

MUS LAB

MUESTRA INTERNACIONAL DE
MÚSICA ELECTROACÚSTICA

01.12.16

UNIVERSIDAD AUTONOMA METROPOLITANA - XOCHIMILCO

Lo que se quedó en el tintero



UNIVERSIDAD
AUTÓNOMA
METROPOLITANA

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

SRE
SECRETARÍA DE
RELACIONES EXTERIORES



AMECID

ES
ESPACIO SONORO

IMER
INSTITUTO MEXICANO DE LA RADIO

radio
UNAM

CULTURA
SECRETARÍA DE CULTURA



FONOTECA NACIONAL

cé sar é
CENTRE NATIONAL DE CRÉATION MUSICALE



Coventry
University

ual: university
of the arts
london
chelsea



UNIVERSIDADE FEDERAL
DO RIO DE JANEIRO

UAM-X

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:

Mario Mary (Argentina). Sal Para Sonidos electrónicos, Manuel Rocha Iturbide (Light and Dust) para Saxofon y Sonidos electrónicos, Pedro Lara (Mexico) Delphinou para Saxofon y Sonidos electrónicos, Liao Liny (Taiwan) Le tran de la vie, Pierre Luc Lecours_ (Francia) Pulse Iteration II Sonidos electrónicos, Kari Väkevä (Finlandia) Void I Sonidos electrónicos.

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.



PHILIPPE LE GOFF
www.pedrobittencourt.info/

Sotto voce is a set of several short pieces based on a live electro improvisation with the french poet Pierre Soletti, using the electric guitar and voices. The voice is inspired by the inuit throat singing, a dual practice with the musician Marie-Pascale Dube. Sotto voce is a deep diving in the whirl of my memory

Composer and Artist, Philippe Le Goff is fascinated by the Arctic exploration since the childhood. Discovering the Inuit music in 1988, he decided to make a documentary with Jean Rouch's support. Back from this first contact with the Inuit world, he follows the courses of languages and culture of the INALCO (National Institute of Languages and Civilizations) in Paris with Michele Therrien, where he will teach then until 2011.

Since 1987, He travel through the Arctic, making sound recordings as well as several documentaries about the Inuit way of life. His functions at INALCO allowed a regular contact with the people of the Arctic, in particular via university and political exchanges.

Moreover, Philippe Le Goff has developed through this Arctic passion, a singular artistic work combining music, field recordings, drawings and video work.

Since 2011 He manages Césaré - National center for contemporary music in Reims and teach sound art at the ESAD (College of Art and Design).



HERVÉ BIROLINI
Obra electroacústica

« Four Sign » 2016

Original composition for the Acoustic Cameras project : <http://www.acousticcameras.org/>

Home Security Cam - Helsinki - Finland
lat.: 60.1755, long.: 24.9342

Four images to isolate a moment, a living space, a listening space. At the right distance, Through these openings, the computer summons the fantastic. By looking closely, he is never far away, it is nestled in a detail, a movement, a reflection, another light, and the cinematographic ? Maybe... But, that's life which decide the moment of the meeting.

Herve Birolini explore the sound in anyways. Composition for concert but also sound art, electronic improvisation, and music for films and theater shows. All these different ways of working the sound is nourishing each other as well as his personal reflection. Herve Birolini's music is elaborate either with electronic sound or instrumental and sound scape samplings, he also built his own digital devices. Particularly involved in dance show with the choreographer Aurore Gruel, they create together a specific way of interaction between space gesture and and sound using sensor technology.

Hervé Birolini's company named « Distorsion » was found in 2013

His productions were presented in numerous festivals, in France and abroad, as AKOUSMA, Live at CIRMMT, Signal and Quarrel (Canada), Presence electronics, Reevox, Electricity, Futura, Between court(yard) and gardens, Music Action(Share) (France), Archipelago (Switzerland) ((Swiss)), and during numerous residences: festival of Avignon, Arsenal-Metz, Césaré - Reims, GRM-Paris, GMEM-Marseille, CCAM-Nancy, The muse in Circuit-Alfortville. And won national and international prize. H



LAURENT DURUPT
Obra electroacústica

shorts movements for piano, percussion and radiophonic dispositive. recorded at radio France on 30th november, by Duo Links:

1. Liminaire
2. Arborescent
3. Rhizomatique

Is gratuated in piano, chamber music, analysis, counterpoint, improvisation and composition at the CNSM Conservatoire National Superieur de Paris. He won several prizes at piano competitions (Pordenone, Grosseto), Chamber Music competition (Krakovia, Paris) and composition prizes (Tenso Young Composer Award). His principal teachers were Hugues Leclere, Pascal Devoyon, Bruno Rigutto, Nicholas Angelich and Henri Barda for the piano, Frédéric Durieux, Luis Naon, Allain Gaussin and Philippe Leroux for composition. He was resident to academy of Royaumont «Voix Nouvelles» in 2010 and worked there with Brian Ferneyhough, Lisa Lim and Francesco Filidei.

Laurent Durupt was resident at the Villa Medici (Academie de France a Rome) in 2013-2014 and will be composer in residency at Théâtre de la Comédie (Reims, France) from septembre 2016.



