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Martes y Jueves

3 de Nov - 15 de Dic

Calzada del Hueso 1100, Col. Villa Quietud, Delegación Coyoacán, C.P. 04960, México D.F.

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ESPACIO SONORO

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15 de Diciembre

Calzada del Hueso 1100, Col. Villa Quietud, Delegación Coyoacán, C.P. 04960, México D.F.

MUSLAB 2015

Nathan Corder



Nathan Corder is a composer and guitarist currently living in Tampa, Fl. Nathan holds degrees in composition and philosophy from the University of South Florida. Nathan's works, ranging from chamber ensembles to interactive computer music, progressive rock, and noise, have been performed nationwide. Recently, Nathan's works have been recognized at events such as the NYC Electroacoustic Music Festival, and the Society of Electro-Acoustic Music in the United States (SEAMUS) Conference at Wesleyan University. In 2014, Nathan was awarded the Allen Strange award from SEAMUS. Currently, Nathan has been touring with his rock bands, Jitters and Nude Tayne.

Armchair

"The past is an old armchair in the attic, the present an ominous ticking sound, and the future is anybody's guess."

-James Thurber

Benjamin O'Brien



Benjamin O'Brien composes, researches, and performs acoustic and electro-acoustic music that focuses on issues of translation and machine listening. He is a Doctoral Fellow currently pursuing a Ph.D in Music Composition at the University of Florida. He holds a MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied computer music, improvisation, and theory with David Bernstein, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and Paul Richards. His compositions have been performed at ICMC, EMS, TIES, and SuperCollider Symposium. His work is published by Oxford University Press, SEAMUS, CEC, and Taukay Edizioni Musicali.

Along the Eaves

Along the eaves (2015) is part of a series that focuses on my interest in translational procedures and machine listening. It takes its name from the following line in Franz Kafka's "A Crossbreed [A Sport]" (1931, trans. 1933): "On the moonlight nights its favorite promenade is along the eaves." To compose the work, I developed custom software written in the programming languages of C and SuperCollider. I used these programs in different ways to process and sequence my source materials, which, in this case, included audio recordings of water, babies, and string instruments. Like other works in the series, I am interested in fabricating sonic regions of coincidence, where my coordinated mix of carefully selected sounds suggests relationships between the sounds and the illusions they foster.

Luigi Morleo



Luigi Morleo was born in Mesagne, Italy (BR) in 1970. Mr. Morleo is presently teaching Percussion at the N. Piccinni Conservatory in Bari. In 1992 he won the "Valerio Bucci" 1st prize for Percussionists organized by the percussionists of the Teatro alla Scala in Milan. From 1987 to 1991 he was percussionist with the Teatro Petruzzelli Orchestra in Bari and from 1992 to 1994 was percussionist and timpanist with the Symphonic Orchestra of the Provincial Administration in Bari, now is timpanist of the Bari Society of Concert Orchestra while has played in Europe, Japan and China. He is very active as a soloist and conductor at International Festivals in Italy and throughout the world. In 1998 he made his American debut, before for the Forum Composers at the New York University in Manhattan, after for PASIC 2001 (Percussive Arts Society International Convention) in Nashville, TN. Prizes for composition have included third prize at the Percussive Arts Society Composition Competition in 2001; second prize for the Il Timponi d'Oro in 2002; and first prize from Tactus Figit for Musica e Ironia again in 2002, has been invited to Conservatoire National Superior Ginevra (CH), Conservatoire National Regional Lyon (F), New York University in New York (USA), Associazione Percussionisti Italiani in Bolzano, Giornate della Percussione in Fermo, Audio Box - RAI in Matera with Alvin Curran, Orchestra Sinfonica RAI in Milan - conduct L.Berio, Time Zones in Bari with Steve Reich, Festival Futura Electronic - Francia, Festival Radiophonie

Epsilon - France, Fondazione Teatro Petruzzelli with Ann Crumb; PNEM Sound Art Festival in UDEN - Holland. In ensemble he played and conduct music of J.Cage, L.Berio, B.Maderna, G.Petrassi, E.Varese, I.Stravinsky, S.Reich and other composer. With the Myth Ensemble he created many multimedia extravaganzas including "The Voyages of Aeneas" in collaboration with New York University, the University of California/Ervine and the European Institute of Design of Rome. He appears in varied musical and artistic styles like rock-cross-over, folk-popular, Jazz and DJ; however actors, film directors, painters and architect: Steve Reich, Antonello Salis, Radiodervish, Nicola Pisani, Emanuele Arciuli, Francesco D'Orazio, Mario Caroli, Livio Minafra, Faraualla, R.Carlos Nakai, Nebojsa Jovan Zivkovic, John H.Beck, Tarshito, Deposito dei Segni, Marcello Prayer, Vincenzo Gazzolo, Michelangelo Pistoletto, Riccardo Rossi, Enza Pagliara.

ReComposed 2.3

ReComposed 2.3 is a new composition created from an old Morleo's composition. The old Morleo's composition, of the title 10 Minuti per non solo ("un") suonatore d'istrumento, have been performed and recorded in 2000 in Roma (Italy) from the Myth Quartet: trombone (Giancarlo Schiaffini), piano (Dinu Ghezzo), Percussion (Luigi Morleo), live electronics (Riccardo Santoboni). This recording has been ReComposed from Luigi Morleo have made a new version, a new sound, a new concept.

Roberto Zanata

Roberto Zanata was born in Cagliari, Italy where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari in Italy. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works.

He teaches "Musica applicata" at the Conservatory of Ferrara in Italy.



Camera Ear

The basic idea of this composition is to use the technique of the segmenter to segment some audio files and then to extract some feature description of these chunks (providing a measure of the peakiness of the average spectrum or computing the average spectral center of mass of a chunk's frames). I used lot of strategies to operate on these chunks (reorder them somehow) and to generate an edit decision list which I have synthesized with the open source synth Supercollider (setting the number of beats/measure, the number of positions to rotate, and the direction of rotation, preserving much of the sonic structure of the input while swapping similar chunks from different parts of the sound).

