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RADIO UNAM

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M U S L A B 2 0 1 5

Daniel Blinkhorn

Daniel Blinkhorn is a multi-international award winning composer, sound and digital media artist whose music gravitates around a synchronicity of frequency, texture, gesture, space, location and motion, all of which form (often metaphorical) frameworks within a given piece. Although often working in the electroacoustic, videophonic and ecoacoustic domains, Blinkhorn's output includes chamber, symphonic and wind orchestra works, sound installations, music for film, dance, radiophonic composition and various hybrid/ intermedia environments.

He has formally studied at a number of Australian universities including, COFA - UNSW and the University of Wollongong where his doctoral degree in composition was recommended for special commendation. Other degrees include a BMus (hons), MMus, and a MA(r).



frostbYte - wild flower

'frostbYte – wild flower' is the last in a cycle of works using field recordings from the high arctic region of Svalbard. What was most discernible when recording fragments of glacial ice floating in fjords were the many and varied sonorous ecosystems emanating from underwater, each with its own distinctive personality. In every instance the ice fragments reacted differently to temperature, pressure and other observable phenomena, producing similar, yet unique sonorities. From a physical perspective, over relatively short periods of time both smaller and larger fragments became naturally sculptured by the elements into unusual and strangely evocative forms and shapes, each tempered and distorted by the elements in its own unique fashion.

Philippe Neau

First there is painting. My music is a part of my painting (and of all my visual art). It developed progressively. I try to build something between the painting, the sculpture, the installation, the video and the music, between several worlds. I want to place the viewer “inside the painting”, and at the same time, inside an imaginary landscape as a kind of “mental-scape”. These sounds completed my works and added an atmosphere within and around my paintings. With time it became self-sufficient and could exist without pictorial or physical medium.

Thus the project “nobodisoundz” was born in 2008. In my head, my mind, my imagination the name came from the character of “Nobody” in the Jim Jarmusch movie Dead Man (2007). I like this reference because this character is so peculiar and so singular, declaiming poetry by William Blake in a natural,

empty landscape, it is so full of solitude, between life and death, light and darkness, between two worlds.

My soundscape tries to create both tense and quiet, dark and bright atmospheres.



novo ride estation

My track is built from ambients sounds (field recordings of the landscape around me) manipulated. The main idea is to give a polyphonic and laminated vision of the landscape.



Paul Gelsing

After having obtained his MSc. in Business Informatics, Paul Gelsing (b. 1967) studied piano and choral conducting at the Brabant Conservatory, Tilburg, the Netherlands. He is currently active as artistic leader of vocal ensemble 'OssiaMusica, and as a piano accompanist of altus Hugo Naessens. Even though he wrote music already in his teens, it was not until 2009 he started to compose with the scope of having his music performed. In that year he successfully staged and conducted his own 'Requiem – Phases of Mourning', for string quartet, soprano solo and mixed choir.

Paul's music flies the flag of 'Stichting OssiaMusica', a foundation promoting contemporary music and

musicians. Among other things, OssiaMusica organizes a yearly contemporary music festival in Megen, the Netherlands. Paul is married and has three children.

Die Wand

This work was inspired by 'Die Wand', the most famous of the books by Austrian writer Marlen Haushofer. It tells the story of a woman who, having spent the night at the house of friends, wakes up and finds herself completely and literally cut off from the rest of the world by some kind of invisible wall ('Wand'). The book is her personal report of the struggle to accept her situation and remain human amidst the seemingly hostile and indifferent nature that surrounds her.

My music focuses on one of the many themes of the book: the inability of each one of us to really communicate with others - we all are facing some kind of wall that separates us from the ones we love, despite our many efforts to build shared ways to look at the world.

While time moves forward without ever halting.

Demian Rudel (Argentina - October 24th, 1987). Composer and guitarist. In 2014 he completed his Degree in Composition at the National University of Arts (Argentina). He has participated as an assistant on 1st International Congress on Science and Music Technology (2013). He was awarded in TRINAC 2012, TRIME 2012, FINM 2012, BIENAL Bahía Blanca 2013, SADAIC 2013, conDiT 2014, in the Primer Encuentro de Música Contemporánea at the National University of Arts (Argentina, 2014), TRINAC 2015 and Fundación Destellos 2015. It has also been selected to participate in the MUSLAB 2014 (Mexico), in the Interensemble 30X30 2015 (Italy), in the 41st ICMC 2015 (USA), in the Ciclo Imagen & Resonancia III 2015 (Argentina) and in the Bahía[in]sonora Festival 2015 (Argentina). He has participated as Live Sampling Player in “Les Chants de l’Amour” by Gerard Grisey in Usina del Arte (2013) and in “Das Mädchen mit den Schwefelhölzern” by Helmut Lachenmann in the Teatro Colón (2014).

