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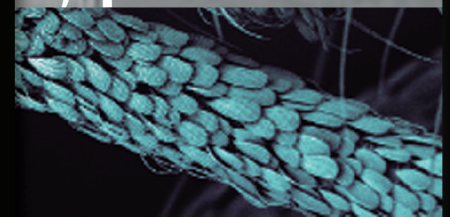
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# UNIVERSIDAD AUTONOMA de CIUDAD JUÁREZ

Centro Universitario de las Artes (CUDA)  
Ave. Benjamin Franklin No. 4182 Zona PRONAF, cp32310

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# LOÏSE BULOT



Ha aprendido el piano, estudia las artes gráficas en París luego las bellas artes en Marsella. Integra más tarde la clase de composición electroacústica del CNRR de Marsella. Compone músicas acusmáticas, piezas para la radio, exposiciones, y desarrolla un trabajo visual a través del dibujo y las instalaciones. Es laureada en 2014 con el 2° premio de composición electroacústica internacional Luigi Russolo.

## Hesperia

El hesperia es una pequeña mariposa con tareas blancas plateadas que se llama también “coma”. Construí esta pieza con las ideas de movilidad, de golpes de alas, de ligereza de estos pequeños insectos que se despliegan y toman su vuelo, atravesando paisajes y cielos cambiantes.

# Maggi Payne

Electroacoustic works often incorporate visuals, including dancers outfitted with electroluminescent wire and videos she creates using images ranging from nature to the abstract. She composes music for dance and video, and is a video artist, photographer, recording engineer, flutist, and Co-Director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area, where she teaches composition, electronic music, and recording engineering. Her works have been presented in the Americas, Europe, Japan, and Australasia. She received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts; video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program; and honorary mentions from Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges and Prix Ars Electronica. Her works appear on Innova, Lovely Music, Starkland, Asphodel, New World (CRI), Root Strata, Centaur, Ubuibi, MMC, Digital Narcis, Music and Arts, Frog Peak, and/OAR, Capstone, and Mills College labels.



## Black|Ice

Although I've used bits and pieces of sounds I created using the Moog synthesizer in my recent work from time to time, I had an overwhelming urge to escape into the Moog IIP studio at Mills College in mid-December to spend some quality time generating sounds to a pair of Sound Devices. It's fascinating to me just how flexible that instrument is. As with any fine instrument, it fundamentally remains the same, but the way one approaches the instrument changes considerably over time. Its open architecture has allowed quite varied aesthetic and technical approaches to the instrument over the decades since it was first built. This work is an exploration of space and time, and especially of depth and height. Layers frequently shift, as demonstrated in the beginning where crackling is so present—almost seeming to emanate from the listener. The underlay provides a distanced atmosphere, almost a nebula, that moves towards, through, then past the listener, passing through the crackles while modifying their molecular structure and turning them to mist as they slowly recede. All of the sounds are generated by the Moog. Many are raw; some are further actively eq'd to provide a further dynamic quality to the work.





## Mei-Fang Lin

Received her Ph.D. in composition from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. From 2002-2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley's George Ladd Paris Prize. She is currently an Associate Professor of Composition at the Texas Tech University. Lin's music has won awards from the Musica Domani International Competition, American Composers Forum, Seoul International Competition for Composers, Fifth House Ensemble Composer Competition, Bourges Competition, Look & Listen Festival, Pierre Schaeffer Competition, SCI/ASCAP Student Commission Competition, Luigi Russolo Competition, Prix SCRIME, NACUSA, Music Taipei Composition Competition...etc. Her music has received performances and broadcasts internationally in over 30 countries.

## The Origin of Flux

Results from reworking of an earlier piece called "Flux" for marimba and electronics. Both works attempt to achieve musical continuity through sustaining a certain level of energy. The musical materials are mostly derived from the process of analysis/synthesis of pre-existing sounds as well as through granular synthesis.

