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# INTERNATIONAL ELECTROACOUSTIC EXHIBITION

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# 2018

A horizontal band with a purple abstract background featuring wavy, overlapping lines in various shades of purple.

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

# **Espacio Sonoro. Casa Del Lago** **Juan José Arreola UNAM**

**13:00 hrs**

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



# **SEPTIEMBRE**

# **06**

# **CIUDAD DE MÉXICO**

## PROGRAMA:

- **Mask**  
*Yi Jiang (China)*  
04' 15"
- **Desde el noveno piso**  
*Sergio Santi (Argentina)*  
04' 22"
- **Vox humana II**  
*Cláudio Pina (Portugal)*  
07' 00"
- **Hanggang sa Takipsilim (Until Dusk)**  
*Juro Kim Feliz (Filipinas)*  
05' 43"
- **Cah Kangkung**  
*Septian Dwi Cahyo (Indonesia)*  
06' 10"
- **Acousma light episode #1**  
*Gintas Kraptavicius (Lituania)*  
08' 06"
- **Interference**  
*Matías Couriel (Francia)*  
05' 00"
- **Shoreline**  
*Benjamín Fuhrman (Estados Unidos de América)*  
07' 15"
- **Lembah Gunung**  
*Fahmi Mursyid (Indonesia)*  
08' 02"
- **Tenés un acufeno/You have tinnitus**  
*Sofía Scheps (Uruguay)*  
05' 56"

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:

**05 Octubre**

**19:00 hrs**

• Centro Cultural España en México  
**Espacio X**  
Pasaje cultural Guatemala 18- Donceles 97  
Colonia Centro Delegación Cuauhtémoc,  
CP 06010  
Ciudad de México, México

### 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/](http://www.centroculturalrecoleta.org/)

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

**Casa del Lago UNAM**  
**Espacio Sonoro**  
**13:00 hrs**

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

06  
09  
18

## Yi Jiang

China

· Mask 04' 15"

Yi Jiang ,completed studies of electronic music at the Wuhan Conservatory of Music in China, postgraduate studies at Birmingham Conservatoire for music technology in UK. In 2016,She received the winner of Audient Prize, and won the prize in Beijing Electroacoustic Music Contest in 2014. Yis' work focus on the interaction between audio and video, developing a special connection between the acoustic music and visualization, which exploring the use of the extended techniques for instruments and the electroacoustic music in horror animation.



### ABOUT THE PIECE

*This is an electronic piece with the theme of zombie, The inspiration to create the piece came from a game called 'dark soul' whose background music a religious theme with the noir thriller. I used some baroque elements which include church, vocal and zombie as a background atmosphere, the main sound materials were transformed from a same original zombie sound. The project could be separated three parts, the bell sound as a theme start of the first part; the second part is that zombie's hide process; the last part is recapitulation, bell sound reappears followed the zombie's bellow which is original material symbolizes that zombies uncover the mask. The project is a hide process of zombie, through to pretend to bell, wind, performer etc into show the real identity.*



## Sergio Santi

Argentina

· Desde el noveno piso 04' 22"

Licenciado en Composición – Escuela de música - Facultad de Humanidades y Artes - UNR (Universidad Nacional de Rosario)

Profesor adjunto - "Composición, instrumentación y análisis" y "Taller de música electroacústica" -UNR

### ABOUT THE PIECE

*En diciembre de 2001, a causa de una crisis política económica, tuvieron lugar en Argentina una serie de manifestaciones populares que se dieron a llamar "cacerolazos", dado que su principal característica consistió en golpear cacerolas desde las ventanas de los edificios. En una suerte de alegoría sonora, a través de esta pieza se intenta reflejar aquella audición, desde el 9° piso de un edificio céntrico de la ciudad de Rosario. Los ocho altavoces distribuidos en círculo y la posibilidad de que los oyentes se ubiquen libremente en el perímetro interior, da lugar a un pluriperspectivismo que propicia una abundancia de puntos de escucha independientes (como desde otras ventanas...).*

Para la difusión:

*Los altavoces deben estar distribuidos (en lo posible), en círculo, en uno u otro sentido, pero respetando el orden sucesivo indicado de las pistas (1, 2, 3, 4, 5, 6, 7 y 8)*

