



INTERNATIONAL **ELECTROACOUSTIC** EXHIBITION

2018

A horizontal band with a purple abstract background featuring wavy, overlapping lines.

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

Plaza Mayor
Universidad Autónoma de Madrid
Concierto 20:00hrs

Plaza Mayor, Universidad Autónoma de Madrid,
Calle Einstein, 5, 28049 Madrid, España
<https://uam.es/>



NOVIEMBRE

07

MADRID, ESPAÑA

PROGRAMA:

- **Sferics**
Maggi Payne (Estados Unidos de América)
10' 10"
- **Laser dream sauce**
Dalton Danks (Estados Unidos de América)
07' 14"
- **Vacuus**
Feliciano Chiriaco (Italia)
05' 33"
- **Genesi Astratta**
Matteo Tundo (Italia)
09' 08"
- **Na-Po-I-i (Elements for a soundscape)**
Massimo Varchione (Italia)
08' 18"
- **Mare acusmatico N° 2**
Marco Gaietta (Italia)
09' 25"
- **Tshoswane**
Yvonne Freckmann (Estados Unidos de América)
09' 00"

*Curaduría MUSLAB 2018

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:

08 Noviembre

15:00 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:

08 Noviembre

15:00 hrs

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

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

Plaza Mayor
Universidad Autónoma de Madrid
Concierto todo el día

Plaza Mayor, Universidad Autónoma de Madrid,
Calle Einstein, 5, 28049
Madrid, España
<https://uam.es/>

07
11
18

Maggi Payne

Estados Unidos de América
· *Sferics* 10' 10"

Maggi Payne architects acoustic space so that the sounds build a geometric shape, then reorient, contract, or expand to an entirely different shape, shrink to a pinpoint, then stretch again to form yet another "world." There is always a sense of "place," an atmosphere, in these acoustic constructs. The sounds are choreographed, as if they are dancers in three-dimensional space, with no walls, ceilings, or floors to constrain them.

Her works have been presented in the Americas, Europe, Japan, Hong Kong and Australasia. She received five honorary mentions from Bourges and one from Prix Ars Electronica.

Works appear on Aguirre, The Label, Innova, Starkland, Lovely Music, Root Strata, Music and Arts, Centaur, Ubui-bi, MMC, New World (CRI), Digital Narcis, Frog Peak, Asphodel, and/OAR, Capstone, and Mills College labels. Excerpts of her videos are available on Vimeo. www.maggipayne.com



ABOUT THE PIECE

Sferics and whistlers are electromagnetic waves caused by lightning occurring in the opposite hemisphere that propagate via the Earth-ionosphere waveguide. These electromagnetic phenomena can be converted to audio using VLF receivers.

Voyager 1 and 2 plasma wave instruments detected whistler-like activity as they passed Jupiter in 1979. It seemed appropriate to celebrate Juno's 2016 arrival at Jupiter by creating a work using whistlers and sferics captured by my VLF receivers. These fascinating sounds are noisy—often full of static, crackling, popping, and irregular fluctuations. They were very similar to sounds produced by the white and pink noise generators from the Moog IIIIP and Aries synthesizers and my shortwave radios, which I also used. I time-stretched many whistlers up to 20 times their original duration, allowing them to more slowly rip the fabric of space and time.



Dalton Danks

Estados Unidos de América
· *Laser dream sauce* 07'14"

Dalton Danks is an American composer and performer, currently pursuing a bachelor's degree at the Institute of Sonology in The Hague, NL. In addition to his studies, his primary work is divided between acoustic percussion and digital synthesis with a strong focus on viscerally affective listening experiences. Tactile materials, illusory behavior, and the inexplicable are points of emphasis in his compositions and improvisations. He has performed and presented works in a variety of contexts across the US, UK, Netherlands, Czech Republic, and Germany.

ABOUT THE PIECE

Founded on the compositional methods and tools of G.M. Koenig, this piece employs The Institute of Sonology's Analog Studio as a technical and conceptual basis for the work. Originating from a collection of *concrète* sequences, the sound material undergoes a series of systematic transformations, executed with the studio's voltagecontrolled modules. As a result, the structural features of the piece reflect this process of development. Reiterations, deconstructions, abstractions, and augmentations are formed to trace perceptual lines between tactility and obscurity, clarity and ambiguity. These various trajectories are made coherent by the recurring gestures and phrases of the initial *concrète* sequences.

