

MUS LAB

MUESTRA INTERNACIONAL DE
MÚSICA ELECTROACÚSTICA

11.11.16

BRAZIL | UNIVERSIDADE FEDERAL DE RIO DE JANEIRO

Salão Henrique Oswald da Escola de Música



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



AMEXCID
AGENCIA MEXICANA
DE COOPERACIÓN INTERNACIONAL
PARA EL DESARROLLO



UFRJ

La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social. Se presentaran 6 piezas del más alto nivel, algunas de las cuales serán estrenadas por primera vez en México. Obras selectas de los compositores: Henrik Denerin (Suecia), Takashi Miyamoto (japon), Fernando Curiel (Argentina), Christian Eloy, Sangwon Lee (Korea del Sur), Dan Kubo (japon), HughLynch (Irlanda), Georgios Varoutsos (Canada) y Ratto Damian (Argentina).

Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público. Este evento es parte de una Muestra Internacional que propone el uso del arte y las tecnologías de comunicación al servicio de la convivencia.

Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.



TAKASHI MIYAMOTO (JAPAN) | UBUME (7'07)

This piece is composed for a tape music. The title "Ubume" is a kind of Chinese apparition. Ubume is the thing that a dead pregnant woman in childbirth was transformed. Ubume turns into a bird when wearing the fur, and it turns into a woman when taking off the fur. And it barks like infants. This piece is composed on the basis of the imagination of Ubume. In the technical side, all the sound materials in this piece is created by Max. The composer create an original signal processing system on Max, and he created many sound materials using the system. A few sound layers are put like entangling, and they configure a kinetic sound texture.

Takashi Miyamoto was born in Tokyo in 1992. He graduated in computer music with the Arima Award (Premier Prix) from the Sonology Department, Kunitachi College of Music. Currently, he is studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai in the master course of Kunitachi College of Music. His works were selected at the ICMC 2015, at the New York City Electroacoustic Music Festival 2016, at Seoul International Computer Music Festival 2016 and at Sonorities Festival of Contemporary Music 2016. He also won the third prize at the Shanghai International Electronic Music Week in 2015.



DAN KUBO (JAPÓN) | NONE (2'46")

Dan Kubo is a master student of Tokyo University of the Arts and an Oboe player. Specialty is Music(Compose). Main activities are create fixed media, Installation and Play Live electronics. Graduated Keio University SFC.

Dissolve is an acousmatic fixed media that expresses phase transition of material. This track's sound -Liquid, Solid and Vapor are all composed of only the sound of tooth click(used Granular synthesizing and fft). This music proofs that all sounds of material phase can be expressed one phase's sound.



GEORGIOS VAROUTSO (MONTREAL, CANADA) | REFLECTION (8'00")

5.1

Reflection by Georgios Varoutsos is an accumulation of digital and field recordings gathered over the months of January until March 2016. The piece is an abstract interpretation of the emotional journey transpired over my academic studies. Such emotions were happiness, confusion, anger, distraught, frustration, and joy. There is a combination of compositional techniques used to encapsulate the material learned over the two year period of studies in the program. The piece is subjected to being a memoir of the times spent in my academic program and how I felt throughout the time being a student.

Georgios Varoutsos is an Undergraduate student studying Electroacoustic Studies at Concordia University in Montreal, Canada. He explores the field of sound with the wide range of projects he's created, and has been part of 60x60, as well as CLOrk. He's born and raised in Montreal, and continues to live there for the remainder of his studies. His audio creations derive from different inspirations such as field recordings, digital audio processing, synthesis, and experimentation of processing techniques. His signature works encompasses an unorthodox depiction of audio processing in mind of creating tension and emotional reactions.

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LEE SANGWON (SOUTH KOREA) | ROLLYPHONY (6'30)

This piece is for 5-channel electroacoustic music. The title "Rollyphony" is from "Rolly" + "Polyphony." The rolling sounds reveal throughout the entire piece in several layers. The main sound sources are coins, marbles and a balloon.

Sangwon Lee has received international composition awards from Alcide Cervi scholarship, Concorso Internazionale di Composizione "2 Agosto"(Italia), Honorable mention award, 29th Frederic Mompou International Award (Spain), JURGENSON International Composition Competition(Russia), EACA International Composition Competition(Japan), etc. He holds a Master of Music degree in Composition from New England Conservatory of Music in Boston. He is currently pursuing his DMA in Composition and minor in Sound Design at University of Illinois at Urbana-Champaign in USA.