# Cláudio Pina

Portugal

· *Vox humana II* 07' 00"

Cláudio de Pina, started his musical studies in Pipe Organ degree at Instituto Gregoriano de Lisboa. Enrolled in Physics Engineering at Faculdade de Ciências de Lisboa. Continued his compositional studies with Eurico Carrapatoso. Went to the advanced degree of Piano at Hot Jazz Club. In Electroacoustic, studied with Miguel Azguime, Adrian Moore, Jaime Reis and Acoustics with Vincent Debut. Currently finishing his Master degree in Musical Arts at FCSH regarding Mixed Music under the mentorship of Isabel Pires.



## ABOUT THE PIECE

*Vox Humana* is a study about human voice, like the painting *Screaming Pope* is a study from Francis Bacon (1950) about another painting of Diego Velázquez, *The Pope Innocent X* (1650). Bacon's study was inspired by the paintings of Velázquez and film *Battleship Potemkin*, from Sergei Eisenstein (1925). The original recordings consist of human voices, a miscellany of choirs, performing all kinds of notes and sounds that a human voice can produce. A transformation process dissociates the listener from the original source, but question his imagination of the nature of the sounds. In this performance, an image of the painting should be displayed. The same path is taken at the same level, with the painting and sound, creating an acousmatic effect on the audience. Associated to the theme of the painting, Gregorian chant, chords and notes are produced from a choir. The famous *Dies Irae* hymn, attributed to Thomas Celano, a Franciscan monk, is used in this work, performed by a boy choir.



# Juro Kim Feliz

Filipinas

· *Hanggang sa Takipsilim (Until Dusk)* 05' 43"

Hailing from the Philippines, Toronto-based composer Juro Kim Feliz (b. 1987) finished composition studies at the University of the Philippines and McGill University. Principal mentors include Jonas Baes and Melissa Hui, along with Liza Lim, Dieter Mack, Chong Kee Yong, Bernd Asmus and Linda Catlin Smith in various consultations. He received the Goethe South East Asian Young Composer Award (1st place) in 2009, and became a finalist in the 5-Minute Piano Concerto Competition of the Music Biennale Zagreb in 2017. His work "Gandingan sa Kagiliran" for percussion duo has been commercially released in the "Millennial Masters, Vol. 7" CD album (Ablaze Records), and his music has been performed in music festivals and workshops in the Philippines, Indonesia, Malaysia, Taiwan, Israel, Greece, Switzerland, Italy, Croatia, the United Kingdom, Canada and the United States.

## ABOUT THE PIECE

Using Magnetic Resonance Imaging to create a series of sculptures named "Échos," Marc Didou's idea of resignation to shun away the creator's subjectivity renders stillness as an exercise of agency. This sound art piece, officially launched in *Cities and Memory's* "Sound Photography" project, responds to Giulia Biasibetti's photograph of one sculpture in Turin with recorded Philippine indigenous instruments and narrated stories to render the flatness of time-space. Unlike Didou's "resignation-as-creation," the political voices of the diaspora will never stand still in creating histories. Calling out echoes of pasts, presents, and futures, the work includes an excerpt of Hannah Guanlao's "Choose Your Own Perspective" (2016), capturing a Filipino-Canadian millennial's response to historical revisionism on the dictatorship of former Philippine president Ferdinand Marcos in the 1970-80s.

## Septian Dwi Cahyo

Indonesia

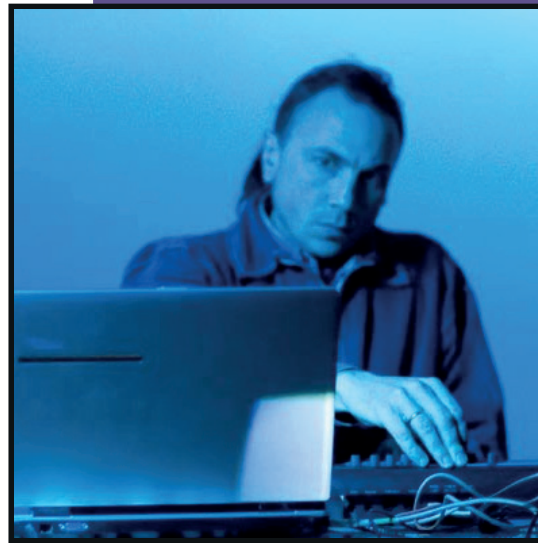
· Cah Kangkung 06' 10"

