



INTERNATIONAL ELECTROACOUSTIC EXHIBITION

2018

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

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

**Espacio Sonoro UAM-X
(Universidad Autónoma Metropolitana
Unidad Xochimilco)**

15:00 hrs

Calzada del Hueso 1100,
Villa Quietud,
04960
Ciudad de México, CDMX



NOVIEMBRE

08

CIUDAD DE MÉXICO



PROGRAMA:

- **Clicks**
Hannah Hitchen (Estados Unidos de América)
06' 15"
- **Mademoiselle Chrysalis**
Misaki Goto (Japón)
07' 36"
- **Conciencia pura de invención**
Patricia Martinez (Argentina)
08' 37"
- **Everyday stories**
Liliana Borge (Noruega)
07' 17"
- **Zahrozlyva vesnianka**
Paulina Łuciuk (Polonia)
07' 46"
- **Litots**
Maria Cecilia Serrano (Chile)
05' 10"
- **Cuerdas de un pueblo lejano**
Ivonne Paredes (Estados Unidos de América)
08' 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:

15 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:

16 Noviembre

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

08
11
18



Espacio Sonoro UAMX
Universidad Autónoma Metropolitana
15:00 hrs

Universidad Autónoma Metropolitana
Unidad Xochimilco
Calz. del Hueso 1100, Villa Quietud, 04960
Ciudad de México, CDMX
www.uam.mx

Hannah Hitchen

Estados Unidos de América

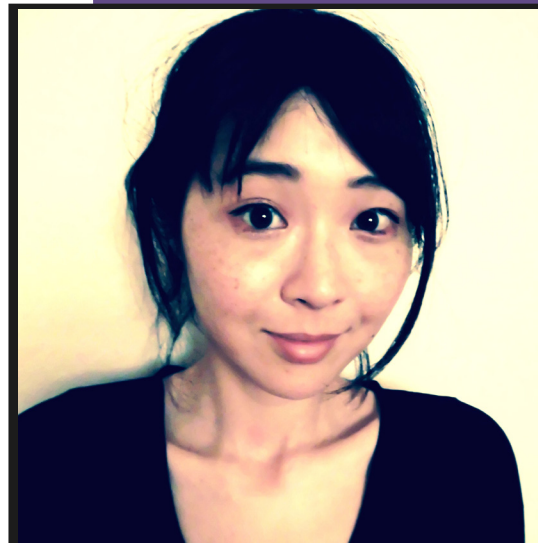
· *Clicks* 06' 15"

American composer Hannah Hitchen (b. 1997) writes for a wide range of instrumentations, including symphony orchestra, string orchestra, concert band, chamber ensembles, and electronics. Her electronic music was recently showcased at the 2018 Electroacoustic Barn Dance in Jacksonville, Florida, and will be featured at the New York City Electroacoustic Music Festival in July 2018. Hitchen is presently pursuing a Bachelor Degree of Music in Composition at the University of South Florida, where she studies with Paul Reller and Baljinder Sekhon. As a hornist, Hitchen played with the Tampa Bay Symphonic Winds, the Tampa Bay Pride Band, and the South Florida Youth Pride Band. She has also performed internationally in the Czech Republic and England. Currently, she plays horn for the University of South Florida Symphony Orchestra.



ABOUT THE PIECE

Clicks is a musique concrete work that explores the sounds of a lighter being clicked and banged against a chair, desk, and laptop monitor. Most of the lighter's sounds were manipulated to emulate what one might hear in modern warfare, which is the theme of this work. *Clicks* was realized in *Reaper*.



Misaki Goto

Japón

· *Mademoiselle Chrysalis* 07' 36"

Misaki Goto is a composer originally from Japan.

After receiving a diploma in classical vocal performance at Tokyo College of Music, she shifted her direction and studied composition at Berklee College of Music in Boston having received numeral scholarships. Currently she resides in Paris studying electroacoustic music with Yan Maresz and composition with Jean-Luc Hervé at Conservatory of Boulogne-Billancourt.