An ear is always something disturbing or, as Freud would say uncanny (Das Unheimliche). An ear is an organ, familiar to us, yet it embraces all the power of the mask and of what goes beyond its function as an organ: the listening. Unlike animals, human beings are prone to desire and capable of navigating through the imaginary capture. By isolating the auditive function against a hypothetical hyper stimulation, a man is able to stay inside the imaginary (illusionary) fluctuation, thanks to the audition that, just like a frame, prevents him from slipping into deception. An ear, whether it is real or simulated, is always the trace of a presence.

Sang Mi Ahn

Sang Mi Ahn is a composer whose blend of electronic and acoustic works have garnered numerous international awards. Her recent awards include winner of the 2014 Indiana University Dean's Prize in Composition, the 2013 International Heckscher Composition Prize, the 31st Republic of Korea Composition Prize, the Judith Lang Zaimont Prize at the 2013 Competition of The International Alliance for Women in Music (IAWM), winner of the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize at the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport. Her compositions have been featured in festivals and conferences across the United States as well as in Europe and Asia— at the 2015 World Saxophone Congress and Festival, the 2014 International Trumpet Guild Conference, the 2014 Australasian Computer Music Conference, the 2013 and 2012 International Computer Music Conference, Symposium on Acoustic Ecology, OLE.01 Festival, and at the 2012 North American Saxophone Alliance Biennial Conference. Ahn completed a Doctor of Music degree in Composition from Indiana University, where she also earned her Master of Music in Composition and served as an Associate Instructor in Music Theory.



Permission to Engage was inspired by a military video titled "Collateral Murder" that I watched from a website called WikiLeaks. The complete footage is about forty minutes long, and shows the U.S. Apache helicopter gun crew killing innocent civilians on a street in Baghdad, Iraq. For soldiers, requesting "permission to engage" is the proper way to ask if one can start shooting. As I listened to the conversation between the soldiers, I was struck by how human beings can be desensitized to the taking of lives. Once desensitized, one may even develop an enjoyment out of the killing process itself. The automatic and rhythmic sounds of gunshots at one moment in my piece depict this perverse pleasure in violence that is developed once one's heart no longer feels the value of human lives. Yet, soldiers are not the only ones that suffer from this emotional paralysis. As viewers of the video, we also cannot feel the real fear, pain, or sorrow as long as we are not directly involved. The soldiers whose voices we hear have opened fire not only because they were trained to carry out orders, but also because they have lost the ability to trust the Other and feared for their own lives. I dedicate this piece to all the innocent who had died at war.

Permission to Engage

Christoffer Schunk



Christoffer Schunk is a multidisciplinary composer, instrumentalist, and performance artist based in Los Angeles. His works involve voice, common and uncommon instruments, field recordings, electronics, and acting, often combining multiple media. He has affinities for experimental performance practices and drawing musicality from human interaction. Much of Schunk's work vacillates between audio and theater, resulting in intricately staged productions. His pieces have premiered at SEAMUS, the Iron Composer Competition, REDCAT, Human Resources LA, and the wulf, and have been performed by Conceptual Soundproductions Budapest, the New Century Players, Santa Clarita Master Chorale, The Black House Collective, Ensemble for Contemporary Music, and the UC Santa Barbara Symphony Orchestra. Schunk has taught at the California Institute of the Arts, West Creek Academy, Hollywood Academy of Music, Barnsdall Art Park, and Fun Music School. He holds an MFA in composition and piano performance from the California Institute of the Arts where he studied under composers Anne LeBaron, Michael Pisaro, Wolfgang von Schweinitz, Vinny Golia and pianist Vicki Ray. He earned a BA in composition from UC Santa Barbara under the direction of Jeremy Haladyna.

Until No Longer Effective

Farts trigger reactions due to acquired awareness through experience and culture, similar to harmony and other musical elements. The knowledge people have of them is an element of their strength. Deceptive cadences are deceptive partially due to imaginary sounds. We predict what is expected and take pleasure in their absence. Similarly with farts, we hear what is present, and imagine smells and visuals. The title "Until No Longer Effective" relates to the primary conceptual inquiry of the piece. The work deals with humor in analytical and interrogatory ways. After listening to farts for a certain period of time, what happens to the listeners' reactions to them? If one initially laughs, his or her attitude may soon be that of annoyance, then curiosity, and then something else altogether.



Jason Palamara is an electroacoustic composer from New Jersey living in the Midwest. He is an active performer and improviser on the violin, guitar and laptop and was a founding member of the Laptop Orchestra at the University of Iowa (LOUi). For the past three years, Jason has worked as the in-house composer for the University Of Iowa Department Of Dance and has composed music for many dance department projects, specializing in new music technologies, collaboration and improvisation. His recent works have seen performances by the JACK Quartet, the Enid Trio, and several performances by the Baker-Tarpage Dance Project in Burkina Faso, Africa. In May his music will be featured in a show being presented by choreographers Charlotte Adams and Jennifer Kayle at Highways Performance Space in Santa Monica, California. His piece Ragnarok, Baby, was recently released on Jeffrey Agrell's CD Soundings: Improvisations and Compositions for Horn and Electronica. In the Fall, he will begin teaching composition at Grinnell College in Grinnell, Iowa. In his spare time, he teaches songwriting and musicianship to the inmates at Oakdale Community Prison.

Jason Palamara

Ah!

This piece is the result of my collaboration with theorist and music cognition enthusiast Lori Palamara. In this piece, we began with a question: can speculative theory benefit the composition of new music? We then devised a process for answering the question, which involved: an in depth investigation into my compositional process; a review of existing cognition literature to identify potential opportunities for maximal listener engagement with music; the composing of a first draft of the piece based on recommendations from the theorist; an analysis of the first draft with suggestions from the theorist regarding how the piece could increase listener engagement; and finally a final draft, which is presented for you presently. Does this piece engage you? Why/why not? Email your critiques to me@jasonpalamara.com and become part of the experiment.

