



INTERNATIONAL ELECTROACOUSTIC EXHIBITION

2018

A decorative background consisting of a purple gradient with abstract, wavy patterns, transitioning into a solid black horizontal bar at the bottom.

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

**Universidade Federal de
Juiz de Fora
19:00 hrs**

Rua José Lourenço Kelmer, s/n – Campus Universitário
Bairro São Pedro – CEP: 36036-900 – Juiz de Fora – MG
<https://www2.ufjf.br/ufjf/>



**OCTUBRE
22
CIUDAD DE MÉXICO**

PROGRAMA:

- **Jusqu'à l'éveil**
Nesme Isabelle (Francia)
10' 00"
- **Dream is destiny**
Varun Krishnan (India)
07' 09"
- **Dimensioni in crescendo**
Eduardo Palacio (México)
09' 31"
- **There is no image... there is no poetry (version II)**
Sean Harold (Estados Unidos de América)
07' 00"
- **Vietnam Reverb**
Galo Durán (México)
07' 21"
- **Persistence A-normale**
Martin Rodríguez (Francia)
08' 00"
- **Polvere Nera**
Nicola Fumo Frattegiani (Italia)
05' 47"
- **FSK**
Robert Schwarz (Austria)
08' 12"
- **Squissael**
G. Blake Harrison-Lane (EEUU)
07' 00"

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:

25 Octubre

13:00 hrs

· Universidad Autónoma Metropolitana
Unidad Xochimilco
Espacio Sonoro UAM-X
Calz. del Hueso 1100, Villa Quietud, 04960
Ciudad de México, México

Próximo concierto EN EL MUNDO:

07 Noviembre

20:00 hrs

· Conservatorio de la Ciudad de Reims, Francia
20 Rue Gambetta, 51100 Reims, Francia
www.crr-reims.fr

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



**Universidade Federal de
Juiz de Fora
19:00 hrs**

Rua José Lourenço Kelmer, s/n – Campus Universitário
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22
10
18

Nesme Isabelle

Francia

· *Jusqu'à l'éveil* 10' 00"

Après des études de guitare classique et de musicologie, elle entreprend un cursus d'électroacoustique au conservatoire dans la classe de Denys Vinzant puis de Diego Losa.

Elle se forme sur plusieurs logiciels (Pro tools, Ableton Live, Reaper, GRM Tools, Audacity, UVI Workstation, SmartFaust...).

Elle participe à plusieurs projets artistiques (Son et lumière, son et sculpture, bande son de court métrage, de pièce de théâtre, collaboration avec des projets de « L'inventaire », performance solo et duo avec Hurdy Vox (vièle à roue et machine...).

Elle est aussi enseignante de musique et mène plusieurs expériences de MAO avec ses élèves et créer : « La Minute Electroacoustique ». Le projet a été primé. Il a aussi été publié sur le site de l'INA-GRM et a été présenté en colloque international.



ABOUT THE PIECE

Au départ, 3 bols tibétains. Des vibrations hypnotiques pénétrants l'enveloppe charnelle.

Le son met le corps en vibration, à la recherche de l'harmonie et du bien-être.

Chaque son renvoie à l'intériorité de l'être et conduit à la méditation.

La relation entre les bols et le corps se construit en 5 mouvements :

- 1. Mise en phase de la respiration*
- 2. Contrôle de la pensée et recherche de la concentration*
- 3. Vibration pénétrante : Détente et plénitude*
- 4. Ouverture du 7° Chakra. Conscience que nous faisons partie d'un tout : Acceptation, gratitude, compassion, paix, harmonie.....*
- 5. Eveil, retour à la respiration, conscience de soi unifié à la terre... plénitude.*

Jusqu'à l'éveil est une composition qui invite à entrer à l'intérieur de soi.

Inspirée de la méditation bouddhiste, la musique envoie un message universel de paix et de quiétude que chacun peut trouver en lui.

Varun Krishnan

India

· *Dream is destiny* 07'09"

I am a sound artist living and working in Norway. My area of interests are sonic ethnography, location recording and electro acoustic compositions. Recently I have been mostly involved in the documentation of the resonance from different locations of the community I am living in.

As an artist I would like to contribute not just in aesthetic but in informative ways.



