

MUS LAB

INTERNATIONAL FESTIVAL OF
ELECTROACOUSTIC MUSIC

03.11.16

LONDRES UK | **CHELSEA**

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Coordinación de
Extensión Universitaria
más de cuarenta años de difundir la cultura



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Camin-Art Cultural Association and MUSLAB Ensemble invite composers of electroacoustic music, sound artists and visual artists to participate in the Muestra Internacional de Música Electroacústica MUSLAB 2016. (International Festival of Electroacoustic Music - MUSLAB 2016).

This exhibition will take place at different countries Mexico, Argentina, Brazil, England and France, between the months of October and December of 2016. The International Electroacoustic Music Exposition MUSLAB 2016 is a project which main objective is to help recovering public spaces and promote social interaction and peaceful coexistence through artistic interventions as electroacoustic music and video projection on buildings (Video Mapping).



AARON CASSIDY (USA) | THE WRECK OF FORMER BOUNDARIES (10'55")
5.1-channel electronics

Aaron Cassidy is an American composer and conductor based in England since 2007. His work has been programmed by leading international contemporary music specialists including ELISION, Ensemble SurPlus, musikFabrik, EXAUDI, Ictus Ensemble, ensemble recherche, 175 East, Talea Ensemble, the Kairos, Diotima, and JACK string quartets, and soloists including Garth Knox, Ian Pace, Mieko Kanno, Ryan Muncy, Jeffrey Gavett, and Christopher Redgate, at major international festivals and venues including Donaueschingen, Ultraschall, Warsaw Autumn, Huddersfield, Darmstadt, Gaudeamus, Dark Music Days, Bludenz, June In Buffalo, the ISCM World Music Days, Southbank Centre, Merkin Hall, Miller Theatre, Le Poisson Rouge, and Monday Evening Concerts. The work has been broadcast by BBC Radio 3, Radio France, Deutschlandradio Kultur, SWR-2, Kulturradio rbb, Österreichischer Rundfunk, and Polish National Radio. He has received grants, stipends, and commissions from Südwestrundfunk, allerArt Bludenz, the Yvar Mikhashoff Trust for New Music, Hauptstadtkulturfonds Berlin, New York Foundation for the Arts, ASCAP, the American Music Center, Arts and Humanities Research Council, British Council, and PRSF 20×12/London Cultural Olympiad 2012. Recordings of his work are available on NEOS, NMC, HCR, and New Focus Records. Cassidy joined the staff of the University of Huddersfield in 2007 and currently serves as Professor of Composition, Research Coordinator for Music and Music Technology, and part of the Directorate of the Centre for Research in New Music (CeReNeM). He previously served as Lecturer of Composition at Northwestern University in Evanston, Illinois, and as Visiting Assistant Professor of Music at Buffalo State College. He holds a Ph.D. in Composition from the University at Buffalo (SUNY), where he studied principally with David Felder as a recipient of a Presidential Fellowship.

Is part of a larger conglomerate of works—each sharing the same title—that includes a range of solo works, small chamber works, works for electronics, and an extended ensemble work for two trumpet soloists, clarinet, saxophone, trombone, electric lap steel guitar, double bass, and multichannel electronics, ranging in duration from six to 35 minutes. The electronic material throughout the network of pieces comes from recordings of earlier pieces of mine written for and/or recorded by the players of ELISION, which are processed and distorted in a variety of ways, including through my own improvisations with several gestural, touch-sensitive digital interfaces. That processed audio is treated as ‘found material’—in a sense, severed from its previous identities and histories—chopped up, rearranged, repurposed, and superimposed to create new multi-channel, fixed-media audio. The conglomerate of works was commissioned by ELISION, with support from the RMIT Gallery Sonic Arts Collection and technical assistance from the SIAL electronic music studio at RMIT University. Significant additional support for the project was provided by the University of Huddersfield, including the studios of the Huddersfield Immersive Sound System (HISS) and the University Research Fund. la acción de cambiar constantemente de una estación radiofónica a otra, donde comúnmente uno no tiene certeza de lo que va a escuchar en cada cambio.



