



INTERNATIONAL **ELECTROACOUSTIC** EXHIBITION

2018

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

LIPM

**(Laboratorio de Investigación y
Producción Musical)**

20:00 hrs

Junín 1930, C1113AAX CABA, Argentina
www.centroculturalrecoleta.org/



AGOSTO

16

Buenos Aires

PROGRAMA:

- **Vortex Flow**
Edmar Soria (México)
09' 00"
- **Longue distance**
Guillaume Loizillon (Francia)
08' 38"
- **In excess**
Robert McClure (Estados Unidos de América)
07' 52"

electroacústica **MUESTRA**
internacional
DE MÚSICA
2018



MUSLAB es un ensamble a geometría variable generado por la asociación cultural CAMIN-ART con sede en México DF, París y Ginebra. Está integrado por artistas destacados de diferentes partes del mundo y está dirigido por el maestro Pedro Castillo Lara. Este ensamble presenta distintos proyectos culturales de arte sonoro.

Próximo concierto EN MÉXICO:

06 Septiembre

13:00 hrs

•Espacio Sonoro Casa del Lago Juan José Arreola UNAM

Bosque de Chapultepec Primera Sección S/N,
San Miguel Chapultepec I Secc, 11850
Ciudad de México, CDMX
<http://www.casadellago.unam.mx/>

Próximo concierto EN EL MUNDO:

14 Septiembre

20:00 hrs

•Laboratorio de Investigación y Producción Musical (LIPM)

Junín 1930, C1113AAX CABA, Argentina
www.centroculturalrecoleta.org/

MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA
PROGRAMA DEL 5 DE OCTUBRE DE 2018

LIPM
Laboratorio de Investigación y
Producción Musical
20:00 hrs

Junín 1930, C1113AAX CABA, Argentina

www.centroculturalrecoleta.org/

2018

Edmar Soria

México

·Vortex Flow 09' 00"

He got an undergraduate degree in Mathematics and Master and PhD in Music Technology. He is a full-time professor of Digital Art at UAM (Universidad Autónoma Metropolitana - Unidad Lerma) where he is also Director of the research cluster PiATS (Práctica como investigación en el Arte, Transdisciplina y Sonido). He studied sonic art with Manuel Rocha Iturbide, acousmatic composition with Elizabeth Anderson and Rodrigo Sigal and algorithmic composition with Roberto Morales. Winner of the Acousmonium INA GRM-Fonoteca Nacional Contest 2016 (France-Mexico) and of SONOM 2014 contest (Festival Internacional de Arte Sonoro) he has made artistic residences at Musique&Recherches (Belgium), INA GRM (Paris) and CMMAS. He has been commissioned for sonic compositions by Difrazioni Festival 2016 (Florence), Multiphonies GRM 2017 (France) and New York University Ensemble (2017).

ABOUT THE PIECE

When the gods had decided to destroy humanity with a flood, the god Enki (Akkadian Ea), who did not agree with the decree, revealed it to Ziusudra, a man well known for his humility and obedience. Ziusudra did as Enki commanded him and built a huge boat, in which he successfully rode out the flood. Afterward, he prostrated himself before the gods An (Anu) and Enlil (Bel), and, as a reward for living a godly life, Ziusudra was given immortality.

This is a narrative sonic landscape which explores dynamical morphing timbral-space relationships that emerge through parametric procedural means like chaotic mappings and cellular automata.



Guillaume Loizillon

Francia

·Longue distance 08' 38"

Guillaume Loizillon lives and works in Paris. As a composer and musician, he has always been attracted by diverse experiences and vast artistic fields. Electronic music, improvisation, sound poetry, sound installation, interdisciplinary meetings, etc.

In addition to his own projects, he has collaborated with artists such as Merce Cunningham, Barney Wilen, Joel Hubaut, Hector Zazou and Bony Bikaye among others.

He is a senior lecturer in the music department of the University of Paris 8.

In a master's degree, of which He is one of the founders, he teaches the creative techniques and the aesthetic of sound creation and organizes a seminar on encounters between music and other arts.

As a composer, his discography contains more than 15 references. The recent reissue of Zazou bikaye CY1's "black and white" LP, recorded in 1983, has been reviewed in the international music press.

He also co-founded an independent label, TRACE Label, specializing in electro-acoustics, sound art and improvisation.

ABOUT THE PIECE

Longue distance is an acousmatic piece designed and realized in 4 channels (a stereo version is also available).

The material consists of synthetic electronic sounds made with the Max or Pure Data software. These are mainly harmonic or inharmonic drones that gradually change. The second major sound category is composed of moments of piano transformed in real time extracted from a recording of a musical radiophonic creation broadcast on France Musique channel.

Longue distance evokes wide perspectives; those that let glimpse and imagine the very far of the landscape. The progressive mutations of the electronic sounds and the fog of the effects, which surround the piano, indicate an itinerary which is prolonged and whose long distance leads to an attitude of floating daydream. The quadraphonic space is thought to reinforce the immersion effect, which would be that of the imaginary of great spaces.

Robert McClure

Estados Unidos de América
· In excess 07' 52"

Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including the New York City Electronic Music Festival, the Sonorities Festival of Contemporary Music, the Toronto International Electroacoustic Symposium, SEAMUS, ISCM, and ICMC.

His works may be found through ADJ•ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE and Albany Record labels.

Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.



ABOUT THE PIECE

In excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. This work was written in conjunction with the oboe solo, "struggling". The two pieces can be performed simultaneously under the title, "struggling, in excess". Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for "in excess".