Marcelo Machado Conduru



Marcelo Machado Conduru was born in Rio de Janeiro (Brazil) where he lives nowadays. He begins his music studies at Escola de Música (UFRJ - Universidade Federal do Rio de Janeiro) playing acoustic guitar and afterwards at Escola Villa-Lobos playing flute. He graduates in Art Education music qualification - at UNI-RIO and takes a post-graduation course in Electroacoustic Music Composition at UFRJ. As a composer he presents works in Panorama da Música Atual Brasileira, Bienal da Música Contemporânea Brasileira and Confluencias (Spain).

Dias e Noites

The piece develops moments where extremes as inertia and agitation are combined successively. Therefore, the work flows across five sections of Nights and Days. Nights are made of sounds with sustained and perceptible frequencies in a linear texture that we can define as introspective or even inertial. Days are sections of complexity with dense and active texture that we can define as richness or agitation. The five sections form a sequence of: Night(I) - Day(II) - Night(III) - Day(IV) - Night(V).

José Rodrigo Navarro Belbruno



José Rodrigo Navarro Belbruno (1988) nació en Salta, Argentina. Es recibido de la Carrera de Licenciatura en Artes Musicales con orientación en Composición de la "Universidad Católica de Salta". Allí estudió con Claudio Bazán, Marcos Franciosi y Diego Vázquez. También participó en un programa de intercambio con la University of Georgia (USA) donde estudió composición con Leonard Ball y violoncello con David Starkweather. Simultáneamente atendió a varios festivales y talleres con renombrados compositores como, Ron Parks, Joel Hoffman, Ken Ueno, Luca Belcastro, Marcelo Toledo, entre otros.

Actualmente se encuentra enseñando orquestación en la "Universidad Católica de Salta", donde también está participando en diversos proyectos de investigación. También en Salta, con varios compositores locales, es parte del grupo de composición: "a donde vas", el cual está principalmente abocado a composiciones miniaturas y a explorar nuevas formas de música.

En 2014 participó del festival Charlotte New Music Festival en Charlotte, Carolina del Norte, Estados Unidos, donde se estrenó su pieza "津波警報"(Alerta de Tsunami). Asimismo en el año 2013 fue uno de los compositores seleccionados en el Concurso Nuevo Compositores Latinoamericanos de la Orquesta Sinfónica de Salta, por su pieza "Pequeño Poema Sinfónico" la cual fue estrenada. Así también su pieza "Sentenciador", la cual es la composición que escribió para su tesis de licenciatura, para guitarra y orquesta, fue estrenada en el mismo año.

Recientemente su pieza "Fantasía tercermundista" fue estrenada en Mar del Plata, Argentina, en el contexto de la "Bial de Arte Contemporáneo del Fin del Mundo". Así también su pieza "Reflejos mundanos de sonidos celestes" fue estrenada en Enero, en Múnich, Alemania, por el Diaspora Mousikē.

Un Sentimiento de Tristeza

Esta es una obra inspirada en una sociedad en donde paralelamente suceden hechos que son contradictorios, pero que conviven de manera desapercibida, donde una música festiva puede ser el telón de fondo de una disputa social.

Es un reflejo de los problemas sociales que se viven en Latinoamérica, problemas de los que pocos integrantes de la sociedad están conscientes, incoherencias cotidianas de acuerdo al régimen político, y políticos que están entrenados por sobre todo en mantener feliz al pueblo, siendo éste su máximo empeño en lugar de serlo el correcto funcionar de una sociedad.



Jeremy C. Baguyos

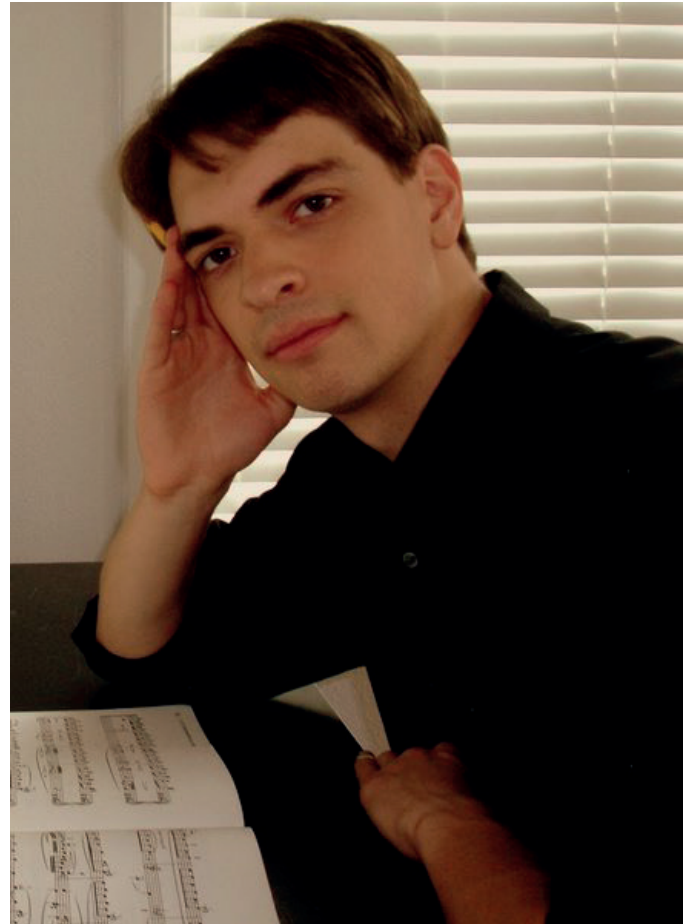
Jeremy C. Baguyos (b. 1968) is a Filipino-American double bassist and computer-mediated sound artist pursuing all forms of arts innovation at the intersection of tradition and technology. He is Associate Professor of Music Technology and Double Bass at the University of Nebraska Omaha where he splits research and teaching time between the School of Music and the School of Interdisciplinary Informatics. He holds a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University where he studied with McGregor Boyle.