In 2016, she was selected as a finalist of Citta di Udine International composition competition. Also she was honorary mentioned for the 2017 composition competition of Boulogne-Billancourt.

ABOUT THE PIECE

"Mademoiselle Chrysalis", originally for Tam-tam and electronics, has four short movements, all of which are inspired by Puccini's opera, *"Madame Butterfly"* in a parodic and ironic manner. Following the story, each movement suggests an auditory image of a girl cocooning herself who suicides in the end.

Each movement is titled:

1. Estrogen / 2. Adrenalin / 3. Oxytocin / 4. Coda

Patricia Martinez

Argentina

· *Conciencia pura de invención* 08' 37"

Patricia Martinez is an active composer, performer and interdisciplinary. She holds a Doctoral and Master degree in Music Composition (Stanford University) and completed the annual course in Computer Music (Ircam). Her works won prizes such as: Argentinian Government's; Casa de las Américas; International Young Composers' Meeting; Ibermúsicas/Iberescena; Global Music Award; Diffusion; SADAIC and Juan C. Paz. She received fellowships and commissions from: VCCA/UNESCO-Aschberg; Yvar Mikhas-hoff Trust for New Music; International Music Theatre Competition/Internationales Musikinstitut Darmstadt; American Composers Forum; Experimental Center of The Colón Theater; Music Current; BTZM, and others. Her works were performed in America and Europe. She is professor of composition at CSMCBA, UNQ, external tutor at the UNAM and director of *Compañía Helada* (new opera).



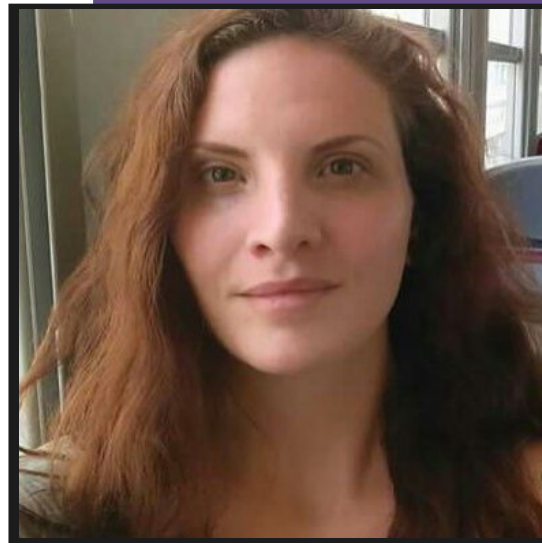
ABOUT THE PIECE

Conciencia pura de invención // *Pure Consciousness Invention*

Acousmatic / stereo, 2013

Conciencia Pura de invención is an acousmatic piece based on theatrical experiences. Music is not telling a "story" but it is itself a narrative journey through a sonorous experience. Music materials were processed from original acoustic samples.

This piece is part of "Inconceivable" (*Inverosímil*) an interdisciplinary work loosely based on texts by Ramón Gómez de la Serna. *Inconceivable* raises a number of entertaining scenes such as poetic microcapsules, where the narrative driving a labyrinth track that becomes in a complex of multiple transversalities of aesthetic languages.



Liliana Borge

Noruega

· *Everyday stories* 07' 17"

I am 32 years and study bachelor at Tromsø Academy of Contemporary Art and this was my contribute to the semester exhibition this spring.

I have worked with sound installations for a long time, and has become more and more interested in sound art and learn more about it and I wanted to find new ways to exhibit sound and ways that the audience can interact with sound. Because we are used to hear sound and it is an automatic act that we may not always think about.

I have earlier worked with rooms and to transform a room into an enclosing sound space. But I also felt that I wanted to open the sound experience more up and to let people choose to step into it if they wanted.

ABOUT THE PIECE

This sound piece is part of a sound installation where different sounds were played from six speakers mounted to metal mesh. The installation I called *Stories* and the sounds are recordings of everyday life that I mixed in editing programs such as Ableton Live, Wavepad and Audacity.

