

Concierto multicanal, en 8 pistas para piezas electroacústicas y videoarte

Casa Del Lago -UNAM
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**CASA
DEL
LAGO**
JUAN JOSÉ ARREOLA
arte + medio ambiente
CENTRO CULTURAL UNIVERSITARIO
UNAM



2017

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João Pedro Oliveira (Portugal)

João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). Hydatos is a greek word that means “water”. This piece is inspired on the first verses of the Old Testament (Genesis Chapter 1:2) “And the Spirit of God moved upon the face of the waters.”

The audio part of this piece was commissioned by Gulbenkian Foundation, and was composed in the composer’s personal studio and at the NOVARS Center in Manchester.

The video part was done at the composer’s personal studio.

Mario Mary (Argentina)

Mario MARY es Doctor en “Estética, Ciencias y Tecnología de las Artes” (Universidad Paris 8, Francia). Actualmente es Profesor de Composición Electroacústica en la Academia Rainier III de Mónaco y Director artístico del Monaco Electroacoustique - Encuentros Internacionales de Música Electroacústica.

En 1992 se instala en París, donde continuó su formación en el GRM, Conservatorio de París, IRCAM y Universidad Paris 8. Docente, investigador y compositor, Mario MARY ganó más de veinte de premios de composición instrumental, electroacústica y mixta en Francia, Italia, Bélgica, Finlandia, Portugal, República Checa, Brasil y Argentina. Brindó una centena de conferencias y cursos en diferentes países de Europa y de América latina. Sus preocupaciones estéticas están orientadas hacia la búsqueda de una música que genere signos emergentes de las tendencias estética del nuevo siglo. Desde los años 90 desarrolla las técnicas de Orquestación electroacústica y Polifonía del espacio. Sus obras son tocadas en las más importantes manifestaciones internacionales de música contemporánea.



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Mattia Bonafini (Italia)

Mattia Bonafini – 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.

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. The title of the composition is explaining already enough of what is happening in this imaginative sound process.

Gustavo Adolfo Delgado (Argentina - Italia)

Gustavo Adolfo Delgado was born in Buenos Aires, Argentina in 1976. Resident in Rome. He 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.

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 (Groupe des Recherches Musicales) 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. For me, the voice represents an apparent time immobility or frozen state along with some kind of energy that looks violently a way of expanding and to vanishing towards new recipients. The voice transforms, morphs, it does not belong any more to the singer, it becomes raw material. It is a way of escaping from the alienation that programmatic life bears towards the madness of non-belonging anymore to any place.



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Dimitrios Savva (Cypress)

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University un-

der the supervision of Adrian Moore. His compositions have been performed in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Italy, Portugal, Brazil and USA. His acousmatic composition *Erevos* won the first prize ex aequo in the student category of acousmatic composition competition *Metamorphoses 2012* and his composition *Balloon Theories* has been awarded with the public prize at the composition competition *Metamorphoses 2014*.

“From there to here...”

Fernando Curiel (Argentina)

Nació en Argentina, Buenos Aires, en la ciudad de Lomas de Zamora. Realizó estudios musicales en el Conservatorio Julián Aguirre de la ciudad de Banfield, Pcia. de Buenos Aires, egresando con el título de Maestro de Música en Educación Musical, y poco mas tarde, en la misma institución, obtuvo el título de Profesor Superior en Composición.

Sus estudios en Educación Musical, se realizaron con Maria Inés Ferrero, composición y orquestación, estuvieron bajo la dirección del Maestro Luis Arias, y en composición electroacústica con Enrique Belloc.

La materia prima con que fue construida “Escapando por la tangente” provienen de esos materiales sonoros que encontramos cotidianamente en nuestras casas y que luego fueron alterados hasta conseguir sonidos de múltiples envolturas tímbricas y texturas, trabajado con síntesis espacial.

Y en un aspecto más íntimo y abstracto, la obra demuestra transitar por caminos zigzagueantes, generando por momentos situaciones de mucha dinámica y velocidad.

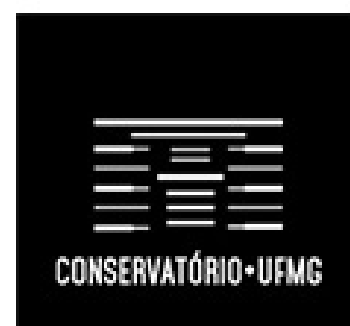




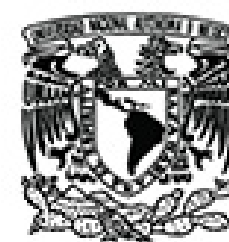
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