

Espacio Sonoro



ESPACIO SONORO



UNIVERSIDAD
AUTÓNOMA
METROPOLITANA
Unidad Xochimilco



27 noviembre

Coordinación de
Extensión Universitaria

Espacio sonoro
Quinta transmisión



27 Noviembre - Quinta transmisión

Programa

Giuseppe Iacono (Italia)
Filippos Sakagian (Grecia)
Kyle Vanderburg (Estados Unidos)
Meredith Glina (Estados Unidos)
Zael Ortega (México)
Rodrigo Valenzuela (México)
Sungji Hong (Corea)



Giuseppe Iacono (Italia)

Graduated in Violin and Composition at the Conservatories of Naples and Milan, Italy. He also attended several Masterclasses in Composition. From 2002 to 2005 he studied Electronic Music at the Conservatory of Como. In 2006 he attended the Sonology Course at the Royal Conservatory in Den Haag.

THE PAPER

A man glances through the pages of a paper. They refer to past events having apparently no connection to each other *. The man focuses on the impressions reverberating from each event, remembering with nostalgia every action, every experience, every image. Nevertheless, during the reading each scene starts to cast light on the others, and soon a new truth emerges, leading the man into a spiral of fear. The disclosing arrives at the end of the piece: the reality, now lacking any innocence, is only an occult plot, unbeknownst to us hatched with the threat and the violence by a criminal power.

Filippos Sakagian (Grecia)

Filippos Sakagian is a Greek composer of instrumental and electroacoustic music based in Paris. After graduating from the Conservatoire à Rayonnement Régional de Paris with the 1st prize in instrumental composition (congratulations and the SACEM prize) with French composer Édith Canat de Chizy, he is currently pursuing his studies at the Pôle Supérieur de Paris with Jean-Luc Hervé, as well as his electroacoustic composition diploma with Denis Dufour. Deeply fascinated by gestuality, his work focuses in finding ways to integrate the idiomatic writing of gesture in his music.

JOUIS I SENS

Is a piece composed between Mars and June 2017 that deals with the idea of «repression», which very much inspired the whole compositional process. Non-linear narration techniques such as flash-backs, ellipses, brackets, zooming in and out of the material and different gestures sculpt the form of the piece





Kyle Vanderburg (Estados Unidos)

Compose electically polystylistic music fueled by rhythmic drive and melodic infatuation. Comfortable in both acoustic and electronical media.

Native of Missouri, Kyle holds degrees from Druru University where he studied composition and the University of Oklahoma.

TEMPEST IN A TEAKETTLE

Uses a common household scene to explore the universal feeling of watching small problems grown. As the little suggests, we often minimize these problems, and are left watching and waiting as they compound silently within us. "Waiting" is explore in several ways thoughtout, and uses the medium tu augment these daily dramas until we will allow ourselves to view them center- stage.

As the piece begins, we listen to the ritual os a keetle being filled and placed on a stove. The ring of the metal and the hiss of the burner are stretched into storms winds and the listener is drawn down into the keetle. Where we were waiting for the keetle to boil, we are now waiting for the approaching rain.

Meredith Glina (Estados Unidos)

Meredith Gilna is a composer andvisual artist based in Buffalo, NY. Many of my pieces utilize graphics or other non musical sources as a framework, treated with differen tdegrees of intuition and litera translation, to create music with an unexpected shape and-content . I'm fond of gesture, functional / nonfunctional harmony, extended techniques,and low sounds

GRAVITY SHUFFLE

This piece us a collision between two inherently different strands- a mildly editing field recording made in Buffalo, NY, and a collection of harmonies. The simultaneous but contrasting processes (a circular journey around a neighborhood, a meandering and unpredictable piano) proposes a sense of uncertainty- given the materials,the situation can never be quite harmonious, and a peculiar environment exists with in-that tension.