Steel And Wire

Steel and Wire is a sonic monument for the mostly-abandoned Northwestern Steel and Wire Company's steel mill and wire factory in Sterling, Illinois (USA). Once employing more than 4,600 people (almost 1/3 of the current population) and once boasting the largest and one of the busiest furnaces in the world, most of the mill sits unused, today. The 2001 closing of the mill was devastating to the town of Sterling, Illinois, but the town has recovered slowly. Still, the structure sits visibly along the riverfront near the heart of the city. Like many other abandoned structures in other cities that saw better days at the peak of the manufacturing era, the abandoned mill is a modern equivalent to the ancient Athenian Acropolis, a majestic reminder of past glory, inspiring hope for the future as the community surrounding the decayed structure adapts to a new and different world. Steel and Wire tells the stories of the eerie and abandoned manufacturing structure, recounting without despondency, the pinnacle of what once was the bedrock of a community.

Clay Allen

Originally from Ruidoso, New Mexico, Clay Allen is an American composer and pianist. Clay has studied composition at the University of North Texas with Kirsten Broberg, Andrew May, and Joseph Klein and at West Texas A&M University with BJ Brooks. His compositions have been performed across the United States and internationally at festivals including SEAMUS, CICTeM in Buenos Aires, the Cortona Sessions in Italy, and the New York City Electroacoustic Music Festival. Recent commissions include works for New Music on the Point, Charlotte New Music Festival, and bassoonist Grant Bingham with funding from the DuoSolo Foundation.



Aqueous

Aqueous ākwēəs

Adjective

Of or containing water, typically as a solvent or medium.



Ruud Roelofsen

Ruud Roelofsen was born on the 16th of november in Rhenen (NL). When he was eight years old Ruud got his first percussion lessons. On the age of 13 he started in the young talent class of the ArtEZ conservatory in Arnhem (NL). Ruud received his bachelor degree with highest honours for percussion in the same school. In 2008 he studied as an Erasmus Exchange-Student at the HFM Münster (D). Ruud received his Masterdegree also with highest honours for percussion at the Royal Conservatory of Brussels. Ruud received masterclasses in composition with Dimitri Kourliandski, Carola Bauckholt, Richard Ayres and Martijn Padding. In 2012 he received the "Ingeborg Köberle" award as highly promising student and for his exceptional performance skill in the Royal Conservatory of Brussels. In 2013 he was selected for the "Young Composers Meeting" in Apeldoorn. In 2013 Ruud was a finalist for the "Luigi Russollo Award".

|<örperlich

|<örperlich is a piece made with the outside of the body trying to make the sounds that normally are heard inside the body itself. The manipulated sounds include finger clicks, clapping, breathing, rubbing the hands together, tongue klacking and consonants.

Robin Julian Heifetz

Robin Julian Heifetz earned a doctorate in composition in 1978 from the University of Illinois at Urbana-Champaign where he studied with Sal Martirano, Herbert Brun, Ben Johnston and Scott Wyatt. He served as a composer-in-residence at Stiftelsen EMS Stockholm (Sweden), Colgate University, Simon Fraser University (Canada), Tel-Aviv University (Israel), IPEM-Gent (Belgium), Sweelinck Conservatorium (The Netherlands) and Audio-Digital Laboratories (Canada). In the 1980s, he was the director of the Center for Experimental Music of The Hebrew University of Jerusalem (Israel) and, since 2000, he has served as an adjunct professor at Antelope Valley College in Lancaster, California. His anthology *On the Wires of Our Nerves: The Art of Electroacoustic Music* was published in 1989 by Bucknell University Press. Since 1998, his electroacoustic works have appeared on the record series *Electroshock Presents: Electroacoustic Music*, Volumes II, V, VII and VIII in Moscow, Russia. In 2014, *Monster in the Mirror* appeared on his 2 CD solo album *Out of Kilter: Digital, Mixed Media and TextSound Compositions* by Robin Julian Heifetz, Soundcarrier Music Network, Halifax, Nova Scotia, Canada.



Monster in the Mirror

Monster in the Mirror for Computer was realized in 2009 (revised 2010) in the composer's home studio using REplayPLAYer 3.2 software and processed with GRM Tools and Digidesign Audiosuite Reverse, among others; it was mastered at Woodcliff Studio in Sherman Oaks, California. It had its world premiere during the CHAT - Digital Arts Festival at the University of North Carolina at Chapel Hill in 2010.

David Jason Snow



The compositions of David Jason Snow have been performed in concert by the New Juilliard Ensemble at the Museum of Modern Art in New York, the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the American Brass Quintet at the John F. Kennedy Center for the Performing Arts in Washington, D.C., the Harvard Wind Ensemble in Cambridge, Massachusetts, the Yale University Band in New Haven, Connecticut, the Eastman Percussion Ensemble in Rochester, New York, and other artists and ensembles in the United States, Europe, Asia and Africa. Snow has been the recipient of two composer fellowships from the National Endowment for the Arts, two grants from the Maryland State Arts Council, an ASCAP Foundation grant, two student composer awards from BMI, and composition prizes from Musician magazine and Keyboard magazine. He has also been an artist resident at Yaddo in Saratoga Springs and the Millay Colony for the Arts in Austerlitz, New York. He holds degrees in music composition from the Eastman School of Music when he was awarded the Bernard and Rose Sernoffsky Prize, the McCurdy Prize, and the Howard Hanson Prize, and the Yale School of Music where he was awarded the Frances E. Osborne Kellogg Prize. His principle teachers were Joseph Schwantner, Warren Benson, Samuel Adler, and Jacob Druckman. Snow currently resides in New York where he is a reference librarian at the Lila Acheson Wallace Library at the Juilliard School.

