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HANDBILL



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7 de Diciembre

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Nikos Stavropoulos



Nikos Stavropoulos was born in Athens in 1975. His works range from instrumental to tape and mixed media. He has composed music for video and dance and his music has been awarded mentions and prizes at international competitions (Bourges, 2000,2002, Metamorphose, Brussels 2002, SCRIME, Bordeaux 2003, Musica Miso, Potrugal, 2004, Metamorphose, Brussels 2008, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008). Other interests include the performance practice of electroacoustic music, diffusion systems and teaching music and music technology. He is a member of Sonic Arts Network and Hellenic Electroacoustic Music Composers Association. He joined the Music, Sound & Performance Group at Leeds Metropolitan University in 2006 and is a founding member of the Echiochroma New Music Research Group.

Ballisticory

The title of the work refers to a mode of seed dispersal. Fracturing of the seed pod releases stored elastic energy into kinetic energy launching its contents. The term reflects musical processes as well as timbral qualities of the work. The events portrayed in this piece are fictitious, and any resemblance to real events, past, present, or future, is entirely coincidental but highly probable.

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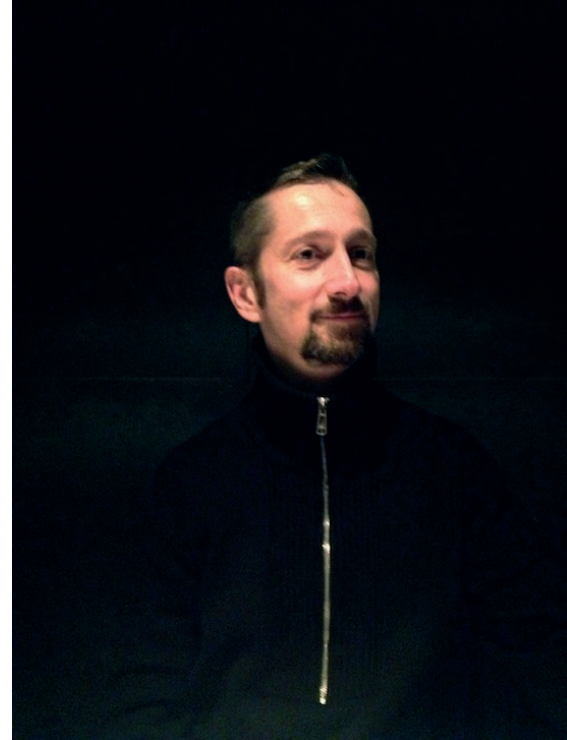
René Baptist Huysmans

René Baptist Huysmans (1969 -) is a self-taught composer of electro-acoustic music with a background in ethnolinguistics. He lives and works in Amsterdam and Berlin. Motivated by the composer Luiz Henrique Yudo and inspired by the availability of musical software and internet platforms such as SoundCloud, he started to compose electro-acoustic music as of 2011. Since 2013 his work has been released by the Greek internet label Etched Traumas and the Dutch underground label Motok. As of 2013, he started collaborating with the organist and composer Michael Bonaventure, starting a series of works for organ and fixed media electronics. His works have been performed across Europe. Together with Luiz Henrique Yudo and Michael Bonaventure, he is a member of the composers collective MuizManz.

Nazca

The piece begins with a few sonic figures which attune the listener's ear to the four-channel space. A solitary sonic line (suggesting perhaps a plane, helicopter or some other machine of flight) emerges which travels erratically to the four corners of this space and is subsequently relieved by a sequence of sounds that calm the tempo of the piece down to a transitory state of rest. In one of the corners of the quadrophonic space an animal-like entity emerges that seems to dig a line through rubble or some other loose material—or is it the line itself? It is joined by other such beings that defy definition but are yet very tactile. The listener is now at the very level where lines are being dug—or where the lines are digging themselves. These crawly linear beings work themselves up into a crescendo of frantic activity when the piece is suddenly lifted up to a higher altitude by a tonal sequence that propagates through the quadrophonic space from one end to the other. A wide vista is opened where the listener can contemplate from high above various (circular) structures on the surface beneath. The piece is brushed away with a wave of digitally glistening particles.

The Nazca, a Peruvian archaeological culture that flourished between 100 BC to 800 AD, are known among other things for the gigantic geoglyphs they constructed on the arid and windless desert floor in the Nazca region. There are miles of lines, geometric shapes, spirals, anthropomorphic shapes and plant and animal figures (e.g. The Hummingbird, The Spider, The Orca, The Monkey, The Tree, The Hands and so on), some as large as a football field. The lines were constructed by excavating shallow trenches along a rope fixed by wooden stakes, removing the red pebbles and exposing the light-colored clay earth beneath and are visible from atop the surrounding foothills—contrary to a widespread and popular belief that the lines can only be seen with the aid of flight. The Nazca lines were first mentioned by the 16th century Spanish conquistador and chronicler Pedro Cieza de León in his *Crónicas del Perú*—mistaking them for trail markers—but fell into oblivion until they were rediscovered in the 1920's. Despite several scientific explanations, some connected to astronomy or cosmology, others to worship or religious processions, the function of the Nazca lines remains uncertain. At the same time, the Nazca Lines are what they are in themselves, the mystery of their ulterior motive adding to their beauty and awe.



