Processes with Computer and Machines. He studies Instrumental and Electroacoustic Composition in Italy, he spends 4

months in Helsinki Finland for an Erasmus project. Currently enrolled for the Electroacoustic Composition Master Course in the HfK Bremen.

ICE, but I see nothing

Between artificial and natural sound, the listener is guided through aspects of our world which are rapidly changing. The perception of this continuous change is distorted. Informations on the composition process The idea of this piece comes from an interest that I have in nature and the evolution/distortion caused by humans; the early two textures in the composition give birth to a continua of other textures slowly evolving from Landscape to Musical, from rarefied to more dense and so on. The composition process starts from two ideas: one is the transformation of Cembalo samples which I recorded, and the idea of understanding better the Stochastic and Random Walk algorithms and the way to use them in my music.



Piezas de videoarte y
experimentación sonora



Tonalli Rufino Nakamura (México)

Mexican Composer born in Morelia, Michoacán in 1991, currently working at the MusicalCenter for Music and Sonic Arts (CMMAS), Specialist in music with new technologies in the fields of: Sound Design, Acousmatic, Experimental Music and Live Electronics.



RAW MAZE

Discovers a found window in civilization forms, like memory, mortality and uncertainty, that take off from the finitude. Here we are submerged in a post-memory phase, where the speech proposes a development of an anachronistic narrative from a basic form of human history, connected to their rationality and society construction, a raw maze created by both, human nature and social structure

Julian Scordato (Italia - Estados Unidos)

Past performances and exhibitions
Segnali Festival (Perugia, 2017), Besides the Screen Conference (Vitoria, 2017), Living Lab Music 7 (Padova, 2017), New York City Electroacoustic Music Festival (2017).

ENGI

Is the transliteration of a Japanese term that means acting and performance, but is also part of the English word engine (mechanical device), from Latin ingenium (virtue of making). Engi is an audiovisual work based on the reading of stellar data represented as graphical objects in relation to sounds. Point and counterpoint. In the performing act, each element manifests itself in its unique particularity. Translation, transmission, and transposition. Hence, also lapse and error.

Technical requirements 2-channel audio system, video projection system (1080p).



Piezas de videoarte y
experimentación sonora



Katherine Sultan Andrea Guterres (Venezuela, Australia)

Katherine's work focuses on creating a virtual environment of immaculate, hyperreal impeccability, the disruption in the process of information; random errors, deviation from efficiency, which reveals the unexpected aesthetic potential of the digital image or video, electrodes and codes, that go through multiple

hardware and software processes so as to create an idealistic reflection of reality. Andrea Guterres Specialising in electroacoustic art music and chamber music, her works have been premiered and recorded by principal chamber musicians and herself, at iconic venues, concert halls, events and festivals.

SOLIPSISTIC STUPOR

Is an exploration of consciousness. The music and visuals aim to offer alternative perspectives to reality by warping and reversing sound and light from our environment. It also seeks to mimic natural sounds by using computer programming, hence bridging the gap between the 'natural' and the 'artificial.' The music consists of a mixture of recorded sounds, recorded music, and electronic sound design. Although most of the recordings come from our natural environment.



Sarah Ouazzani (Francia)

Visual and sound artist. Living in Marseille, France. Video's practice led my interests going to non-visible, uns-poken words, sound as a possibility of dialogue with the unconscious. Time, slowness, displacement, myths, rituals, elements are central in my approach. I practice vocal improvisation, and electroacoustic music, some-times linking it with cinema, in performative experiences, installations or videos. I'm studying electroacoustic in Marseille National Conservatoire.

ZUHAITZ

Is the Basque word for «tree». This video uses the pretext of a heathen rite - celebrated each year in the period around the 15th of August in a small Basque village - to enter into a daydream, guided by fire, and to explore subjectively and sensitively this rite's impact on its surrounding environment. Like the tree which unites opposites, I try to reconcile the intimacy of an evening around a fire with a nocturnal village celebration lit by torches. I act by sliding and overprinting both the sound and visual materials, while preserving their autonomy_ in order to foster transformations.



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Concierto de música electroacústica multicanal en 8 canales



Brasil



20 noviembre

**Concierto de Música Electroacústica
Multicanal en ocho canales**



20 Noviembre Universidad Federal de Minas Gerais

**Concierto de Música Electroacústica Multicanal en ocho
canales**

**AV. Pres. Antônio Carlos, 6627 - Pampulha,
Belo Horizonte - MG, 31270-901, Brasil**

Programa

**Alejandro Casales (México)
Georgios Varoutsos (Canadá)
François Wong (Francia)
Jonatan de Jesús Carrasco Hernández (México)
Antonio D'Amato (Italia)
Mirko Ettore D'Agostino (Italia)**

Concierto de Música Electroacústica Multicanal en ocho canales



Alejandro Casales (México)

He has presented his work at festivals like TheInternational Forum of New Music Manuel Enriquez in the years 2010, 11, 12 and 13; EMU International Electroacoustic Music Fest Santa Cecilia Conservatory in Italy in 2009, 10 and 11; NYCEMF 2013 -The New York City Electroacoustic Music Festival; The International Works-

hop on Computer Music and Audio Technology Taiwan -WOCMAT 2010 and 2012; Electroacoustic Spring Festival of Valencia, Spain. 2010; Spring Festival Electroacoustic Havana, Cuba. 2010; 2ªBienal Composition from the University of Cordoba, Argentina, 2012; Humanities, Arts and Technology Festival, 2010 University of North Carolina, USA and many more
RAUDAL

Each of the movements the sound composition is deep universe defined with hundreds of possibilities open to the indefinite where every sound comes from a little harmonica in different and transfinite amplifiers. The whole composition has been to create artificial sounds of sonic consequences, as a fantastic sound fauna that comes from hundreds of synthesis effects as convolution patches and artificial spaces with sound delays.

Georgios Varoutsos (Canadá)



Georgios Varoutsos (b. 1991) is a sound artist and performer based in Montreal, Canada. He is an Undergraduate student studying in the Electroacoustic Studies program at Concordia University. He explores the field of sound with an extensive range of projects he's produced or worked on, as well he continues to be a member of the laptop orchestra -CLOrk. His signature works encompass an unorthodox depiction of audio processing in mind of engendering tension and emotional reactions.

REFLECTION

Is an accumulation of digital and field recordings gathered over the months of January until March 2016. The piece is built around abstraction in which 'Reflection' tries to increase the dynamic between audience and author by objectifying emotions and investigating the duality that develops through different interpretations. The ambiguity and origination via retakes and variations, makes the piece deal with the documentation of events and then questions how they can be presented

Concierto de Música Electroacústica Multicanal en ocho canales



François Wong (Francia)

Saxophone player and composer, he works in several fields : electro-acoustic & electronic music, live acoustic improvisation. Often on stage for live electronic performances with e-SaxBow duo, or with his solo Agarth, he developed a specific sax embed controller to pilot a modular software. He keeps on working

on advanced ergonomics controllers which allow to play acoustic instruments together with electronics. He started to study and compose acousmatic music 4 years ago.

HOMOTHÉTIS

During the short human history, a number of civilizations suddenly disappeared. From Easter Islanders to Greenland Vikings, by way of Mayas... Weight of vanity against intelligence and sense, combination of negative factors, leading to fast and violent endings. Our contemporary power of destruction changed of scale. As glaciers and poles suffer a high speed melt, we keep on watching elsewhere. I found a big ice block. I hung it up over a metal bucket. As if it was the very last piece of ice, I recorded its melting until the last drop. It took time to "die", 38 patient hours. Then I dived into this exclusive acoustic material.

Jonatan Carrasco Hernández (México)

He is a composer for Dance, theater, chamber music and electronics. Born in Puebla, Mexico in 1981. Attended the Escuela de Artes de la BUAP, studying composition with PhD. Gonzalo Macias and Guitar with Manuel Espinás. Master degree in Educational Technology. He has some recorded works. Winner of "BUAP is First Guitar contest", Poesía a seis cuerdas contest and sonidos de una batalla composition contest. He is also a winner in the Professor's Exchange Program MAGMA in Argentina.

EX NIHILO

Means "out of nothing" This piece was made entirely by fragments of a saw waveform with frequency variations, when the frequency was very low (1 - 10 Hertz) it's only take a piece of the wave, but in higher notes the wave give a perfectly heard tone. the wave was drow into an array in Pure Data and readed repeatedly, sometimes the sound was readed the same but eventually was change and that's the way I could make all textures.

Concierto de Música Electroacústica Multicanal en ocho canales



Antonio D'Amato (Italia)

He graduated at conservatory in Piano, Harpsichord, Music for Multimedia, Music Pedagogy and Electronic Music. He also studied Composition for eight years, Bassoon for three years, Baroque Organ, Audio Engineering, Ondes Martenot in Strasbourg and Paris, and later Sonology at ESMUC in Barcelona.

KÖRPER

Is an acousmatic piece entirely based on the elaboration of an acoustic pulse sequence which was produced in the course of a MRI diagnostic test. The aesthetic idea implied in the composition refers to the topical and controversial theme known as “global control and censorship”. Through the examination of the constant and continuous information flow, which is either consciously or unconsciously produced by everyone, it is possible to accomplish a condition of control; that condition ought to benefit the national and global security. Technically speaking the composition uses exclusively a short audio recording of a MRI test. A large number of processes and signal elaboration modules are applied in order to subdue the crude audio sample to the compositional requirements.

Mirko Ettore D'Agostino (Italia)



Is an Italian sound artist, music producer, drummer and mastering engineer. He is currently based in Istanbul where he is working as producer and mastering engineer and studying towards his PhD in Sonic Arts at Istanbul Technical University's MIAM. He is a co-author of Laboratorio di Tecnologie Musicali -Vol. I and Vol. II, a series of books designed for music technology courses in schools and conservatories.

6 A.M.

Explores the world of microsound and represents at the same time a personal investigation into compositional constraints and self-imposed routines in order to increase creativity. This approach involved limitations and restrictions on sound material, compositional techniques, processing, deadlines, personal habits and working hours. As an example, the entire piece was composed during work sessions beginning at 6 AM.

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20 noviembre



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20 Noviembre - Cuarta transmisión

Programa

- James O’Callaghan (Canadá / Irlanda)**
- Filipe Borato (Brasil)**
- Paolo Gatti (Italia)**
- Stephen Sereda (Canadá)**
- Rudolf Pepucha (Eslovaquia)**
- Joseph Connelly (Estados Unidos)**
- Fermín Martínez (México)**



James O'Callaghan (Canadá / Irlanda)

Is a composer and sound artist based in Montréal praised for his “mastery of materials and musical form” and “virtuosity in fusing genres”. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and uni-

que performance conditions.

BODIES-SOUNDINGS

Interrogates two instruments - an acoustic guitar and a toy piano - as sounding bodies, whose resonant chambers do not sound, but only re-sound. The instruments are used as loudspeakers, amplifying sounds both sourced from the instruments, and external sounds that expand and contradict the instruments' identities. Without performers, they are simultaneously 'disembodied' and re-imagined as physical bodies of their own, animated by living sounds; anthropomorphising them while also emphasising their physical construction. Bodies-Soundings was realised partly through a residency at the Banff Centre with the support of the Canada Council for the Arts, and was premiered at the Cluster new music + integrated arts festival in Winnipeg.

Filipe Borato (Brasil)

Is a Brazilian composer who lives in Curitiba in Parana state. Studied composition with Maurício Dottori and Roseane Yampolschi and piano with Danilo Ramos and Santiago Beis at the Federal University of Parana. His works have been performed in England, Brazil and Argentina. It is a composer of electroacoustic music, instrumental and sound art. Some names of musical pieces: Prataria, 3 peças; Janelas Quebradas, peça para flauta, violino, clarone e piano.

RODELARIA

Was a piece composed in 2016 under the guidance of composer and Professor Maurício Dottori which offered a call discipline: workshop of electroacoustic music. Discipline that is part of the grid Course of Bachelor of Music at the Federal University of Paraná (Brazil). The sounds of the cymbals always interested me and the process of investigation and manipulation of sounds, was one of the course objectives. The structure and form used in music has a characteristic extension of the sound events and sharp differentiation between the thematic parts. I tried to humanize electroacoustic/computer music, which to me, is by nature totally influenced by the machine and digital processes.



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Paolo Gatti (Italia)

Paolo Gatti studied guitar and piano. He is graduated in environmental engineering at the Tor Vergata University of Rome, in sound engineering at the Tor Vergata University of Rome, and in computer music at the S.Cecilia Conservatory of Rome. He is a composer of electronic music. He is also a teacher in the field of electronic and electroacoustic music. Actually, he lives in Malta (he won a scholarship organized by Regione Lazio and in collaboration with the “Master in Sonic Arts” of the “Tor Vergata” University of Rome) and he collaborates with the Music Department of the Tor Vergata University of Rome.

