

Espacio Sonoro



ESPACIO SONORO



Casa abierta al tiempo

UNIVERSIDAD
AUTÓNOMA
METROPOLITANA
Unidad Xochimilco



13 noviembre

Coordinación de
Extensión Universitaria

Espacio sonoro
Tercera transmisión



13 Noviembre Tercera transmisión

Programa

Marcelo Machado Conduru (Brasil)

Evelyn Frosini (Argentina)

Isotta Trastevere (Italia)

Ana Gnjatovic (Serbia)

Mansión Julie (Francia)

Juan Pablo Jiménez - Luis Carlos Martínez Wilde (Bolivia)

Eugene Kosowan (Canadá)

Rich Bitting (Estados Unidos)



Marcelo Machado Conduru (Brasil)

Marcelo Machado Conduru was born in Rio de Janeiro (Brazil) where he lives nowadays. He begins his music studies at Escola de Música (UFRJ - Universidade Federal do Rio de Janeiro) playing acoustic guitar and afterwards at Escola Villa-Lobos playing flute. He graduates in Art Education - music qualification - at

UNI-RIO and takes a post-graduation course in Electroacoustic Music Composition at UFRJ.

SOUNDS OS THE SUN

Apart scientific reliability, it is amazing listening to them without much surprise. Something that can be expected: linearity, pulsations, rugosity. So this piece is more related with our experience under the sun. What sounds like that? Here a rugosity of thick lines pulsing, sometimes reaching clear frequencies or grains like bubbles. These sounds present the high part of a spectra whose base is not audible.

Evelyn Frosini (Argentina)

Evelyn Frosini (1983) Composer and sound designer from Argentina. She studied Composition at the “Universidad Nacional de Artes” (UNA) and Sound Design for Film at the “Escuela Nacional de Experimentación y Realización Cinematográfica” (ENERC), in Buenos Aires, Argentina. She currently works as a teacher at the ENERC and at the UNA, where she is also co-director of the DaMus Electroacoustic Ensemble and researcher as well. In addition, she is an independent artist and member of the GEAM group as a composer.



SAMOA

Is an acousmatic piece constructed using sound materials from bells, bowls, gongs and scratch of cello. This work is based on different types of impulse responses, resonance transformations, counterpoint between granular materials, reliefs within dense sound atmospheres, loaded with hidden gestures that are developed and recycled throughout the work.

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Tercera transmisión



Isotta Trastevere (Italia)

Graduated from the University of Arts and Entertainment in Turin, she began her artistic career in theater, as a videast. She moved to France in 2008 where she works on video art projects and electroacoustic music. She's studying in the conservatory Pierre Barbizet of Marseille (Cycle III pro) where she can develop

her research on sounds, composition. Her work is characterised by the particular way of treating sounds (concrets sounds, rythmes, organic accumulations...), that she relates very closely with images. Almost like a cinema for ears.

HABITATION (10')

I live and i am inhabited by. Here, events like a flow of thoughts, leading us to discover a fictional reality (with its collateral spaces) that could exist during a morning, an afternoon or an evening of those days.

Ana Gnjatovic (Serbia)

Is a composer and performer of acoustic and electro-acoustic music, collecting and combining found items, works, concepts, and ideas that lend themselves to generalization, translation, interpretation, and sonorization. She finished her doctoral studies in composition at the University of Arts in Belgrade. She has attended various composition masterclasses. Her pieces have been performed throughout Europe, in USA and Japan, and have been programmed at festivals such as the International Review of Composers, Harpsichord – Living Art, Wratistavia cantans, Espresso, Festival de Wallonie, Biennale of Contemporary Music Koper, Ankara Music Festival.

PHONATION 2

Part of my doctoral project in composition, is an electroacoustic piece exploring the meaning of voice and vocal in my music. It contains the fragments of my vocal past, some of the most significant pieces of music, songs, and stories from my childhood. They are all read and sung, sampled and processed in tender memoire.