ABOUT THE PIECE

'Dream is destiny' has been realised during the time I was experimenting with a wall clock and a digital metronome. I set the metronome at the same speed as the clock and discovered that with all the imperfections, the two tempos meet and depart while in progression. I purposely tried to follow the clock instead of metronome while recording instruments over especially the percussion. This was challenging for me as I had to purposely ignore the metronome which is meant to be followed. I have also used the sound of water being moved around in a bath tub to create a sort of fluidity in the composition.

Metaphorically this piece to me is a representation of that part of life where one tries to merge with different philosophies against something so living and organic in this inevitable digital world.

This piece has been broadcasted on Resonance 104.4 fm in London (07/05/2018)

Eduardo Palacio

México

· *Dimensioni in crescendo* 09' 31"

Compositor nacido en México D.F. en 1978. Comienza sus estudios en México, obteniendo un certificado del Trinity College London.

Posteriormente parte a vivir a París – Francia, en composición y composición electroacústica.x

En 2015 es premiado en el Festival Internacional de Arte Sonoro SONOM –Oaxaca.

En 2016 es programado en Buenos Aires –MUSLAB 2016, y es finalista EFME, del Instituto Superior de Música, Santa Fe.

Participó como becario en Visiones Sonoras 2016 - CM-MAS – Centro Mexicano para la Música y las Artes Sonoras.

En 2017 es seleccionado para ser parte del programa IN-SONORA 10 / Madrid – España 2018.

En 2018 ingresa SNCA del FONCA (Fondo Nacional para la Cultura y las Artes).

Su pieza "Dimensioni in crescendo", obtiene el segundo premio 2018 de Fundación Destellos.

*Miembro del Sistema Nacional de Creadores de Arte

ABOUT THE PIECE

Dimensioni in crescendo

Primera pieza que surge de la temática - Percepción sensorial (contemplación)- que integra el proyecto "Percepción en tres instantes".

A través de la contemplación concientizamos, conformamos y atravesamos realidades distantes y paralelas. La pieza plantea la percepción y las sensaciones provocadas por dimensiones que fluyen en variantes y energéticos crescendos, integrando cíclicamente una sola esencia que transporta a planos etéreos y caóticos, de espectros contrastantes y mutaciones progresivas.

Proyecto Apoyado por el Fondo Nacional para la Cultura y las Artes.

2do Premio Destellos 2018



Sean Harold

Estados Unidos de América

· *There is no image... there is no poetry (version II)* 07' 00"

Sean Harold was born in 1984. He has not died yet.

ABOUT THE PIECE

There is no image ... there is no poetry was originally written for solo soprano saxophone with fixed media. This version of the work is for fixed media alone, eschewing the live element of the first version altogether. Both versions of "there is no image ... there is no poetry" are based on Mozart's Oboe Quartet, K. 370. But, while the first version of the composition exploited the soloist / accompanist dichotomy of Mozart's oboe / string trio orchestration, this version re-imagines Mozart's piece without its star. Here, the supporting elements of Mozart's quartet are remembered with new intent, while the driving force of the original quartet is half-forgotten and remembered only in echoes.

Galo Durán

México

· *Vietnam Reverb* 07' 21"

Galo Durán -

www.imdb.com/name/nm2559638/

Since 2002 makes music for independent films projects.

2010-Artistic residence in Buenos Aires, Argentina.

2011- Soundscape of Jamma el Fna, Marrakech, Morocco.

He has also participated in the International Film Festival in buenos aires Argentina BAFICI 2010 and in the international film festival Rotterdam IFFR 2012 Netherlands.

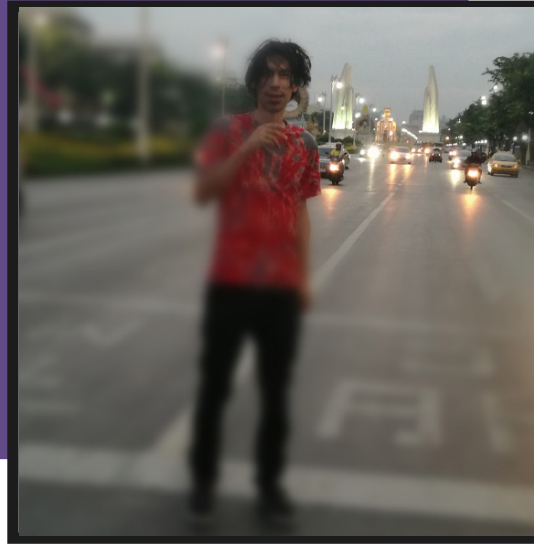
2013-Nomination to an Ariel prize - original music