Mon coeur appartient à Dada

Ennui is the death of freedom. Ennui is the death of creativity. Ennui is the death of passion, of life, of sense, and of revolution. Ennui is counter-revolutionary. Death to the counter-revolution. Death to oppression. Death to those who slavishly parrot slogans. Yes, death to us all. We are cows, the lot of us. Mooooooo. Long live ennui. Live without time. Art is dead, do not consume its corpse. Yes, consume its corpse, yum-yum. It is forbidden to forbid. Happiness is the new idea. Beneath the paving stones, the beach. I am a poet of the street. Poetry is of the street, like a pile of shit. Long live poetry. Long live shit. Long live decay. Workers of the world, have fun. Power to the imagination.

Marco Ferrazza

Electroacoustic music composer and multimedia performer, Marco Ferrazza studied contemporary art and electronic music. His work, performed in several competitions and festivals, constantly looks into relationships between concrete sounds and computer music, electronic arts and field recording, improvisation and new technologies.



Fluttuazioni (Fluctuations)

As in other works, in this piece I investigate, beyond the organizational possibilities offered by research on timbre, the implications of the transients of individual sound materials about the general configuration of the composition. It's an empirical research, based on continuous experimentation of the sound material available. The attack phase of a sound often becomes the basis for establishing new relationships with other materials, or allows to emphasize some sudden interruptions, the emptying of the sound, or even permits to introduce new elements through similarities and contrasts.

Solveig Risacher



Born in 1977, lives and works in Paris, France. Alongside working as a film editor, Solveig Risacher creates sound pieces for audiovisual and diverse media projects, as well as composing electroacoustic music. She also shares her three passions by teaching in different educational workshops. After graduating with a Master in Documentary Film (DESS de Cinéma Documentaire) she has been working since 2003 as a chief editor on many documentary films that were aired on major French TV channels such as Arte or France 5, as well as a variety of international film festivals. Being also passionate about sound making, between 2007 and 2011 she teaches herself sound recording, field recording, sound designing for radio, and soundscape composing, by attending different workshops (eg: Phonurgia in Arles or GMVL in Lyon). Later on she continues her training in sound design by studying at the INA (National Institute of Audiovisual), at Musique et Recherches (Music and Research) in Belgium, and at the Ecole des Gobelins in Paris. Between 2012 and 2015 she also studies at the Regional Conservatoire of Pantin, from which she graduates with a degree in Electroacoustic music composition.

A bas bruit

In a medical sense, «A bas bruit» is when an inflammation, invisible, stays inside the body without occurring, only sometimes by small radiance. «A bas bruit» is also the image of the magma slowly removing from the deepest of the earth into fissures it can find. With sound archives and their manipulation on small tapes, one hydrophone, sounds of medical engines and digital fragments, I explore the phenomenon of intrusion, in the space of the body, and the space between the speakers.

Ludovico Failla

At 7 starts playing jazz drums. At 12 paints graffiti and abstract canvases; discovers electronic music. At 17 flies to London. Comes back 3 years later to conclude Art school. He's currently studying Electronic Music Composition at Conservatorio L. Refice (FR, Italy), exploring the fields of electroacoustic and audiovisual composition. Life's contradictory nature nourishes him and drives him perpetually in search of Meaning. His first audiovisual composition is titled "41°45'N 12°40'E - Tormentato da un'Amore senza Oggetto, scopre l'Acqua di un lago di Fuoco e la sua Flora". It builds an abstract dialectic in order to evoke dense, raw feelings.



ESSERLO

ESSERLO is an electroacoustic music composition. It develops in three windows of very different sonic qualities each. The first comes from an analog hybrid setup of FM oscillators, recorded and edited. The second is made of digital material sampled from custom non-linear synthesis patches and later edited. The third is made out of field recordings and instrumental recordings. Putting these three domains in a row is to create a narrative continuum that forces itself above the mere perception of a technical showcase.

John C.L. Jansen



John C.L. Jansen is a composer, guitarist, and audio engineer from Grand Rapids, Michigan. He began his study of music at Grand Rapids Community College, where he received an Associate in Arts studying classical guitar with Brian Morris. Jansen also received an additional Associate's degree in Music Recording Technology studying recording with Tim Heldt, followed by an internship at River City Studios. Jansen has participated in master classes with renowned guitarists such as Adam Holzman, and the Goran Ivanovic and Andreas Kapsalis duo, and has also received an instrumental leadership award. Jansen graduated magna cum laude from Grand Valley State University with a Bachelor in Arts degree, and in 2014 was selected for the Composer of the Year award. At GVSU he studied composition with Bill Ryan, and was part of GVSU's New Music Ensemble, where he operated electronics and sound reinforcement. He is currently pursuing graduate studies in composition at SUNY Fredonia, where he studies with Rob Deemer.

Steel Seething

This piece was created primarily in my home studio, and in many ways was an experiment in sound design. Most of the sounds have been recorded either with a field recorder or studio microphones, and were heavily modified using effects processing. The goal of the piece is to take the listener on a journey through an evolving soundscape, where certain familiar sounds and repeating motives are taken and then placed in different contexts. Source recordings vary from the rustling of wind through tree branches, chimes, and the composers own voice.

Kala Pierson

Kala Pierson is an American composer and sound artist. Her works have been performed and installed in 31 countries.



Lost Languages

Lost Languages begins with fluid loops played by Ilya Temkin on bandura (a Ukrainian lute). Gradually, these loops wash into sounds made from other acoustic-only sources: bowed piano strings, metallic sounds from a piano's frame and the metal body of a zarb (drum), and processed layers of the human vocal sound "Shh." The loss here is meant to be heard as an abstract, gradual process: loss of old worlds and knowledge, silencings direct and indirect.

