

MUSLAB 2015  
HANDBILL



. 04

DOOR

MEXICO  
ARGENTINA  
BRAZIL  
FRANCE

<http://muslab.org>

MUS  
LAB

MEXICO 2015

témoc, 06040

MUSLAB.ORG

MUS  
LAB  
MEXICO 2015

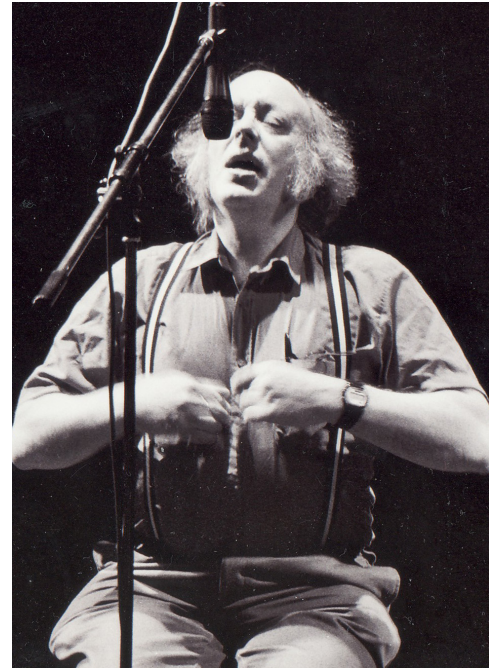
# CENTRO cultural TUDOR

Artículo 123 #134 Col. Centro, Del. Cuauhtémoc, 06040  
Ciudad de México, D.F.

MUSLAB 2015

# Trevor Wishart

TREVOR WISHART (b. 1946) is an independent composer living in York, in the north of England. He has held residencies or fellowships in Australia, Canada, Holland, Sweden, the USA and at Oxford, Cambridge, York, Nottingham, and Leeds Universities. His work has been commissioned by IRCAM, the Paris Biennale, the Massachusetts Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture, and the BBC Proms and he has been awarded a Euphonie d'Or at Bourges (Red Bird) the Golden Nica for Computer Music at Linz Ars Electronica (Tongues of Fire) and the Gigahertz Grand Prize, in recognition of his life's work.



This suite of pieces celebrates, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. The piece is the fruit of a research project at the University of Oxford, funded by the Leverhulme Trust. "Supernova" uses the changing light spectra of Type 1a supernova explosions, converting these directly into sound. The opening and final sections of "Signatures of Chaos" use the logistic equation (a simplified mathematical model of population dynamics) to generate melodies which map the emergence of chaos in natural systems. The central section follows the evolving motion of a rotating fluid as it passes from smooth laminar flow through Taylor-Couette flow and other banded perturbation states and eventually becomes entirely turbulent. "Dithyramb - Kepler 62e" attempts to conjure up such an alien music using imaginary, yet physically possible, brass and percussion instruments and imaginative extensions of these.

## The Secret Resonance of Things



## Adam Stansbie

Adam Stansbie is known for his electroacoustic/acoustic compositions, which have been widely performed (throughout Europe, Asia, North and South America and Australasia), published (Elektramusik, Musique et Recherche, Taukey and Sargasso) and prized (IMEB, Musiques et Recherches, Destellos Foundation). Alongside his creative work, Adam has written extensively on the presentation and performance of acousmatic music and he is currently interested in the various ontological/phenomenological paradoxes that the acousmatic tradition seems to produce. Adam has taught at a number of institutions and is currently lecturing at The University of Sheffield where he directs the MA in Sonic Arts and the MA in Composition.

The small patch of land bordering Doncaster Street, Sheffield, once home to an eighteenth-century foundry, was located in the industrial heart of the city, nestling alongside some 250 cementation furnaces employed in the production of blister steel. Although the furnace continued to produce steel throughout the Second World War, operations ceased in 1951. For a time, the land lay abandoned and forgotten, becoming little more than a post-industrial wasteland at the edge of the city centre. In recent years, this decline has been overturned; the overgrown, idle patch of land has been transformed into a community space, which invites artistic activities and projects, serving to reconnect the land with the city of Sheffield. In this context, the newly named Furnace Park seems appropriate; it connects the land of the past with that of the present and, hopefully, future. This piece, Foundry Flux, attempts to do something similar; although flux refers to a flowing or purifying agent used in the production of steel, the term is employed here to capture the flowing, changing state of the land itself. Traffic, which circles the patch of land, was recorded and used to generate the entire work.

## Foundry Flux

Processing of these recordings serves to imagine the blistering heat of the furnace, before transforming the space into hub of creative practice.



## Brett Gordon

Having been in bands signed to Geffen, Virgin and EMI among others, Brett turned his attention to composing and performing Electroacoustic music while studying for his BA and MA at Oxford Brookes University. He won the OCM prize for original composition in 2011. He is currently entering the final year of his PhD at the University of Hull under supervision from Dr. Rob Mackay. His research interests include the use of interactive controllers in electroacoustic composition and performance while investigating concatenative relationship models of temporal-spatial interactions used in electroacoustic music.