2015- performances in Tokyo, Kioto and Wakayama Japan

2017- performances in Bangkok, Thailand, and ho chi minh city, Vietnam

ABOUT THE PIECE

Vietnam Reverb, es un paisaje sonoro que hice con sonidos grabados por mi en la ciudad de ho chi minh vietnam, los sonidos que utilizo son ruido de motocicletas, vendedores de la calle y músicos de el rio mekong, entre otras cosas



Martin Rodríguez

Francia

· *Persistence A-normale* 08' 00"

A

ABOUT THE PIECE

A

Nicola Fumo Frattegiani

Italia

· *Polvere Nera* 05' 47"

The totality of the acoustic material. Excavated, mutilated. Sublimated and deposited. The One that is fragmented and reduced to dust. Chalk blocks engraved and carved through the space and elasticity of time. *Polvere nera* is divided into four sections, bounded by sudden stops and static poses, in which there is an incessant dialogue between two opposing formal poles: bands and points. In the end the dialogue becomes union through a process of massification of the material that does not however cancel the intrinsic differences of the models employed. *Polvere nera* was constructed using noise, synthesis sounds and percussive sounds.



ABOUT THE PIECE

Born in Perugia, Nicola graduated from D.A.M.S. (Academy of Arts Music and Show) at the University of Bologna, with a thesis on Luigi Nono's work "Intolleranza 1960".

Later he has advanced Master's degree on "The musical cultures of 1900's" at the University of Tor Vergata in Rome, and a bachelor's degree on "Electronic Music and New Technologies" at the "Francesco Morlacchi" Conservatory of Music of Perugia.

Currently Nicola is attending the Master's degree of "Electronic Music and New Technologies" at the "Lirino Refice" Conservatory of Music in Frosinone.

Author and performer, his research deals with electroacoustic music, soundtracks of images, video, and in particular theatre. He is a member of the Ensemble A23, a research group in the field of sound installations.



Robert Schwarz

Austria

· FSK 08' 12"

Robert Schwarz works in the intersection of fine art, music and architecture in various artistic and experimental settings. He holds a Master of Architecture degree from Vienna University of Technology, and a Master of Arts from Berlin University of the Arts and studied computer music at the University of Music and Performing Arts Vienna. His compositions have been released by the labels Laton, Sonic Terrain, Gruenrekorder and AVA. His installation works have been presented at museums and festivals such as Brussels Etablissement d'en Face, MAK Center for Art and Architecture Los Angeles, Kunsthalle Wien, Club Transmediale Berlin, Singuhr Hörgalerie Berlin, Moscow Museum of Modern Art, and TONSPUR für einen öffentlichen raum. He has received international scholarships and awards such as the MAK Schindler Scholarship, DAAD scholarship, SUAL Award, Leo Baeck grant and Fohn scholarship.

ABOUT THE PIECE

The field recording of a dawn chorus in the forests of Fiskars (Finland) in the summer of 2017 renders the core and compositional starting point around which physical modeling synthesis and digital audio processings are build to complex structures that resemble nature's contingency as their inner logic. By extracting a systemic prototype of the original source and developing an interactive patch that is fully controlled by that system, the sonic structure of the natural soundscape and its spatial organization are translated into an artificial instrumentation. In a series of metamorphic processes, the physics of the original source become gradually identifiable, starting as an abstract natural continuity and slowly revealing to its complete identification in the very last seconds of the composition.

G. Blake Harrison-Lane

Estados Unidos de México

· Squissael 07' 00"

G. Blake Harrison-Lane is a composer, audio engineer, and multi-instrumentalist currently residing in Tampa, FL. His music has been performed by the Quasar Saxophone Quartet, String Noise, Kate Amrine, and Meitar Ensemble and has been featured at the N-SEME, CEME, BEAMSFest, SEAMUS, SCNMF, SICPP, and ICMC. His primary composition teachers include Lewis Nielson, Baljinder Sekhon, Paul Reller, and Scott Eggert. Blake received his M.M. in Music Composition from the University of South Florida and is pursuing his Ph.D. in Music Composition at the University of California, Irvine.



ABOUT THE PIECE

I wanted to investigate the variety of timbres and moods that I could get out of a single, familiar object so this piece was created using recordings of a party balloon. The sounds obtained were surprisingly human-like, echoing the laughter and cries of a child. The piece uses light reverb and pitch and time shifting to make the most out of the limited initial material.

