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# INSTITUTO CERVANTES de RÍO DE JANEIRO

18 de novembro

concerto multicanal



R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ,  
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## Alejandro Casales

Among the awards bestowed the National Award Sonic Visions are -Yamaha 2007, The third prize at Rossana Maggia Luigi Russolo Competition 2011, Honorable Mention in the First Latin American Competition Becerra G. Smith, as well as support to complement various artistic projects. He has presented his work at festivals like acousmatic: the International Forum of New Music Manuel Enriquez in the years 2010, 11, 12 and 13; EMU International Electroacoustic Music Fest Santa Cecilia Conservatory in Italy in 2009, 10 and 11; NYCEMF 2013 -The New York City Electroacoustic Music Festival; The International Workshop on Computer Music and Audio Technology Taiwan -WOCMAT 2010 and 2012; Electroacoustic Spring Festival of Valencia, Spain. 2010; Spring Festival Electroacoustic Havana, Cuba. 2010; 2ª Bial Composition from the University of Cordoba, Argentina, 2012; Humanities, Arts and Technology Festival, 2010 University of North Carolina, USA and many more.

## Adsem Varien

In this work, I aim to analyze and create from different java script situations, trying to integrate in the same research video frame, the "Adsem Varien". The musical interaction appears as a sound composition that becomes a new experience with the java scripts. At the least "Adsem Varien" is a java script video, where dots and lines are deconstructed in different applications. The visual work is the outcome from a set of possibilities that can be formed with different qualities of points and lines.

# Sandra Elizabeth González

Compositora argentina, egresada del Conservatorio Superior de Música "Manuel de Falla" con los postítulos de Compositora de Música con Especialidad en Música Sinfónica y de Cámara y Profesora Superior en Música con Especialidad en Composición. Licenciada en Composición con Medios Electroacústicos por la Universidad Nacional de Quilmes de Argentina, en donde obtuvo la Beca de Formación en Docencia e Investigación. Participa del Proyecto de Investigación "Síntesis espacial de sonido en la música electroacústica" (Director: Dr. Pablo Di Liscia). Entre sus maestros se destacan los reconocidos compositores Carmelo Saitta, Dr. Pablo Di Liscia y Dr. Pablo Cetta. Realizó un Seminario de Doctorado con el prestigioso compositor Dr. Rodrigo Sigal. Ha compuesto obras para instrumentos solos, ensambles, orquesta, coro de cámara, obras electroacústicas y medios mixtos. Sus obras son estrenadas por reconocidos instrumentistas y presentadas en prestigiosas salas de Argentina, Brasil y Macedonia (Skopje) en importantes ciclos de conciertos. Su cuarteto de cuerdas Modos en decantación (2002) fue seleccionado para participar en el workshop para compositores realizado en 2013 por el Cuarteto Arditi en la Universidad Nacional de Quilmes. Su obra electroacústica Espacios evocados (2010-2014), versión para sonidos electrónicos en cuadrafonía, fue seleccionada para participar de Música de Agora naBahía (MAB). La obra fue presentada en la 4ª Projeção Sonora en el Teatro do ICBA - Corredor da Vitória, Salvador de Bahía (Brasil), en 2014. En abril de 2015 se emitió la obra electroacústica Espacios evocados (2010) en el programa N° 81 de UNDAE! Radio (Madrid - España), perteneciente a la convocatoria de obras UNDAE! 2014. Su obra Alegorías (2013-2014), para piano y sonidos electrónicos fue seleccionada para participar de la 41 st International Computer Music Conference (University of North Texas - USA).



## Espacios evocados

La obra electroacústica está organizada en cuatro espacios sonoros caracterizados por una identidad tímbrica y una textura diferente. La sección que da inicio a la obra y aparece cíclicamente a modo de nexo entre los distintos episodios va modificando su textura paulatinamente. El primer espacio presenta una textura polifónica progresiva, que otorga dinamismo y está conformado por timbres acampanados y atrompetados. Una textura contrapuntística otorga identidad al segundo espacio, que discursa mediante glissandi. El tercer espacio es estático y está constituido por timbres de cuerdas y resonancias. Para concluir la obra, el cuarto espacio conformado por timbres de percusión presenta las características de una textura de masa que se desintegra progresivamente y nos conduce del estatismo a la dinámica.





## Nicholas Cline

Writes acoustic and electroacoustic music. His music has been performed by the International Contemporary Ensemble, Northwestern Contemporary Music Ensemble, among others and featured at numerous festivals in the US and in Europe. He is featured on the 2012 SEAMUS electroacoustic miniatures recording series: Re-Caged and was a High Concept Labs sponsored artist. He holds degrees from Columbia College Chicago and Indiana University. He is currently studying and teaching at Northwestern University.