DAMIAN LINTELL-SMITH (UK) |

I make circuit bent audio/visual/experimental music/instruments as Psychiceyeclix since 2001, based in London. I have performed in many countries over the years including Greece, Japan, Spain, France, Holland, Sweden. I have made 6 music ep's/albums, 10+ music videos, 100+ circuit bending videos, 1 Audio/visual ep. Recently I have taken part in Glitch the Tate, Electric Nights festival Athens, BZZZ 2015 Sweden, Usurp Zone 5 festival, Miami New Media Festival, Bio-acoustic Urban Scapes Ohio, The Experimental Art Gallery, New Delhi.

I perform with circuit bent/rewired games consoles/drum machines/synths & a camcorder pointed at the audience glitched up. Visuals & audio are continuously mutating, glitching in time with each other showing the interplay between vision & sound. Recently I have developed light controlled synths that react to the quick moving visuals & keyboard video outputs showing a visual representation of the sound produced.



ILIA ROGATCHEVSK (UK) | KLOPFGEIST MINUET (08'18")
stereo (2016)

Made in response to Thomas Gardner's lectures on mimesis, this piece evokes the nature of the minuet dance by sampling a simple software metronome (Logic X) in ¾ time. The sound of the metronome was then fed through a series of guitar pedals, which augmented and distorted the beat. Certain frequencies were exploited and accentuated, while others were filtered off entirely. The pedal chain was patched in a way that fed the signal back onto itself, creating unpredictable feedback loops and a potentially infinite piece. At first, the regimented, march-like dance might resemble a morning commute, as observed from above. However, he feeling of order after collapses into an ocean of layered effects, which invite the listener to consider the nature of hierarchy, equality and 'the Fold.' Gilles Deleuze observed that the fold could be considered as a measurement for status and class. The piece started its life as a graphic score - drawn up on a large paper sheet – that literally underwent folding, curving and cutting. These interventions in physical space aimed to represent relationships between different temporal sections of the minuet dance, and by extension, the different class relationships inherent in society at large.

Ilia Rogatchevski is a Russia-born multimedia artist, journalist and broadcaster living and working in London. Taking cues from insurrectionist modernists like Guy Debord, Genesis Breyer P-Orridge and George Maciunas, his prolific output varies from painting and collage to sound installations and radio work. Appropriation and subversion also play a key role in his practice. Phrases, sounds and images are culled from popular sources, détourned and then released back into the public sphere. With the original message transformed and augmented, the audience is left to construct a new narrative for themselves. Rogatchevski is currently exploring the idea of hyperstasis in his audio/visual work. The term, coined by Simon Reynolds, attempts to define pop culture's obsession with its own past in an age of relentless technological advance.



LIZ HELMAN (UK) | INTERZONE (04' 46")

Interzone is an electroacoustic composition comprising field recordings and processed sounds to create a soundscape of indeterminate yet familiar places. A moment captured in time, a place already visited. A life already lead?

Liz Helman is an artist working in time-based media, which includes sound. She is London based, self-taught and with no formal training as a composer. Her current album, the Truth Inside is available on Montreal label, Kohlenstoff Records. As a multi-disciplinary, Liz has always had an interest in ambient music and sound art as a form of expression. Her work, both visual and sonic, is a response to place and environment. Sensitive to how these energies make her feel, she is interested in the subliminal and sonic exploration of these experiences. By walking the streets, and experiencing different levels of sounds, layers and textures she always begins her process with field recordings before studio intervention. She very much likes working experimentally, following the thread of the sound to its ultimate destination, which she likes to think of as sonic alchemy.

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This exhibition is complemented with certain workshops aimed to new technologies and their applications in art, and they're open to students and artists interested in working with sound and image. This workshops will be adapted to the needs of each community where the exhibition is presented.



KYLE STEWART (UK) | BLOOM (2015) (06'36)
Stereo work for fixed media

Bloom is an electroacoustic piece created from experimentation with convolved sound materials, granular synthesis and micromontage composition. The title not only refers to the horizontal and vertical growth of these materials throughout the piece, but also to the way in which the sonic identities of these materials develop during their spectromorphological and spatial trajectories. This piece creates a surreal listening environment by considering the contrast between the real and the unreal; between recognisable instrumental sounds and ambiguous, processed sounds.