## Cyclism

Using nothing but field recordings, this piece is an examination of the sounds produced by a bicycle and its individual parts. The idea was to create an auditory experience that challenged our perception of how a bicycle actually sounds. The bicycle was recorded being ridden and dropped as well as freewheeling. I then recorded individual parts of the bicycle being 'played'. Examples of the methods used are the wheels' metal rims being bowed while spinning, a playing card in the back wheel while spinning, a flip flop being rubbed against a tyre when moving and the bell recorded both with the cover and without. Some of these sounds were then treated using different methods and effects as well as one of the recordings being manipulated in Max.

# Tom Williams

Tom Williams is an award-winning composer and Course Director of the BA Music Composition and BA Music degrees, and leader of INTIME, the experimental music research group at Coventry University. He studied composition at Huddersfield and Keele Universities and has a DMA in composition from Boston University. His music has received numerous international performances and broadcasts and he has written for dance, theatre and education.



Home (Breath Replaced) explores the inner, intimate sonic life of the body as home through electroacoustically transformed binaural recordings captured from head recordings of the breath of dancers dancing. All the composed sound material that is heard in the piece was originally either of the dancers breathing or the extraneous sounds of their movement as they work in the space. The sonic imagery emphasizes breathing and resting, waiting and weight, alongside emergent abstract transformations. Giving space and evoking movement at play, here the body is conceived as (an ever changing) home. This piece is part of an ongoing collaborative project with the dancer and dance academic, Vida Midgelow.

## Home (Breath Replaced)

# Damián Gorandi

Damián Gorandi born in 1991 Buenos Aires, Argentina. He was honored at the Latin American sound art contest "Las soledades" organized by the Cultural Center of Spain Córdoba. He was also honored at the "2do concurso internacional arte-Clima" organized by "CEIArtE – UNTREF". His Works Have been selected in many Festival like "Nuevas Musicas por la memoria IV and V edition" (Argentina), Fundacion Destellos ( Argentina), "Nycemf" New York City Electroacoustic Music (EE.UU.), MusInfo Festival Art & Science Days 2015 (Francia), "Ex -nihilo" (Mexico). His Work was declared "artistic and cultural interest" by the Argentine's Ministry of culture. He is member of the Laboratory of Electroacoustic Music Conservatory "Alberto Ginastera" and member of the ensemble of Real Time Composition directed by Jorge Sad. He is currently studying Acusmatic Composition with Elsa Justel.



The work is permeated by the idea that objects have hidden , another meaning , so, a sound masking as a "albur" of " other sound" repressed. Perhaps a -metaSound that possesses a strong aesthetic charge. This piece through Continents unstable and wandering permeable to the unexpected and Dionysian , where the unconscious is expressed.

(" ... Just a perception withdraw from the surface consciousness to the unconscious mind to take advantage irrational expression")

(Anton Ehrenweing)

## De albures, chistes y entresueños



# Brian Connolly

Brian Connolly is a composer and psychoacoustician from Dublin and he is currently conducting groundbreaking research into the use of the ear as an instrument.

## Maeples

Maeples encapsulates Alvin Lucier's school of thought concerning 'simple procedures yielding complex results'. This piece spotlights the creative potential of the non-linearities of the listening system relating to the basilar membrane of the inner ear and the connecting auditory nerve. Furthermore, Maeples is a new work from the composer's groundbreaking

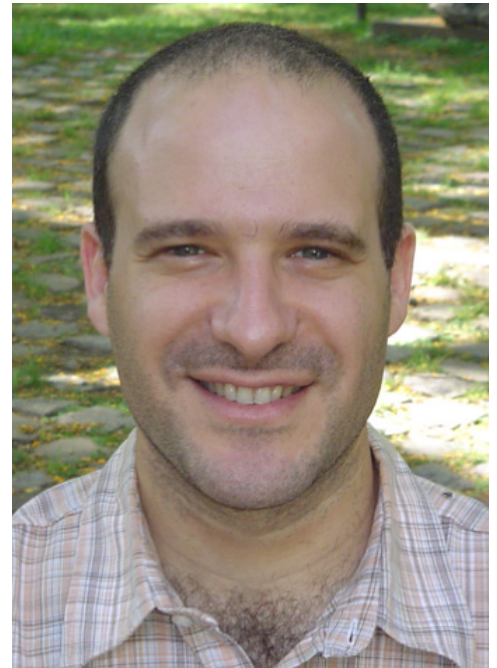
research portfolio investigating the creative potential of the inner ear.

This work employs a variety of psychoacoustic phenomena as a means of extending the role of the audience's ears to becoming active participants in the work itself. In this relatively rare listening experience otoacoustic emissions (detectable tones being emitted from inside the ear) as well as spectral masking and perceptual beating results in the listener's ears no longer being passive organs within the creative process. Each listener will physically feel their ears performing this piece and simply turning one's head will often entirely change the colour of the sound in this octophonic work.