POLTERGEIST

Is a composition for violin and electronics, based on the “non linear utilization of non linear systems”. Poltergeist is divided into three sections. Each of the sections is inspired by different theories focused on “non linearity principles” such as the “attractors theory”, the “catastrophis theory” developed by Renè Thom, the “double pendulum motion”.The composer has implemented various algorithms reproducing the behavior of the mentioned theories and using them to generate, control and synthesize electronic materials. Subsequently he has recombined the obtained materials in different gestures and musical articulations, building a musical structure based on the counterpoint between electronic materials and the violin.

Stephen Sereda - Will Truchon (Canadá)

SWILL is Stephen Sereda and Will Truchon, both multi-instrumentalists based in Edmonton. Canada. The duo were previously part of the group Motonogo, although Stephen released an album in 2016 called Patient Zero Meets the Degenerates, while Will previously played strange instruments in the group Condaleezza Rice Paddies. SWILL is slated to release material later in 2017 on the Belgian label God Hates God Records.

SWILL (the piece)

Recorded by the Canadian duo SWILL, is a commentary on the sad state of conventional media these days. Radio signals are distorted by Will Truchon as a statement on the banality and tepid nature of media communications, with extra discord is provided by Stephen Sereda on guitar to add a backdrop of disdain.





Rudolf Pepucha (Eslovaquia)

Is Slovak composer and Music director. Between 1995 -2000 he studied composition at Academy of Music and Dramatic Arts, Bratislava. In 2010 completed doctoral studies at Academy of Music and Dramatic Arts, Bratislava. His works are predominately in style experimental and electroacoustic music. He is the au-

thor of hundreds of scenic and other compositions for theater, radio, TV and movie.

SUITE TRANSILVANICA

The Work is a part from the electroacoustic cycle –Suite Transilvanica, inspired by traditional Romanian gypsy music. The Composition was realized from authentic records and selected segments (spectral selections) was transformed through a current electro-acoustic composing technique. The Suite Transilvanica was created in Experimental Studio Bratislava (2017).

Joseph Connelly (Estados Unidos)

Is a sound artist that lives and works in Philadelphia. He utilizes field recordings, acousmatic sounds, and electro-acoustic instruments to create compositions that explore the meditative qualities of sound in addition to concepts related to perception, experience, and the juxtaposition of the natural/unnatural in an attempt to cause the listener to pause and reflect on different types of environments.

CHISTILISHCHE

The Russian word for Purgatory - is a piece that was recorded live in the spring of 2014 using a mic'd sheet of glass, a wine glass, gravel/dirt, a repurposed turntable, and samples of radios and field recordings of the ocean. The piece explores ideas related to the imitation of nature, and the sonic possibilities and re-contextualization of everyday items to explore concepts related to communication and the creation of constructed realities.





Fermín Martínez (México)

Productor audiovisual, artista escénico, diseñador de sonido y multimedia, desde 2009 enfocado a la creación y experimentación sonora, multi e interdisciplinar. En sus investigaciones y producciones personales y colectivas, genera diálogos entre las ciencias, la psicología, la filosofía y diferentes ma-

nifestaciones artísticas desde el sonido, la imagen y el movimiento; en diferentes formatos y estrategias de producción contemporánea desde el campo expandido. En la actualidad realiza investigación artística y conceptual entorno a la relación cuerpo-arte-tecnología, sus límites e implicaciones estéticas, sociales, políticas y culturales en el actual panorama post-digital.

NON SUM IS QUI (Preterito).

Construida mediante diferentes procesos de una única y sola frase: “Ya yo no soy el que era, ni el que debería de ser”, extracto de cante flamenco interpretado por el cantaor “el Agujetas”. Mediante diversos procesos digitales de éste sampleo, se han generado la totalidad de texturas y elementos sonoros de esta pieza, alterando la morfología del sonido, buscando la erosión del sonido como materia prima y conceptual.

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27 noviembre



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Quinta transmisión



27 Noviembre - Quinta transmisión

Programa

Giuseppe Iacono (Italia)
Filippos Sakagian (Grecia)
Kyle Vanderburg (Estados Unidos)
Meredith Glinn (Estados Unidos)
Zael Ortega (México)
Rodrigo Valenzuela (México)
Sungji Hong (Corea)



Giuseppe Iacono (Italia)

Graduated in Violin and Composition at the Conservatories of Naples and Milan, Italy. He also attended several Master-classes in Composition. From 2002 to 2005 he studied Electronic Music at the Conservatory of Como. In 2006 he attended the Sonology Course at the Royal Conservatory in Den Haag.

THE PAPER

A man glances through the pages of a paper. They refer to past events having apparently no connection to each other *. The man focuses on the impressions reverberating from each event, remembering with nostalgia every action, every experience, every image. Nevertheless, during the reading each scene starts to cast light on the others, and soon a new truth emerges, leading the man into a spiral of fear. The disclosing arrives at the end of the piece: the reality, now lacking any innocence, is only an occult plot, unbeknownst to us hatched with the threat and the violence by a criminal power.

Filippos Sakagian (Grecia)

Filippos Sakagian is a Greek composer of instrumental and electroacoustic music based in Paris. After graduating from the Conservatoire à Rayonnement Régional de Paris with the 1st prize in instrumental composition (congratulations and the SACEM prize) with French composer Édith Canat de Chizy, he is currently pursuing his studies at the Pôle Supérieur de Paris with Jean-Luc Hervé, as well as his electroacoustic composition diploma with Denis Dufour. Deeply fascinated by gestuality, his work focuses in finding ways to integrate the idiomatic writing of gesture in his music.

JOUIS I SENS

Is a piece composed between March and June 2017 that deals with the idea of «repression», which very much inspired the whole compositional process. Non-linear narration techniques such as flash-backs, ellipses, brackets, zooming in and out of the material and different gestures sculpt the form of the piece





Kyle Vanderburg (Estados Unidos)

Compose electically polystylistic music fueled by rhythmic drive and melodic infatuation. Comfortable in both acoustic and electronical media.

Native of Missouri, Kyle holds degrees from Drury University where he studied composition and the University of Oklahoma.

TEMPEST IN A TEAKETTLE

Uses a common household scene to explore the universal feeling of watching small problems grown. As the little suggests, we often minimize these problems, and are left watching and waiting as they compound silently within us. "Waiting" is explore in several ways thoughtout, and uses the medium tu augment these daily dramas until we will allow ourselves to view them center- stage.

As the piece begins, we listen to the ritual os a keetle being filled and placed on a stove. The ring of the metal and the hiss of the burner are stretched into storms winds and the listener is drawn down into the keetle. Where we were waiting for the keetle to boil, we are now waiting for the approaching rain.

Meredith Glina (Estados Unidos)

Meredith Gilna is a composer andvisual artist based in Buffalo, NY. Many of my pieces utilize graphics or other non musical sources as a framework, treated with differen tdegrees of intuition and litera translation, to create music with an unexpected shape and-content . I'm fond of gesture, functional / nonfunctional harmony, extended techniques,and low sounds

GRAVITY SHUFFLE

This piece us a collision between two inherently different strands- a mildly editing field recording made in Buffalo, NY, and a collection of harmonies. The simultaneous but contrasting processes (a circular journey around a neighborhood, a meandering and unpredictable piano) proposes a sense of uncertainty- given the materials,the situation can never be quite harmonious, and a peculiar environment exists with in-that tension.





Zael Ortega (México)

Su trabajo se encuentra abocado principalmente a la investigación y creación de una «Escucha (Históricamente) Situada» como base para una «Ética y Política de la Escucha», que restablezca y restituya el poder político del Escuchary que tenga como criterio ético material la voz y el rostro de un Otro concreto localiza-

do en el Sur global.

DAS PRINZIP HOFFNUNG / EL PRINCIPIO ESPERANZA

Fue comisionada en 2016 por el proyecto TRASHUMANCIAS (España), la cual fue presentada a modo de concierto-instalación y asimismo fue difundida en Radio Nacional de España (RNE) en enero de 2017. A diferencia de su primera edición, que tuvo formato de ciclo de actividades, TRASHUMANCIAS (2016) puso todo su foco en el hecho creativo, a través del encargo de cuatro piezas radiofónicas en torno al tema de la Utopía, formuladas a partir de diferentes perspectivas, y con motivo del 5º centenario de la publicación del libro “Utopía” de Tomás Moro

Rodrigo Valenzuela (México)

Estudió composición musical en el Centro de Investigación y Estudios musicales Tlamatimine.

JAZZ Licenciatura con especialidad en contrabajo, Escuela Superior de Música.

Contrabajo y bajo eléctrico de Magnolia México Jazz Band, Shus Jazz y Shamanika.

PREMIOS Y PROYECCIÓN DE OBRA

2do Lugar: Ecofilm Festival. Soundtrack para documental “H2nO” dentro de la Convocatoria 2012 Conagua, WWF, Fundación Hombre Naturaleza. - Selecciones en Diseño Sonoro y composición electroacústica: “Zapping Animation” Día Mundial de la animación en Instituto Valenciano de audiovisuales y Cinematografía 2010. ShortShorts, Cineteca Nacional 2011. “Sobre la Intimidad” Festival Mecedora CCE, colaboración con Danza el Agua 2011. “Escarlata” Cinescultura Festival, México-Navarra. Rensburg, Alemania 2012. “+turb2” MUSLAB 2014. “De Arroz me como un taco”, colaboración con Cocina de Arte Chameshiji, Festival Cervantino y Casa del Lago 2014.





Sungji Hong (Corea)

Sungji has received 43 distinctions for her compositions. Her music has been performed at international festivals and in major concert series by leading ensembles and orchestras in over 42 countries and 167 cities. It has been broadcast in more than 17 countries (37 channels) around the world and has been recorded and released

on the Dutton label and by ECM Records. She graduated from Hanyang University in Seoul (BA), the Royal Academy of Music in London (MMus) and the University of York (PhD).

SHINE

In **SHINE**, written for flute and electronics, the flute solo part consists of three ideas as follows: ascending tremolo scales, quiet timbral trills and staccati. The whole piece develops around or between these three gestures turning on themselves or going through transformations.

Festival Días de Música Electroacústica Portugal

28 noviembre
Plaza Roja
UAMX



UNIVERSIDAD
AUTÓNOMA
METROPOLITANA
Unidad Xochimilco

Coordinación de
Extensión Universitaria

**Festival Días de Música
Electroacústica Portugal**



Festival Días de Música Electroacústica Portugal ,

**Universidad Autónoma Metropolitana Unidad Xochimilco.
Calzada del Hueso 1100, Col. Villa Quietud, Delegación Co-
yoacán, C. P. 04960 Ciudad de México.**

**A Paisagem Sonora em que Vivemos (Programación del
festival a confirmar)**

Selección de 8 artistas del festival

<http://www.festival-dme.org>

Programa

António Ferreira (Angola)

Fernando Murillo (Canada)

Jeff Treviño (USA)

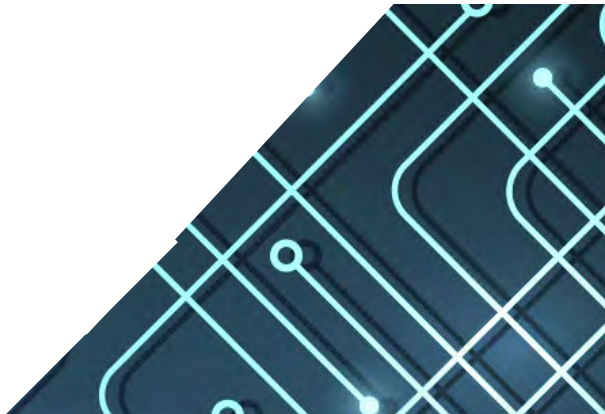
Joao Castro Pinto (Portugal)

Joao Pedro Oliveira (Portugal)

Miguel Azguime (Portugal)

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Antonio Ferreira (Angola)

Antonio FERREIRA (1963) was born in Angola of Portuguese parents. He formalizes this interest by attending Sonology in 1986 at the Royal Conservatory in The Hague. He made several concerts with real time electronics in The Hague, Amsterdam (STEIM), Den Bosch, Cologne and Lisbon and his electroacoustic

compositions were selected for presentation in several national (Música VIVA, Lisbon) and international festival. He works as a freelance composer and also as a consultant in acoustics.

Fernando Murillo (Canada)

It is at Concordia University that Fernando Alexis Franco Murillo discovered a new form of expression with electroacoustic music. His music is inspired from personal experiences and human emotions like love, sadness and anger. He completed a bachelor's degree and a master's degree at the Conservatoire de Musique de Montréal under the direction of Louis Dufort. As a Canadian Council for the art's recipient, his music has been played across Canada, United-States, Chile, Portugal, Spain and South-Korea. His piece Qualia was awarded the 4th at the 2014 edition of the prestigious JTTP composition contest and his composition Noche Triste was awarded the 2nd place at the Mutek's Fill the Music Box composition contest.



Notes

Piece composed at the Días de Música Eléctroacústica studio in Seia, Portugal.