I soldered speakers I found and attached them to the metal and hung from the ceiling and invited the audience to sit or lay down under it. The sound could also be heard from the top, since the speakers were open.

Paulina Łuciuk

Polonia

· *Zahrozlyva vesnianka* 07' 46"

Composer and vocalist. She is a student of the Opera Studio in Theatro São Pedro in São Paulo. She has graduated a master degree of composition in the class of prof. Józef Rychlik at the Academy of Music in Kraków. She actively performs in São Paulo in such places as Club Transatlântico, Universidade de São Paulo (USP), Theatro São Pedro. She has created music for animations, especially during her collaboration with the Graphic Art Department of the Academy of Fine Arts in Kraków. She has performed as a composer and singer in the Warsaw Autumn festival in the years 2014 and 2015, on the concerts in the academies of music in Gdansk, Łódz and Kraków, on the International Contemporary Music Festival of Kraków Composers in 2017, concerts organized by the Electroacoustic Music Studio of the Academy of Music in Kraków.



ABOUT THE PIECE

Vesnianka is a very archaic type of ukrainian folk song that is traditionally sung to bring the spring and call the nature to awake from the deadness of winter. However, in the composition spring doesn't come and the listener immerses in a cold and scary landscape.



María Cecilia Serrano

Chile

Litots 05' 10"

María Cecilia Serrano nació en Santiago de Chile, el 3 de Julio 1991. Sus primeras lecciones musicales fueron impartidas por su padre, quien lidera un grupo folklórico.

Desde el 2007 a 2009, estudió piano con Fabian Corral. Además aprende guitarra en el grupo "Incu", un grupo folklórico.

El 2010 comienza sus estudios en Teoría de la Música en Universidad de Chile, donde aprende con Carlos Araya, Miguel Ángel Jimenez, Jean Pierre Karich (Piano), Eduardo Cáceres, y Edgardo Cantón, su profesor de composición. El año 2015 obtiene su licenciatura en la misma universidad con distinción máxima.

María Cecilia se especializa en música electrónica y música para cine. Actualmente enseña piano en Academia Armonium, y además se encuentra creando el soundtrack de un juego en desarrollo.

ABOUT THE PIECE

La obra se centra en el sentimiento de desolación y miseria, de nostalgia por lo perdido, recuerdos que vuelven y que nos traen penas o alegrías lejanas. Cada sonido está configurado para evocar un sentimiento de oscuridad que envuelve todo, con pequeños recuerdos que brillan, y que al pasar pueden hacernos tener esperanza, o dejarnos un sabor amargo de miseria.

Ivonne Paredes

Estados Unidos de América

· *Cuerdas de un pueblo muy lejano* 08' 00''

Ivonne Paredes is a Lima-born, New York-based composer and percussionist, whose rhythmic scores combine aspects of traditional Peruvian music with wide ranging contemporary influences. Upon relocating to the U.S., she studied with renowned percussionists Mike Davis and Beth Gottlieb, and went on to compose under Dr. Daniel Crozier at Rollins College (Winter Park, FL). A graduate student from CUNY - Brooklyn College, Ivonne has studied under the instruction of Tania León and Douglas Cohen. Her music has been performed across the Americas as well as in Europe and Asia. Some of the ensembles that have performed her compositions include forty/sixty, andPlay, Black House Collective, JACOPERA, the Brooklyn College Symphony Orchestra, the Vanguardia Perú Big Band, the YMCA College of Hong Kong's jazz ensemble, and Arturo O'Farrill's Afro Latin Jazz Orchestra.



ABOUT THE PIECE

Cuerdas de un Pueblo Muy Lejano (Strings from a Town Far Away) is based on a Huayno melody that goes through different transformations. Huayno is a style of music that comes from the deep Andean regions of Peru. Ivonne has come back to her Peruvian roots as a composer, and she has been writing works inspired by different styles of Peruvian music. She is very interested in applying her heritage to any composition, making it diverse, unique and out of the ordinary.