La edición 2016 se llevará a cabo en 9 diferentes ciudades de México, Argentina, Brasil, Inglaterra y Francia. Hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. Planeamos programar más de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibir, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



HENRIK DENERIN (SUECIA) | ARTERIA (7'00)
6.0

Arteria (from Greek ἀρτηρία (arteria), meaning "windpipe, artery") are blood vessels that carry blood away from the heart. In this electro-acoustic piece, which forms part IX of a larger piece for cello solo, electronics and visual performance, I have imagined these vessels, pulsating blood through the body. Formally the piece contains 2 "parts" building a sort of arch, or increase/decrease of blood pressure of your will. The first part is static in its character, with one sound with different microtonal changes in the 6 channels respectively. The second part, by contrast, is very varied with different informations being sent through the "arterias", so to speak. All sounds are electronically produced and the whole soundscape is clearly electronic.

Henrik Denerin is an active composer and improvising performer. As a composer he has collaborated with many internationally leading performers and ensembles. Over the years his music has been performed in Europe, Asia and America by ensembles and musicians such as Ensemble Recherche, Ensemble Aleph, Odysseia Ensemble, Curious Chamber Players, Vertixe Sonora Ensemble, mise-en ensemble, Alice Purton (distractfold Ensemble), Florentin Ginot (MusikFabrik) among others. As a Composer in Residence with Odysseia Ensemble his work seals for violin solo and ensemble saw its premiere in 2015 with more commissions to come in 2016-17. Henrik was laureate at the 7th International Forum for Young Composers 2014 with Ensemble Aleph and their collaboration is still ongoing with the recent premiere of monadein Paris, 2016. Henrik's works have been programmed at international festivals for contemporary music including ISCM, Nordic Music Days, Donaueschingen, Darmstadt Ferienkurse, Mixtur Festival, Melbourne International Arts Festival, Vertixe Vigo Festival, Festival d'Aujourd'hui à Demain and others. Henrik Denerin was born in Sweden in 1978. His education includes a master degree in Composition with Luca Francesconi at Malmö Academy of Music as well as studies with Karlheinz Stockhausen and workshops with Brian Ferneyhough, Mathias Spahlinger, Per Nørgård and musicologist Richard Toop among others. Aside of composition he has also studied Mathematical Philosophy at LMU in München and the Chinese language. Henrik Denerin has received many grants and awards, e.g. from Swedish Arts Council, FST, The Royal Swedish Academy of Music, Swedish Performing Rights Society and others. His scores are published at babelscores.com. Henrik is a member of FST (Society of Swedish Composers) since 2011, member of the Swedish section of ISCM, voting member of Swedish Performing Rights Society and board member of Levande Musik in Gothenburg.



HUGH LYNCH (IRLANDA) | MIRROR IN FEBRUARY (14'50')
octofonía

The work is inspired by the Thomas Kinsella poem Mirror in February (1958). The work attempts to communicate the poem's narrative through sound. The poem deals with themes such as regret, despair, loss, struggle, contempt, truth and finally hope. The composer developed a number of novel sound spatialisation techniques for composing enveloping and engulfing multichannel electroacoustic music. These spatial techniques were developed from research undertaken in psychoacoustic, reproduced audio and concert hall acoustic research. The techniques are utilized throughout the piece to create or express a perceptual sense of being enveloped (surrounded by sound) or engulfed (covered in sound) in the sound.

Biography Hugh Lynch is an electroacoustic composer and researcher from Ireland. He graduated (2014) with a PhD in Spatial Audio from the University of Limerick, Ireland. His research interests include sound spatialisation, spatial perception, reproduced audio research and 3D multichannel sound. He has presented research findings at a number of conferences; Electroacoustic Music Networks conferences (2011) and the International Computer Music Conference (2011, 2013). His works have been performed at various international events, including: International Computer Music Conference (2013, 2014) and the New York City Electroacoustic Music Festival (2014, 2016). Also, his music has also been played on Irish national radio - RTE's Lyric FM Nova show.



O'RIAIN (UK) | CONFIGURATIONAL ENERGY LANDSCAPE NO.9

This is a work (for 24, 16, or 8 channels) that explores the resonant features of a sheoak, stave construction, snare drum. Spectral characteristics specific to the drum's timbre dictate the work's frequential structure; the intention being to bring the shell's unique sonic footprint to light. As a starting point, it was necessary to ensure that it would resonate relatively freely. The heads were removed and the drum was stripped of tensioning lugs and mounting hardware; it was then allowed to hang unhindered. To identify prominent resonant characteristics a sine-sweep was played through the shell using a transducer. This process was repeated using pink and white noise and the resulting shell excitations were recorded ambisonically. Most of the imposed spatialisation in the work tends to be concerned with reinforcing encapsulation rather than trajectory individuated sound materials. Stylistically, though an acousmatic work, texture and spectral space is emphasised over sonic gesture; the piece might instead be viewed as an exercise in spectral "deep listening" using minimal means. With respect to the title, at some point it occurred to me that terminology used in describing processes of bio-molecular transition, reaction, and conformational change, could equally describe a sound based practice that employs sonic transformation as an aesthetic tool. Additionally, it seemed that pre-existing Dzsonic crystallization and Dzsonic landscaped analogies could be neatly expressed using a single term. In this sense, Dzconfigurationaldz refers to the malleability of sound (at both the micro and macro level of the sonic structure), Dzenergydz to sound phenomena, and Dzlandscapedz to the aural landscape that arise as sonic energy is transfigured in time and space. In essence, configurational energy landscape can describe any abstract sound based composition that features sonic transformation as a primary aspect.

