

Concierto Radiofonico en 5.1



MEXICO 2017

**MUS
LAB**

**Plaza Roja
UAM-X**

6 noviembre



Casa abierta al tiempo

**UNIVERSIDAD
AUTÓNOMA
METROPOLITANA
Unidad Xochimilco**

Coordinación de
Extensión Universitaria

Concierto Radiofonico en 5.1



**6 de noviembre / Concierto Radiofonico en 5.1
MUSLAB 2017, Plaza Roja UAM Xochimilco. 17:00 hrs.**

**Universidad Autónoma Metropolitana Unidad Xochimilco.
Calzada del Hueso 1100, Col. Villa Quietud, Delegación Co-
yoacán, C. P. 04960 Ciudad de México.**

Programa

**Augusto Meijer (Holanda)
Dariusz Mazurowski (Polonia)
Eduardo Frigatti (Brasil)
Martin Bedard (Canadá)
Filipe Borato (Brasil)
Gaëtan Parseihian (Francia)
Alessandro Perini (Italia)**

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Augusto Meijer (Holanda)

Augusto Meijer is an electroacoustic music composer from the Netherlands. He obtained a Master of Music degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and various com-

position techniques. His compositions are presented at various international venues, including the San Francisco Tape Music Festival, the New York City Electroacoustic Music Festival, International Computer Music Conferences, and many more.

Matera

Is a sonic experimentation project which focuses on new approaches to electronic sound creation. This piece has been developed by using a mixture of techniques used in previous compositions. New experimentation in sound creation has resulted into a blooming world of sound structures, often referring to natural and cosmic aesthetics. Matera was premiered at the Ecos Urbanos Festival.

Dariusz Mazurowski (Polonia)

Is a electroacoustic music composer, producer and performer born and currently residing in Gdansk. His works combine traditional analog instruments with the sonic potential of digital technology and computers, i.e., electronic / synthesized sounds with processed microphone recordings and samples. His compositional approach is dynamic in that it involves live electronics and live sound diffusion across multi-speaker systems. **Dossier of Oblivion** is the second part of a large-scale electroacoustic composition Hidden Dimensions, which may be performed as a separate piece also. It is a very personal artistic expression, dealing with thoughts of the flow of time, evanescence, people and places. Dossier of Oblivion contains a large collection of various sounds – mostly pure electronic, synthesized. In this particular case, the whole sonic spectrum have been processed with both analog and digital tools to gain rather complex, hybrid textures. The music was composed and recorded at the De eM Studio. Main audio sources for this composition include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various source samples.



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Eduardo Frigatti (Brazil)

Is a composer whose works are been performed in many theatres and music festivals such as Krakow, Cardiff, São Paulo, Curitiba, Londrina. Currently, he is doctoral student of composition at São Paulo University (USP) under the supervision of composer Dr. Silvio Ferraz.

Among the prizes he has won, he received

a scholarship from the Brazilian Mozarteum to study composition under the supervision of Krzysztof Penderecki at Music Academy of Krakow. He holds a master degree in composition (2014) from the Federal University of Paraná under the supervision of Brazilian composer Dr. Mauricio Dottori.

Rose of Hiroshima

This piece is inspired by the homonymous poem of the Brazilian poet Vinicius de Moraes. It is a short poem in which the poet invites a reflection through the images of Little Boy's victims: "Think of those children mute, telephatic / Think of those girls / Blind, inexact / Think of those women / Tattered, altered / Think of those wounds as warms roses [...]". These literary images are the motto for constructing the sonorities and affections of this piece.

Martin Bedard (Canadá)



Martin graduated with the high distinction from the Conservatory of Music of Montreal in electroacoustic composition. He recently completed a PhD in electroacoustic composition at the University of Montreal. His works have been presented in more than 70 national and international events and festivals.

He is the winner or finalist of twelve international competitions. Including an "Award of dictinctions" at the 2010 Ars Electronica competition. Besides his activities as a composer, he teaches electroacoustic music composition at the Music Conservatory of Montreal and at the University of Montreal as a lecturer

Pareidolia is a type of optical illusion that involves associating a formless and ambiguous visual stimulus with a clear and identifiable element. Electroacoustic music offers several analogies with this perceptual phenomenon. Its density, orchestral and organizational richness and possibilities for superimposition and montage may cause the listener to see in it forms that actually exist and to imagine others there that are perhaps not. Because here, at times, the listener guesses more than he sees

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Filipe Borato (Brasil)

Is a Brazilian composer who has worked with various musical languages, with electroacoustic works, instrumental and sound installations. He lives in the city of Curitiba. Studied composition with Maurício Dottori and Roseane Yampolschi and piano with Danilo Ramos and Santiago Beis at the Federal University of Parana.

His works have been performed in England, Brazil and Argentina.

Rodelaria

Was a piece composed in 2016 under the guidance of composer and Professor Maurício Dottori which offered a call discipline : workshop of electroacoustic music. Discipline that is part of the grid Course of Bachelor of Music at the Federal University of Paraná (Brazil). The sounds of the cymbals always interested me and the process of investigation and manipulation of sounds, was one of the course objectives. The structure and form used in music has a characteristic extension of the sound events and sharp differentiation between the thematic parts . I tried to humanize electroacoustic/computer music, which to me, is by nature totally influenced by the machine and digital processes.

Gaëtan Parseihian (Francia)

Is composer of electroacoustic and concrete music and researcher in sound perception. He's one of the four creators of Brane Project (www.braneproject.com), an association that aims at working with sound spatialisation. With Brane Project, he organised a number of concerts with a homemade acousmonium of more than 50 loudspeakers. He learned electroacoustic music with Christine Groult at Pantin (Paris) and with Maxime Barthelemy at Marseille. Is part of the Soma collective that makes sound massages and work with Daath Record collective and with Deleter. Simultaneously, he is researcher at PRISM-CNRS laboratory where he focuses his research on sound perception, human-machine interfaces, spatialisation methods, and auditory spatial perception.

Et il souffla jusqu'à notre épuisement 11'35 | GAËTAN PARSEIHIAN

This piece is inspired by the wind and more specifically by the mistral, a strong, cold, northwesterly wind that blows from southern France into the Gulf of Lion in the northern Mediterranean. It proposes a metaphorical trip in a journey of mistral that takes the listener somewhere else.



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Alessandro Perini (Italia)

Was born in 198. He studied Composition, Electronic Music and Science of Musical Communication in Italy and Sweden. His artistic production ranges from instrumental and electronic music to audiovisual and light-based works, net-art, land-art and vibration-based works. He started a research about vibration and

tactile sound, called touchmysound, including projects at the Darmstadt Ferienkurse and residencies at Cittadellarte - Fondazione Pistoletto (Italy) and Park In Progress (Belgium). In May 2016 he's been artist in residence for Imagonirmia Prize in Chiaravalle (Milano, Italy), with a series of projects about site-specific sound art. Next residence project will be at I-Park Foundation in Connecticut (May-June 2017).

A. Perini Étude Tendu (2017)

This piece, part of a series of acousmatic studies composed from recordings made with contact mics, is based on sounds produced in various ways on a stretched steel string. By sitting on a custom-made swing, the author was able to modulate the pitch produced by the steel string by modifying his own weight.



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más de cuarenta años de difundir la cultura



UNIVERSIDADE FEDERAL DO RIO DE JANEIRO



México

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