Feliciano Chiriaco

Italia

· *Vacuus* 05' 33"

Feliciano Chiriaco is an electroacoustic music composer born in Foggia (Italy) on October 8, 1994. He frequents the third year of Electronic Music at the Conservatory U. Giordano of Foggia and he teaches at the music school "Beethoven" in Italy. His music has been performed and appreciated on numerous occasions such as KLG Symposium on Sound and NYCMEF. In 2017 he participated in an artistic residence in Martina Franca for the Workshop "InContemporanea" by Bianco-Valente and then he published "Rêve". In 2017 he composed "Studio Rimico N.1", sonorization of the video installation "Upgrade My Soul" by R.C. Giannotti. In 2017 he composed the soundtrack of the animated short film "Andrea Firenze" by A. Varano. In 2018 he signed a work contract as sound engineer with the RAI movie producer A. Giusto. From march of 2018 he collaborates as Sound Enveloper with the label "Engineering Samples".



ABOUT THE PIECE

"Spinning around and getting lost in the dark vacuity, confused by the total lack of importance and feeling."

The meaning of "Vacuus", the Latin word, is "Empty", which identifies itself in the structure in the low frequencies and in the dark sounds, in the space so as to be perceived around the listener. "Space" is the key word of the composition, in which all the elements are positioned and moved around independent orbits, which approach and move away until they collide. Then start all over again, you can hear the rotating bodies approaching. Only at the end there will be the decisive battle, the creation. Thanks to the synthesis and sampling processes the sound follows the rotation in the space created by the reverbs and the dynamic compressions. Getting lost in the void is an instinctive reaction, one loses the real perspective, and one abandons oneself to wander about.



Matteo Tundo

Italia

· *Genesi Astratta* 09' 08"

Matteo Tundo is an Italian composer. His primary interest in composition is the perception and cognition of the sound event, the neural mechanisms that lead to the signification of sound. After his early studies in classical guitar, he obtained a Bachelor's degree in Jazz guitar at the Conservatory "Luigi Cherubini" in Florence and then a Master's degree in Music and New Technologies. Later he specialized in the Master "Sound technologies and music composition" at the Conservatory Arrigo Boito in Parma. He studied with Marco Ligabue, Alfonso Belfiore, Javier Torres Maldonado, Alvis Vidolin, Angelo Farina, Esther Lamneck, Umberto Fiorentino and many others. His music has been played in several Countries: Italy, Germany, United States, Iran, Korea, Japan. He has released three albums: *Acatalepsy* (Music Republic), *Zero Brane* (Aut Records) and *Equilibrio di Hardy-Weinberg* (Antimateria Lab).

ABOUT THE PIECE

This piece was composed by imagining the neural path of an event. The information is initially perceived by the receptor organs and elaborated in a first neural stage. Subsequently the event is compared with the memory, in order to obtain an elaboration of the information coherent with the personal experience of life. The brain data becomes more and more abstract and they create the meaning of the information, they shape our thoughts, our impressions. In this way we create ourselves through an abstract genesis.

Massimo Varchione

Italia

· *Na-Po-I-i (Elements for a soundscape)* 08' 18"

Massimo Varchione (1979 Switzerland)
Graduated in Composition (2013), Electronic Music (2017),
Arranging for Wind Orchestra (2018). From 2006 to 2009
he attended the academy "Incontri con il maestro" of Imo-
la, where he was admitted to the Composition Course giv-
en by Marco Di Bari.

He has composed music for theatre, ballet, short films, for
instrumental ensembles and soloists.

His music (for instruments or electroacoustic) has been
selected and performed in several international festivals
(Contemporanea 08; Rencontres Internationales de Musi-
que
Electroacoustique; Sonosynthesis; Risuonanze; Cross-
roads).

From 2014, with David Palmentiero and Giuseppe Pisano,
he started the project
"Inhorep", a trio that is dedicated to improvisation with
electro-acoustic instruments.

ABOUT THE PIECE

Na-Po-I-i (Elements for a soundscape) is
study on the musical possibilities hidden in a simple
soundscape of a city. Small elements of a recording
have been chosen and organized in patterns that
transform the meanings of sounds. The four speaker
create a new, vivid and unusual, form for them.



Marco Gaietta

Italia

· *Mare acusmatico N° 2* 05' 02"

Italian composer, born in Venezia, living in Mila-
no.