Nhung Nguyen

Nhung Nguyen is a newly emerging artist in Hanoi experimental music scene. Nhung is the person behind the project Sound Awakener. She has been releasing stuff on her own or with the help from labels/netlabels. Nhung also provides works for visual/multimedia projects, including Irene Cruz's multimedia exhibition "What dreams are made of" in Berlin, Germany. Her recent live appearance includes performing at Hanoi Soundstuff Festival in April, 2015. Sound Awakener is Nhung Nguyen's solo experimental

music project, based in Hanoi, Vietnam. The project started in 2011, but no material was published until summer 2014. With tracks fitting into genres like electroacoustic, sound art and noise, Sound Awakener is focused on creating abstract territories, where the connection between sound, awareness, nature/environment/landscapes and technology can be found. In this project Nhung tends to create an endless and possibly dark sonic world and time/space deformation by using field recordings, instrumentation, analog and digital manipulation. This results in a variety of different moods in her music - from soft, soundscapes - based tracks to harsh, extreme ones. In some cases, she pushes the sounds to their limits with concrete, dynamic and complex approach. With highly - concentrated textures, rich layering and precise sound arrangement, Nhung Nguyen explores different methods of musical development to enable a pure form of sound creating and listening.

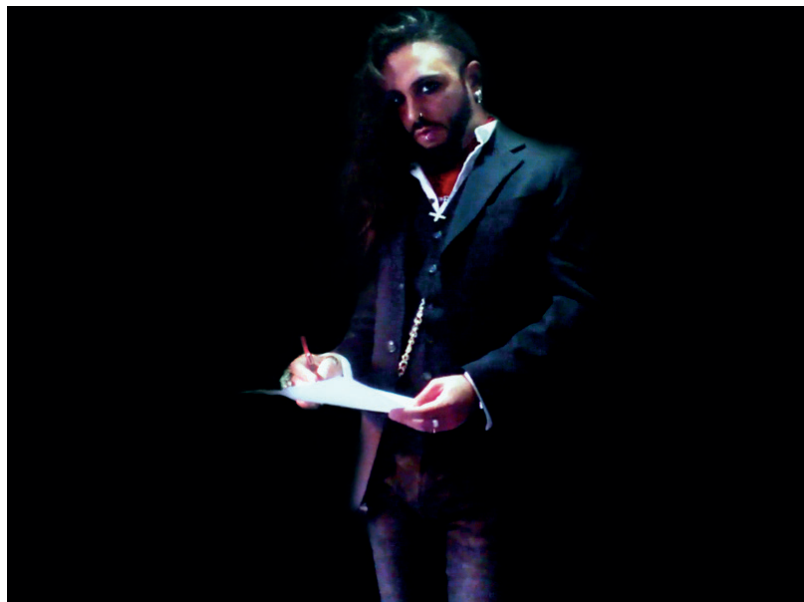


Around

"around" is an electroacoustic piece which consists of several machinery noise and computer - generated sounds. All are processed with digital effects like delay, distortion and phaser. This piece reflects the circle of life and its complexities.

Julián Rodríguez Morán

Julián Rodríguez Morán (12 de Marzo 1985) es un músico multiinstrumentista y compositor de Salamanca (España). Es conocido artísticamente como Juli Morán, aunque puede usar otros seudónimos en función de sus proyectos. Se tituló en 2005 por el Conservatorio Profesional de Música de Salamanca con las Especialidades de Guitarra Clásica e Instrumentos de Cuerda Pulsada del Renacimiento y el Barroco. Más tarde se licenció en Sociología. Ha publicado varios discos distribuidos sobretodo por Europa y Sudamérica abarcando varios géneros musicales, pero especialmente Rock. Su labor como compositor en otras áreas como música electrónica, clásica o acusmática, tiene su difusión entre círculos personales del autor, performances para pequeños ensembles o ensayos introspectivos, motivado por la inquietud de explorar todas las corrientes artísticas y conocer cada vez más.



Elogio Del Café

Es un tributo al café, centenario brebaje de inspiradores momentos. Intenta dibujar uno de ellos, describiendo una tranquila tarde en casa junto a una guitarra y la oculta musicalidad del entorno. Un viejo frigorífico y el ronroneo de un gato nos dan una base sobre la que canta una cafetera, mientras alguien planchando percute suavemente al ritmo de la lluvia. Las ideas van surgiendo de nuestra guitarra y todo se armoniza al Motivo de C-A-F-E (do, la, fa, mi) [café]. Esta secuencia de notas se verá repetida por los elementos que participan a lo largo de la obra, hasta que un campanario vecino nos indique con el mismo motivo, que las cuatro de la tarde es tan buena hora como cualquier otra para tomar un café.

Yasuhiro Otani



Electroacoustic composer, Guitarist. Yasuhiro Otani navigates through live electronics, installations, musique concrète, visual, performance, music for dance, theatre and cinema. The artistic concerns remain constant: the balance between the cerebral and the sensual, and between biology sound sources and digital processing. As performer, collaborating with a lot of artists across the world and created imaginative sound and visual works. The works would consist of many elements, such as low and high technology, Programming, Guitar, Circuit Bending, SoundScape and Spatial vector algorithm. Member of THE JAPAN FEDERATION OF COMPOSERS inc.

Reverie 0x2F No.1 No.2

Reverie is the composition series for making extended sonic harmonic electric guitar. It recorded and edited by composer own with a electric guitar and a laptop. Extended sonic harmonic has been realized with Max/MSP programming. It almost makes sounds to isolate any harmonics while playing guitar.

Julius Bucsis

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He will begin pursuit of a DA in Music Composition at Ball State University in the fall.



A Glimpse beyond the Event Horizon

A Glimpse beyond the Event Horizon represents a journey into the unknown realm beyond the event horizon of a black hole. It consists of four segments "White", "Blue", "Red", and "Yellow". "White" represents light as it approaches the horizon, "Blue", "Red", and "Yellow" represent what happens after the horizon has been crossed. The composition was developed using Csound. The piece was composed in 2011. It was accepted into the KC Soundwalk 2012 festival held in Kansas City, Missouri in October and SEAMUS 2014 held in Middletown, Connecticut in March. Each segment can be considered as a complete composition. The first segment, White (which is named Spin Cycle as a standalone piece) was accepted into the 60x60 East Coast Mix 2013. The second segment, Blue (which had some additional subtle processing applied to it) was accepted into the CICTeM 2013 held in Buenos Aires, Argentina in September, Soundwalk 2013 held in Long Beach, California in October, and Electroacoustic Barn Dance 2013 held in Fredericksburg, Virginia in November. The fourth segment, Yellow was accepted into the International Csound Conference 2013 held at Berklee College of Music in Boston, Massachusetts in October and WOCMAT 2013 held in Luzhu, Taiwan in December.