Festival Días de Música Electroacústica Portugal



Jeff Treviño (USA)

Profesor Asistente de Música y Tecnología en la Universidad de Estado de California, Monterey Bay recibió el B.A. en Música, Ciencia y Tecnología de la Universidad de Stanford en CCRMA (Centro de Investigación Informática en Música y Acústica) y la M.A. y Ph.D. Licenciatura en Composición Musical de

la Universidad de California en San Diego.

Esta obra celebra los sonidos de relojes, desde los zumbidos más pequeños de los despertadores hasta el timbre de la torre más grande, a través de una exploración de la similitud de estos sonidos con los sonidos del líquido. Ha sido meticulosamente construido a partir de decenas de miles de grabaciones de reloj muy cortas, agregadas en alta densidad para producir formas gestuales que duran a veces sólo uno o dos segundos. Su composición fue posible con gracias al programa de artista en residencia de Dias de Música Electroacústica.

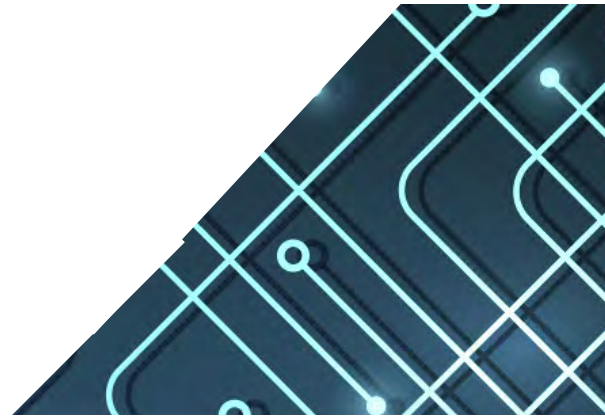


Joao Castro Pinto (Portugal)

João Castro Pinto iniciou a sua actividade como compositor e artista sonoro durante a segunda metade dos 90. A sua produção compreende os domínios da arte sonora, da música experimental electroacústica / acusmática, da soundscape composition e da pesquisa intermedia. Integra o lote de compositores editados pelo MIC.PT – Centro de Investigação e Informação da Música Portuguesa e o catálogo da Miso Records.

O seu percurso académico reflecte-se nos seus trabalhos, na medida em que indicia as suas preocupações e interesses estéticos. Licenciou-se em Filosofia, pela F.C.S.H. da Universidade Nova de Lisboa, e encontra-se concentrado na finalização dos estudos de Doutoramento em Ciência e Tecnologia das Artes (informática musical – soundscape composition) na Universidade Católica Portuguesa – Escola das Artes, do Porto, no C.I.T.A.R. – Centro de Investigação em Ciência e Tecnologia das Artes, onde é investigador. Tem publicado artigos científicos e participado em conferências e colóquios. Recebeu, desde 1999, vários prémios, bolsas e distinções, tendo realizado diversas residências artísticas, em Portugal e no estrangeiro.





Joao Pedro Oliveira (Portugal)

Began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he moved to the US as a Fulbright student, with a fellowship from Gulbenkian Foundations, where he completed a PhD in Music at the University of New York at Stony Brook. His music includes one

chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds, and most of his recent works use both media.

Hydatos belongs to a cycle of four pieces inspired by representations of the four elements (fire, water, earth, wind) in the Old Testament.

Hydatos is a Greek word that means “water”.

This piece is inspired on the first verses of the Old Testament (Genesis Chapter 1:2)

“And the Spirit of God moved upon the face of the waters.”

This piece was commissioned by Gulbenkian Foundation, and was composed in the composer’s personal studio and at the NOVARS Center in Manchester.

Miguel Azguime (Portugal)



Miguel Azguime was born in 1960 in Lisbon. Distinguished for originality and diversity, his musical world reflects an approach that relies on his multifaceted capabilities as composer, performer and poet. Studied at the Academia de Amadores de Música (1966-76), while also attending the Lisbon Conservatory. From 1975 to 1982 he studied percussion.

Comunicações is, in some aspects a “programmatic” electroacoustic piece, based primarily on concrete sounds, including texts in more than 30 different languages, although pure synthesised and instrumental sounds are also an important part of the sound material for the composition. The idea of communications not only underlies the sound material, but also the inner relationships upon which the piece was composed.

Comunicações was realised at the Miso Studio in Lisbon, Portugal, and was commissioned by the Lisbon World Fair Expo’98 as part of a sound installation in the ‘Knowledge of The Sea’ Pavilion. I later remixed it and made some minor changes and this concert version was premiered in Lisbon in November 1998.

MUSAB 2017

General Program



MUS
LAB

www.muslab.org

UNIRIO- Concierto de piezas electroacústicas Multicanal en, 8 pistas



Brasil

30 noviembre

Concierto UNIRIO



30 noviembre

Concierto UNIRIO - Universidade Federal do Estado do Rio de Janeiro Sala Alberto Nepomuceno a las 19 horas.

Av. Pasteur, 296 - Urca - Cep 22290-240 Rio de Janeiro

Concierto de piezas electroacústicas multicanal, en 8 pistas

Programa

Nestor Javier Ciravolo (Argentina)

Edgardo Martínez (Argentina)

Jorge Ramos (Portugal)

Pinda Ho (Taiwán)

Ana Terzaroli (Italia)

Pierre-Luc Lecours (Canadá)

Ana Dall'Ara-Majek (Francia)

Yuk Bun Wan (Hong Kong)



Nestor J. Ciravolo (Argentina)

Compositor argentino nacido en Buenos Aires en 1967. Director del Profesorado Superior en Música y Director del Postítulo Especialización Superior en Nuevas Tecnologías aplicadas a la Educación Musical en el Instituto de Profesorado del Consejo Superior de Educación Católica. Magíster en Didáctica de la Música,

Licenciado en Enseñanza de la Música, Profesor Superior en composición. Profesor Nacional en Música. Ha realizado estudios con Marta Lambertini, Roberto García Morillo, Enrique Belloc, Eduardo Wilde. Como compositor ha escrito obras para diversas agrupaciones instrumentales, orquesta de cámara, sinfónica y digital. Ha participado como ponente en congresos y seminarios nacionales e internacionales. Le han estrenado obras en salas de distinguida trayectoria en Argentina.

GERARDUS, EL GRAN DINI

Es una obra de música acusmática homenaje a la memoria de Gerardo Gandini, destacado compositor argentino de relevancia internacional, que ha sido un referente en la formación de muchos compositores, fallecido en 2013. El nombre de la misma se debe a un juego del tipo calambur y polisemia entre el nombre de una obra suya (Eusebius, en homenaje a R. Schumann) y su apellido.

Edgardo Martínez (Argentina)

Electroacoustic music composer and university teacher. Currently professor at the Instituto Superior de Música, Universidad Nacional del Litoral, Santa Fe Argentina. Professor in: Electroacoustic Music Composition, and Music Theory and Analysis.

Abstracciones urbanas(Urban
abstractions)

07'54", (2016/7).

Urban sounds in a peak hour, by processing, have been deprived of their referential characteristic. The objective was to reconstruct the soundscape with the abstract objects obtained, maintaining sound configurations, spatiality and the movement of the original context. It is a game between referential and abstract elements and all their intermediate zones.





Jorge Ramos (Portugal)

Was born in 1995, in Braga, Portugal. At the age of six, was accepted at the Conservatório de Música Calouste Gulbenkian where he studied until 2013. In 2013 he entered the Escola Superior de Música in Lisbon, where he finished the undergraduate degree with 19/20 as Composition mark and he is currently enrolled in

Master in Music –Composition at the same school. Between 2014 and 2016 he worked multiple times as guest choralest with Gulbenkian Choir at Fundação Calouste Gulbenkian and in April, 2015 did his first opera **LESSON OF THE FUTURE**

Será ficção ou realidade? Será música ou filme? A verdade é que o conceito de imagem é transversal, e o conceito de realidade? Tudo se pode resumir em incertezas, mas o que é certo é que algo irá acontecer, a pergunta é onde e como. I commissioned the script and voice recording of a friend of mine (writer), and the idea behind all of this was to bring to life the simple story of a YouTube (or similar) tutorial mixed with a Lesson in Electronics but with some creativity and a real cinematic vision of story. In other words, translating an ordinary life of what the future will be in the teaching department into an interesting surrounding experience. Well, I think that the work explains it better. Enjoy!

Pinda Ho (Taiwán)



Pinda is an American born Taiwanese who have lived in Taiwan for several years, and now a composition doctoral student in the University of Illinois at Urbana Champaign. He has studied with Shu-Yin Guo, Chao-Ming Tung, Erik Lund, Steve Taylor, Sever Tipei and Scott Wyatt. His pieces have

been performed in both the US and Taiwan, participating festivals and conferences such as WOCMAT, SEAMUS, EMM, NYCEMF and others.

TO SEEK IN CIRCULARITY

Is a quadrophonic electroacoustic composed in a chamber music and contact improv mindset; it experiments the use of minute sound, choreographs crisscross panning, and expends gradually in loudness and dynamic range. It requires careful listening and sometimes a little more gain in the master volume to hear the details but bear in mind that though soft, the sounds should be easily perceivable as the equal-loudness contour were put into account. The inspiration of the piece comes from my past misuse of over emphasis in high pitch sounds, often they were too loud for our ears to bear; hence, lowering their volume and arranging them into patterns, I found myself seeking for something new.



Ana Terzaroli (Italia)

Holds a Master's degree in Electronic Music under the supervision of Nicola Bernardini from the Santa Cecilia Conservatory in Rome, where she is currently completing her Composition studies with Francesco Telli. As a composer she is dedicated to contemporary acoustic and electroacoustic music. Her musical

works are selected and performed in many concerts and festivals in Italy and abroad while her research works in the field of Computer music and Electroacoustic Music are presented in international conferences. She is a member of the AIMI (Italian Computer Music Association) board.

Pierre-Luc Lecours (Canadá)

Pierre-Luc Lecours is a composer and sound artist based in Montreal. His musical practice covers several mediums and aesthetics. His music is characterized by a search for emotional expressiveness in works exploring the hybridization of acoustic and digital sources, drawing as much on the currents of contemporary music, instrumental and electroacoustic as on experimental electronic styles.

ÉCLATS I BLANC

Is part of a cycle of electroacoustic pieces that explores the timbre and creative possibilities offered by acoustic musical instruments. Here, flutes and a timpani were used to create some of the sound material to which layers of synthesis sounds were added. In this Éclats, these two protagonists enter into a dialogue of opposition and fusion, in which each one becomes, in turn, the main character. Flutes: Julie Delisle





Ana Dall'Ara-Majek (Francia)

Sound artist and composer living in Montreal, she's interested in the interaction between instrumental, electroacoustic and computational thinking in composition. She taught several courses in Digital Music at University of Montreal where she obtained in 2016 a Doctorate in composition. Her works have been per-

formed at various festivals such as: Darmstadt Festival, L'Espace du Son, Akousma, Multiphonies GRM, ElektroArts and SAT Symposium IX, among others.

BADMINTON BIS (2015, stereo, 5'27)

Rematch of a badminton game from a former piece composed several years ago. Unpredictable action's game, surprise effects, turnaround, anticipation versus reaction, high serve, low serve, attacking clear, drop shot, net shot, smash, slice, backhand play... the game's rhythm becomes the music's rhythm.

Yuk Bun Wan (Hong Kong)

Barry Yuk Bun Wan (*1983) započal studium hudby roku 2003 v Hong Kongu. 2005 dokončil vzdělání v oboru digitální média a Fotografie. V letech 2010-15 studoval na JAMU se zaměřením na hudební kompozici, multimediální kompozici a hru na kytaru. Roku 2014 získal na London College of Music (LCM) bakalářský titul z hudební kompozice. Od roku 2015 studuje magisterské studium na HAMU v Praze ve třídě doc. Michala Rataje. Jeho skladby byly hrány v Hong Kongu, Japonsku, USA, Mexiku, Německu, Itálii, České republice, Rakousku, Švédsko a na Slovensku. Spolupracoval se souborem perkusionista Raga (Mexiko), Actingin Troupe (Hong Kong), kytarovým kvartetem GuitarArtistas (Rakousko) a triem Vamonos (česká republika). Jeho elektronická skladba Nei Lau (Moribund) byla podobně jako skladba Unrestrained oceněna na festivalu "XXXIV a XXXV FORO INTERNACIONAL DE MÚSICA NUEVA MANUEL ENRÍQUEZ, 2012 a 2013 v Mexico City. V roce 2014 bylo jeho elektroakustické dílo "The Red" vybráno jako součást FEAST festivalu v Miami (USA) a dále finále mezinárodního festivalu elektroakustické hudby SIME 2015 v Lille, Francie. Ve stejném roce bylo jeho multimediální dílo "Cyklus života".



