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# SCALA de SAN TELMO

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*Teatro*

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M U S L A B 2 0 1 5



# Lillie Harris

Lillie Harris - Biography Lillie Harris is a fourth year undergraduate composition student at the Royal College of Music, studying with Haris Kittos. Her interest in composing music grew out of a musical childhood and a flair for language and creative writing. In April 2011, she was invited to take part in the 'Young Xenarchitects' project and her piece, 'Nineteen-to-TwentyHundred AD' (inspired by and using the software 'HighC') was performed at the Southbank Centre. She has particular interests in writing for historical instruments, creating electroacoustic works using small amounts of material, and exploring uses of words in music, which have led to pieces being workshopped by Florilegium and Fretwork. Her vocal work 'Qinah' was selected for the final of the National Centre for Early Music Composers Competition last year, where it was performed by the Ebor Singers. This combined interest in historical instruments and electronics led to a work for paetzold and tape, 'Dormientes Bestia', premiered in April this year. Her commission for the Gaudier Ensemble, to write a work commemorating the centenary of the death of sculptor Henri Gaudier-Brzeska, was performed at the Cerne Abbas festival in July.

## *Chrysalis*

This piece was written as part of an electroacoustic module at the Royal College of Music in Spring 2015, using solely small recorded samples of harp with effects from Logic 9, and frequency modulation and granular synthesis in MaxMSP. The simplicity of these two effects really inspired me; and with granular synthesis being so rhythmic and agitated, and frequency modulation of a pure tone being so still and constant, they made me think of the metamorphosis that caterpillars and other insects go through: all the internal rearranging that happens inside a chrysalis to create an entirely new creature. Therefore I called the piece 'Chrysalis', and it reflects intense struggles, journeys, and recreations of all kinds.

# Balam Ronan Simon Delgado



Actualmente su trabajo se ha enfocado en el estudio de la escucha y el paisaje sonoro, en la realización de grabaciones de campo, y en prácticas de arte sonoro y arte acción en espacios públicos. También ha realizado proyectos de composición acústica, electroacústica y con medios electrónicos, y colaborado en proyectos de artes visuales, danza contemporánea y teatro.

Licenciado en Música con línea terminal en Composición Musical en la Universidad Autónoma de Querétaro.

Ha presentado sus obras en diversos festivales, encuentros y conciertos en Querétaro, Guadalajara, Monterrey, Ciudad de México (Mex), Buenos Aires, Córdoba (Arg.), Washington DC (EU.), Atenas (Gre.), Lisboa (Por.), Berlín (Ale.), Quito (Ecu.) y Bogotá (Col.).

Ha publicado su trabajo fonográfico en las netlabels Green Field Recordings, Echomusic y Sonic Terrain. Fue finalista del Concurso Internacional de Artes Electrónicas y Video Transito\_mx 03, y ha sido becario del Programa de Estímulos a la Creación y Desarrollo Artístico de Querétaro Jóvenes Creadores 2008 del Instituto Queretano de la Cultura y las Artes (IQCA), de diversos programas de formación del Centro Mexicano para la Música y las Artes Sonoras (2009-2010), del Programa Jóvenes Creadores 2010-2011 del Fondo Nacional para la Cultura y las Artes (FONCA), del Programa de Estímulos a la Producción Artística Apoyarte 2011 y 2015 del IQCA y del Programa de Residencias Artísticas 2011 del FONCA - CONACYT para realizar una residencia en Argentina.

Es una obra totalmente digital. Con un carácter matérico, partí de procesos sonoros particulares y así fui derivando grupos de sonidos (cada grupo de sonido parte del mismo proceso pero de distinta frecuencia, dando como resultado distintos materiales que se van expandiendo).

La estructura se difumina en la forma, misma que se deriva de la yuxtaposición de los sonidos durante toda la obra.

## *Materia en Expansión*



Composes, performs and produces music with digital and analog media, solo or through various collaborations, often to include dance, video, installation, theater and interactivity. With an electronic and biomedical engineering background and extensive practical research in contemporary music and sound design (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition - University of Wales Bangor). His works have been performed in festivals around the world and gained international composition awards (Bourges 1999 / 2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002 / 2005). Founding member of HELMCA.

# Stelios Giannoulakis

## *Power Toy Fantasy*

The sound material for this piece comes from my circuit-bent musical toys as recorded live in a single improvisation performance. Subsequent processing involved shortening and overlaying events and the use of frequency shifting, stereo imaging and time manipulation techniques. I wanted to compress the 30 minute improvisation into a 7 minute piece for sound diffusion, keeping the structure start to finish intact. I am confident I managed to rework the spectral narrative into a much higher musical level, while preserving the original sonic palette.

# Pierre-Luc Lecours

Composer and multi-instrumentalist, Pierre-Luc Lecours began his musical career as a self-taught musician before studying electroacoustic composition at Université de Montréal. He has participated in the composition and production of several albums and film soundtracks, theatre and digital applications. Although his work covers a wide range of aesthetics, Lecours always aims to create emotional impact and to create successions of images with his music. In 2014, his work was prized in the Destellos Foundation Electroacoustic Compositions Competition and in the SOCAN Foundation Awards for Young Composers and in the CEC times play 2014 competition.



