

# MUS LAB

INTERNATIONAL FESTIVAL OF  
ELECTROACOUSTIC MUSIC

**19.11.16**

UK | **COVENTRY UNIVERSITY**



Coordinación de  
**Extension Universitaria**  
más de cuarenta años de difundir la cultura



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# COVENTRY

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).



**DAMIÁN RATTO (ARGENTINA) | NOLLENDORFPLATZ IN THE DARK**

El título y la propuesta de la obra son un guiño a la composición de Charles Ives (1874-1974) Central Park in the dark, que plantea un recorrido nocturno por el parque de Nueva York. Nollendorfplatzno es estrictamente una plaza, sino una pequeña zona en el barrio de Schöneberg en Berlín que contiene una importante terminal de trenes y algunos célebres sitios de la antigua ciudad.

Nacido en 1981 en Ciudad de Buenos Aires (Argentina), licenciado en composición de la Universidad Católica Argentina, realizó sus estudios de instrumento en el Instituto Universitario Nacional de Artes (actualmente Universidad Nacional de Artes). Ha tenido entre sus profesores de composición a Marcelo Delgado, Marta Lambertini y Juan Ortiz de Zárate. Como intérprete realiza frecuentes estrenos de obras de compositores argentinos, música para medios mixtos e improvisaciones de distinto tipo. Es miembro de la asociación de compositores Ars Contemporánea.



**ELIE GREGORY (UK) | EUROCENTRISM**

This 8Channel piece was both inspired by and structured around the meaning of the word 'eurocentrism'. The majority of the material for the piece was created by using various digital processing techniques on a field recording of some distant church bells. For the text, the wikipedia definition of the word 'eurocentrism' was used: 'Eurocentrism is the practice of viewing the world from a European perspective and with an implied belief, consciously or subconsciously, in the preeminence of European culture.' Also linked to the title of the piece is the structure a spin off from the classic, and all too familiar, sonata form, exploring what shape this classical structure could take in contemporary electroacoustic music. This piece also focuses much on foreground and background, often with multiple layers coinciding at one time. For this reason, the 8 channels are crucial to distinguish the parts from each other, give space to it's density and to support movement, which is instrumental to clarifying and emphasising this version of sonata form.

Originally from Brighton, UK, Elie Gregory graduated from Birmingham Conservatoire in 2009 with a bachelor's in Composition. Having had a focus on electroacoustic works, Gregory moved to Berlin and started exploring songwriting and producing music for the vibrant club scene. With a portfolio ranging from electroacoustic music, pieces for instrument and tape and multimedia artworks, to LoFi electro and electropop, Gregory is currently completing a Masters in 'Elektroakustische Musik' under Prof. Wolfgang Heiniger at the 'Hanns Eisler' Hochschule für Musik in Berlin. Most recent works have been focusing on multichannel performances, exploring the movement of sound through space, often specifically composed for and realized at 'Berliner Lautsprecher Orchester' concerts, where the works take a physical presence in real, artificial and virtual spaces. Influenced and inspired by performances of their contrasting works in venues spanning from concert halls to underground clubs, Gregory's primary concern as a composer is to create a listening experience which is authentic, sensitive and not boring.



**RICARDO DURAN BARNEY (MÉXICO) | ECOICA I (06´50´) stereo**

Isomorphic is part of a triptych of works in different media with the same form, using as material the same environmental sounds (the others are Isomorph for orchestra, and Isomorphia for orchestra and electronics). In this acousmatic piece, sound sources continually transform according to metaphorical and morphological comparisons. Isomorphic was commissioned by Codes d'accès and received an honorary mention in the 2015 Musica Nova competition.

Compositor, instrumentista y artista sonoro. Actualmente forma parte de Rorschach 3.0 Ensemble de música electroacústica y videoarte. Sus obras comprenden piezas instrumentales, acusmáticas, mixtas, con medios electrónicos y video, las cuales se han presentado en países como: España, Italia, Estados Unidos, Chile, Perú, Panamá y México. Ha obtenido premios y distinciones como: el 3er Lugar con la obra Kvar en el concurso, International Composition Competition "Amici Della Musica di Cagliari" Italia, 2015, también alcanzo la prenomiación con la obra Alrisha y fue seleccionada para su publicación por la editorial MatchingArts en el concurso, 2nd Keuris Composers Contest, Países Bajos, 2016. Obtuvo la beca de Jóvenes Creadores por parte del Instituto de Cultura del Estado de Guanajuato en el 2011 y 2013, así como la beca Jóvenes Creadores del FONCA 2013-14.