REIMS - La clase de composición de la CRR de Reims acoge a MUSLAB



Francia

05 diciembre

Concierto REIMS



05 Diciembre

Concierto Conservatorio de Reims. Auditorio I Jacques Murgier. 9:30 hrs

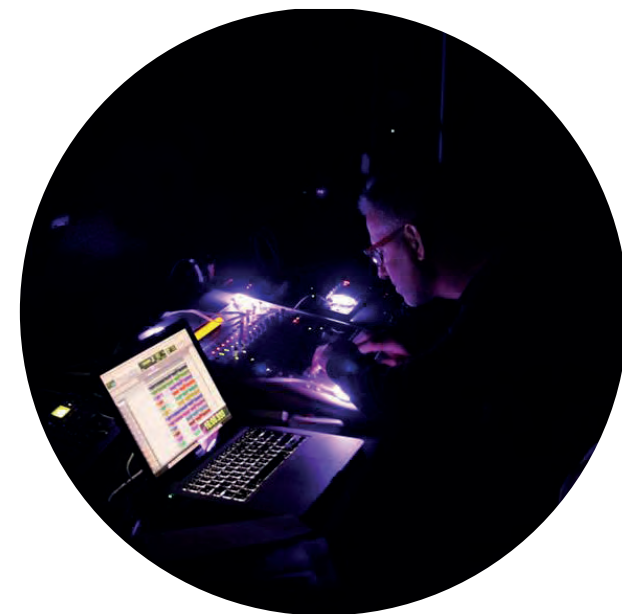
La clase de composición de la CRR de Reims acoge MUSLAB- Muestra internacional de música electroacústica.

Programa

Ricardo de Armas (Argentina)
Gustavo Leite da Cunha (Brasil)
MES. Abbott (Estados Unidos)
Juan Pablo Medina (México)
Alan Ahuued Naime (México)
Pedro Castillo Lara (México)
Carole Chargueron (Francia)
Mauricio Meza (México)
Daniel Quaranta (Argentina)

Daniel Quaranta (Argentina)

Composer. Graduated with a Bachelor in Composition from the Federal University of the State of Rio de Janeiro (UNIRIO, 2004); graduated from the Universidad del Salvador (Buenos Aires, 1991); Master's degree in Music from the Federal University of Rio de Janeiro (UFRJ, 2002); and Doctorate in Music from the Federal University of the State of Rio de Janeiro (UNIRIO, 2007). Post-Doctorate in Centro Mexicano para la Música y las Artes Sonoras, (CMMAS, 2014-15), Post-Doctorate fellowship from the Federal Ministry of Education of Brazil. Dr. Quaranta is currently professor at the Graduate Program in Music at UFPR and the Federal University of Juiz de Fora in Brazil. His work is mainly focusing on: musical analysis, composition, music theory, contemporary and electroacoustic music. Recordings of his compositions have been published in Germany, Mexico and Brazil. He was the editor of the book: "Ten Regards on Today's Music", released in 2014. As a composer, his work have been performed internationally.





Ricardo de Armas (Argentina)

Ricardo de Armas is a composer of electroacoustic music, a sound artist, and a cellist, who frequently interacts in his creative work with other means of aesthetic communication like performance, dance, musical drama, video, photography and interventions in public places. He studied in Argentina and he got his degree in 1987 at the Provincial Conservatory of Music

JJ.Castro (La Lucila, Buenos Aires Province). In this setting, he had the opportunity of studying with the great composer Enrique Belloc. Argentina (Facultad de Artes y Ciencias Musicales de la UCA- Conservatorio Nacional de Música "Carlos Lopez Buchardo"). Brazil (Escola de Música de Brasília – Universidade Federal do Paraná). Spain (Curs Internacional de Vic . L'Escola de Música de Barcelona – Universitat Autònoma de Barcelona, España). Ricardo de Armas has been cellist in the Provincial Symphonic Orchestra of Bahía Blanca since 1988 until now, in parallel with his activity as electroacoustic composer and sound artist. He also performed numerous concerts of chamber music and he has released plays for cello of several current composers. Ricardo de Armas was on a jury or evaluator of his specialty at ICMC 2012, Universidad Nacional de Lanús, Conservatorio Provincial de Bahia Blanca, Universidad Nacional del Sur, Alianza Francesa, Museo de Arte Contemporáneo de Bahía Blanca and SIME 2016 University Lille III, Lille, France. Currently, he is the creator and general coordinator of the festival "Bahía in Sonora".

Gustavo Leite da Cunha (Brasil)

Gustavo Cunha (Pelotas/Brazil, 04/17/1993) is bachelor in Musical Composition at Universidade Federal de Pelotas/UFPel. He has worked in several projects as a composer and instrumentalist. Gustavo also acts as a film composer, scoring works such as: Entre Nós (2015) by Maciel Fischer;

Teia Engole Aranha (2015), by Camila Albrecht and Takeo Ito; Dúbia Síntese do Silêncio (2016), by Camila Albrecht, Gustavo Cunha and Takeo Ito. **DÚBIA SÍNTESE DO SILÊNCIO / DUBIOUS SYNTHESIS OF SILENCE**

Visual and sonorous poetry, where image intertwines with music and dance, whether dialoguing about a silence that shuts, whether about a silence that contemplates.





MES. Abbott (Estados Unidos)



M.O. Abbott's music has been performed by ensembles such as loadbang and Illinois Modern Ensemble, and by esteemed new music performers such as Kevin McFarland, Caleb Burhans, Martha Cluver, Tomoko Ono, Melody Chua, Victor Pons, and Yi-Wen Chen. M.O.'s work has recently been heard at festivals and

conferences including Diffrazioni Multimedia Festival, Electronic Music Midwest, the SPLICE Institute, the SEAMUS National Conference, NUNC! 2, and New Music on the Point. M.O. was recently awarded the 19th Annual 21st Century Piano Commission with pianist Whitney Ashe.

M.O. holds a B.M. in Theory from Eastman School of Music and a M.M. in Music Composition from University of Illinois at Urbana-Champaign, where he now pursuing a D.M.A. as the graduate teaching assistant administrator of CAMIL (Computer Assisted Music Instruction Laboratory) and CMP (Computer Music Project). His principal composition instructors include Sever Tipei, Scott A. Wyatt, Heinrich Taube. Brian Belet, and David Liptak.

Juan Pablo Medina (México)



Born in Mexico City in 1968. Studied composition at CIEM. Later, took piano lessons and musical theory with José Suárez; composition with Juan Trigos, Victor Rasgado, Luca Cori and Vincent Carver.

Was finalist at the electroacoustic miniature competition "Convergencias"; in 2010 participated in the "360 degrees of 60x60 at ICMC" concerts, around the world.

PRETERNATURAL (PARA CINTA SOLA). 2011

La palabra "preternatural" se refiere a una experiencia supramundana, a la cual se puede acceder por medio de trances meditativos, drogas o demencia. En este caso se hace referencia directa al libro "Heaven and Hell" de Aldous Huxley. Esta obra está compuesta a partir de las interrelaciones proporcionales contenidas entre una sola nota y sus diez primeros parciales.



Alan Ahuued Naime (México)

Comenzó sus estudios musicales en 2011 en el Centro de Investigación y Estudios de la Música (CIEM) bajo la tutela de la Dra. María Antonieta Lozano. En este centro ha tomado clases con los Mtro. Víctor Rasgado, Jose Julio Díaz Infante, Enrico Chapela, y Esteban Chapela. Actualmente prepara las licenciaturas en

Música Teórica y Composición Musical ante University of West London. En 2015 fue ganador del primer premio en el Quinto Concurso Internacional de Composición para Cuarteto de Cuerdas “Nuestra América”. Su obra ha sido seleccionada en el XXII Festival Eduardo Mata, Foro Internacional de Música Nueva Manuel Enríquez XXXVII y XXXVIII, así como en el Festival [ex nihilo].

Su música ha sido interpretada en diversos recintos del país de los que destacan la Sala Manuel M. Ponce, el Teatro Macedonio Alcalá, el CMAS y la sala Carlos Chávez.

Pedro Castillo Lara (México)

Compositor, director de coros y orquesta, Pedro Castillo Lara nace en la ciudad de México el año de 1974. Realizó sus estudios en la Universidad París VIII donde obtiene el grado de Maestro y en los conservatorios de Cevran, Miromesnil y Nanterre en Francia.

Licenciado en Musicología, composición instrumental y dirección de coros y orquesta por el Instituto Cardenal Miranda en México su país natal. Director de la Asociación Cultural CaminArt, ha impartido cursos en diferentes instituciones, la educación nacional Francesa y Suiza. Su música abarca diferentes ensambles instrumentales y medios electrónicos y ha sido interpretada en diferentes países de Europa y América. Actualmente dirige la Muestra Internacional de Música Electroacústica y Video-Mapping MUSLAB así como el Coro de la Universidad Autónoma Metropolitana Unidad Xochimilco.





Carole Chargueron (Francia)

Nacida el 8 de enero de 1966 a Bollène en Francia Empezó a estudiar piano a los 7 años. Obtuvo su licenciatura y maestría en musicología tras lo cual ingresó a la clase de música electroacústica en Niza con Michel Pascal. Viaja a los Estados Unidos para estudiar en CalARTS con Morton Subotnick. Se titula en composición electroacústica en el Conservatoire National Su-

perior de Lyon con Philippe Manoury y Denis Lorrain. Reside en México desde 1998. Es responsable del taller de electroacústica de la Escuela Superior de Música y es coordinadora de la Academia de Composición de esa escuela. Fue coorganizadora del festival de música electroacústica "Sismo 04" (UNAM 2004). Obtuvo becas del Fonca para una residencia en el extranjero en el Centro Banff y una beca de "proyectos y Coinversión" para la realización de su pieza "Barkhanes". Durante 6 años, fue parte de la planta docente del Diplomado transdisciplinario del Cenart "Tránsitos". En 2015 realizó "Fonomicroscopía del D.F." (pieza de 22.2 canales) para el Espacio de Experimentación Sonora (MUAC) parte del Festival de Música Nueva Manuel Enriquez. Gracias a una beca para compositores del organismo Ibermúsicas, realiza una residencia en Chile en 2016, para componer una pieza basada en el canto de las dunas y los sonidos del desierto. En junio 2017 se estrenó su pieza "Exploración Metálica" para Monumento de percusión (escultura sonora Baschet) y un percussionista dentro de la exposición Reverberaciones del MUAC.

Mauricio Meza (México)

Mauricio Meza es un compositor cuyo proceso de creación encarna las figuras de improvisador, artista multimedia e investigador. Oriundo de la Península de Yucatán, su imaginario musical se nutre de sus incursiones en la selva tropical al igual que del contacto con las culturas originales mexicanas. Su música ha sido interpretada por músicos de renombre internacional entre los cuales destacan Arditti Quartet, ABSTRAI Ensemble, TM+, Cairn, L'Instant Donné, Talea, Mivos Quartet, Accroche Note, Interensemble, soundinitiative, Chrysalide y NOISE Ensemble. Miembro del Sistema Nacional de Creadores Artísticos (SNCA) en 2012-2015, su trabajo ha contado con el reconocimiento y el apoyo de prestigiosas instituciones como lo son el Fonca, Conaculta, Zenter für Kunst und Medientechnologie (ZKM), Internationales Musikinstitut Darmstadt, Césaré-CNCM, Ministerio de Cultura y Comunicación de Francia, Ircam, Centre Acanthes, CMMAS, CICM, SACEM, INBA, FIMNME, San Diego/New Music association, Ediciones Taukay, Universidad Paris 8, Universidad de Rennes y la Universidad Federal de Rio de Janeiro. Es fundador y director artístico del Taller Itinerante Transdisciplinario de Creación Artística (Atipicart).



Concierto Conservatorio Universidad Federal de Minas Gerais



Brasil



05 diciembre

**Concierto Conservatorio Universidad
Federal de Minas Gerais**



**05 Diciembre Concierto Conservatorio Universidad
Federal de Minas Gerais
Sala 3**

**Concierto de Música Electroacústica Multicanal en ocho
canales**

**Conservatório UFMG - Av. Afonso Pena, 1534 Belo
Horizonte - MG, 31270-901, Brasil**

Programa

**Demian Rudel Rey (Argentina)
Diego Ignacio de la Fuente (Chile)
Dimitrios Savva (Cyprus)
Dimitri Mazurov (Russia)
Oliver E. Lewis (Canada)
Piotr Bednarczyk (Poland)**



Demian Rudel Rey (Argentina)

Demian Rudel Rey (Argentina, 1987). Composer and guitarist. He is a graduate in guitar at the EMBA and at the Conservatory Astor Piazzolla. He completed a Bachelor's degree in Composition where he studied with Santiago Santero, and a Postgraduate in Combined Arts at the National University of Arts (Argentina).

Also, he has done some seminars of the PhD in Musical Arts at the Catholic University Argentina. In 2017 he has participated in master classes in Mixtur Festival 2017 (Barcelona) with Parra, Heiniger, Guy and Sigal, and furthermore, in Monaco Electroacoustic Biennale 2017 with Dhomont, Vaggione, Vande Gorne, Normandeau, Tutschku and Menezes.