Kyle Stewart is a sound and audiovisual composer based in Glasgow, Scotland. He is a recent graduate of the University of Glasgow where he studied Music and Sonic Arts. He has worked for radio, theatre and film productions and his work has been showcased at festivals, exhibitions and broadcasts across Europe.



OMAR PERACHA (UK) | YOU CAN RUN (13'15')

You Can Run deals with the topic of addiction, and the different sections needed to capture the ups,downs and other moods typically associated with the subject. The piece explores the application oftimbrrally-derived harmonic and structural frameworks in an electroacoustic context. I chose to usespectral information from a spoken phrase to generate material for the piece, namely 'you can run,but you can't hide.'The words in this phrase were analysed individually using a Pure Data patch I programmed,and spectral snapshots from the beginning, middle and end of each were taken. These data, alongwith other perceivable qualities of each word, such as their envelopes, were used to define thecourse of the music, with one word being used as the material for each section. The phrase as awhole, and its meaning, was used to guide the piece's overall form and generate some rhythmicmaterial. Sound design is entirely sample-based, and every sample used is a recording of my voice;either singing, speaking or beatboxing.

Omar Peracha (b.1993) is currently completing an MA in Composition and Spectral Research at theUniversity of York. He has studied in London with Sinan Savaşkan and Alejandro Viñao, and inYork with Thomas Simaku, Martin Suckling and Ambrose Field.Drawing inspiration from his Middle Eastern roots, his music often seeks to incorporatemicrotonal pitch classes in a way that is harmonically functional, which has been the driving factorbehind his research in spectra. His work been performed around the UK and in Italy, featuring infestivals such as Edinburgh Fringe, York Spring Festival of New Music, Scarborough Coastival,Leeds iFIMPac and soundSCAPE in Maccagno.Besides composing Contemporary Music, Omar also performs and arranges for London-based vocal ensembles, Vox and Roundhouse Choir, and has produced soundtracks for severaldance and theatre productions. He has performed alongside popular musicians such as JamieCullum, Katy B and Sam Lee, at events including the BBC Proms, EFG London Jazz Festival andBBC Radio 2 Folk Music Awards.



ROB DEMIANIUK (UK) | KLAVIERPROJEKT (15'00')

Klavierprojekt is an exploration of piano technique and sonority and the possibilities offered to both by opportunities offered by electronic intervention. Klavierprojekt utilises both fixed and live sections and is intended for live performance by a solo pianist with electronics and comprises of four sections which combine to make a single movement. All sound is sourced from the piano. The original thinking behind the fixed media was to consider how a piano could be played - apart from depressing keys, how does a piano make a sound? The piano was considered to be a resonant box with strings – hitting, plucking, strumming, bowing and dropping objects on strings were all used as means of generating sounds. No sound was synthesised but in the editing process the consideration was how why did the piano sound like a piano and how could it be made to do anything totally un-piano-like such as pitch bending, holding notes without a natural decay etc. In all, how can a piano do the things a piano cannot do?.

Rob Demianiuk is a London-based musician, composer and music educator. He has composed and produced music for television, short films and library music in addition to his own output and working as musical director on several productions. Having completed a MMus in Electroacoustic Composition at Kingston University, London, a current academic and compositional interest is that of interfacing acoustic instruments with electronic intervention in live performance and evaluating the resulting demands of the interface on individual technique and interrogates the necessity to develop virtuosity to meet those demands. This seeks to develop a more transparent and less intrusive means of the player interfacing with the electronics so that electronic processing is activated and controlled by the performer's technique and serves the purposes of the player, not the player being subordinate to the interface. Rob lives in south west London with the beautiful and talented Mrs D who fortunately happens to be his wife. He enjoys good food far too much, has a yearning to ski at all times of the year and regularly de-stresses by walking his neighbour's dog.