**LUCAS MARSHALL SMITH (USA) | RATI (05´48´)**

In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung's brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung's daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would transform into an eagle and empty a mouthful of the Mead into a jar. The third night, Suttung found out that Odin was smuggling out the Mead. In an attempt to stop Odin, Suttung also transformed into an eagle and chased him, causing some of the Mead to drop out of Odin's mouth and fall to the earth below. Odin later gave the Mead he collected to the gods and eventually to men who are gifted in poetry..

Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois. Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society for Electro-Acoustic Music in the United States) National Conferences (2015-16), the New York City Electroacoustic Music Festival (2015-16), the 46th Annual Ball State Festival of New Music and the 2016 RED NOTE New Music Festival. Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en. Some of Smith's prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Sharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

# UNIVERSITY

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.



**SANDRA ELIZABETH GONZÁLEZ (ARGENTINA) | ESPACIO IMAGINARIO (2016) (09´54´)**

La obra electroacústica para sonido envolvente en cuadrafonía está creada empleando timbres procesados de violoncello, percusión, flauta y piano. Plantea el juego artístico con los esquemas auditivos propuestos por Gary Kendall, a través de la disrupción de la relación contenedor-contenido y el dominio de la perturbación. A partir de relaciones de incongruencia y congruencia entre fuentes conceptuales e imágenes fuentes, se organiza la obra en tres secciones..

Argentine composer, graduated from the Conservatory of Music "Manuel de Falla" with a specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a specialization in composition. Degree in Electroacoustic Composition by the National University of Quilmes in Argentina, where she obtained a Training Fellowship in Teaching and Research. Participates in the research project "Spatial synthesis of sound in electroacoustic music" (Director: Dr. Pablo Di Liscia). Among her teachers, recognized composers stand out such as Carmelo Saitta, Dr. Pablo Di Liscia and Dr. Pablo Cetta. She attended a PhD Seminar with the prestigious composer Dr. Rodrigo Sigal. She has composed works for solo instruments, ensembles, orchestra, chamber choir, electroacoustic and mixed media works. Her works are released by renowned musicians and presented in prestigious venues in Argentina, Brazil and Macedonia (Skopje) in major concert series. Her string quartet in "Modos en decantación" (2002) was selected to participate in the workshop for composers conducted in 2013 by the Arditti Quartet at the National University of Quilmes. Her electroacoustic work "Espacios evocados" (2010-2014), version for electronic sounds in quadraphonic, was selected to participate in "Música de Agora na Bahía (MAB)". The work was presented at the "4º Projeção Sonora" at the ICBA Theatre - Corredor da Vitória, Salvador de Bahia (Brazil), in 2014. In April 2015, the electroacoustic work "Espacios evocados" (2010) was issued in No. 81 programme of Undae! Radio (Madrid - Spain), pertaining to the call for works Undae! 2014. Her work "Alegorías" (2013-2014), for piano and electronic sound was selected to participate in the 41 st International Computer Music Conference (University of North Texas – USA) and New York City Electroacoustic Music Festival 2016 (USA)..



**ZAEL ORTEGA (MÉXICO) | OÍDOSDEACERO (10´03´)**

El sentido de una creación sonora no radica ni en la intención del creador ni en la interpretación del oyente, sino que se fundamenta en la «Escucha del Silencio del Sentido», es decir, en su apertura vital originaria y en su trascendencia de ser. Es así que esta «organización de sonidos», denominada «Oídos de Acero», procura de igual forma «Estar a la Escucha» de un doble propósito. Por un lado, está ampliamente inspirada en la ardua, inquebrantable y estoica lucha por parte de Salvador Zarco Flores contra el sordo desmantelamiento institucional de Ferrocarriles Nacionales de México. Por otro lado, pretende ser una mesurada evocación sobre la eclosión ideológica y cultural que aconteció en México en 1910, enfocada especialmente al Ferrocarril como construcción epistémica situada y, más específicamente, a sus honorables trabajadores. En definitiva, «Oídos de Acero» es una obra abierta que no sólo invita a pensar el Ferrocarril, sino más específicamente, a pensar desde el Ferrocarril dentro de una dimensión geopolítica.