## Homage to La Monte Young

Explores the sounds of guitar feedback and noisy amplifiers. The 60-cycle hum permeating the American soundscape provides the creative impetus and harmonic material for the work. Robert Palmers encapsulates this idea in his essay, "The Church of the Sonic Guitar."

"But an electric guitar, properly tuned to resonate with everything from the [concert] hall's acoustics to the underlying 60-cycle hum of the city's electrical grid, is forming its massive sound textures from harmonic relationships that already exist in nature..."

# Berndschumann

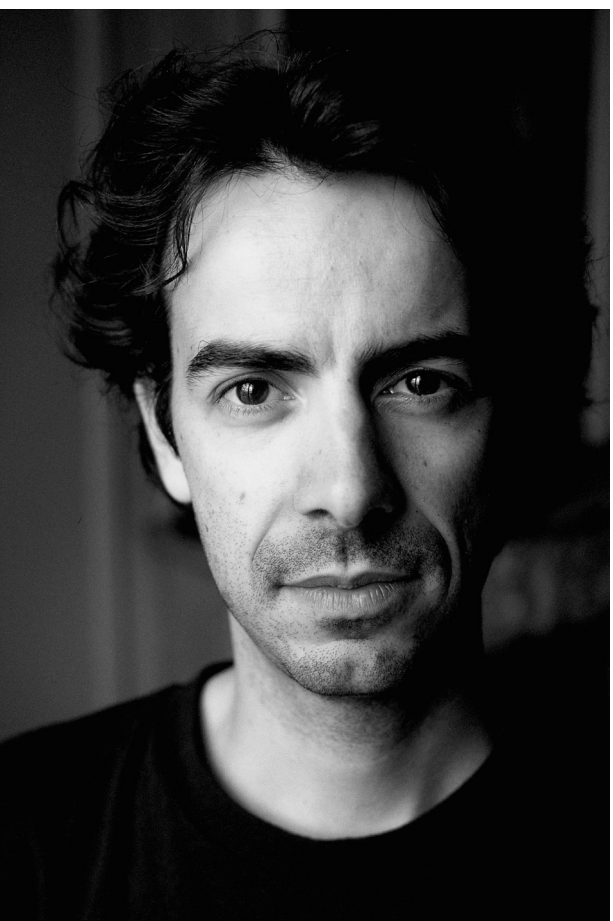
Born 1979 in Chemnitz, Germany; currently living in Göttingen. Sound engineering, composition and electroacoustic music studies in Detmold, Bremen, Hamburg and Leipzig; 2004-07 working as a sound engineer for several recording companies, 2007-11 sound engineer at Anhaltisches Theater Dessau, since 2011 at Deutsches Theater Göttingen; mainly working in electroacoustic and instrumental fields, occassionally also theatre music and experimental films; several prizes e.g. Czech Society of Electroacoustic Music, Innova Musica Competition and Counterpoint Composition Competition. Performances in Germany, Austria, Switzerland, Czechia, UK, Italy, Russia and the USA.



## Warten auf die Petarden

Theatre... place of dreams, illusions and transformations, of traditions and innovations, of simultaneity of art and technology, of creativity.. which sometimes suffers, when I, as a sound engineer, am required to use the same three effects - bells, thunder and shots - over and over again, with the only demand that it should be as loud as possible and be played back from all sides. With my piece I want to show what possibilities modern technology could offer even for those three sounds that have been used in theatre for centuries already. Beside that it is also an autobiographical sketch and a homage to my colleagues - the people who do not work on the stage, but above, below and beside. Although not visible for the viewer the wonderful world of theatre would not run without them.





# Jaime Reis

Portugal. Degree in Composition - Uni. de Aveiro with João Pedro Oliveira (3 prize scholarships as best student of the uni.). PhD candidate (Musicology) - FSCH-UNL. Composition seminars with Emmanuel Nunes (also PhD co-advisor) and Stockhausen. He received prizes in Portugal (Jorge Peixinho Competition, 3 Workshop Gulbenkian for Portuguese Composers, etc), his music was selected to be presented at the ICMC 2005 (Barcelona), ICMC 2014 (Atenas), IRCAM Manifeste Academie 2013, 1º prize in competition arte! clima 2014 for category "Pobreza Cero. Emisiones Cero" with the work "Omniscience is a Collective", etc. He took part of several scientific revision committees, namely, ICMC 2012. Researcher at Institute of Ethnomusicology. Member of ASEFUAN. Artistic director of festival Dias de Música Electroacústica (since 2003). Director of Conservatório de Música de Seia (since 2007). Professor at Piaget Institute and Universidade Nova de Lisboa. Had commissions from UFT/INATEL, Grupo de Música Contemporânea de Lisboa, Festival Primavera, APEM (Portugal), Logos Foundation (Belgium), F.L.S.I. (Paris), etc. His music has been presented in Europe. He travelled for 5 years to work in Asia (Beijing, Korea, Taiwan, Hong Kong, Tokyo, Philippines, etc) and 4 years to Brazil (UNICAMP, UFBA, UFMG, UDESC, UFRJ, etc).