## Griselda Labbate

Es Profesora Superior en Educación Musical, egresada del "Conservatorio Municipal de Música Manuel de Falla, donde también cursó estudios de canto, piano, guitarra y composición con Rodolfo Dalvisio. Se dedica a la enseñanza de la música en todos los niveles, desde el inicial al terciario, habiendo dado clases tanto en jardines de infantes como en la U.B.A.(Sede Avellaneda). Tiene tres posgrados, uno en Semiología musical, de la U.B.A. dictado por Jorge Sad, otro en Retórica musical y otro en Dirección Coral, ambos del I.U.N.A. Estudió composición electroacústica con Enrique Belloq, Pablo Freiberg y Claudio Eiriz. Su obra "Clip 1" para medios electroacústicos fue semifinalista en el Concurso "Sonoclip 08" organizado por el LIPM, en 2008. Su obra "Eastern Voices" fue estrenada en el exterior (Universidad de Puebla, México, 2010), su obra "Elektronie 1", obtuvo una Nominación en el Concurso Internacional de música electroacústica de la Fundación Destellos en 2012 y, su obra "Micrographie 1" fue seleccionada en el Concurso Internacional de Música electroacústica de la misma fundación en 2014. En 2013 participó de "Nuevas músicas por la Memoria", Homenaje a Gerardo Gandini. Ha publicado nueve escritos acerca de la música en general y el canto en particular para las Jornadas de Reflexión Académica de la Facultad de Diseño y comunicación de la Universidad de Palermo, desde 2011 a 2015, que pueden encontrarse en [http://fido.palermo.edu/servicios\\_dyc/publicacionesdc/vista/publicaciones.php?id\\_publicacion=6](http://fido.palermo.edu/servicios_dyc/publicacionesdc/vista/publicaciones.php?id_publicacion=6). Participa en diversas Jornadas de Música Contemporánea, como por ejemplo las del Grupo Corat de Córdoba desde 2013. Actualmente es profesora de música en el Conservatorio Istonium y componiendo en colaboración con la prestigiosa pianista Ana Foutel.



## LEKTRONÍE

Responde al concepto de "evocación de la orquesta". Se trató de realizar la obra teniendo en cuenta las seccioens de la orquesta: aerófonos, membranófonos, idiófonos y electrófonos. El sello de las composiciones "elektronie" es la máxima distorsión de los elementos sonoros. De todas formas pueden distinguirse sonidos de flautas, violines,tambores para recordar la orquesta clásica.



## Jenn Kirby



Is an Irish composer currently based in Swansea, Wales where she lectures in Music Technology at Swansea College of Art, University of Wales Trinity Saint David. She composes acoustic and electronic contemporary works. Her work explores elements of theatricality, humour and the manipulation of the perception of time. Her work has been performed in Ireland, Austria, the Netherlands, Italy, Poland, Canada, the United States and the United Kingdom. In a recent review Jenn's music has been described as "inventive, daring, and exciting new music".

## Gen-Attic

Was created from materials generated in an improv session with the Dublin Laptop Orchestra (Jenn Kirby, Rachel Ni Chuinn, Brian Dillon, Rory Caraher and Ben McKenna). The aim of the session was to generate material from which we could compose different works, each extracting different ideas from the improv session. The piece focuses on the contrast of noisy timbres and the pure voice. I felt the project was generating useful material and tools to be stored in an imaginary attic space, hence the title.

## Conciencia pura de invención

Is an electroacoustic piece based on theatrical experiences. Music is not telling a “story” but, it is itself a narrative journey through a sonorous experience. Music materials were processed from original acoustic samples. This piece was composed at my personal studio with an IMac computer, and the software peak, sound hack and cubase.



# Patricia Martinez

Is an active composer, improviser, pianist, interdisciplinary artist, researcher and professor. She has a Doctoral and Master degree in Music Composition from Stanford University and Brian Ferneyhough was her advisor. She is director and performer of experimental ensembles since 1992. She is member and organizer of FASE (non profit organization of artistic policies, since 2001). She studied at the Municipal Conservatory of Buenos Aires, Quilmes National University and at the Annual Course in Computer Music (IRCAM). Her works were performed by Arditti String Quartet, SurPlus Ensemble, C2, Acme, Seth Josel Trío, Court-Circuit, The Jack; and received awards such as: 1st price of the Buenos Aires City Government (life grant); 2015 Casa de las Américas Composition Prize ; 1st prize at The International Young Composers’ Meeting (Holland); 1st prize Ibermúsicas/Iberescena; Diffusion (Ireland); residence at the International Competition of Electroacoustic Music (France); Pierre Schaeffer International Competition of Computer Music (Italy); The 60 seconds Piano Composition Competition ParisNewMusicReview and finalist at the American Prize (USA); The International Competition of Composers and interpreters Deutsche Gesellschaft Flute (Germany); 1st prize National Composition Competition J.C.Paz; Toda La Data Competition; 1st prize: Argentine Society of Music Authors and Composers, TRIME-TRINAC, TRINARG; and Sonolmagenes Competition. She received grants and fellowships from: VCCA/UNESCO-Aschberg; Yvar Mikhashoff Trust For New Music Foundation; FONCA, American Composers Forum, and others. She participated at events such as: MATA Festival in NY; Festival Synthese; Symposium of Computer Music (Brazil); Days of electroacoustic music; Florida Festival of Electroacoustic Music; ISCM World Music Days; Mittersill Composers’ Forum.