Filosofo y organizador de sonido, Su trabajo se encuentra abocado principalmente a la investigación y la creación de una «EscuchaHistóricamenteSituada» como base para una «Ética y Política de la Escucha», que restablezca y restituya el poder político del Escuchar y que tenga como criterio ético material la Voz y el Rostro de un Otro radical, real y concreto: esto es parte de un proyecto de investigación iniciado en 2010 y dirigido actualmente por el Dr. Enrique Dussel. Es autor, junto con la antropóloga y socióloga Ana Güemes, de dos principales proyectos radiofónicos: «Aprender a Escuchar» (2014) y «Artes Electroacústicas» (2000), este último además de ser un proyecto seminal y pionero en México (ya que surge sólo un año después de que Radio UNAM conformara su primera barra de programación para jóvenes y dos años antes del primer festival Radar: Espacio de Exploración Sonora de 2002) y estar dedicado a la investigación y creación de «Otros Modos de Pensar el Escuchar», este proyecto ha sido apoyado por el FONCA en dos ocasiones, y ha sido avalado por reconocidos investigadores y artistas nacionales e internacionales. Como «organizador de sonido» en arte radiofónico ha recibido 4 premios de la Bial Internacional de Radio (2004, 2008, 2010) y de Radio UNAM (2007). Algunas de sus obras electroacústicas y radiofónicas han sido presentadas en Alemania, Austria, España, Francia, Argentina, Cuba, y México. Ha recibido numerosas comisiones y encargos por parte de diversas instituciones, tanto públicas como privadas, para crear paisajes sonoros y obras de música electroacústica, arte sonoro y arte radiofónico. Como creador sonoro y radiofónico ha sido beneficiado, en dos ocasiones, por el Fondo Nacional para la Cultura y las Artes de México (2007 y 2009).



**CHENG CHING (HONG KONG) | TIME AND EARTH (5´5.1)**

Time and Earth (by Hippocrates Cheng) combines DzTImedz and DzSpacedz in a multi-dimensions soundscape. Most of the raw materials in the piece are field-recorded from both our city site and nature. In the piece, the future sound of DzEarthdz is depicted with full imagination. We could feel the power of our land, the flowing time, the loop of life etc. P.s. It is written for surround sound (5.1) originally.

CHENG Ching Nam, HippocratesCheng's works range from instrumental and vocal solo pieces to large-scale multimedia and improvisational pieces. He has composed for orchestras, symphonic bands, chamber ensembles and jazz trios. Cheng is currently a music student in Hong Kong Baptist University, majoring in composition under the supervisions of Dr. Christopher Coleman, Prof. Christopher Keyes and Dr. Joyce Tang.Cheng has been highly active in recent years. His works Fragment and Douceurwere played by a mixed ensemble of 20 musicians and a jazz trio respectively in April 2015. Collegium Musicum Hong Kong premiered his Traces of Silk Road in their concert of the same name in October. The concert also feature three more Cheng's compositions, namely Mirage, Long Trek, and Sun Dance. Cheng composed two improvisational pieces in November 2015 for the Hong Kong Baptist University Contemporary Music Ensemble. The piece DE Loopis in open instrumentation, while Fanlingis a piece for overtone singing (a unique vocal skill originated from south western Mongolia) with two muted violins. In January 2016, Gather and Scatterfor Chinese orchestra was premiered by the DIO Music Group. Recently, his Lion 'Rock' for open instrumentation andThe Ancient Voice No.2Ifor overtone singing and Jew's harp, chromatic harmonica and violin were premiered.Cheng has participated in numerous music festivals and composition master classes by renowned composers such as Aaron Travers, Johan de Meij, and Oliver Coates. In 2015, his electroacoustic work, Time of the eternal light, was selected by the Musinfo Association. In 2016, his Fragment formixed ensemble of 20 musicians was selected by the Ablaze Records for the inclusion of new SINFONIA Series CD album. Recently, his Clamorfor saxophone octet was selected as the 3rdprize by Hong Kong Composers Guild for the 'New Generation 2016' contest. In addition, his Gather and Scatterfor Chinese orchestra was selected by the Hong Kong Chinese Orchestra for the coming 'Music from the Heart 2016' concert.Chengalso performs actively as a pianist, overtone singer and violist. He has been a member of Hong Kong Baptist University Choir and String Ensemble since 2012. In 2016, he received a FTCL in piano recital.