## Fluxus, Lift

This piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. Other pieces of this cycle are Fluxus, Dimensionless sound for flute and electronics (commissioned by Festival for the Liberation of Sound and Image, Paris, 2012), Fluxus, Transitional Flow (commissioned by Festival Primavera, Portugal, 2013), among other compositions in progress. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of "Lift" in a perspective of aerodynamics and music. The piece was premiered at the Festival Monaco Électroacoustique 2013.

# Aleksandra Bilinska

Graduated from the Department of Composition, Conducting and Music Theory at the Karol Szymanowski Academy of Music in Katowice and Institute of Musicology in University in Warsaw, with specialization-Ethnomusicology. She has worked as a lecturer in the Karol Szymanowski Academy of Music in Katowice and in Fryderyk Chopin University of Music in Warsaw. She took a part in many international and national conferences as a theorist and created many workshops with piano improvisation. As a composer she has been awarded prizes for works and she has been performed in Poland, Ukraine, Puerto Rico, Germany, Czech Republic, Taiwan. She created electronic music first of all for many choreographers and dance theatres in Poland. She is a musical director of Warsaw Dance Theatre. The scope of her research comprises composition techniques of the 20th century music and electro-acoustic music, but first of all: artistic working with choreographers.



## Contrasts-Symphony for non-existent Orchestra

This electroacoustic symphony that I created is about our soundsphere, audiosphere that we all live in. We all are like an unusual instruments, creating different sounds, but we live between many sounds, we live in noise and we looking for silence and as we know for right now we can not live in silence anymore. So I created an instruments that non-existent in real world, but maybe they could. First step was to analyze the sound coming from acoustical instruments and specially polish folk instruments and than I've made a harmonical hybrid to create a new instrument or musical clusters. This piece was written in 2011 in Warsaw.





# Défibrillation

Delivering a dose of electrical energy to the heart to extend life. A work focused on sounds hybridisation, rhizomatic writing, micromontage and articulation of musical discourse. The sounds were created by using gamelan percussions, modern modular synthesizers and digital processing.

# Alexis Langevin-Tétrault

As a composer, multi-instrumentalist and stage artist, Alexis Langevin-Tétrault has contributed to a variety of experimental music projects under the guises of Alexei Kawolski, QUADr, BetaFeed, Recepteurz and Destaël while also scoring shortfilms and composing stage play-music. He is now enrolled in the University of Montreal's electroacoustic music program, where he is studying with Martin Bédard, Robert Normandeau and Nicolas Bernier. His work was recognized by Fondation Destellos in 2014 and 2015 and by SOCAN Foundation in 2015.

# Praxis Leye Pelicae #5

(PLP#5) forma parte de La frontera ausente, una obra polisémica conformada por un conjunto de piezas que, a partir de diferentes disciplinas artísticas, abordan distintas inquietudes en torno al lenguaje verbal y no verbal. PLP#5 surge en forma de ensayo audiovisual intentando proponer una mirada al interrogante acerca de la posibilidad de existencia de un modo de lenguaje: uno que sea absoluto, único e irrevocable. La propuesta gira en torno al concepto de ruido en la teoría de la comunicación. Para ello se trabajó sobre soporte video pensando en obtener diferentes modos de ruido en momentos diferentes. Se obtuvo así una suerte de archivo de videos y de sonidos que fueron clasificados y ordenados siguiendo una taxonomía traducida posteriormente a una serie de signos pensados para ser dispuestos en una línea narrativa. Teniendo en cuenta los distintos valores, se construyó una línea narrativa en la que dispusieron los símbolos sonoros por un lado y visuales por otro, por último se intentó traducir dicha idea narrativa al soporte final.



## Alexis Perepelycia

Su producción abarca distintos tipos de estéticas musicales, arte sonoro, fotografía, poesía, narrativa, video, pintura, dibujo, ensamblajes; siempre intentando esquivar todo tipo de clasificación.



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

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