## Sylvia Pengilly

Has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements resulting in “visual music” videos in which the music and the video have a very intimate relationship with each other. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest, and frequently provide the basis for her works, which have been presented world-wide at many festivals, including several SEAMUS National Conferences, the “Not Still Art” Festival, ICMC, the Visual Music Marathon, and at the 2013 Downtown Film Festival in Los Angeles. Her video, “Maze,” was performed at the New York Electronic Music Festival on June 6, 2014. She is professor emeritus of the College of Music at Loyola University, New Orleans.

## MazeProgram

As a child I vividly remember my parents taking me to Hampton Court, where the major attraction for me was not the palace, but the maze. We would wander through it, often taking wrong turns and having to retrace our steps, and soon were completely disoriented. Eventually we would hit on right combination of turns and find our way to the exit, having been pleasantly scared. This experience suggested the form for “Maze,” major keyframes of the video leading to “wrong turns” which eventually have to back track to the main path. It is also a palindrome, ending as it began.

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# Myriam Boucher

Is a Montreal based artist. Since 2006, she has been part of different artistic projects on the North American music scene. From her early experience as a keyboardist for various instrumental music projects through to her visual work, she breaks down anyone's attempts to conveniently classify her. Since 2013, she creates electroacoustic music, videomusic, performance and audiovisual installation. Inspired by the nature, she deals with sound and image from organic and synthesis materials. Her work was prized in the JTTP 2015 (CEC), JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 and has been presented at many international events.



## CITÉS

Material to digital cities.

The world is reversed  
inhabited space dies and reborn  
ruin or dust  
no matter  
trace has resonance in us  
a noise that lasts

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# Anna Terzaroli



Is graduated with honors in Electronic Music at the Conservatory of Music Santa Cecilia in Rome. Currently she is attending a Master's degree in Electronic Music at the same conservatory and simultaneously studied Compositional analysis and Compositional techniques with Maestro F. Telli. Professional Sound Engineer, as a composer she is dedicated to Electronic music and Contemporary music. Since 2009, she collaborates on EMUfest (Electroacoustic Music Festival of Santa Cecilia Conservatory). She is a member of AIMI (Italian Computer Music Association) board. Her musical works and music research papers are selected and presented in several concerts and festivals such as CIM - Rome, di\_stanze - Padua, NYCEMF - New York, Festival di Nuova Consonanza - Rome, EMUfest - Rome, ICMC - Denton (Texas), LAC - Mainz, KEAMS Annual Conference - Seoul.

## DarkPath #2

Is an acousmatic piece of electroacoustic music. The acousmatic music, whose characteristic is to not reveal the source of the sound-generating, favors a greater concentration on the sound itself, so it's possible appreciate characteristics and peculiarities, mostly unheard, of the sound. The sounds used in the piece, processed, then "composed" together to create the musical work, were recorded in a soundscape dear to author, located in the Italian region of Marche. "Dark Path #2" can be defined as a journey through light, shadow, shape, color, drifts and landings.

# Voice as being

Voice outside being. Between 'speakability' and 'unspeakability', between life and thought, the living voices are heartbeat of an astral and inhuman digital background, in which the possibility of representation opens to the world and then closes to the world in the moment itself of its appearance. Sung and spoken voices intersect being with dehumanized digital world, but singing is transformed into gasp, while words cannot express that pure sound, a pure signifier in which the ethical dimension is lost.

## Nicoletta Andreuccetti

Versatile musician, with a variety of interests ranging from musicology to composition, she has recently developed the electroacoustic research. After the awards in several international competitions (I prize at the International Electroacoustic Music Competition MUSICANOVA in Prague, I prize at Dutch Harp Composition Contest Utrecht etc.) her music has been performed in the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week 2012, Biennale di Venezia 2012, New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Symphonic Orchestra of Lecce, Mixtur 2014 (Barcelona), Bialal de fin del mundo (Chile), Expo 2015 (Milan).





## CONACULTA

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Muestra Internacional de **Música Electroacústica** y **Videoproyección** en Edificios [muslab.org](http://muslab.org)



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THANK YOU!!!

DISEÑO POR: MADAY ALFARO BOTELLO

AÑO: 2015

MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA