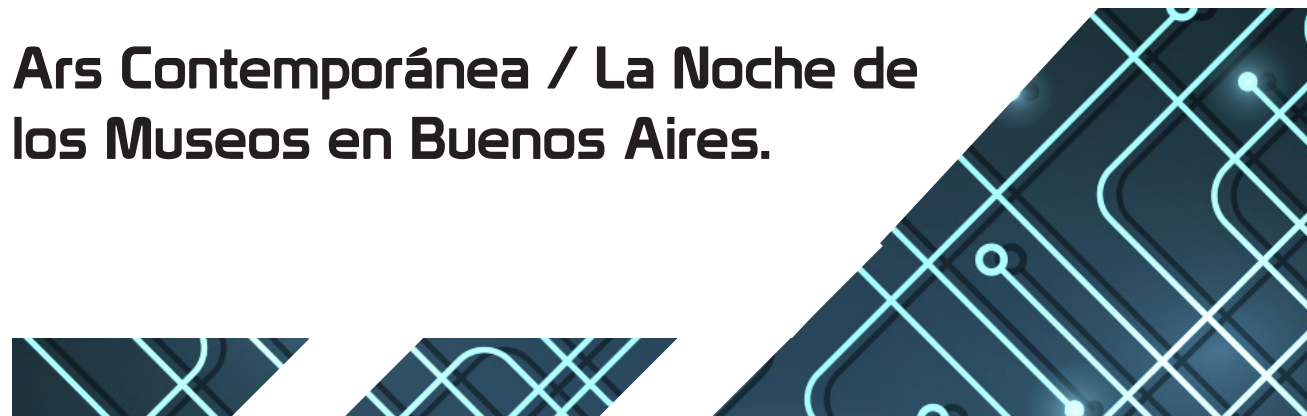


Ars contemporánea/ La noche de los museos en Buenos Aires



4-5 noviembre

Ars Contemporánea / La Noche de los Museos en Buenos Aires.



04-05 Noviembre MUSLAB / Ars Contemporánea / La Noche de los Museos en Buenos Aires.

Catedral anglicana de San Juan Bautista 23:45 hrs

La Catedral Anglicana de San Juan Bautista es un templo anglicano de la ciudad de Buenos Aires, en Argentina. Es considerado el templo no católico más antiguo de Sudamérica y fue declarado monumento histórico nacional en el año 2000.

Dirección: 25 de Mayo, C1002ABF CABA

Teléfono: 4342-4618

Diócesis: Diócesis Anglicana de Argentina

Concierto de piezas electroacústicas multicanal, en 8 pistas

Ciudad de Buenos Aires Buenos Aires. Argentina

Ars Contemporánea

<https://www.facebook.com/arscontemporanea/>

Programa

Loïse Bulot (Francia)

Levy Oliveira (Brasil)

Manuel Rocha Iturbide (México)

Juan José Raposo Martín (España)

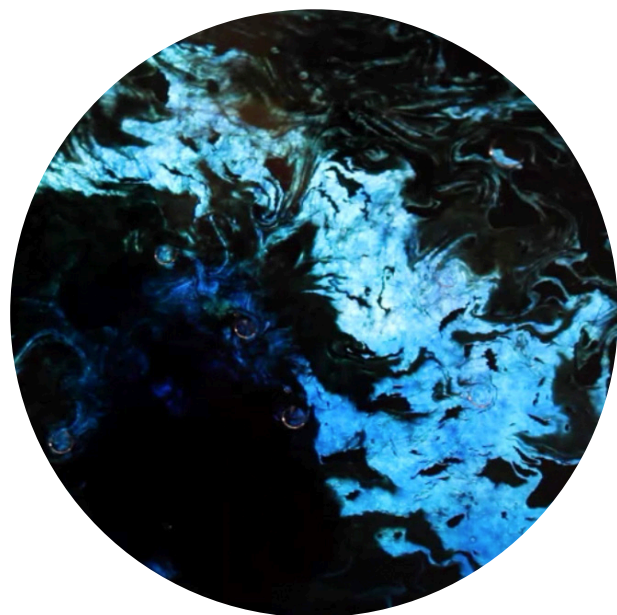
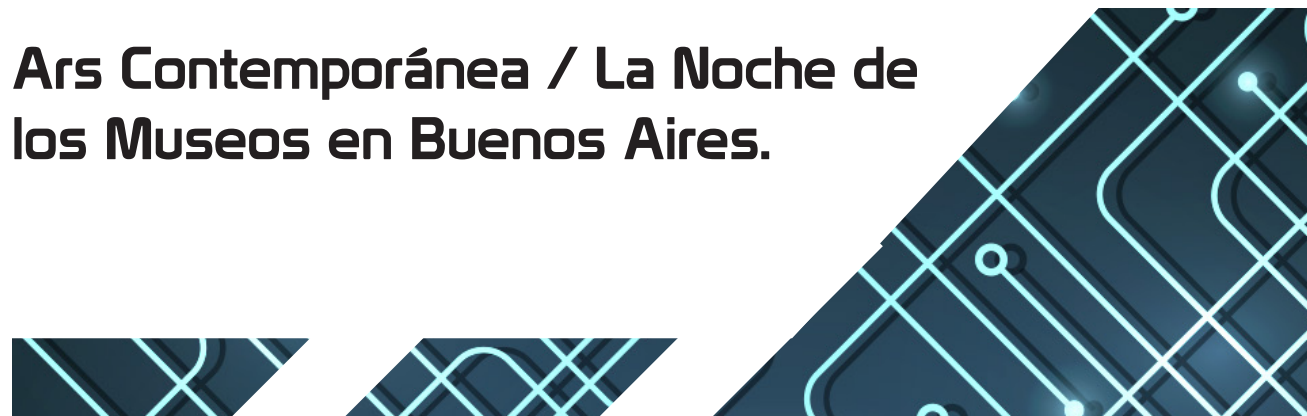
Jaime Reis (Portugal)

Mattia Bonafini (Italia)

Gustavo Adolfo Delgado (Argentina Italia)

Claudio Pina (Portugal)

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Loïse Bulot (Francia)

Builds a dreamy world through drawing and music. After have studied graphic arts in Paris, she entered to the School of Fine Arts in Marseille and developed a work of drawing, then installations of shadows and light inspired by the pre-cinema. Her work is moving gradually towards finding a meeting between

visual and sound. She continued her studies at the Conservatoire Pierre Barbizet in Marseille, in the electroacoustic composition class. Winner of the Luigi Russolo Prize in 2014 and the Banc d'essai (GRM) competition in 2015, her musical work has been presented at various festivals in France (Futura, Revox, Les Musiques, Multiphonies) and abroad (Germany, Mexico , Canada, Spain).

YAMI

I composed this piece on the evocation of a nocturnal landscape, water and stars. On ascending and descending wave movements, the piece develops into a first part where I have assembled fragments - from the drop of water to the current - and in a second part evoking the reflections, from lunar light to sunlight

Levy Oliveira (Brasil)

is a Brazilian composer. He studies composition at the Federal University of Minas Gerais (UFMG), oriented by João PedroOliveira. Several festivals haveplayed his music, most recently, Monaco Electroacoustique 2015, MUSLAB 2015 JIMEC 2015, Open Circuit 2016, Tinta Fresca 2016, Clice Somelgrup 2016 and EMUFest 2016.

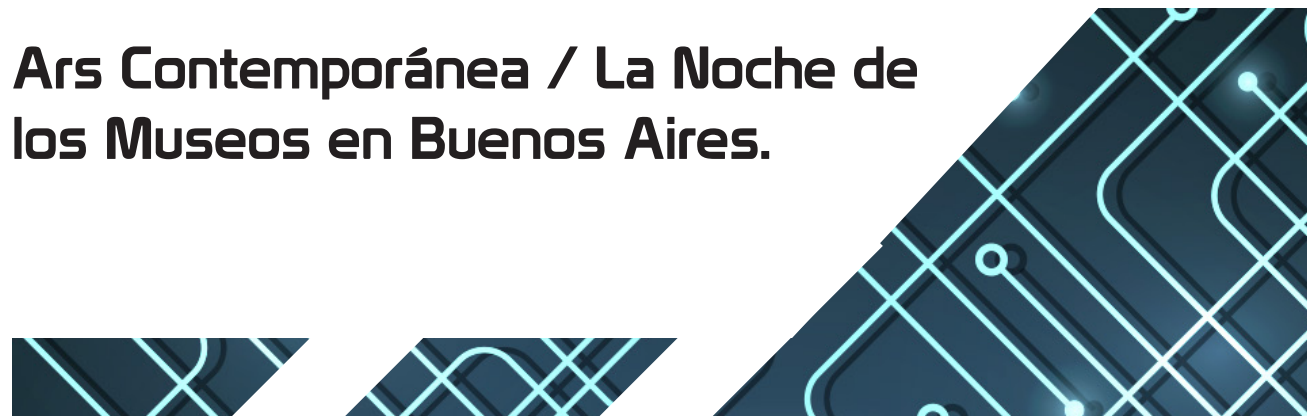
His music Hyperesthesia received the First Prize in Eduardo Bertola Composition Competition, was a selected piece in Destellos Competition and finalist to the Open Circuit Composition Prize.His orchestral piece A Leap of Faith received honorary mention in the Festival Tinta Fresca 2016.

Reminiscences

Is a reflection about life itself. Themusic acts as if the listenerwas inside themind of someone close to death who isrecallingimportant moments of hislife such as childhood, sexual experiences, parties, work and death. Suggestingall these environments, sometimes clearly and sometimes blurred.Reminiscences was composed in the composer's personal studio and in the Research Center for Contemporary Music of the Federal University of Minas Gerais (Minas Gerais/Brazil).



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Manuel Rocha Iturbide (México)

CASI NADA

Esta obra parte de una recreación virtual y metafórica de paisajes sonoros que escuchamos con nitidez, a lo lejos, en el cuarto de nuestra casa a través de la ventana por ejemplo. Hago uso también de elementos ficticios, reemplazando los elementos comunes de los paisajes sonoros cotidianos por sonidos instrumentales y electrónicos que se mezclan con otros paisajes sonoros reales. De este modo, estos tres mundos sonoros se confunden, interactuando entre sí y ofreciéndonos un mundo nuevo y sofisticado en el que la riqueza colorística es mayor que en el mundo real (una especie de hiper realidad).

PURUSHA-PRAKTRI

Esta obra trata de un viaje imaginario que comienza en las montañas donde el río Ganges nace y los yoghis realizan sus prácticas espirituales, y termina en Benares. Esta inspirada en el conflicto dualista entre el espíritu y la materia que se repite al infinito en la eterna rueda del samsara, y en sus posibles salidas. Entonces, instrumentos sonoros, la vida animal (sobre todo insectos y pájaros) y finalmente el hombre con sus diversas actividades cotidianas son los protagonistas de esta obra que evoluciona junto con la corriente del agua sagrada del Ganges. Purusha-Praktri fue un encargo del festival de Bourges a principios de 2005. En ella utilizo sobre todo la técnica de la convolución,

Juan José Raposo Martín (España)

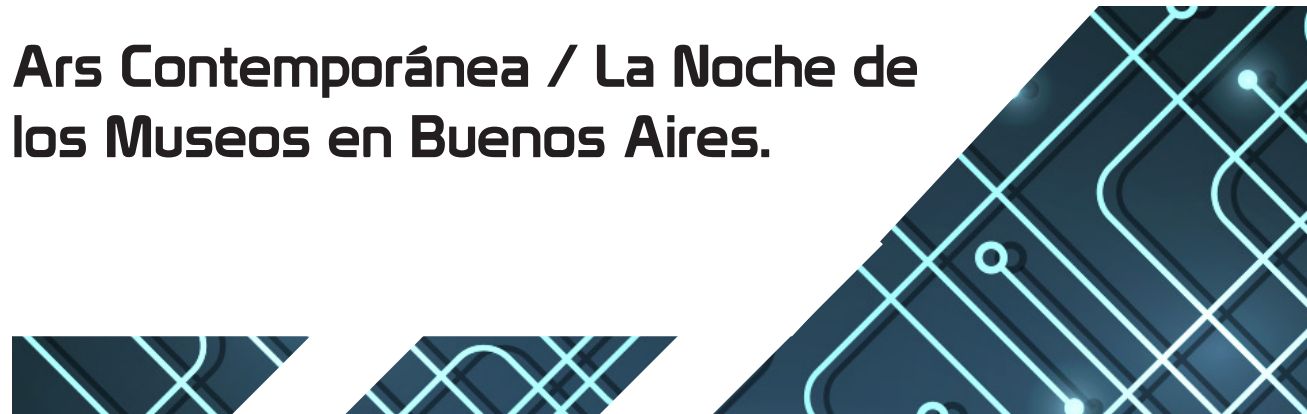
Nacido en 1975 en Huelva. Estudió composición en el Conservatorio Superior Manuel Castillo de Sevilla. Es profesor de Composición en el Conservatorio Profesional de Música Javier Perianes, de Huelva. Como investigador ha publicado diferentes trabajos de investigación sobre el compositor Luigi Nono. Su música ha sido retransmitida en los programas dedicados a la música electroacústica y al arte sonoro Undae Radio, de Radio Círculo y Ars Sonora, de Radio Clásica (RNE).

IN ALLEN MEINEN TATEN

Pieza electrónica acusmática a 8 canales. En el preludio coral se desarrolla una escritura contrapuntística basada en un coral luterano, el cual aparece como cantus firmus. ¿Se podría revivir este principio constructivo en la música electroacústica de hoy? Un sintetizador creado con Max/MSP presenta cada una de las notas del coral, pero una 8ª más aguda de la versión vocal. Dichos sonidos se van sucediendo a lo largo de la composición, en valores temporales prolongados, a modo de cantus firmus. Para finalizar, el pantocrátor. Polifonía en el espacio. Las frecuencias agudas por encima de los movimientos electrónicos.



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Jaime Reis (Portugal)

Is a Portuguese composer based in Lisbon who attended seminars with Karlheinz Stockhausen and worked with Emmanuel Nunes (also PhD co-adviser), after studying Composition and Electronic Music in Aveiro University (with 3 prize scholarships as best student of the uni.). He's the artistic director of Festival

DME (counting more than 50 editions). His music has been presented over more than 20 countries, both instrumental and electroacoustic. He has worked with institutions/ensembles such as: IRCAM, KCMD, Musik Fabrik, ZKM, Musiques & Recherches. He's Professor in the Superior School of Applied Arts (Castelo Branco, Portugal).

NOTAS

His piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of "Lift" in a perspective of aerodynamics and music. Premiere: Festival Monaco Électroacoustique 2013.

Mattia Bonafini (Italia)

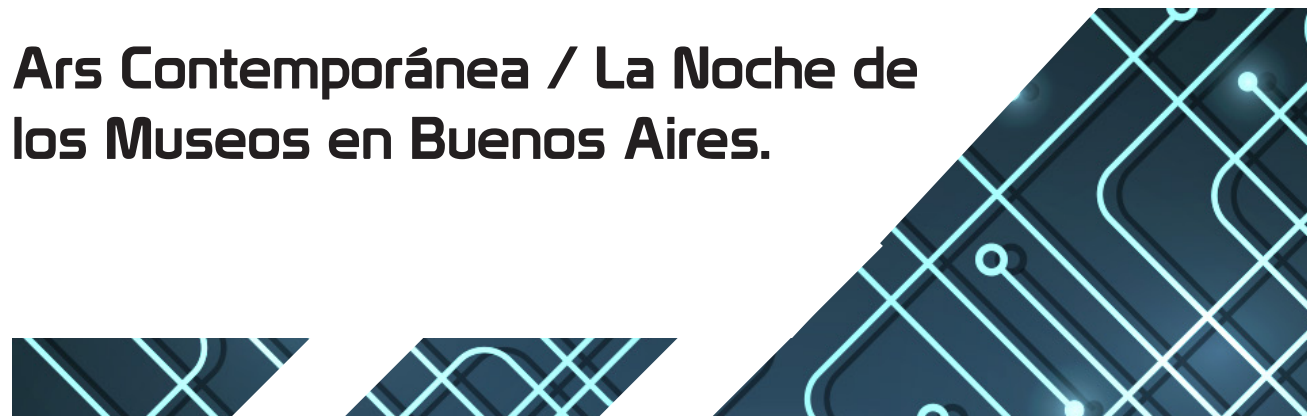
Composer and performer, interested in Composed and Improvised music, as for SoundDesign, Field Recording and Random Generated Processes with Computer and Machines. He studies Instrumental and Electroacoustic Composition in Italy, he spends 4 months in Helsinki Finland for an Erasmus project. Currently enrolled for the Electroacoustic Composition Master Course in the HfK Bremen.