Septian Dwi Cahyo studied composition with Gatot Danar Sulistiyanto and electronic/computer music with Tony Maryana, and Patrick Gunawan Hartono. he also study music with Dr. Royke B Koapaha. His music have been featured at festivals such as Sound Adventure, Young Composers in Southeast Asia Competition & Festival 2013, the 21st Young Composers Meeting, Studio Musikfabrik meets ACME Meeting, Lokakarya #1 6,5 Composers Collective, Portrait Concert of 6,5 Composers Collective, Shanghai New Music Week, SETTS #1, Biennale Jogja XIII #3, Contemporary Carols, October Meeting, One Year Asia Culture Center, Art Summit Indonesia. In 2018 he received 3 months scholarship from OeAD-Austrian Agency for International Cooperation in Education and Research to study with Beat Furrer in University of Music and Performing Arts Graz and he also took algorithmic composition class with Gerhard Nierhaus.



### ABOUT THE PIECE

*In this piece I am using wolfram 1 d cellular automata resulting states (ex. Rule 30 "0 0 0 1 1 1 1 0" and another resulting states from another 255 rules) to trigger granular synthesis that I took from wolfram's speech, I also using shape from rules 30, 90, 54, 50, 60, 94, 220, 126, 0 to controlling the density of each sound*



## Gintas Kraptavicius

Lituania

·Acousma light episode #1 08' 06"

Gintas K a Lithuanian sound artist, composer living and working in Lithuania. Gintas has been a part of Lithuanian experimental music scene since 1994. Nowadays Gintas is working in the field of digital experimental and electroacoustic music. His compositions are based on granulated sounds, improv, new hard digital computer music, small melodies and memories. In over a decade he has released numerous of records on labels such as Cronica, Baskaru, Con-v, Copy for Your Records, Bolt, Creative Sources, Sub Rosa and others. His works was presented at various international festivals, symposiums as Transmediale.05, Transmediale.07, ISEA2015, ISSTA2016, IRCAM forum 2017. Artist in residency at festival RadiaLx 2010, DAR 2016, 2011, MoKS 2016. Winner of the II International Sound-Art Contest "Broadcasting Art 2010" in Spain.

Since 2011 member of Lithuanian Composers Union.

### ABOUT THE PIECE

*Acousma Light sound components are being grained into sonic particles - as elemental as possible. The sound of the piece may be described in such characteristics as timbre, spectrum of sound, varying and changing speed of motion. In the first stage of composition, in which a recording of live performance takes place, a principle of sound deconstruction is being employed. Recorded material is then being organized into a structure that gradually evolves into a crystallized form.*

# Matías Couriel

Francia

· *Interference* 05' 00"

Matías Couriel is a composer of instrumental and electroacoustic music. He obtained a post degree in mixed music at the conservatory of Strasbourg and a Bachelor Degree in composition from the National University of Arts (Argentina).

In 2018 he won the first prize in world music days Beijing, representing Argentina.

In 2016 he won the first prize at the competition for 2 pianos of the University of Litoral (Santa Fe, Argentina) and in 2012 he won the first prize at the national competition "Juan Carlos Paz" at the category "symphonic piece".

His pieces have been performed in France, Spain, England, Canada, United States, Paraguay and Argentina.

He has been awarded in many international festivals such as: Hilltown festival in Ireland, Miso Music Festival in Portugal, Metanast festival (UK), Radiophrenia call for works (Scotland).



## ABOUT THE PIECE

*"Interference"* is a tribute to John Cage in the 100 anniversary of his birth. The work engages a conversation between Morton Feldman and Cage, and an electroacoustic collage. The meaning of the conversation is completely changed by cutting and pasting different parts. On the other hand, the voices of Cage and Feldman seemed to me very seductive, so I picked up the words that were most captivating, because when I heard for the first time the conversation, it seemed to me like a very "musical" dialogue.

