

Espacio Sonoro



ESPACIO SONORO



UNIVERSIDAD
AUTÓNOMA
METROPOLITANA
Unidad Xochimilco



20 noviembre

Coordinación de
Extensión Universitaria

**Espacio sonoro
Cuarta transmisión**



20 Noviembre - Cuarta transmisión

Programa

James O'Callaghan (Canadá / Irlanda)

Filipe Borato (Brasil)

Paolo Gatti (Italia)

Stephen Sereda (Canadá)

Rudolf Pepucha (Eslovaquia)

Joseph Connelly (Estados Unidos)

Fermín Martínez (México)



James O'Callaghan (Canadá / Irlanda)

Is a composer and sound artist based in Montréal praised for his “mastery of materials and musical form” and “virtuosity in fusing genres”. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and uni-

que performance conditions.

BODIES-SOUNDINGS

Interrogates two instruments - an acoustic guitar and a toy piano - as sounding bodies, whose resonant chambers do not sound, but only re-sound. The instruments are used as loudspeakers, amplifying sounds both sourced from the instruments, and external sounds that expand and contradict the instruments' identities. Without performers, they are simultaneously 'disembodied' and re-imagined as physical bodies of their own, animated by living sounds; anthropomorphising them while also emphasising their physical construction. Bodies-Soundings was realised partly through a residency at the Banff Centre with the support of the Canada Council for the Arts, and was premiered at the Cluster new music + integrated arts festival in Winnipeg.

Filipe Borato (Brasil)

Is a Brazilian composer who lives in Curitiba in Parana state. 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. It is a composer of electroacoustic music, instrumental and sound art. Some names of musical pieces: Prataria, 3 peças; Janelas Quebradas, peça para flauta , violino, clarone e piano.

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.



Espacio sonoro
Cuarta transmisión



Paolo Gatti (Italia)

Paolo Gatti studied guitar and piano. He is graduated in environmental engineering at the Tor Vergata University of Rome, in sound engineering at the Tor Vergata University of Rome, and in computer music at the S.Cecilia Conservatory of Rome. He is a composer of electronic music. He is also a teacher in the field of electronic and electroacoustic music. Actually, he lives in Malta (he won a scholarship organized by Regione Lazio and in collaboration with the “Master in Sonic Arts” of the “Tor Vergata” University of Rome) and he collaborates with the Music Department of the Tor Vergata University of Rome.

POLTERGEIST

Is a composition for violin and electronics, based on the “non linear utilization of non linear systems”. Poltergeist is divided into three sections. Each of the sections is inspired by different theories focused on “non linearity principles” such as the “attractors theory”, the “catastrophis theory” developed by Renè Thom, the “double pendulum motion”.The composer has implemented various algorithms reproducing the behavior of the mentioned theories and using them to generate, control and synthesize electronic materials. Subsequently he has recombined the obtained materials in different gestures and musical articulations, building a musical structure based on the counterpoint between electronic materials and the violin.

Stephen Sereda - Will Truchon (Canadá)

SWILL is Stephen Sereda and Will Truchon, both multi-instrumentalists based in Edmonton, Canada. The duo were previously part of the group Motonogo, although Stephen released an album in 2016 called Patient Zero Meets the Degenerates, while Will previously played strange instruments in the group Condaleezza Rice Paddies. SWILL is slated to release material later in 2017 on the Belgian label God Hates God Records.

SWILL (the piece)

Recorded by the Canadian duo SWILL, is a commentary on the sad state of conventional media these days. Radio signals are distorted by Will Truchon as a statement on the banality and tepid nature of media communications, with extra discord is provided by Stephen Sereda on guitar to add a backdrop of disdain.





Rudolf Pepucha (Eslovaquia)

Is Slovak composer and Music director. Between 1995 -2000 he studied composition at Academy of Music and Dramatic Arts, Bratislava. In 2010 completed doctoral studies at Academy of Music and Dramatic Arts, Bratislava. His works are predominately in style experimental and electroacoustic music. He is the au-

thor of hundreds of scenic and other compositions for theater, radio, TV and movie.

SUITE TRANSILVANICA

The Work is a part from the electroacoustic cycle -Suite Transilvanica, inspired by traditional Romanian gypsy music. The Composition was realized from an authentic records and selected segments (spectral selections) was transformed through a current electro-acoustic composing techniques. The Suite Transilvanica was created in Experimental Studio Bratislava (2017).

Joseph Connelly (Estados Unidos)

Is a sound artist that lives and works in Philadelphia. He utilizes field recordings, acousmatic sounds, and electro-acoustic instruments to create compositions that explore the meditative qualities of sound in addition to concepts related to perception, experience, and the juxtaposition of the natural/unnatural in an attempt to cause the listener to pause and reflect on different types of environments.

CHISTILISHCHE

The Russian word for Purgatory - is a piece that was recorded live in the spring of 2014 using a mic'd sheet of glass, a wine glass, gravel/dirt, a repurposed turntable, and samples of radios and field recordings of the ocean. The piece explores ideas related to the imitation of nature, and the sonic possibilities and re-contextualization of everyday items to explore concepts related to communication and the creation of constructed realities.



Espacio sonoro
Cuarta transmisión



Fermín Martínez (México)

Productor audiovisual, artista escénico, diseñador de sonido y multimedia, desde 2009 enfocado a la creación y experimentación sonora, multi e interdisciplinar. En sus investigaciones y producciones personales y colectivas, genera diálogos entre las ciencias, la psicología, la filosofía y diferentes ma-

nifestaciones artísticas desde el sonido, la imagen y el movimiento; en diferentes formatos y estrategias de producción contemporánea desde el campo expandido. En la actualidad realiza investigación artística y conceptual entorno a la relación cuerpo-arte-tecnología, sus límites e implicaciones estéticas, sociales, políticas y culturales en el actual panorama post-digital.

NON SUM IS QUI (Preterito).

Construida mediante diferentes procesos de una única y sola frase: “Ya yo no soy el que era, ni el que debería de ser”, extracto de cante flamenco interpretado por el cantaor “el Agujetas”. Mediante diversos procesos digitales de éste sampleo, se han generado la totalidad de texturas y elementos sonoros de esta pieza, alterando la morfología del sonido, buscando la erosión del sonido como materia prima y conceptual.



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



UNIVERSIDADE FEDERAL DO RIO DE JANEIRO



Espacio Sonoro

Cuarta transmisión

20 / noviembre / 2017

MUS
LAB

www.muslab.org