*"L'horloges'arrête  
la nuit commence à peine  
filtre la lumière  
dérobe la quiétude  
il y a des cris  
personnen'est encore venu"*

*-Guillaume Lebel, La voixmeurtpleine.*

## *Impacts Discrets*

The work on Impacts discrets revolves around the idea of creating an abstract, yet clearly articulated physical system in the midst of which the music evolves and reacts. A system with its own laws, a sort of surreal microcosm where space is subjected to another gravity and to other physical laws.



# Gaël Tissot

Gaël Tissot discovered music by learning piano. From 2002, while being a student in musicology at the university (Toulouse), he studied composition with Bertrand Dubedout and piano with François-Michel Rignol, before being admitted to the composition class of the Conservatoire National Supérieur de Musique de Lyon. In 2007, he was in residence for composition at CIRM (International Music Research Center) in Nice, and for three months at University of California at Berkeley. Since 2011, he is a member of the artistic collective *éOle* in Toulouse.

Doctor in musicology, he wrote his thesis on the electroacoustic music of François Bayle and its relation with visual elements. He is the author of several international musicological publications. His music, instrumental as well as electroacoustic tries to go beyond the notion of notes, pitch or rhythm, by exploring the idea of musical shape. The composer draws shapes in time as the painter organizes forms in space: he can think of elongated shapes emerging from the background, complex forms transforming one into another, or polyphony of shapes. This way of thinking allows tight links between instrumental music and electroacoustic medium, offering new imaginative possibilities for a "morphological music".

Gaël Tissot was awarded several prizes: Mauricio Kagel 2012 (Vienna) 2nd Prize, Prix résidence 2008 at the Concours international de musique et d'art sonore électroacoustiques de Bourges, etc. His music is played in France as well as in other countries: Nuits bleues (Arc et Senans), Tage für neue Musik (Darmstadt), festival Occitània (Toulouse), University of Cologne...

## *Ombre éclatante*

*Ombre éclatante* ("Dazzling shadow") questions about the emergence of forms resulting from the dynamics. The inner energy, perceptible from the first seconds, is amplified by accumulation and break of symmetry, to a point of maximum concentration, kind of strange attractor which releases its final energy.

# Diego de la Fuente

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 and nowadays I'm preparing my degree work in electronic music.



## *Fragmented Instants*

I've always loved (and hated at the same time) the way a clock sounds. Sometimes I really believe that there is something mystical in those tiny sounds and I often imagine a whole music surrounding the tick tock while i'm patiently listening to a clock. In "Fragmented instants" I tried to recreate the imaginary music that comes to my mind each time that I hear one of those nice little machines.

I tend to create textures within the music I compose, this is very complicated considering that the only sound that I've used in this piece is a very short sample of a clock ticking. I had to work with a sound densification in order to achieve different textures and sound layers and -at the same time- try to establish an expressive structure inside the music.



Realiza sus estudios de composición en Venezuela y Francia.

Sus obras están publicadas por el editorial BabelScores, han sido premiadas en varios concursos internacionales y son interpretadas regularmente en prestigiosas salas y festivales en Europa, EEUU y Latinoamérica.

Entre sus principales preocupaciones musicales, Mirtru Escalona-Mijares está a la constante búsqueda; del límite de lo audible como una fuente expresiva, de un mundo poético y una espiritualidad en su música.

# Mirtru Escalona Mijares

## *L'ermitage au toit de chaume*

Esta obra es un pequeño homenaje al monje budista Ryokan (1758-1831), y la impresión que me ha producido la lectura de algunos de sus poemas.

Para L'Ermitageautoit de chaume, el punto de partida de la obra ha sido la imagen poética de cinco tantas (poema japonés sin rimas, estructurado en 31 sílabas y 5 líneas) escrito por Ryokan en diferentes periodos de su vida.

# Mitchell Herrmann



Mitchell Herrmann is a composer and video artist studying at Oberlin College and Conservatory. Although his primary focus is on acousmatic music, Herrmann's previous work has included experimental film and acoustic music. His compositions have been particularly influenced by his study of phenomenological approaches to musical perception, and his article on the subject, entitled "Unsound Phenomenologies: Harrison, Schaeffer, and the Sound Object", will be published in the December 2015 edition of *Organised Sound*. In 2015, the Klang! International Composition Competition awarded Herrmann first place in the student category, and he was also selected as a finalist for the SEAMUS Allen Strange composition award. In October of 2014, he was the youngest composer accepted to study with Jonty Harrison in residence at the Atlantic Center for the Arts. Herrmann has also studied composition under Peter Swendsen, Tom Lopez, and Josh Levine.

## *Alchemical*

*Alchemical* is an exploration of the musical characteristics of metallic sounds, particularly in relation to our everyday experiences of metallic objects. The pitch inherent in metallic timbres, normally ignored in our daily lives, is emphasized as a musical quality. Morphologies, which we normally relate to a human or mechanical action, take on an autonomous energy of their own. *Alchemical* both embraces and subverts our everyday experiences of metal objects, transforming the familiar and the mundane into the musical.

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**Diseño:** Miguel Arturo Reyes

**Año:** 2015