The electroacoustic part was made using different kinds of radio waves, from a cell phone to a radio AM transmission. Then I processed them with different effects, such as time stretch and filters. The electroacoustic and the text are closely related, because what happens on the conversation affects the electroacoustic part.



# Benjamín Fuhrman

Estados Unidos de América

· *Shoreline* 07' 15"

Born in Lansing, Benjamin Fuhrman is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principle instructor was Mihai Craioveanu.

He has had works commissioned from a number of performers and has been performed throughout the world.

He maintains an active role as a performer and teacher of mandolin, composition, and computer music at the MSU Community Music School, Mott Community College, and Oakland University, and is the co-host of the podcast Patch In. For more information check out [www.benfuhrman.com](http://www.benfuhrman.com)

## ABOUT THE PIECE

I recently spent some time flying along the West Coast. Looking out the window of the plane, I spent a lot of time looking at the shore and watching the flocks of gulls from the air. This led to thinking about the migratory patterns of birds, fish, whales, and other species that live in the ocean and above or along it. *Shoreline* is an attempt to recreate some of these thoughts through gull and whale sounds created entirely on an analog synthesizer with occasional scraps of human interference breaking through the surface of the piece and changing the soundscape. It's a reflection on the landscape through purely electronic means – a study in synthetic ecology.

## Fahmi Mursyid

Indonesia

· *Lembah Gunung* 08' 02''

Fahmi Mursyid (Born Tasikmalaya December 12, 1993) is sound expressionist/music illustrator/experimental musician based in Bandung, Indonesia. He began releasing music/recordings under various monikers and net-labels in 2011-2016. He uses found object (acoustic/electronic instruments) and computer to create glitch/droning sounds, sampling, granular synthesis, shimmering, swell, pitch bending, dynamic/static composition of enormous range, and from complex until simplicity of musicality. He performed his music piece/composition on 15 minutes duration with acoustic/traditional world music instruments like pan flute, suling, and mini-gamelan, mix to ambient-soundscape-electronic beat in Indonesian Young Composer Festival (Pekan Komponis Indonesia) in 2016.



### ABOUT THE PIECE

*The music composition on this piece was composed by applying granular synthesis techniques to some traditional Indonesian instruments / world music instruments; suling, pan flute, angklung, saron, and bonang. Fahmi created this composition specifically for Acousmatic listening and the transformative focus of Musique Concrète is present throughout. Inspired from the dynamic his local environment / hometown : place and culture. All instruments recorded, performed, produced, and composed by Fahmi Mursyid in Bandung, Indonesia, 2016-2018.*



## Sofía Scheps

Uruguay

· *Tenés un acufeno/You have tinnitus* 05' 56''

Sofía Scheps (Uruguay, 1987)

Uruguayan composer, graduated from the School of Music of the University of the Republic (Uruguay), where she is currently an assistant professor to the chairs of Composition and Orchestration. From 2015 to 2017 she moved to Barcelona where she completed a masters degree in Sound Art, at the University of Barcelona. She works and investigates in the frontiers of experimental music, electroacoustic music, mixed media music, chamber music, and sound art, and has premiered several works in concerts and festivals in Uruguay, Chile, Spain, USA and Germany. In addition, she devotes part of her time to Sound design, music composition and audio postproduction for audiovisual pieces and scenic arts.

### ABOUT THE PIECE

*On 2016, after an audiogram the doctor told me: "You have tinnitus at 6000 Hz. When working with materials close to 6000 Hz, you'll not have much control over the mix".*

*This piece is an attempt to externalize creatively what accompanies me always, and is my version of silence.*

*The materials of this piece spin around 6000Hz and try to refer to what I hear of my tinnitus throughout the day. This coexists with recordings made with hydrophones on the shore of the beach, reminding me of the inevitable earwashes I have to deal with every two years. Sharing this experience, I play with my own inability to precisely mix materials, working a little "blindly," or "deafly."*

*It is not my intention to re-create or transpose this physical experience to others: I used this personal, internal experience to create an open aesthetic result.*





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