Massimo Davi & Monica Miuccio

"IRIDE PROJECT" is a performing duo and a research into electro-acoustic music and sound-emphasis poetry by Massimo Davi & Monica Miuccio.

Iride Project's works were performed in Ireland, Italy, Portugal, Finland, Germany, Mexico, Macedonia, UK, Czech Republic and are regularly featured on Ireland's National Radio RTÉ Lyric FM in Bernard Clarke's program "Nova".



Massimo Davi is a composer and holds a Master's Degree in Music. Monica Miuccio is the Poet and Performer of the Duo. Her works were awarded at several Literary competition between 1993 and 1998 and were featured in prestigious publications such as the academic psychology magazine "Tecniche Conversazionali" (Milano).

The Delight Of Being Misunderstood

In the consuming flow of time, from childhood to manhood, iconoclasm worms its way out of a man crushed by shame and guilt.

Images observe him, reveal his dark secrets and throw guilt on to his face.

By purging all those accusing smiles he secures only a momentary relief.

As his resentment grows stronger, he retaliates against the most famous smile.. But he fails on his purpose and by realising that people can't comprehend his mind and never will, he realise that "misunderstanding" is freedom to treasure personal secrets, because nobody even suspects the existence of the secret itself.

John Oparyk

Originally from Moose Jaw, Saskatchewan, Canada, John Oparyk (b. 1959) is a Serialist and Musique Concrete composer. Currently exploring the use of organic and found sounds to generate and/or modify electronic compositions.



Anais Nin Blushed

ANAÏS NIN BLUSHED (2015) Recorded at Technical Difficulties Productions in Edmonton, Alberta, Canada June 2015. Pitches and rhythms of nature are processed by software to initiate and interact with electronic tonalities.



Eduardo Cervantes

Eduardo Cervantes began playing recorder at age 9, then violin at age 10. At 13 he composed an atonal, polyrhythmic piece which was performed by his violin teacher and her gifted prodigy student at a recital at Montgomery College in Maryland, USA. He attended Berklee College of Music at age 18 but was put off by the focus on piano lounge music also he was told that to graduate, he would have to play all the major and minor scales, all the way up and down the piano, very fast, in front of 8 judges (even though he was a composition major). Being quite a shy young man, he opted to drop out after 3 semesters. Eduardo was more of a pentatonic and chromatic scale kind of guy. Since that time, it took him many years to find his unique original voice. He began to experiment with progressive rock and electronic music, later electronic dance music but it never quite jelled until recent years when the internet opened his ears to new music he had never heard before. After listening to Steve Reich and Morton Feldman and Arvo Pärt for the first time, he could finally visualize a path. He learned by reading interviews posted online that his idols as a teen and into young adulthood, Brian Eno and Robert Fripp were influenced by Reich. This was the source. This was the very root of what I liked. It gave him a new, defined direction in which to go. The maturity of the internet, computer hardware, and music software combined with his own new found musical maturity, made it possible to finally be the composer he dreamed of being.

Inception

"Inception" is a culmination of work which began in December of 2014. The first samples were of prepared piano. Originally a brilliant musician from Czechoslovakia who had played in a symphony orchestra there was hired for the cello parts. He has a very strong sound, a beautiful vibrato, a masculine sound appropriate for Beethoven. Unfortunately his strong classical tone and pronounced vibrato did not fit Eduardo's vision. Given the cost of hiring the musician and the studio time it took, he naively thought to buy a cello and attempt this himself, not knowing at all how to play these instruments. After many hours and weeks of practice, he was able to achieve a level of performance acceptable for his needs. He also recorded many non-music instruments for this project such as a garbage dumpster, metal ball on metal saucer, pots & pans, saxophone which he has played for 7 years now and of course the piano which is his first instrument and which he is the most accomplished at. While working on this music, he got inspiration by listening to it (and works by other composers) while walking in the forest in the mountains where he lives.

Sean Harold



Sean Harold was born in 1984. He has not died yet. University of Illinois at Urbana-Champaign - Doctor of the Musical Arts in Composition (cognate in ethnomusicology) - 2014; The State University of New York at Purchase - Artist Diploma in Music Composition - 2010; The State University of New York at Purchase - Masters Degree in Music Composition - 2009; Western Connecticut State University- Bachelor of Music in Jazz Performance - 2006.

ASSISTANT AT AS/COA New York, NY 2015

Various responsibilities including: Assisting the audio engineer, running surtitles for an opera, stage hand, door work and set up, etc.

Volunteer position. Music department representative for the Graduate Employee Organization (student employee union). Attend weekly meetings, plan and staff union events, maintain relations with, and send out information to, the music department on behalf of the union.

There Is No Image ... There Is No Poetry

There is no image ... there is no poetry was originally written for solo soprano saxophone with fixed media. This version of the work is for fixed media alone, eschewing the live element of the first version altogether. Both versions of the there is no image ... there is no poetry are based on Mozart's Oboe Quartet, K. 370. But, while the first version of the composition exploited the soloist / accompanist dichotomy of Mozart's oboe / string trio orchestration, this version re-imagines Mozart's piece without its star. Here, the supporting elements of Mozart's quartet are remembered with new intent, while the driving force of the original quartet is half-forgotten and remembered only in echos.



NatureX

NatureX is all about transformation.

The sounds of the composition „NatureX“ were created by water drops, rain, thunder storm and bird sounds.