CHE-TOI

Is an electroacoustic work inspired in the French and Argentinian culture. This is represented with the use of monosyllabic words like che, no, toi, moi, temp, etc. Moreover, there are quotes and fragments of French Baroque music and Argentinian tango. There are also referential sounds of instruments such as bandoneon and accordion which interact with more abstract materials.

Diego Ignacio de la Fuente (Chile)

I was born in Santiago, Chile, on 1990. My first approach to music was in 2002 when I started to work with digital sounds in my computer, from that moment I noted that music could be something important for me. In 2008 I started my career in music composition at the University of Chile, obtaining a Bachelor of Fine Arts with a major in Music Composition degree in 2014.

EMPTY SPACES THAT BREATHE

"I felt someone sleeping beside me ... but no one was there ... I felt their measured breathing ... but the space there was empty (...) The world is full ... of Empty spaces that breathe... that observe, that palpitate (...)". Oscar Hanh's poem inspired me to compose this homonym acousmatic piece. The mere idea of being surrounded by alive empty spaces fascinate me in such a deep way that I felt the need of represent that poetic reality according to the manner I conceived the text. The breathing sound holds the main part throughout the piece; I intended to create different sound spaces with this single sound. Large atmospheres; thin sound texture - sand and small sonic particles allowed me to develop this musical version of a poem, in which a profound intimacy and an irrepressible desperation are bonded.



Concierto Conservatorio Universidad
Federal de Minas Gerais



Dimitrios Savva (Cypress)

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University under the supervision of

Adrian Moore. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Italy, Portugal, Brazil and USA. His acousmatic composition Erevos won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition Balloon Theories has been awarded with the public prize at the composition competition Metamorphoses 2014.

NOTES

“from there to here...”

Technical details for performing-spatialising the specific composition
Speaker Arrangement

File that ends with number 1 goes to speaker number 1, file that ends with number 2 goes to speaker number 2 etc.

Dimitri Mazurov (Russia)

Composer and video artist residing in Moscow, Russia. He works in the field of electronic music, contemporary chamber music and movie soundtracks. His music can be described as mutated fusion of organic and technogenic sources, acoustic and synthetic sounds, structured and randomized patterns. His artistic interest is a mutual influence between classical art, contemporary art and mass culture.

Discography:<http://www.discogs.com/artist/2467569-Dmitry-Mazurov>1) Dmitry Mazurov “Creature on a lavatory pan” [2010], Electroshock records, Russia;2) Dmitry Mazurov “Burovitsa” [2011], Phlox records, Austria3) Dmitry Mazurov “Burrow” EP [2014], After Affects records, France4) Dmitry Mazurov “Mimicry” EP [2015], Wil Ru records, USA <https://wil-ru.bandcamp.com/album/mimicry>5) Dimitri Mazurov “Vestige” EP [2015], Psychonavigation records, Ireland6) Dimitri Mazurov “Rudiments” [2016], Psychonavigation records, Ireland<https://www.amazon.com/Rudiments-Dimitri-Mazurov/dp/B017M6URAM><https://itunes.apple.com/ru/album/rudiments/id1066569228>Soundcloud:https://soundcloud.com/dm_sounds



Concierto Conservatorio Universidad
Federal de Minas Gerais



Oliver E. Lewis (Canadá)

Is a self-taught sound-designer and multidisciplinary artist, working in themes which explore the limits of human perception, transgression and the subconscious. His work of ten makes use of automatism and improvisation, assembled using analogue and digital collage techniques to explore particular mediums, themes and textures.

Based out of the industrial depths of Montreal, Oliver has been composing, performing and collaborating in the outer regions of surrealist art, music and film since the early 2000's.

FIBRE- OPTICGLOSSOLALIA

Was assembled using processed recordings of online text to speech generators. The entered text and digital post-processing emulates a roboticized form of glossolalia, also known as "speaking in tongues", a spiritual trances state where the affected person speaks in gibberish or unidentifiable languages. While we are used to our robotic voices embodying an air of servitude, the hyper-glossolalic capabilities of the synthesized voice in stills a sense of panic. Our ears single out the humanistic qualities, even when unrecognizably abstracted amongst a backdrop of re-processed FM synthesis and ASMR influenced field recordings.

Piotr Bednarczyk (Polonia)

Born in 1994. Polish student of composition on second year of master's degree in Cezary Duchnowski composition class in Karol Lipinski Academy of Music in Wrocław. His compositions were playing during festivals like Musica Electronica Nova and Nasz Festiwal in Wrocław, Słuchalnia in Torun and New Music Week in Essen.

BEAT

Is a piece for the computer controlled by MIDI controllers. The sound source is a preprepared samples, which are only base material processing in MAX MSP. An essential element of the composition is distribution of sound in the quadraphonic system which is used to create space and to strengthen the energetic expressions of individual fragments of a work.



MUSAB 2017

General Program



MUS
LAB

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UAM XOCHIMILCO - Concierto Multicanal MUSLAB



México

06 diciembre

Concierto UAM-X



06 de Diciembre

MUSLAB 2017, Plaza Roja UAM Xochimilco.

**Universidad Autónoma Metropolitana Unidad Xochimilco.
Calzada del Hueso 1100, Col. Villa Quietud, Delegación Co-
yoacán, C. P. 04960 Ciudad de México.**

Concierto Multicanal MUSLAB. 17:00 hrs.

Programa

**Fernando Laub (Argentina - Austria)
Diego Ratto (Italia)
Marcelo Javier Zanardo (Argentina)
Alejandro Mejía Sánchez (Colombia)
Amirabbas Mohammadi (Irán)
Marcelo Carneiro (Brasil)
Marcos Bentez (Brasil)
Leandro Souza (Brasil)**



Fernando Laub (Argentina - Austria)

Compositor, artista visual y sonoro orientado principalmente a la música experimental y de vanguardia. Sus trabajos son programados en numerosos festivales y conciertos alrededor del mundo, muchos de ellos han recibido premios y menciones. Paralelamente a su labor como músico produce y expone obra visual e instalaciones en circuitos de arte contemporáneo.

Como ejecutante de música en vivo su más reciente actividad incluye una gira por Europa en la cual realizó una performance de arte sonoro interactuando con sonidos reales de la calle. En 2016 fue invitado a tocar al festival de música electroacústica de Nueva York y el festival Burning Man edición europea. Como realizador audiovisual durante el mismo año produjo un documental experimental rodado en el desierto del Mojave, el mismo fue estrenado en Alemania y República Checa ejecutando su banda de sonido en vivo. Seleccionado por SEAMUS para incluir una obra de su autoría en la edición del Interactions Recording Series. Fundador de dientedesierra.net, sello discográfico orientado a la difusión de nuevos lenguajes musicales. Desde mediados de los años noventa hasta la actualidad compuso un vasto repertorio de obras de vanguardia y piezas acusmáticas compiladas de una colección de álbumes editados a lo largo de esos años.



Diego Ratto (Italia)

Diego Ratto was born on January 14, 1988, in Alessandria Italy. He is a Musician and a Composer. He graduated from “A.Vivaldi” Conservatory in Alessandria (IT) with a Bachelor’s degree in Music Therapy (under the guide of Annamaria Gheltrito) in 2014 and in Jazz Guitar (under the guide of Pino Russo and Paolo Silvestri as tutor) in 2016. Now he

is attending the third year of Bachelor’s degree, at the “A.Vivaldi” Conservatory, in Electroacoustic Music (under the guide of Gustavo Adolfo Delgado and Matteo Franceschini). He received a merit scholarship from the Conservatory “A.Vivaldi” in 2015 and in 2016. In 2016 the “Istituto Superior de Música de la Universidad Nacional del Litoral” of Santa Fe (Argentina), gave him a mention at the Electroacoustic Contest EFME 2016 for his piece Mobyrei. He took part in some Seminars and Masterclasses such as: Electroacoustic Music with Ivo Nilsson, Naked Musician (Conduction and Free Improvisation with Francesco Cusa), Acousmonium Training and Concert (with Mario Mary and Leo Cicala), The speaking Double Bass (with Lelio Giannetto), Body and Emotion Language (with Federica Righini), The Guitar, Literature of ‘900 and Contemporary (with Bryan Johanson), Contemporary Music (with Jeremy Bell), History of Electroacoustic Music (with John Chowning and Cesare Beltrami), Drums in Music Therapy (with Annamaria Gheltrito).





Marcelo Javier Zanardo (Argentina)

Nacido en Buenos Aires, realizó estudios de guitarra en el Conservatorio de Música “Julían Aguirre”, de Banfield, egresando como Profesor Superior de Dirección Coral y como Profesor Superior de Composición. Estudió con, los compositores Luis Arias, Luis Sardo y Eduardo Wilde y en música electrónica con el Mtro. Daniel Schachter. Se perfeccionó

con los maestros internacionales: Alberto Grau y Werner Pfafft, en Dirección Coral; en música contemporánea y electrónica con Mikhail Malt y Olivier Pasquet de París. Se desempeña como profesor en el Conservatorio provincial de Música “Julían Aguirre”. Recibió premios de composición, entre otros, de la “Fundación Encuentros Internacionales de Música Contemporánea” y de SADAIC, el premio “Guillermo Gretzer”. Como Compositor, sus obras fueron presentadas en diversos ámbitos: Conservatorio de Banfield, “Scala de San Telmo”, “Circolo Italiano”, “Teatro 25 de Mayo” de Buenos Aires, “Banfield Teatro Ensemble”, “Colegio de Abogados” y “Casa de la Cultura” de Buenos Aires, “Centro Cultural Recoleta” y “Teatro Colón” de Bs. As., “Univ. Nac. de Lanús”, Univ. Nac. de Córdoba “Conservatorio Santa Cecilia” de Roma, Italia; UCA de Chile, Santiago de Chile; UNLitoral, Santa Fe.

Alejandro Mejía Sánchez (Colombia)

Nació en Julio 15 de 1988 en la ciudad de Manizales (Colombia). En 2006 comenzó la carrera Licenciatura en Música con énfasis en Guitarra Clásica en la Universidad de Caldas (Manizales), donde cursó estudios con el Maestro a Jorge Alberto González. En 2007-2008 participó de Clases Magistrales

de Guitarra con Pavel Steidl, Peter y Zoltán Katona, Ricardo Cobo, Irene Gómez y Andrés Villamil, realizadas en el marco de la II y III Semana de la Guitarra organizadas por el Banco de la República de Colombia (Manizales). En 2008 participó del Jazz Camp 2008, realizado por el Centro Colombo-Americano y el Banco de la República de Colombia, dirigido por Christian Kossack y Jonathan Noffsinger de la Universidad de Alabama (EE.UU). En 2009 comienza a cursar la Carrera de Licenciatura en Música orientación Composición en la Universidad Nacional de La Plata (Argentina), tomando clases con los compositores Mariano Etkin y Carlos Mastropietro Actualmente realiza la tesis de grado bajo la dirección del Prof. Jorge Daniel Arias y es ayudante adscripto dentro la Cátedra de Lenguajes Contemporáneos 2, FBA, UNLP.





Amirabbas Mohammadi (Irán)

Amirabbas Mohammadi (1983) from Tehran an international composer and sound artist collaborating with different visual artists, filmmakers, researchers and musicians. My main interest is to merge the sonic and musical elements together in artistic and scientific circumstances to create a unique language for expression and trans-

mission with focusing on human voice and animal sounds as the main sonic resource to decode the human and animal interjections and use them as the postulate sonic material for my compositions. In my opinion, the artistic aspect can not be separated from the scientific side which makes the projects exclusively interdisciplinary and could demand different specific skills and vast collaborations for defining and developing them.

IN FINLAND,

I had an opportunity to meet different colleagues with different nationalities. I was thinking to sketch my new piece just with the use of languages, dialects and any kind of vocal extract. For EpisodeX I had just one rule! I shouldn't understand and judge the words by meaning so after recording I start to knit the words sometimes just in one language and sometimes I used more resources from different languages!

Marcelo Carneiro (Brasil)

Composer, researcher and professor of composition at Rio de Janeiro State Federal University (UNIRIO). Has been presenting his electroacoustic work around the world, been awarded with the second prize in Bourges Competition 2015. Have been working with the Brazilian composer Jocy de Oliveira since 2010, making the sound diffusion of her works.

NAKX

Nakx was composed in 2016/17. All its sound objects have been done with Csound. Some additional audio processes have been done with Composer Desktop Project (CDP), and the composition and mixing have been done in Reaper environment.





Marcos Bentez (Brasil)

Executive and artistic production, composition and authorship of CD *Simples*, of erudite music, for Camerata Concerando S / A, Rio de Janeiro, 2015, with distribution through partnership with CD Baby, available in the main virtual stores such as iTunes, Juno, Orange, SFR, eMusic, VirginMega, Deezer, Amazon, since 2016.