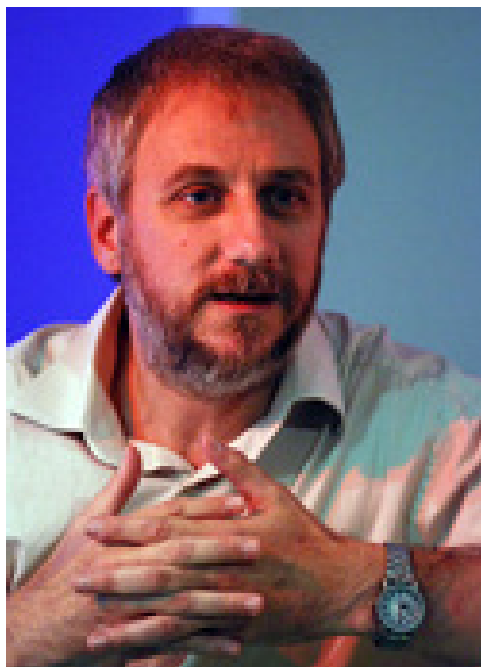
# Daniel Judkovski

Sus obras expresan un intento de materializar los puntos de confluencia entre sus raíces judías y latinoamericanas, mediante la exploración en sus cosmovisiones y riquezas sonoras. “Afar“, recomendada en la Tribuna Internacional de Compositores de la UNESCO 2000, fue escrita después de participar en los grupos de rescate en el ataque terrorista a la Asociación Mutual Israelita Argentina. “El Exilio infinito”, primer premio en el Concurso “Destellos Foundation Acousmatic Prize 2013”, fue escrito en memoria de sus antepasados asesinados en el campo de exterminio de Auschwitz. En “Génesis y transfiguración” convergen el sonido del Shofar con los instrumentos de las civilizaciones americanas precolombinas. “Los Tiempos del Abismo” es una meditación sobre el Exilio, visualizado desde una perspectiva espiritual de la Tradición Jasídica.



Está explicado en diferentes textos kabalísticos, que en instancias creativas originales, “chispas” de Luz Divina cayeron, se esparcieron y se perdieron en las profundidades del abismo material. Así, cada objeto, fuerza, fenómeno y situación existente contiene un destello de Divinidad en su interior, el cual constituye su alma, diseño y contenido espiritual. Cada Alma Divina que desciende y se inviste en el mundo tiene a cargo sus propias “chispas”, que en verdad forman parte integral de sí misma. Es su misión buscar, reunir, refinar y elevar esos fragmentos de Luz hacia su Fuente Original. Ningún alma, así, está completa hasta no haber redimido plenamente esas chispas vinculadas a su ser. Y aun asumiendo su misión, en ese estado abismal, de extrañeza y extrañamiento, las almas anhelan regresar y fundirse nuevamente con su Fuente, como chispas al interior de una fogata. Así lo expresa con contundencia un discurso jasídico del siglo XX: “...cada Alma, cuando se eleva por la noche, grita, con una voz amarga, por su distanciamiento de Dios.” Sobre estas cuestiones, vicisitudes, viajes y batallas del alma, intenta referir esta obra. Conformada como un díptico, se utilizan, como fuentes sonoras, recitados y cantos de los Salmos y del Génesis Bíblico, así como diferentes sonoridades de instrumentos americanos precolombinos (silbatos y flautas triples aztecas, aerófonos mayas, sikus y tarkas andinos, zumbadores amazónicos, berimbau, etc.), junto al Shofar, cuerno de carnero, que simboliza, para la Tradición Judía, el llamado al Despertar Espiritual.

## Los Tiempos del Abismo



# Javier Leichman

## Yo Acus

Realizó sus estudios musicales en el Conservatorio Nacional Carlos López Buchardo donde se recibió de profesor nacional de Música. Paralelamente cursó estudios de Morfología Musical con Francisco Kröpfl y Composición con Oscar Edelstein. En 1990 obtiene una beca de la Fundación Antorchas para realizar estudios de postgrado en Composición y Música Contemporánea. En 1996 año recibe un encargo del I.I.M.E.B., Instituto Internacional de Música Electroacústica de Bourges, Francia para realizar una obra en sus estudios. seleccionada en el Concurso Internacional que organiza la institución mencionada. Ese mismo año recibe la beca de Investigación del Fondo Nacional de Las Artes en Análisis de Música Electroacústica. En

1999 recibe el encargo del Fondo Nacional de Las Artes para realizar la composición y arreglos para el espectáculo “Tango, otra mirada”, estrenado ese año en Buenos Aires y luego en Bourges, Francia. En 2004 recibe la beca Antorchas en el rubro Composición Musical. En 2006 recibe un encargo del IMEB para componer una obra electroacústica en Bourges, Francia. En 2006 recibe el Permiso Municipal por su obra Todo Bajo Control.

Yo Acus es la vuelta a la acusmática luego de un largo período dedicado a otros géneros. Está compuesta como una improvisación con una serie de materiales sonoros previamente seleccionados.

## CONACULTA

FONOTECA NACIONAL



**Designed by Gabriela W. Pacheco Soto  
(Hathor-chan)  
for MUSLAB 2015  
México, D.F.**