Mansion Julie (Francia)

Julie Mansion-Vaquié is Doctor of Musicology, specialist in popular music. She is lecturer at Nice Sophia Antipolis University and member of two electroacoustic associations (Octandre, Studio Instrumental). She studied at the Conservatory of Bordeaux and she's holder of a DEM of electroacoustic composition for

which she received a prize SACEM, finalist of the contest Klang! 2015, his works are regularly scheduled in France and abroad. She's also composer for short films.

PALIGÉNÉSIE

From Greek, rebirth, regeneration, the palingenesis indicates the return to the lives of the elements of the nature, but also, at the Stoic philosophers, the reconstruction of the world after its destruction. In this perpetually renewed cycle, the components of life are exchanged, redistribute after the death. Here, this is a personal interpretation.

Juan Pablo Jiménez Luis Carlos Martínez Wilde (Bolivia)

Los compositores Luis Carlos Martínez Wilde y Juan Pablo Jiménez Vásquez iniciaron una colaboración en el ámbito de la música electroacústica a partir de Agosto del 2014, habiendo concursado y participado desde entonces en varios talleres, cursos, muestras y performances. Su trabajo se centra en el diálogo de objetos sonoros y el live electronic mostrando así una estética vanguardista dentro del quehacer musical Boliviano.

APOCALIPSIS BEFORE

Se compuso utilizando como elemento central una muestra de audio de voz, que narra los hechos acaecidos durante el incendio del Hindenburg en 1937. Alrededor de este elemento, y en diálogo con el mismo, surgen diversas texturas creadas a partir del uso de síntesis, manipulación de objetos sonoros y manipulación en vivo de elementos percusivos.





Eugene Kosowan (Canadá)

Eugene has been performing electroacoustic and other genres of music for more than 30 in his native Canada and has had several works released on digital compilations in Europe. He even had a piece co-written with flute player Marion Garver performed live at a convention in Coventry, England. In Canada, he's also

performed at several festivals and in a variety of groups, primarily improvisational.

STATIC WASH

This five minute piece is a treatment of harsh noise created by sound oscillators. The sounds are put through a series of stretching and reverb effects, with one of the tracks reversed. The effect is like putting a vehicle through a car wash in which the harshness is rinsed and scrubbed out to be replaced by more calming ambient properties, while retaining the tonality of the sound sources.

Rich Bitting (Estados Unidos)

Rich Bitting (b. 1950) makes soundscape-based audio compositions, concert music, visual artworks and sound art installations. His visual work is in museums and private collections across the United States; his music has been presented regionally, nationally and internationally. He was an Adjunct Professor at the Art Academy of Cincinnati where he taught Music in the 20th and 21st Centuries and Introduction to Music Composition. "The natural soundscape is rich with color and nuance beyond imagination. It is from this sonic metaworld that I draw inspiration for my projects."



BEECH FOREST IN THE MOONLIGHT

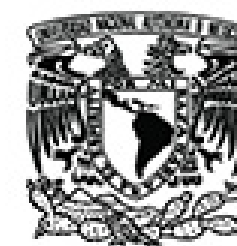
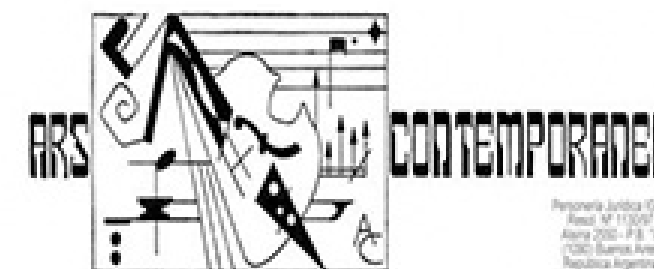
Is based on a series of field recordings I captured in the Ohio woods during January and February 2013. The sparse hollow sounds of the frozen forest serve as the basis of this composition.



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



UNIVERSIDADE FEDERAL
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