TEMPOS OUTROS

Using only white, pink and brown noises, programmed and rhythmic, aiming to balance the spirit, perispirit, body, vehicle, the world!

Leandro Souza (Brasil)

Leandro Pereira de Souza has a degree in music at the Federal University of São Carlos, master's degree in music in sonology area from the Federal University of Minas Gerais. Related with musical creation and hypertext, and currently with doctoral research at UFMG relating musical creation, interactive systems and motion capture. He participated in musical groups that use improvisation in the process of creation and seek interaction with other artistic languages such as Aquarpa group and others. Acts in the composition of electroacoustic and experimental pieces looking imagery and scenic interactions.

PERSEPHONE

The work was inspired by Greek mythology and the history of Persephone and Hades. Having as main sound material sounds of insects and sounds of nature like water stream and earthquake. In the work, these sounds were explored symbolically in search of sonic archetypes related to the narrative.



FONOTECA NACIONAL

Concierto de piezas electroacústicas multicanal y videoarte



México

8 diciembre

FONOTECA NACIONAL



08 Diciembre

Concierto Multifónico de Música electroacústica en los Jardines de la Fonoteca Nacional de México

Avenida Francisco Sosa 383, Coyoacan, Santa Catarina, 04010 Ciudad de México, CDMX

Concierto de piezas electroacústicas multicanal, en 8 pistas y video arte

Programa

**Daniel Schachter (Argentina)
Griselda Labbate (Argentina)
Cesare Saldicco (Italia)
Gintas Kraptavicius (Lituania)
Rocío Cano Valiño (Argentina)
Levy Oliveira (Brasil)
James Andean (Canadá)
Hiromi Watanabe (Japón))**



Daniel Schachter (Argentina)

Compositor, docente e investigador nacido en Buenos Aires en 1953. Es director del Centro de Estudios y Producción Sonora y Audiovisual (CEPSA) de la Universidad Nacional de Lanús, Argentina (UNLa). Ha recibido diversas distinciones entre ellas: Premio de Composición Ciudad de Bs.As. 1996/97; Premio de la Tribuna Nacional de Música

Electroacústica 1994; Mención de la Tribuna Nacional de Compositores 1987; Ibermúsicas 2016 para una residencia en el CMMAS de Morelia, México. Ha sido compositor invitado por encargo en el Ina.GRM de París (1994, 2005), compositor invitado y expositor central en el Sonic Arts Network 2004, en Leicester (Reino Unido). Presenta sus trabajos en Festivales y Congresos alrededor del mundo. Su música ha sido publicada por IRCO (Buenos Aires) el Fondo Nacional de las Artes (Argentina), la UNLa, Pogus (Nueva York), Elektrons (Estocolmo), la Universidad de Tennessee (EE.UU.), el CMMAS (México).

...RAÍCES LEJANAS, TAL VEZ...

Es un viaje sonoro a través del universo de los recuerdos y un homenaje que nace de la amistad entre autor de esta obra y el compositor argentino Luis Zubillaga. La pieza propone una mirada sobre el artista elaborando sus ideas, cuestionando su origen y su destino.



Griselda Labbate (Argentina)

She is a Teacher of Music Education, Voice and Composition graduated from the Conservatorio Municipal Manuel de Falla. She has done three postgraduates, one in Music Semiology (UBA), one in Musical Rhetoric and another in Choral Conducting (UNA). She studied electroacoustic composition with Enrique Belloq and Pablo Freiberg.

She has works selected in a national competition (LPM 2008), a Nomination in an International competition (Fundación Destellos 2012) and another play selected in this competition too in 2014.

She has several presentations as choral conductor and has taught music in every level including University of Buenos Aires.

In 2013 she played in "Nuevas Músicas para la Memoria Homenaje a Gerardo Gandini" -organized by Jorge Sad Levy and Ezequiel Ezquenazy- a play for percussion and live electronics.

Her plays were selected for festivals in Argentina (Grupo Corat, Municipalidad of Lanús and many others) and for international festivals in México ("Grupo Ainnovarte" of Puebla University, 2010 and MUSLAB 2015) and in France (SIME 2016). This year she is going to participate again in "Nuevas Musicas para la Memoria VII" with an electroacoustic play selected from a competition.





Cesare Saldicco (Italia)

Cesare Saldicco [b. 1976] is graduated in piano, electroacoustic music and composition. For his artistic development have been very important his encounters with A. Hultqvist, O. Lützow

-Holm, P. Hurel, U. Chin, O. Strasnoy, H. Lachenmann, G. Bryars, S. Sciarrino S. Gervasoni and Ivan Fedele, with whom he obtains the alto

perfezionamento diploma in Composition at the Accademia Nazionale di S. Cecilia in Rome. Winner of several scholarships he has been awarded in important composition competitions such as

Bourges, EmuFest, Destellos and Música Viva Portugal. "La Biennale di Venezia" invited him to produce a new electroacoustic work staged during the 56th edition in 2012. His music is edited and published by ArsPublica and Sconfinate and have been performed in Italy, Albania, Argentina, Australia, Austria, Belgium, Bulgaria, Brazil, Canada, Chile, Denmark, Finland, France, Germany, Greece, Malta, Portugal, Russia, Spain, Sweden, Switzerland, U.K. and U.S.A. Starting from 2012 he is part of MoA, a group of composers who develops site-specific projects.

His music is edited and published by ArsPublica, Da Vinci Publishing and Sconfinate. Currently he teaches electroacoustic composition at Conservatorio di Musica "T. Schipa" in Lecce.

Gintas Kraptavicius (Lituania)

Gintas Kraptavicius a.k.a. Gintas K, is a sound artist / composer living and working in Lithuania. Gintas has been a part of Lithuanian experimental music scene since 1994. Nowadays Gintas is working in the field of digital experimental and electroacoustic music. His compositions are based on granu-

lated sounds, improv, new hard digital computer music, small melodies and memories. Collaborations with sound artists @c, Paulo Raposo, Kouhei Matsunaga, David Ellis and others. In over a decade he has released numerous of records on labels such as Cronica, Baskaru, Con-v, Copy for Your Records, Bolt, Creative Sources, Sub Rosa and others. He also participate in various international festivals, symposiums as Transmediale.05, Transmediale.07, ISEA2015, ISSTA2016, IRCAM forum 2017. Artist in residency at festival RadiaLx 2010 (Portugal), DAR 2016, 2011 (Lithuania), MoKS 2016 (Estonia). Winner of the II International Sound-Art Contest "Broadcasting Art 2010" in Spain. Since 2011 member of Lithuanian Composers Union.





Rocío Cano Valiño (Argentina)

Rocío Cano Valiño was born in Ciudad de Buenos Aires, Argentina (November 21, 1991). Composer and designer. She has participated in the 1st International Congress on Science and Music Technology (Argentina, 2013), in the “Primer Encuentro de Música Contemporánea” at the Universidad Nacional de las Artes (Ar-

gentina, 2014), in the 2nd International Congress on Science and Music Technology (Argentina, 2015) and in the Colloquium about acousmatic music organized by the Destellos Foundation (Argentina, 2016). Her work “Catarsis Sinusoidal” was selected in PAS-E 2014 (Italy), MUSLAB 2014 (Mexico), FILE 2016 (Brazil), Phas.e 2016 (UK) and Musinfo 2016 (France). Her work “El Sendero hacia lo Profundo” received The Audience Award in the Luigi Russolo Contest 2014 (France-Spain) and it was edited in a CD by Monochrome Vision Label (Russia). Also, it was selected for the PEMCe at the National University of Arts (Argentina, 2014) and MUSLAB 2016 (Mexico)..

Levy Oliveira (Brasil)



Levy Oliveira (b. 1993) is a Brazilian composer. He studies composition at the Federal University of Minas Gerais (UFMG), oriented by João Pedro Oliveira. Several festivals have played his music, most recently, Monaco Electroacoustique 2015 (Monaco/Monaco), MUSLAB 2015 (Mexico City/Mexico), JIMEC 2015 (Amiens/France), Open Circuit 2016 (Liverpool/UK), Tinta Fresca 2016 (Belo Horizonte/Brazil), Cliche Somelgrup 2016 (Valencia/Spain) and EMUFest 2016 (Rome/Italy). His music Hyperesthesia received the First Prize in Eduardo Bertola Composition Competition, was a selected piece in Destellos Competition and finalist to the Open Circuit Composition Prize. His orchestral piece A Leap of Faith received honorary mention in the Festival Tinta Fresca 2016.

REMINISCENCES

The piece is a reflection about life itself. The music acts as if the listener was inside the mind of someone close to death who is recalling important moments of his life such as childhood, sexual experiences, parties, work and death. Suggesting all these environments, sometimes clearly and sometimes blurred.



James Andean (Canadá)

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and Plucié/DesAndes. He has performed throughout Europe and North

America, and his works have been presented around the world. He is a lecturer at the Music, Technology and Innovation Research Centre of De Montfort University.
PSYGEÍO

This piece is composed from a recording of a refrigerator in the Old Jesuit Monastery in Ano Syros, Greece, during a residency at the Syros Sound Meetings in summer 2013. I spent many long days during this residency recording the windy soundscapes of the island of Syros – blowing across the island's hilly terrain, whistling through the windows and the shutters of the Monastery's guesthouse, etc. One day, passing through the kitchen on my way to record the wind beating against the windows, I was distracted by the rather pleasant hum of the refrigerator, and paused to take a quick recording before continuing with my obsession with the wind. In the end, it is this brief refrigerator recording that has caught and held my compositional attention.



Hiromi Watanabe (Japón)

Born in Shizuoka (Japan), Hiromi Watanabe obtained a master's degree in musicology at the Tokyo University of Fine Arts and Music. After moving to Paris in 2007, she began to study the composition of electroacoustic music with Régis Renouard-Larivière at the Conservatory of Erik Satie and with Christine Groult at the CRD of Pantin where she obtained a diploma of DEM with a Sacem Award in 2012. She obtained master's degree in computer music at the University of Saint-Etienne. She is currently student at the University of Paris 8. She was a recipient of the Rotary Foundation scholarship from 2007 to 2009. In addition, she participated in several workshops for electroacoustic music including a spatialization workshop at Musiques et recherches in 2009, a field recording workshop in 2011 at GMVL, a computer music workshop of the Academy Manifeste at IRCAM and an acousmatic interpretation workshop in 2012 and 2014 at Futura. Hiromi Watanabe's music, based on electroacoustic music, develops illusionary spaces and sound colors in connection with the distinctive gestures inherent to different materials. She was awarded the Prix ACSM116 at the CCMC2011 by the chairman of the jury, Bertrand Dubedout and she is winner of the international acousmatic concours "Banc d'essai2013" organized by Ina-GRM.



MUSEO TERESA - Concierto de música electroacústica multicanal en 8 canales

EX
TE RE
SA



México

9 diciembre

Concierto EX TERESA



09 de Diciembre

Museo Ex Teresa Arte Actual 19:00

**Calle Licenciado Verdad No.8, Cuauhtemoc, Centro Histórico,
06060 Ciudad de México, CDMX**

**Concierto de Música electroacústica Multicanal en ocho
canales**

Programa

Nestor Javier Ciravolo (Argentina)

Ivan Chiarelli (Brazil)

Guillermo Eniser Sagües (Uruguay)

Pablo Bas (Argentina)

Medin Pieron Martin (España)

Diego Ignacio de la Fuente (Chile)

Balint Barath (Hungria)

Valerio Orlandini (Italia)

Aleksandra Bilinska (Polonia)

Roberto Zanata (Italia)

Concierto EX TERESA



Nestor Javier Ciravolo (Argentina)

Ivan Chiarelli (Brazil)

Brazilian composer, producer and performer based in Berlin, Ivan Chiarelli has been awarded at the 3rd Gilberto Mendes composition contest (Festival Música Nova, Brazil/2008). His work has roots in soundscape and musical narrative, and has been performed in South America, Europe and Asia. He has been commissioned by the GrupoPIAP (2008) and the NME – Nova Música Eletroacústica (2013). A graduate from the São Paulo State University and a fellow at the 2017 Delian Academy for New Music, his tutors include Gregory Mertl, Alexandre Lunsqui, and Flo Menezes. With interests spanning from concert music to art halls to dance floors, Ivan has worked in collaboration with a variety of artists and in several different media. His acoustic pieces were performed by the Alter Ego Ensemble, Grupo PIAP, Orquestra Sinfônica de Santos, Leonardo Labrada and Augusto Moralez, among others. As a performer, he has played with Mauricio Takara (Hurtmold, M. Takara), Gregor Siedl and Lan Cao (Parallel Asteroid), and Richard Ribeiro (Porto), among others. Between 2013 and 2015 Ivan collaborated frequently with the NME, a collective focused on electronic and electroacoustic music, and came to direct the group for their 2015-16 season. He is also a co-founder of the sonic art collective invisibil(cidades), an electronic and soundscape improvisation quartet.