Demian Rudel Rey



Cenizas del Tiempo

Cenizas del Tiempo (2015) is an quadraphonic electroacoustic work composed of three main sections with a brief introduction. The piece was inspired by the idea that time ceases his ashes in our lives, gradually our being is consumed and the same thing happens with the materials and the sound objects. Also, expresses the experience of time in a city where everything occurs very quickly. In the work referential sounds of urban environments are perceived: one of them is the bandoneon (subtly and not so recognizable), representing the city where I live; moreover, samples from different tashtrays (place where lie some ashes) developed as more abstract sounds through processed and over-processed.

Rocío Cano Valiño

She has participated as a composer in the “Primer Encuentro de Música Contemporánea” at the National University of Arts (Argentina - 2014). Her work *Catarsis Sinudoidal* was selected in CALL FOR TAPE MUSIC #1 of PAS-E to perform a concert tribute to Luigi Nono’s (Venice, Italy - 2014) and in the International Festival Electroacoustic Music MUSLAB 2014 (Mexico). Her work *El Sendero hacia lo Profundo* received The Audience Award in the Luigi Russolo Contest (2014) and it was premiere in the auditorium at the Museo de Arte Contemporáneo de Barcelona (2014). During 2015 she has been commissioned an electroacoustic quadrasonic work for the festival Bahía[in]Sonora 2015. The concert was performed at the Teatro Municipal of Bahía Blanca (Argentina).



Pyxis (2015) is an electroacoustic work composed for a quadrasonic system. *Pyxis* (compass in Latin) takes as its conceptual axis the idea of finding a north and stability. Each section begins a process of development to which rests on a sine wave (or bowl sound), which is the time the “north” stabilizes. When starting a new section, it becomes the unstable state, thus repeating the process of stabilization.

At the beginning of the piece there is more amount of reverb. Opposite to that, in the third section non-reverb sounds predominate up to the climax (analogous to the needle *pyxis* stabilized).

Pyxis

Joao Pedro Oliveira

João Pedro Oliveira studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. 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) and teaches composition, electroacoustic music and analysis. He published several articles in journals, and has written a book about analysis and 20th century music theory.



Et Ignis Involvens

This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4): “et vidi et ecce ventus turbine veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis”. “And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire”. This piece was commissioned by Gulbenkian Foundation, and was composed at the composer’s personal studio and at the University of Keele Electronic Music Studio. The audio part of his piece received the first prize at Metamorphoses 2006 Competition (Belgium).

Gil Dori

Gil Dori is an avid composer and a Doctor of Musical Arts student at Arizona State University. He holds a Bachelor of Arts degree from Haifa University, Israel, where he graduated summa cum laude, and a Master of Music degree from ASU.

Gil's music has been performed in the US and in Israel, and his works have been selected for Society of Composers, Inc. conferences, PARMA Music Festival, and Electronic Music Midwest Festival. He is the recipient of the Joan Frazer Judaism and the Arts Award for his piece Vanitas, and the winner of the Itay Weiner Composition Competition for his piece Two Nights. Gil recently received the Schwartz Scholars Fund Grant to support his research on the Holocaust themed works by Arik Shapira.

His compositional and academic interests include indeterminacy, proportional procedures, electronic music, and Jewish music. The latter is the topic of the course Gil teaches at ASU.

Proportatum

Proportatum is a space-themed piece, governed by the proportions of our solar system.

Every level of this piece, from the large sections to miniscule parameters in the audio processing, represents different planetary ratios. All of the audio material for this piece was taken from the NASA sound archive, which they released to the public. It includes, but not limited to, radio emissions from Saturn, recordings of space crafts, and the sound of passing comets.



Benjamin D. Whiting



Benjamin D. Whiting is currently a DMA candidate at the University of Illinois at Urbana-Champaign. He is an active composer of both acoustic and electroacoustic music, and has had his works performed in the United States and abroad. His works have been performed in festivals such as TUTTI, N_SEME, SEAMUS, NYCEMF, TIES, and Sonorities Festival of Contemporary Music. Whiting has studied with Scott Wyatt, Sever Tipei, Erik Lund, Erin Gee, and Ladislav Kubik. Recordings of his work can be found on the ABLAZE Records and the University of Illinois Experimental Music Studios labels.

Melodía sin melodía

This piece was born out of an inspiration of mine to blend sounds of found household objects, a staple of electroacoustic fixed-media composition, with those of an instrument associated with conventional means of Western music production, the transverse flute. Both sonic groupings carry with them certain implications that are challenged in this piece; at the start, the found objects and flute behave as they “should,” but their respective roles blur as the piece progresses, eventually reaching a kind of cooperative unity by the end. I wish to extend my sincerest gratitude to Melody Chua, whose contribution of samples of her brilliant playing formed the backbone of this piece.

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