CHRISTIAN SEBILLE
Obra electroacústica

Pierre de New York is a particular room which consisted from a complex process of interaction between Christian Sebille and Francisco Ruiz De Infante (video director and Spanish plastics technician) that had commanded us the producer "Soundtracks". Indeed, to realize an interactive program presented on CD-ROM, both artists decided to work on a round trip between images and sounds. The first phase was the choice of image showing microscopic animals. Christian Sebille having chosen a pallet of sounds proposed a first composition who was deconstructed by the assembly images which made Francisco Ruiz De Infante.

The round trips acting on the proposals of compositions and the assemblies of the video involved the question of the interaction as the disintegration of temporality. The interaction of the desire is a stake more indefinite than the game predetermined of a CD-ROM. The room presented is the final act of this game between both companions.

After being trained in instrumental music, Christian Sebille dedicates his work to the electroacoustic music studying with Jean Schwarz and Philippe Prévost - LIMCA, Auch). Then his research turns naturally to the mixed musics which he practices within La Muse en Circuit with Luc Ferrari. For many years now, he has developed a personal real time instrument. This work linking gesture and improvisation allowed him to collaborate with numerous musicians of the international stage.

This experience made him occur itself in Asia, in Africa and in festivals such as London Jazz festival. His researches are essentially concerned by the notion of space and movement in music.

His catalog counts more than sixty vocal, instrumental, electroacoustic and mixed works, including a chamber opera. Numerous pieces were dedicated to theater and choreography as well as musical installations.

In 1993 in Reims, Christian Sebille bases(establishes) Césaré, center of musical creation, among which the artistic choices, sour(turned) to the opening and the meeting of the disciplines and the styles, are a commitment in themselves, a search(research) on the diversity. He(it) often collaborates with other artists with the aim of discovering and widening his(its) field of reflection.

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:

Mario Mary (Argentina). Sal Para Sonidos electrónicos, Manuel Rocha Iturbide (Light and Dust) para Saxofon y Sonidos electrónicos, Pedro Lara (Mexico) Delphinou para Saxofon y Sonidos electrónicos, Liao Liny (Taiwan) Le tran de la vie, Pierre

Luc Lecours_ (Francia) Pulse Iteration II Sonidos electrónicos, Kari Väkevä (Finlandia) Void I Sonidos electrónicos.

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.

UAM-X



Tiziana Bertoncini

Octophonic piece

Nur Sand is composed with sound material recorded by Luc Ferrari for the radio piece JETZT, which I elaborated and situated in a temporal context, hence it becomes a trace of moments that are passed. Like in the basic processes in alchemy dissolutio and coagulatio - which are opposed, but inseparable - the past is dissolving in the Time and coagulating in the Memory. This work is a reflection about the poetic of the sand. The sand carries in itself its history, although being an own element. And it tells us, that the process of dissolving is never irreversible. The piece develops from two levels; an instrumental, almost symphonic one and a concrete environmental one. At the beginning the two levels are separated, two different colours juxtaposed next to each other. Later on, the voices and the dialogues appear, overlapped, therefore not in an intelligible way. They add another level, which is the Time. The voices in fact are a trace of the memory and more than the other environmental sounds they evoke moments that are passed. The meeting of the different sound worlds creates a sort of shortcut. The voices, which are the most "concrete" and close element - together with the instrumental layer and the appearing of transitional sounds - become almost unreal, remote.

Graduated in violin at the Conservatory of Siena and in painting at the Fine Arts Academy of Carrara, thereafter attending specialization courses in chamber music and didactics of music. She focuses both on written and improvised contemporary music. Her work is oscillating between a personal research on the instrument and its sound possibilities, and towards composition and collaboration with artists of other media such as dancers, videomakers, poets, actors to stage multimedia projects characterized by the interaction of different artistic languages. She has been performing in international festivals for contemporary and improvised music, a.o.: Fabbrica Europa, Florence; Total Music Meeting, Berlin; Fruits de Mhère, Brassyl France; Contemporaneamente, Lodi; Brückenmusik, Köln; Stazione di Topolò/Postaja Topolove, Italy; Hurta Cordel, Madrid; Musique Action, Nancy; Sonirités, Montpellier; alpen:glühen I: elektronen aus österreich and II: Styria meets Cologne; Humanoise congress, Wiesbaden; V:NM Festival, Graz; Hörfest, Graz; Jazz à Luz, Luz Saint Sauveur/France; Pulsí, Milan; Novelum, Toulouse; Archipel, Genève, E-May, Vienna, November Music, Den Bosch/The Netherlands, Huddersfield Contemporary Music Festival. She has been artist in residence at the "Bridge guard - Residential ArtScience Centre" in Stúrovo-Párkány, Slovakia (2008) and at AIR Krems, Austria (2009). She also has been guest artist-lecturer during the New York University summer courses in Italy giving violin improvisation masterclasses. In 2009 she co-curated the festival for contemporary written and improvised music "Comprovisé" Cologne. Her solo work includes compositions and sound art installations she performed and presented, a.o., at Vienna Grabenfest, Women in New Music (USA), Hörfest Graz, Museums Quartier Vienna. In 2011 she was one of the winners of the competition "Ferrari (r)écouté" organized by hr2-kultur and ZKM Karlsruhe. She is part of the ensemble]h[iatus, an international ensemble with an extensive experience in the field of performance and improvisation, as well as of interpretation of works by young and established composers.

www.muslab.org



MUS LAB

2016