Concierto EX TERESA



Guillermo Eniser Sagües (Uruguay)

Montevideo -Uruguay, 1980. Compositor uruguayo residente en México. Comenzó sus estudios en la Universidad de Chile, donde obtuvo el grado de Licenciado en Música. Continúo sus estudios en la Universidad Católica de Valparaíso, donde completó el Postítulo en Composición Musical. En 2007 se instala en Barcelona para cursar el Posgrado en Composición Musical y

Tecnologías Contemporáneas en la Universidad Pompeu Fabra. Y en 2010, obtiene el grado de Magíster en Composición Musical en la Universidad de Chile. Su música incluye una ópera de cámara La isla de los peces (2015); composiciones para orquesta de cámara; música de cámara; música instrumental solista; música electroacústica; y música para teatro, danza y audiovisual. En 2012 publicó el cd Habitar el tiempo el cual contiene 5 obras electroacústicas, y en 2015 el libro + cd Guitarrerías con obras para guitarra. Actualmente realiza el Doctorado en Composición Musical en la Universidad Nacional Autónoma de México.

GUITARRÍSTICAMENTE (2008) Obra electroacústica publicada en el CD Habitar el tiempo (2012), compuesta en los estudios de la Fundación Phonos, Barcelona. Guitarrísticamente, construida completamente con muestras sonoras del instrumento que da el nombre a la obra, busca explorar nuevas posibles sonoridades de la guitarra gracias al procesamiento electroacústico y al micromontaje.

Pablo Bas (Argentina)



Autor de música original para bandas sonoras de audiovisuales, teatro, danza, web e instalaciones sonoras entre otras realizaciones. Como compositor realiza obras electroacústicas, con medios mixtos, sonomontajes e instalaciones sonoras. Trabaja con improvisación libre, técnicas extendidas, procesamiento en tiempo diferido y en tiempo real, grabaciones de campo y de paisajes sonoros entre otros recursos y técnicas. Sus obras han sido presentadas en festivales nacionales e internacionales. Produce proyectos colectivos de mapas sonoros con registros de audio geolocalizados. Desarrolla esta actividad mediante el dictado de talleres y la formación de grupos de trabajo. Con intereses artísticos, experiencia profesional y formación además en artes audiovisuales y fotografía. Actualmente es Coordinador General del Premio ArCiTec (Arte - Ciencia - Tecnología) que premia obras de arte tecnológico y dispositivos tecnológicos con aplicación en obras de arte. Es miembro del dúo musical Arco voltaico, con el cual trabaja a partir de improvisación libre con electrónica y otros elementos y procesamiento en tiempo real de señales.

Concierto EX TERESA



Medin Pieron Martin (España)

After studying piano in Barcelona, with Jean Pierre Dupuy, I quickly began my own research on the relationship between music and moving image, accompanying silent classic films. My interest in the phenomenon of sound lead me to study sonology at Esmuc (Barcelona), where I learned computer music and sound installation.

After that, I studied acousmatic composition

at Conservatoire à Rayonnement Régional Perpignan-Méditerranée, working with Denis Dufour and Jonathan Prager among others, and being instructed by the last one in sound spatialization at Festival Futura's courses. I have taught Acoustics and Music Informatics at Taller de Músics, and currently I teach at ESDI (Ramón Llull University) and in the Master Degree of Sound Art (University of Barcelona). I am very interested in promoting electroacoustic music in Barcelona, and because of that I have worked with Collectiu Mixtur and, actually, with Orquesta del Caos organising Festival Zeppelin, devoted to sound art and electroacoustic music.

THE GARDEN OF EARTHLY DELIGHTS

Is an acousmatic work based on the famous painting by the Dutch painter Hieronymus Bosch (1450-1616). The painting, oil made towards 1500, surprisingly surreal for the time, and with a symbolic content not yet fully understood, is a triptych of moralizing character. Here fourth movement is presented.

Diego Ignacio de la Fuente (Chile)

Concierto EX TERESA



Balint Barath (Hungria)

He was born in 1983 in Dunaújváros, Hungary as the second child of his doctor parents. His musical interest showed in his early childhood. He improvised frequently and started to learn piano at the local music school. He continued his studies at the Kodály Zoltán Conservatory of Kecskemét. His piano teacher was László Gerhát. After graduation he attended

Széchenyi István University in Gyr. His piano teacher was Choi Insu who improved not only his technique but also his sense of music. He finished his piano studies at the École Normal de Music de Paris as a student of Professor Erik Berchot. He is studying electroacoustic composition and programming in the class of Andrea Szigetvári at the Franz Liszt Academy of Music. He is interested in almost all products of the human creative process, may it be a geometric taught, a diversified poliphonous texture or the beliefs, rhythms and melodies of an ancient culture. He believes in the interdependence and the pluralism of the different types of art. He searches the source of his compositions in the impact of the different phenomena as well as in the inexhaustible depth of the collective unconscious. With his musical thinking he serves progress, and tries to bring the connection of subjectivity and objectivity to the highest possible level.

Valerio Orlandini (Italia)

Valerio Orlandini is an Italian musician and writer born in Florence in 1986. His artistic research revolves around the correspondence between sounds and words and the intersection among different media. Active since 2005, during the last years he took part in several live events and released a handful of recordings exploring unusual sounds and merging different kinds of expressive forms. He often collaborated with other musicians, directors and photographers to give a broader sense to his research and to create an organic world, where it is up to the audience to decide whether explore it in its entirety or to concentrate on a particular point of view. Currently he is working for an European project, “Le paysage sonore dans lequel nous vivons” (www.paysagesonore.eu), centered on soundscapes and their relationship with the people living within them.

THE COMPOSITION

“Getsemani” is an electroacoustic piece composed in 2016 using both acoustic and electronic instruments and field recordings. As the title suggests, it is inspired by the episode of the garden of Getsemani narrated in the Gospels.



Concierto EX TERESA



Aleksandra Bilinska (Polonia)

Aleksandra Bilinska graduated from the Department of Composition, Conducting and Music Theory at the Karol Szymanowski Academy of Music in Katowice and Institute of Musicology in University in Warsaw, with specialization-Ethnomusicology. She as worked as a lecturer in the Karol Szy-

manowski Academy of Music in Katowice and in Fryderyk Chopin University of Music in Warsaw. She took a part in many international and national conferences as a theorist and created many workshops with piano improvisation. As a composer she has been awarded prizes for works and she has been performed in Poland, Ukraine, Puerto Rico, Germany, Czech Republic Taiwan. She created electronic music first of all for many choreographers and dance theatres in Poland. She is a musical director of Warsaw Dance Theatre. The scope of her research comprises composition techniques of the 20th century music and electro-acoustic music, but first of all: artistic working with choreographers.

Roberto Zanata (Italia)

Roberto Zanata born in Cagliari, Italy where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works. His music is published by Audiomat, Taukay and Vacuamoenia. In International competitions his works have been awarded Grands Prix Internatio-



naux de Musique Electroacoustique (Bourges), Interference Festival (Poland), Sonom Festival (Mexico) and more. He actually teaches Electronic Music at the Conservatory of Foggia (Italy).

AFTER IMAGES (2017)

Is an audio/video work generated by a given pattern using various node data. An afterimage is a non-specific term that refers to an image continuing to appear in one's vision after the exposure to the original image has ceased. It has been realized with a patch in Max/Msp that it allows to use jitters visual effects for high quality 2d images.

MUSAB 2017

General Program



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CCEMX - Concierto de Música electroacústica Multicanal en 8 canales y vídeo



México

15 diciembre

Concierto CCEMX



15 de Diciembre

Concierto “Centro Cultural España en México” (CCEMX):

**Pasaje Cultural Guatemala 18- Donceles 97 Colonia Centro
Delegación Cuauhtémoc, 06010 México, D.F.**

**Concierto de Música Electroacústica Multicanal en ocho
canales y video. Auditorio X. 19:00 hrs.**

Programa

**Javier Andrés Ortiz (México)
Alexander Sigman
Diego Macias (Argentina)
Jorge David Ortiz Trejo (México)
Niloufar Nourbakhsh (Irán)
Juan José Raposo Martín (España)
Anastasia Kadisa (Letonia)
Pedro Fraguera (Argentina España)
Ana Paola Santillan Alcocer (México)
Diego Garro (Inglaterra - Italia)**



Javier Andrés Ortiz
(México)

Artista sonoro y docente, egresado del Conservatorio Provincial de Música de B. Bca. Finalizó un Postítulo de Actualización Académica en Arte y cursó estudios de ingeniería electrónica en la UTN FRBB, una Residencia Artística en Tecnología Interactiva en el Centro Cultural Matienzo, cursos online del Berklee College of Music y Georgia Inst. of Technology sobre tecnología aplicada a la música.

BILHA. MEMORIA DESCRIPTIVA

Obra sonoro-visual inspirada en el personaje bíblico de Bilha (Génesis 30:1), en referencia a la subrogación de vientre, proceso que en la actualidad genera diferentes posturas y debates sociales, de género, bioéticos, económicos y científicos.

Alexander Sigman



Diego Macias (Argentina)

Pianista, compositor y docente nacido en Buenos Aires, Argentina (1962). Es Profesor Superior de Piano y Diplomado Superior en Interpretación en Piano de Música Contemporánea. En la actualidad se encuentra realizando su Tesina en Composición con nuevas tecnologías. Como docente, tiene a su cargo las

cátedras de Piano y de Repertorio para piano de los Siglos XX y XXI del Profesorado de Piano en el Conservatorio de Música de Gral. San Martín de Buenos Aires. Ha dictado Clases Abiertas, Talleres y Clases Maestras en distintos Conservatorios y Universidades de su país. En la Argentina, entre muchos otros, se ha presentado en el Salón Dorado del Teatro Colón, en el 15° Ciclo de Conciertos de Música Contemporánea del Teatro Municipal General San Martín de Buenos Aires y en el CETC (Centro de Experimentación del Teatro Colón). También se ha presentado en otros países de América: en el XII Festival Internacional de Música Contemporánea de Lima, Perú, en la Victoria University de la Universidad de Toronto, Canadá y en el Consulado General Argentino en Nueva York, EE.UU.

Jorge David Ortiz Trejo (México)

MICROSCOPIA ESTELAR.

Exploración sonora que usa como guía clips de video generados a través de “databending”, obteniendo fallos aleatorios que invitan al espectador a una dimensión donde las formas de fragmentan derivando en partículas que dejan el rastro de su danza y re-

sultan en una escena que pretende serle familiar al sujeto, apelando ingenuamente a una disposición lúdica de cada persona al momento de apropiarse de los sonidos y crearle un sentido a su experiencia.

La composición se realiza con grabaciones de instrumentos acústicos, electroacústicos y virtuales siguiendo como guía los cambios de formas y colores del video.



Concierto CCEMX



Niloufar Nourbakhsh (Irán)

Described as “stark” by WNPR, Iranian composer Niloufar Nourbakhsh’s music has been performed by established ensembles such as Calidore String Quartet and Cassatt String Quartet at numerous festivals including Atlantic Music Festival, Seal Bay Festival of American Chamber Music, New Paltz Piano Summer,

Women Composers Festival of Hartford, SPLICE institute, Pocket Opera Workshop and more. Nilou is a strong advocate of music education. She has worked as the site coordinator of Brooklyn Middle School Jazz Academy sponsored by Jazz at Lincoln Center. She is currently a Teaching Artist for post grad composition students of NY Philharmonic Young Composers program. Nilou is a Global Citizen Scholarship recipient of Goucher College as well as a Mahoney and Caplan Scholar from University of Oxford. Among her teachers are Lisa Weiss, Laura Kaminsky, Sheila Silver and Daria Semegen. She is currently pursuing her Doctorate degree in music composition at Stony Brook University.

WOULD THE MIRACLE EVER COME?

A Collaboration with Teletextile, Pamela Martinez

Video artist: Naomi Moser

Juan José Raposo Martín (España)



Anastasia Kadisa (Letonia)

Anastasija Kadiša is a 31 years old composer and a performance artist from Latvia. She has graduated in music composition and theory from the Jāzeps Vītols Latvian Academy of Music (Latvia) and the Music Academy of Basel City (Switzerland) and in fine arts graduating from the FHNW Academy of Arts and Design

(Switzerland). Anastasija's compositions have been played in different contemporary music and art festivals such as: Jaunās Mūzikas Dienas (Latvia), Viliaus Veidai (Lithuania), Usedomer Musikfestival, Brücken, Donaueschinger Musiktage, SWR Schwetzingen Festspiele (Germany), New Music Days (Rome, Italy), electronic music festival d'Bale (Switzerland), art performance festival ACT' 15, ACT' 16 (Basel, Zurich, Geneva, Switzerland), The European Biennial of contemporary art MANIFESTA II (Zurich, Switzerland), Otkryty Kosmos (Moscow, Russia) etc.