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Zael Ortega (México)

Su trabajo se encuentra abocado principalmente a la investigación y creación de una «Escucha (Históricamente) Situada» como base para una «Ética y Política de la Escucha», que restablezca y restituya el poder político del Escuchary que tenga como criterio ético material la voz y el rostro de un Otro concreto localiza-

do en el Sur global.

DAS PRINZIP HOFFNUNG / EL PRINCIPIO ESPERANZA

Fue comisionada en 2016 por el proyecto TRASHUMANCIAS (España), la cual fue presentada a modo de concierto-instalación y asimismo fue difundida en Radio Nacional de España (RNE) en enero de 2017. A diferencia de su primera edición, que tuvo formato de ciclo de actividades, TRASHUMANCIAS (2016) puso todo su foco en el hecho creativo, a través del encargo de cuatro piezas radiofónicas en torno al tema de la Utopía, formuladas a partir de diferentes perspectivas, y con motivo del 5º centenario de la publicación del libro “Utopía” de Tomás Moro

Rodrigo Valenzuela (México)

Estudió composición musical en el Centro de Investigación y Estudios musicales Tlamatimine.

JAZZ Licenciatura con especialidad en contrabajo, Escuela Superior de Música.

Contrabajo y bajo eléctrico de Magnolia México Jazz Band, Shus Jazz y Shamanika.

PREMIOS Y PROYECCIÓN DE OBRA

2do Lugar: Ecofilm Festival. Soundtrack para documental “H2nO” dentro de la Convocatoria 2012 Conagua, WWF, Fundación Hombre Naturaleza. - Selecciones en Diseño Sonoro y composición electroacústica: “Zapping Animation” Día Mundial de la animación en Instituto Valenciano de audiovisuales y Cinematografía 2010. ShortShorts, Cineteca Nacional 2011. “Sobre la Intimidación” Festival Mecedora CCE, colaboración con Danza el Agua 2011. “Escarlata” Cinescultura Festival, México-Navarra. Ragensburg, Alemania 2012. “+turb2” MUSLAB 2014. “De Arroz me como un taco”, colaboración con Cocina de Arte Chameshiji, Festival Cervantino y Casa del Lago 2014.



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Sungji Hong (Corea)

Sungji has received 43 distinctions for her compositions. Her music has been performed at international festivals and in major concert series by leading ensembles and orchestras in over 42 countries and 167 cities. It has been broadcast in more than 17 countries (37 channels) around the world and has been recorded and released

on the Dutton label and by ECM Records. She graduated from Hanyang University in Seoul (BA), the Royal Academy of Music in London (MMus) and the University of York (PhD).

SHINE

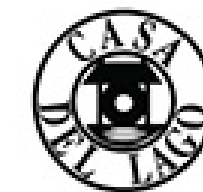
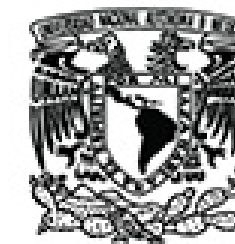
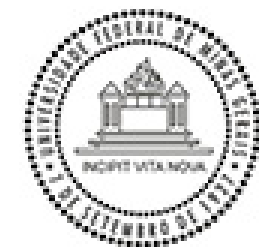
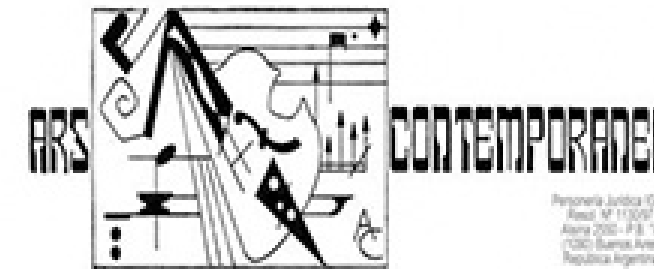
In *SHINE*, written for flute and electronics, the flute solo part consists of three ideas as follows: ascending tremolo scales, quiet timbral trills and staccati. The whole piece develops around or between these three gestures turning on themselves or going through transformations.



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



UNIVERSIDADE FEDERAL
DO RIO DE JANEIRO



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www.muslab.org