Completed PhD studies in sonic arts at SARC (Queen's University Belfast). Currently, creative activities relate primarily to acousmatic arts, digital music, and post-digital aesthetics. Also interested in the analysis of electroacoustic works, and questions relating to the problem of genre categorisation in contemporary digital music. Other areas of interest include new media, digital cultures, and technologically driven creative practices that embrace interdisciplinary collaboration.



FERNANDO CURIEL (BUENOS AIRES, ARGENTINA) | HIPERMONTAJE 1 Y 2 (9'11")

1: Desde un comienzo se presentan los materiales musicales atraídos por distintos grupos instrumentales, estos materiales intentan ocultarse y también revelarse, de tal manera que la obra queda como impregnada de transparencias, como un juego actuando en algunos puntos y revelando así de alguna manera subjetiva o fáctica, una imagen o una sombra imaginaria de un Pitágoras frente a sus discípulos.

2: Es un trabajo que está pensado en lo estructural con una idea de concentración y desconcentración de materiales. Estos materiales procesados tratan de no perder del todo su color de origen, es decir de conservar ciertos rasgos provenientes de algunas prácticas musicales antiguas. Por consecuencia, se crea una carga sonora-emotiva que está presente en todo el discurso. Es decir, que trata de rescatar objetos sonoros que estén atravesados y entrelazados por sonoridades y emociones provenientes entre dos siglos.

Nació en Argentina, Buenos Aires, en la ciudad de Lomas de Zamora.

Realizó estudios musicales en el Conservatorio Julián Aguirre de la ciudad de Banfield, Pcia. de Buenos Aires, egresando con el título de Maestro de Música en Educación Musical, y poco más tarde, en la misma institución, obtuvo el título de Profesor Superior en Composición. Sus estudios en Educación Musical, se realizaron con María Inés Ferrero, composición y orquestación, estuvieron bajo la dirección del Maestro Luis Arias, y en composición electroacústica con Enrique Bello.

Desde hace ya varios años, sus obras fueron ejecutadas, a través varias sociedades de compositores, como "La Asociación Argentina de Compositores" y "Ars Contemporánea" en importantes salas de la Ciudad de Bs.As, como el Salón Dorado del Teatro Colón, Salón Dorado de la Casa de la Cultura, Teatro San Martín, Colegio de Abogados, entre otros y en ciudades del interior como el Teatro Municipal de Bahía Blanca, etc...



CHRISTIAN ELOY (FRANCE) | SOUPIR BLEU (14')
Music : Christian ELOY - Video : Krunoslav PTICAR

... some blue ... some sounds ... some breaths ... no story, only your own story with blue and breaths ! Soupir bleu is born from a very free interpretation of Marc Vappereau's installation at Sous La Tente gallery in Bordeaux.

I was very happy to be completely free to compose a full electroacoustic music on this very personal video of Krunoslav. I didn't ask any information about the original idea or the story of this installation ; I was fascinated by an aesthetic reading of this video and I wanted to make a music translating this very intimate emotion.

Born in Amiens where he studied flute and composition at the conservatoire national of region and then at the conservatoire superior of Paris. Flutist in an orchestra, then director of a music school, before his meeting with Electroacoustic music, GRM at Radio France, Ivo Malec and IRCAM. He was in charge for 24 years of the electroacoustic department of the Conservatoire in Bordeaux and of the workshop at the Groupe de Recherches Musicales /City of Paris for 17 years. Lecturer in the universities of Paris IV and Bordeaux III. Christian ELOY is the co-founder and artistic director of the SCRIME, research and creation studio in the university of Bordeaux I. Several awards : prize of the European community poetry and music - prize "François de Roubaij" Composer of over sixty pieces, instrumental, electroacoustic, vocal and pedagogical. His music was played in many countries, UK, Quebec, US, China, Taiwan, Japan, Poland, Italy, Germany, Denmark, Spain, Belgium. Published by Billaudot, Fuzeau, Lemoine, Combre, Notissimo, Temperaments and Jobert. Publications at PUF (France), Johnston Ed.(Ireland), MIT press (US), Le mensuel littéraire et poétique (Belgium). Confluences (France). CD Ina-GRM DDD771 – IMEB Compendium 2004 – IMEB Compendium 2005 – Octandre 1001 – Octandre 1002.