2007 she has been awarded the Oloerts Zēverss piano prize, but since 2011 she is a member of the Latvian Composer's Union. 2015-2017 she is the Deutsche Bank scholarship holder for the academy of contemporary music theatre.

Pedro Fraguela (Argentina España)

Pedro Fraguela was born in Argentina in 1985. He studied music composition with orientation in mixed media at Universidad Nacional de Quilmes with Marcos Franciosi among others. His output includes solo and chamber music, instrumental, mixed, and acousmatic pieces. He also composes incidental music for theater productions collaborating with different independent companies.

A
“a” is a quadraphonic acousmatic piece that was composed during the boreal spring in 2017. Through it's development we can observe an intimate use of timbre in an introspective ambiance. The time in this piece is not only linear, in the way we can feel consecutive changes, but also circular; time is conceived in this work as a series of consecutive circular stages that are differenced by subtle changes in the materials.





Ana Paola Santillan Alcocer (México)

She studied her doctorate in composition at McGill University. She has been the recipient of several awards and fellowships including the FULBRIGHT Scholarship; the UNESCO-Aschberg Bursaries for Artists Programme; resident composer at the Virginia Center for the Creative Arts, among others. Her piece NEMESIS,

for orchestra, was selected to represent Mexico at the UNESCO 57th International Rostrum of Composers.

ONEIROPHRENIA

Is based on this mental disorder. A type of schizophrenia, its symptoms include deliriums and other instabilities. It is linked to the extended lack of sleep, hence causing loneliness and isolation. The music and video is divided into 3 main sections: The 1st section is the schizoid state of ONEIROPHRENIA; the 2nd reflects people against forced medication and the 3rd the connection with suicide.

Diego Garro (Inglaterra - Italia)

Dr. Diego Garro is an artist and educator based in the UK. His research interests lie in creative digital media, artistic practices and compositional languages that bridge the sonic arts idioms with various aspects of visual arts, literature, poetry, foreign languages and popular culture such as Electronica, glitch, video, ASMR. His artistic and research outputs include audio and audio-visual works which are regularly selected and performed in the UK and abroad.

TACTO

TACTO explores the senses' response to crossfires of artistic messages. The poem, the sound and the images invite the viewer to watch and hear elements with a sensory magnifying glass. The simplicity of the materials is deteriorated to a pre-technological degree. It is a celebration of life's senseless flaws: the chaotic patterns of our skin surface, the duality of youth and maturity, light and darkness, the breaking down of speech into disorderly whispers, the elusive meaning of the words we speak.



MUSAB 2017

General Program



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Electroacoustic Music Days Festival - Concierto de música electroacústica Multicanal en 8 canales



Portugal

29 diciembre

Electronic Music Days Festival



29 de Diciembre

**Festival de Días de Música Electroacústica en Portugal,
Selección de 8 artistas MUSLAB**

**Concierto de Música Electroacústica Multicanal en ocho
canales. 7:00 pm.**

<http://www.festival-dme.org>

Programa

**Gregorios Vartoutsos (Canadá)
Rodrigo Castellanos (México)
Damian Lautaro Gorandi (Argentina)
Ching Ting Chan (Hong Kong)
Amelie Nilles (Francia)
Carole Chargueron (Francia)
Alexis Languevin (Canadá)
Héctor Ulises Vera (México)**

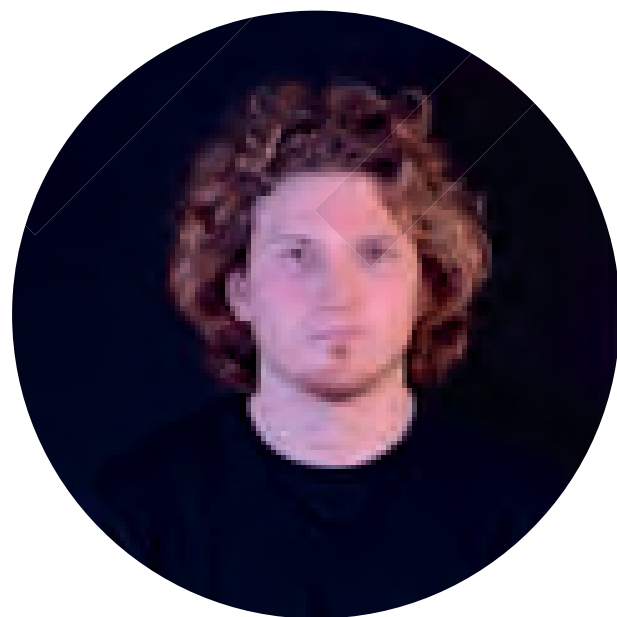


Gregorios Vartoutsos (Canadá)

Rodrigo Castellanos (México)

Músico y compositor involucrado en la creación sonora contemporánea, y en el desarrollo de herramientas informáticas para trabajar con sonido. Estudió en la Escuela de Bellas Artes de Oaxaca (UABJO), en la Escuela Superior de Música (INBA) en Ciudad de México, y posteriormente obtiene el grado de Magister en Artes mención Composición Musical en la Universidad de Chile. Ha realizado obras para banda filarmónica, de cámara, mixtas, y electroacústicas que han sido seleccionadas, presentadas y estrenadas en los principales festivales de música electroacústica en América Latina (Visiones Sonoras, AiMaako, Sonoimágenes, Tsonami Valparaíso, Tsonami Argentina, entre otros), y en importantes festivales y conciertos en Alemania, España e Italia. Ha sido acreedor a diversos apoyos institucionales y becas por parte del FONCA de México, CONICYT de Chile, Universidad de Chile, UNAM México, CONACYT de México, CNCA de Chile, CELFI Argentina, destacando la beca del Fondo de la Música Nacional de Chile 2016 con la cual produjo el disco doble “Memoria y Territorio” que recopila obras de cámara, mixtas y electroacústicas de su autoría Radica en Santiago de Chile desde hace varios años y desde el 2011 trabaja como profesor en la Academia de Artes Casona de la Florida en Santiago.





Damian Lautaro Gorandi (Argentina)

Damián Gorandi was born in Buenos Aires on 11 -11 of 1991, Argentina. He was Awarded with the 1 prize in the international conquest “Masmenos”, awarded with the 1 prize “Francisco Kröpfl ”(prize SADAIC 2015), Awarded with the 1 prize Trinac (2016), Awarded with the honorable mention in the “Destellos” international contest 2016, Global Music Awards

(Silver Medal) 2017. He obtained the scholarship of ibermusicas to studie with Joao pedro Oliveira. The scholarship in Weimar (Alemania) to take classes with Robert Normadou. He was awarded in the Latin American sound art contest organized by the Cultural Center of Spain Cordoba (2013) so that his work was part of many concerts in different countries of South America and Central America. He was selected among the winners of the 2nd International Competition “Art! climate 2014 “organized by CEI ArtE –Untreff (Canada/Argentina), was finalist in the Sime 2016 electroacoustic music competition , finalist in “Efme international competition ” 2016. His works were premiered at the participate in the festival New York City Electroacoustic Music (Nycemf, 2015), He was selected in the VII competition organized by the foundation “Destellos”(Argentina, 2015) and selected too to take part of the Colloquium on acousmatic music organized by the Foundation Destellos (Mar del Plata , Arg , 2016).

Ching Ting Chan (Hong Kong)

Raised in Hong Kong, composer Chin Ting CHAN is Assistant Professor of Music Composition at Ball State University. His music has been featured throughout the North and South Americas, Europe and Asia; at festivals such as the International Rostrum of Composers, IRCAM’s ManiFeste, the ISCM World Music Days Festival and the Wellesley Composers Conference, among many others. He holds a D.M.A. from the University of Missouri–Kansas City.

KATACHI

Katachi is a Japanese term that means form, shape or figure. In the ancient game of Go, the word Katachi is used to describe the formation of stones on a Go board (Go is originated from Ancient China, where it is known as Weiqi). The conception of stone formation in Go is transformed to apply to the circulation and combination of sounds and timbre in the music.





Amelie Nilles (Francia)



Amélie Nilles is a French composer based in Paris, working in the field of electroacoustic music. Influenced by musique concrète, she loves to work with sounds recorded from the environment (field recording), and always strives for creating the whole “organic”. She also tries to consider the space as important as the sound

material in her compositions. She’s currently attending a Master’s Degree program at the University Paris VIII, under the supervision of Anne Sèdes and Alain Bonardi. Her research focuses on the perception of space, the notion of immersion, the experience of the body, and the different kind of spatialised electronic music concerts. Since September 2016, she’s also studying electroacoustic composition with French composer Régis Renouard-Larivière at Conservatoire Érik Satie (Paris, France).

CROQUE CROCO LE CRIQUET

C’est pas la petite bête qui va manger la grosse!». In French, we use to say that it’s not the small bug who is going to eat the big one. Unless it is the other way around... This piece is mainly based on field-recording sound materials, and uses spatialisation techniques as micro-temporal decorrelation and timbral spatialisation.

Carole Chargueron (Francia)



Obtiene su licenciatura y maestría en musicología tras lo cual ingresa a la clase de música electroacústica en Niza con Michel Pascal. Viaja a los Estados Unidos para estudiar en C-IARTS con Morton Subotnick. Se titula en composición electroacústica en el CNSM de Lyon con Philippe Manoury y Denis Lorrain. Desde el año 2000, es responsable del taller de electroacústica de la ESM. Obtuvo una beca de “proyectos y Coinversión” del Fonca para la realización de su pieza “Barkhanes”. En 2015 realizó “Fonomicroscopía del D.F.”, pieza multicanal para el EES del MUAC, dentro del XXXVII FMNME. Gracias a una beca de Ibermúsicas, realizó una residencia en Chile en 2016 para componer “Cierro del bramador” una pieza basada en el canto de las dunas y los sonidos del desierto. Sus piezas fueron tocadas por Verge Ensemble (Estados Unidos), Eva Zöllner (Festival Cervantino), Duplum Duo (Colegio Nacional, Festival Internacional

CERRO DEL BRAMADOR
2016 - 12 minutos - pieza acusmática de 8 canales – 2da versión



Alexis Langevin (Canadá)

As a composer, multi-instrumentalist and stage artist, Alexis Langevin-Tétrault has contributed to a variety of experimental music projects under the guises of QUADr, Falaises, BetaFeed, Alexei Kawolski and Recepteurz while also scoring short films and composing stage play music. His work is characterized by the thorough use of digital audio technologies,

rigorous composition, the meticulous design of synthesis sounds, an exploration of sound timbre and a conceptual reflection. His work has been presented internationally in numerous festivals such as ISEA (CA), MUTEK (CA), Transient (FR), Sines & Squares (UK), BIAN-ELEKTRA (CA), EMUFest (IT), Matera Intermedia Festival (IT), Feast Festival (USA), NSEME (USA), Exhibitronic (BE), Mus Lab (BR), Espace du son (BE), Futura (FR) and TIES (CAN). His work was recognized by Foundation Destellos in 2014 and 2015, by SOCAN Foundation in 2015, and also by Exhibitronic festival, International Electroacoustic Music Week (SIME) and fondation Musiques.

DÉVORER L'ESPACE

Yearning for an impossible elsewhere, I try to seize vertigines.

This octophonic piece is the result of creative sound recording, digital processing and synthesis. It explores the possibilities of relationship between micromontage and drones.

Héctor Ulises Vera (México)

Estudió piano y composición en la Escuela Nacional de Música de la UNAM. Cursó seminarios de dirección coral y técnicas de grabación en la misma institución. Laboró como ingeniero de grabación en diferentes estudios, esta actividad le ayudó a in-

cursionar en la composición electroacústica. Ha sido residente y becario del CMMAS en México. Actualmente forma parte de el colectivo de música experimental "Ruido 13". Sus obras se han presentado en el FIMNME, en el Festival Internacional Cervantino, en el festival MUSLAB en México, Francia y en Argentina, en el WOCMAT 2016 en Taiwan, en el festival Sines and Squares en Inglaterra, en el festival Ex-nihilo, entre otros eventos. Es bajista de la banda de heavy metal llamada VOLTAX, misma que goza de reconocimiento internacional con 4 LPs grabados a la fecha y con presentaciones en México, Europa, Estados Unidos y Canadá.

CREMANDO MANTOS Y LLANTOS

Obra acusmática estereofónica creada en 2016 puede ser reproducida y difundida sin restricciones en la muestra MUSLAB 2017.

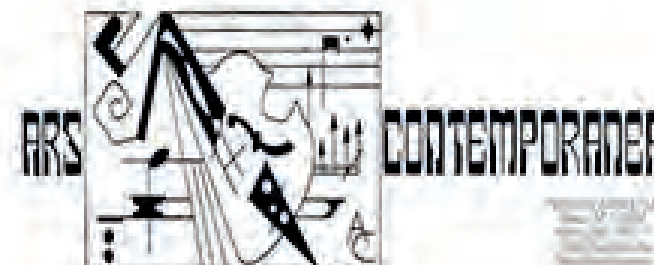




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MUSAB 2017

General Program

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