JEEVAN RAI (UK) | E/X-PLOT (2015) (07'30')

E/x-plot (2015) is a spatialized fixed-media work constructed entirely from a samples of a recording of Half Price, an electroacoustic improvisation I performed with the trumpeter Arran Price in 2011.The work inspects and interrogates two dichotomies which permeate contemporary computer-music practice: first, that between electroacoustic and electronica musics, which share media but (supposedly) differ in aesthetic context, and which in this piece are allowed to confront and question each other's formal and poietic contours. Secondly, that of the acoustic and the synthetic, whose ontological differences are rendered technically redundant when mediated through one and the same acousmatic surface (the loudspeaker).It was originally commissioned for a private symposium centred around works for trumpet and electronics, and it felt important to me to present a work which dissolved the demarcation of those two forces, and to write the performers (the trumpeter and myself) completely out of the picture as far as staging is concerned. It is intended for presentation in complete darkness.

Jeevan Rai (born London, 1987) is a laptop-composer/improviser and sound artist focusing on experiential grain and its phenomenological relationship with textures of environment.He has collaborated with Delta Saxes, Peter Wiegold, Huw Watkins, Melanie Pappenheim, Max Baillie, Sarah Field and Martin Butler, with performances at the National Portrait Gallery, GreatStBarts, Barbican PIT Lab, Guildford International Music festival, and Vibe. He has also produced multimedia works for a number of venues, most recently an installation for the International Guitar Research Conference.Under the supervision of acclaimed composer Stephen Goss he is currently completing fully-funded, practice-based doctoral research on the creative ecology of laptop music at the University of Surrey, where he also lectures undergraduate and masters courses in composition, computer music, screen music, and experimentalism.

LIVE PERFORMANCE



DAVID TOOP

David Toop is a composer/musician, author and curator based in London who has worked in many fields of sound art and music, including improvisation, sound installations, field recordings, pop music production, music for television, theatre and dance. He has recorded Yanomami shamanism in Amazonas, appeared on Top of the Pops, exhibited sound installations in Tokyo, Beijing and London's National Gallery, and performed with artists ranging from John Zorn, Evan Parker, Bob Cobbing and Ivor Cutler to Akio Suzuki, Elaine Mitchener, Lore Lixenberg and Max Eastley. He has published five books, including Ocean of Sound, Haunted Weather, and Sinister Resonance: The Mediumship of the Listener, released eight solo albums, including Screen Ceremonies, Black Chamber and Sound Body, and as a critic has written for publications including The Wire, The Face, Leonardo Music Journal and Bookforum. Exhibitions he has curated include Sonic Boom at the Hayward Gallery, London, Playing John Cage at Arnolfini, Bristol, and Blow Up at Flat-Time House, London. Currently writing Into the Maelstrom: Improvisation, Music and the Dream of Freedom. His opera – Star-shaped Biscuit – was performed as an Aldeburgh Faster Than Sound project in September 2012.



STEVE BERESFORD & BLANCA REGINA

Steve has been a central figure in the British improvising scene for over thirty years, working with the likes of Derek Bailey, Evan Parker, Han Bennink, Christian Marclay and, of course, Alterations. His work with Marclay has included mixed media pieces like 'Screen Play', 'Ephemera', 'Graffiti Composition', 'Shuffle', 'Pianorama' and 'Everyday'. He has also written songs, scored feature films, TV shows and commercials. Steve has worked with hundreds of people, including The Slits, Stewart Lee, Ivor Cutler, Prince Far-I, Alan Hacker, Ray Davies, Ilan Volkov, The Flying Lizards, Otomo Yoshihide, The Portsmouth Sinfonia and John Zorn. He has an extensive discography as performer, arranger, composer and producer, and was awarded a Paul Hamlyn award for composers in 2012.

Blanca is an artist, teacher and curator based in London. Her research and practice is heterogeneous and encompasses expanded cinema, free improvisation, graphic and moving image, photography and performance art. In 2014 she joined as lecturer the School of Music and Fine Art at the University of Kent. For several years she was a visiting research fellow at the University of the Arts, London, Chelsea College of Art and Design, 2011 to 2014. She has performed with various artists, including Terry Day, Leafcutter John, Beresford and Matthias Kispert and curated a number of events and installations in London and internationally. Her last solo exhibition: 'Expanded and Ephemera Audiovisual' was presented at MUPO, Oaxaca, México in November.



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