ICE, but I see nothing
Between artificial and natural sound, the listener is guided through aspects of our world which are rapidly changing. The perception of this continuous change is distorted. Informations on the composition process

The idea of this piece comes from an interest that I have in nature and the evolution/distortion caused by humans; the early two textures in the composition give birth to a continua of other textures slowly evolving from Landscape to Musical, from rarefied to more dense and so on. The composition process starts from two ideas: one is the transformation of Cembalo samples which I recorded, and the idea of understanding better the Stochastic and Random Walk algorithms and the way to use them in my music.



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Gustavo A. Delgado (Argentina Italia)

Gustavo Adolfo Delgado is an electroacoustic and mixed music composer whose artistic production involves electroacoustic orchestration, spectral morphing in concomitance with synthesized sound into dynamical and articulated sounding microstructures and polyphonic virtual spaces. He has got a “Master

Degree in Electronic Music” at the Conservatory of Music “Santa Cecilia” of Rome with the highest honors and a “Degree in Electronic Music” at the University of Quilmes. He has studied also electroacoustic music composition and composition.

TECNOMORFOSI VOCALZ

The composition presents an eclectic dialectic between sounds achieved from fragmentation and transformation of a word sung along with numerous sound objects made from only five sampled sounds into a Parisian hotel room during my stay at Ina GRM in 2016. This short piece develops the argument of “transformation”, a such current issue of our contemporary societies where technologies are more and more present everywhere. The hypnotic character of the piece can be interpreted across several meanings.

Claudio Pina (Portugal)

Claudio Miguel Andrade Fonseca de Pina, studied Physics Engineering in FCUL. Started his studies at the Gregorian Institute of Lisbon. Further studying in Hot Jazz Club. Attended several master classes regarding composition, early music and electroacoustic music. Studied composition. Titular organist of the historic pipeorgan of the church of Nossa Senhora da Ajuda. Lecturer and teacher of synthesis, keyboard instruments and composition. Currently enrolled in Musical Art MA in FCSH under the orientation of Isabel Pires.

BOOK OF ETERNAL BRASS

Is an electroacoustic piece based on the prophetic book of William-Blake, The Book of Urizen. Urizen’s books contain his laws governing the four departments of life. Each is made of four metals, Gold, Silver, Iron and Brass. The most important is the Book of Brass, or sociology. It contains Urizen’s laws for establishing an ideal society. This piece depicts an imaginary realm and the slow forging of the Book of Brass by Urizen. The sound objects are several recordings of factories and industrial apparatus, mimicking a giant blacksmith’s forge. This process is a cathartic metaphor on the idea of progress and technology.

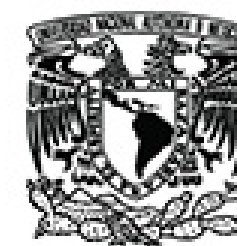
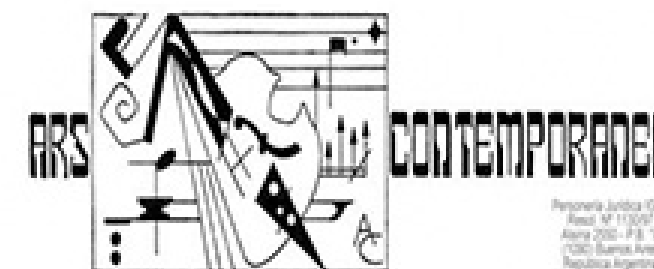




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