Eleazar Garzón



He was Born on July 4th of 1948 in the province of Córdoba. He graduated of Superior teacher in Harmony and counterpoint in the School of Arts of the National University of Córdoba (UNC). He Studied stochastic composition and new compositional algorithms with Professor Cesar Franchisena. At the present time, he's Titular Professor of Composition, as well as Counterpoint in the Faculty of Arts at National University of Cordoba, ARGENTINA.

He is mainly, an electro acoustic composer, his music was performed in Argentina, Chile, Mexico, United States of America, Canada, United Kingdom, Spain, France, Switzerland, Germany, Sweden, Italy and Singapore.

Trashcan

It's an acousmatic piece of music, where input materials from vast sources and meanings are combined, and recombined, into a context that feels, every now and then, surrealistic.

Trashcan is, the author believes, a piece to be enjoyed by its sensible nature, without boundaries for the imagination, and detached from argumental constraints.

The 360 degrees audio scene facilitates, for the receptor of the musical speech, a more vivid sensing of the work. The piece was produced in the composer's private Studio.



Levy Oliveira

Levy Oliveira is a composition undergraduate student in Federal University of Minas Gerais (Minas Gerais/Brazil). He has been oriented by Oiliam Lana, Rogério Vasconcelos, Scott McAllister and João Pedro Oliveira. His music has been played in important festivals, such as Monaco Electroacoustique 2015.

Hiperestesia

Hiperestesia (hyperesthesia) is a condition that involves an abnormal increase in sensitivity to stimuli of the sense. Therefore, such as in a hyperesthesia crisis, all stimuli in the music (even the smallest) changes the general atmosphere or triggers larger gestures.

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), Fundación 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.



De alburess, chistes y entresueños

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)

Néstor Javier Ciravolo

Néstor Javier Ciravolo, 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. El autor ha trabajado con "objets trouve" que ha manipulado a) con diversas herramientas en la edición b) con un conjunto de técnicas e implementaciones de software para el análisis, la transformación y la síntesis de objetos sonoros sobre la base de un modelo de síntesis por modelado espectral, aditiva, granular y sustractiva y manipulación de la especialización sonora.

En referencia al trabajo de composición/recomposición/transformación/procesamiento sonoro puede decirse que la realiza sobre la base de una escucha reducida en términos schaefferianos y trata a los objetos desde la cuestión morfológica en la que los mismos se disponen según su energía. Además considera lo audible por su comportamiento dinámico en el tiempo, en el espacio compuesto y por su causalidad sonora como expresa Smalley en sus escritos.

Existe convivencia entre los objetos concretos en estado natural, los procesados y los sintéticos. Se ha trabajado el impacto perceptual -auditivo del objeto musical en el oyente mediante estratos y planos sonoros que generen cierta sensación de profundidad en el espacio, que inciden directamente en la macroestructura musical y sitúan al auditor en una escucha muy activa.



Mario MARY

Mario MARY is a Doctor of "Aesthetic, Science and Technology of Arts" (University Paris VIII, France), actually he teaches "Electroacoustic Composition" at Academy Rainier III in Monaco, and is the artistic director of Monaco Electroacoustique - Electroacoustic Music International Encounter.

Between 1996 and 2010, he teaches at the University Paris VIII. He worked as a composer in research at the IRCAM, where he realised "AudioSculpt Cross-Synthesis Handbook", and "Control editors" (interfaces Open Music for AudioSculpt).

Teacher, researcher and composer, Mario MARY has been invited by numerous institutions to make compositions and to give conferences. His music has been distinguished in more than twenty composition competitions and has been played at important international events of contemporary music. His aesthetic interests are directed toward the creation of music whose search generates emergent signs of the new century aesthetic tendencies. Since he was fifteen years old, he has been developing the technique of Electroacoustic Orchestration and the concept of Polyphony of the Space.

This Satisfaction That Does Not Arrive

La primera parte de la pieza explora diferentes posibilidades en el plano horizontal. El discurso musical nunca se convierte en una melodía en el sentido tradicional, sino que está entretejida por pequeños objetos sonoros de manera polifónica y contrapuntística. Este aspecto de la composición está apoyado en la técnicas de orquestación y polifonía del espacio que utilizo habitualmente.

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THANK YOU!!!

Diseño: Miguel Arturo Reyes

Año: 2015