Graduated at "Conservatorio di Milano" studying Com-
position with Alessandro Solbiati and Electronic Music
with Giovanni Cospito. I also studied with Salvatore
Sciarrino at "Accademia Chigiana di Siena" and with
Ivan Fedele at "Accademia Nazionale di Santa Cecilia".
I attended many masterclass (as with Marco Stroppa,
Jean Claude Risset, Hugues Dufourt, Helmut Lachen-
man, Hector Parra, Philippe Leroux, Frédéric Durieux,
Frank Bedrossian, Christophe Havel, Fabian Lévy...) and
participated to many festival (as Impuls Academy 2017,
Mixtur 2017).

I have written music for various solo instruments, diffe-
rent chamber groups, orchestra and choir, acusmatic
music and music for instruments and live electronics
too.

I am also interested in music for theatre and in the colla-
boration with visual artists and performers.

ABOUT THE PIECE

Mare Acusmatico n°2 represents my interest
in the wave as a model of formal organization and
the sea as environment is the starting point of them.
The starting material consists of five simple sound
objects: two wave patterns of the sea, a series of
drops of water, the verse of a seagull and a bell shot.
With the different objects, cut and variously assem-
bled, I tried to create five different contrapuntal li-
nes, each of which, even starting from point-like
objects or small fragments of larger objects, tried to
reconstitute linearly through a formal "wave" orga-
nization, of aggregation and subsequent rarefaction
of the material, thus going to recreate a wave and
sea motion like the one from which the main objects
used originated.

Yvonne Freckmann

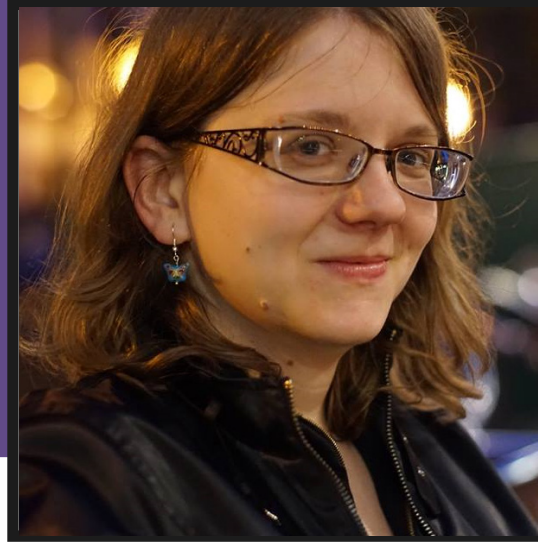
Estados Unidos de América

· Tshoswane

09' 00"

Compositora argentina, egresada del Conservatorio Superior de Música "Manuel de Falla". Licenciada en Composición con Medios Electroacústicos por la Universidad Nacional de Quilmes. Integra el Programa de Investigación "Sistemas temporales y síntesis espacial en el arte sonoro".

Sus obras han sido seleccionadas para participar en los siguientes Festivales internacionales: workshop para compositores realizado por el Cuarteto Arditti (UNQ, Argentina) en 2013, Música de Agora na Bahia (Brasil) en 2014, 41 st International Computer Music Conference en 2015 (EE.UU.), L'Acusmonium AUDIOR (Italia) en 2015 y 2017, New York City Electroacoustic Music Festival en 2016 y 2017 (EE.UU.), MUSLAB 2016 (México e Inglaterra), XI Jornadas de la Música Contemporánea (Colombia) en noviembre de 2016, Bernaola Festival XIV Edición, AKUSMA (España) en 2017 y en Delian Academy for New Music (Grecia) en 2018.



ABOUT THE PIECE

El líquen Thamnolia vermicularis fue el punto de partida para la composición de esta obra. El concepto de simbiosis se traslada a la interacción de las diferentes fuentes sonoras empleadas. Esta íntima asociación evoluciona durante el discurso musical. La presente obra electroacústica fue compuesta en el marco del programa de investigación "Sistemas temporales y síntesis espacial en el arte sonoro".

Plantea el juego artístico con los esquemas auditivos propuestos por Gary Kendall (2010), a través de la disrupción y el dominio de la perturbación. La obra está organizada a partir de relaciones entre "situaciones de congruencia" y "situaciones de incongruencia" entre fuentes conceptuales e imágenes fuentes. Se busca la expectación de congruencia a partir de la "situación de incongruencia", en la que múltiples fuentes conceptuales presentan una sola imagen fuente.