The resulting sounds were processed using Metasynth 4 and Cubase 5. Additionally, atmosphere was created by frequently changing rooms.

Maximilian Yip

Maximilian Yip was born in Germany in 1988.

In 2003 he started to play violin.

From 2005 to 2008 he took lessons in music theory.

In 2006 he began to play piano.

He started to compose at the Clara-Schumann School of Music with Christian Banasik in 2008.

In 2009 he finished school with the german Abitur majoring in music and received a special appreciation for composing.

His works were performed amongst others at:

- Roots Of Electronic Music Festival, Aachen (Germany)
- Musica Viva Festival 2010, Lisbon (Portugal).
- Musica Viva Festival 2011, Lisbon (Portugal)
- 60x60 (2012) PianoForte mix, Chicago (USA)
- The 2013 New York City Electroacoustic Music Festival (USA)
- International Electroacoustic Music Festival of the Conservatorio S. Cecilia 2013 Rom (Italy)
- The Irish Sound, Science and Technology Convocation, Maynooth, 2014 (Ireland).



Sune Mattias Emanuelsson

Sune Mattias Emanuelsson is an award-winning Swedish composer and writer. His music spans over a vast field of expression and has been performed all over Sweden and other European countries. His work covers orchestral, chamber, vocal, live electronic and electroacoustic music, as well as music for film, museums and installations. He has studied composition at the Gotland School of Music Composition in Visby at the Royal College of Music in Stockholm. In 2008 he completed his master's degree in composition. The same year his second opera "You are my prince charming" was premiered as a big success. 2009-2010 he lived and worked as an artist in residence at the Villa Concordia in Bamberg, Germany. Sune Mattias Emanuelsson is considered to be one of the most talented and original of the younger generation of Swedish composers today.

Variation on a chant by Hildegard von Bingen. Holy Spirit, bestowing life unto life, movin in All. You are the root of all creatures, washing away all impurity, scouring guilt, and anointing wounds. Thus you are luminous and praiseworthy, Life, awakening, and re-awakening all that is.

***It Took Me A Long Time To
Learn Not To Be Sad***

Kyle Vanderburg

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have found performances by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, NSEME, and NYCEMF. Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (MM, DMA), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain.

Reverie of Solitude

Utilizing recordings from Montana and Central Oklahoma, the piece serves as both an exploration of and an invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. Immediately, the listener is isolated amid an every-day crowd hum—pervasive and vexingly indistinct. Lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude. From this foundation, the piece conducts its consideration through alternating themes of action and inaction, order and disorder. The buzz of the crowd—unmetered, churning—gives way to the steady pulse of a passing train: the mind swiftly carried away. The movement of a mind imagining is suggested by a motif of water in each transition. Having raced away, the focus of the piece coils about a scene of Sunday-lawn tranquility with the stagnant and predictable arc of a sprinkler. It dissolves into the free rhythm of a rainstorm on a tin roof, evoking a true sense of solitude. The chaotic throb of the rain shower becomes the pulse of a frothing river as the mind races on again, an echo of the train beneath. As the piece nears its conclusion, the listener is introduced to the most complete soundscape yet: birdsong and footsteps as counterpoint to the steady but untamed lapping of water against the hull of a boat. Each vignette is a self-contained narrative offering a unique opportunity to consider solitude in a natural context. As each image fades, replaced by another commensurate in theme though separated in space, the listener is invited to reflect on the purpose of a daydream: whether to occupy a static moment, to escape a blunt reality, or to enrich the experience of a perfect moment. The subtle transitions between the natural recordings are woven throughout by digitally manipulated tones, calling the listener's attention to how they themselves have been lulled to daydreaming amid the sonic backdrop. Attention is inevitably returned to the churning crowd, bookending the piece to demonstrate the facility of such reveries in establishing a personal solitude for each listener, undiminished by having shared the experience with an audience.



Alexey Glazkov



Alexey Glazkov (1983) – pianist and composer, was born in Ulan-Ude. After graduating from music school in 1998, he enrolled in the music college in the piano and theory-composition departments graduating with honors. In 2002 he entered the piano department of the St. Petersburg State Conservatory studying with professor Pavel Egorov.

Alexey Glazkov was a prize winner at the Sergei Rachmaninoff International Competition in St. Petersburg (2003). He is a pianist whose repertoire includes not only the piano classics, but also contemporary works, among them his own compositions. He is well known as an enthusiastic performer of contemporary music. Alexey Glazkov often participates in the most significant international contemporary music festivals in St. Petersburg such as the "St. Petersburg Musical Spring", "Contemporary Past", "Time of Music", "From the Avant-garde to the Present Day", "Sound Ways Festival". In 2009 won the 1st prize at the composer competition of new music "Step to the left" (Saint-Petersburg), in 2012 won diploma at the First Sergei Slonimsky international composer competition.

The one

The piece was the result of studying the computer programm of sound synthesis "Csound".

The main idea of the piece is gradual complication of structure and sound material. From "white noise" and diferent type of waves to patterns repetitions and granular synthesis.

Brian Keegan

Brian Keegan is a composer from Ireland who writes for film and live performance. He combines conventional instruments with electronics to create musical textures of varying densities. The silences within sounds are an important aspect of his work. His music has been heard across Europe as well as in Australia and the USA. This work has been recognized by Germany's DAAD and with François de Roubaix award for music composition.



Ymir

Brian Keegan's *Ymir*, for recorded water drops and live percussion, takes us to the world of Norse mythology and the story of the creation of the giant called Ymir. He was formed from water drops that fell from melting ice. The piece consists of hundreds of recordings of water drops falling on metal percussion cymbals. Each drop was recorded at very close range to capture that intimate sound world. For the live percussion, the percussionist uses two cello bows. These are used to play a set of twelve crotales and a set of four cymbals. The piece builds quietly from the plaintive sound of bowed crotales and sparse water drops into a noisy climax of dense water drops and bowed metal.

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THANK YOU!!!

Diseño: Miguel Arturo Reyes
Año: 2015