



INTERNATIONAL ELECTROACOUSTIC EXHIBITION

2018

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

• GENERAL PROGRAM •

MEXICO • BRAZIL • ARGENTINA • FRANCE • PORTUGAL • SPAIN

Fonoteca Nacional Ciudad de México

Avenida Francisco Sosa 383, Santa Catarina,
04010 Coyoacán, CDMX



DICIEMBRE

06

CIUDAD DE MÉXICO

PROGRAMA:

- **Sierpinski learns to Paint**
Sylvia Pengilly (Estados Unidos de América)
08' 20"
- **Matters 3**
Daniel Mayer (Austria)
08' 50"
- **Hidden materia**
Brane Zorman (Eslovenia)
10' 00"
- **Fonemanoide**
Agustín Álvarez (Argentina)
06' 24"
- **"...the irresistible will of heaven..."**
Tim Reed (Estados Unidos de América)
06' 52"
- **Après moi la pluie**
Guillaume Dujat (Francia)
09' 55"
- **Encuentro al viento final**
Nicolás Rodríguez (Argentina)
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 EL MUNDO:
2019

Visita Muslab.org



Fonoteca Nacional
Ciudad de México
15:00 hrs

Avenida Francisco Sosa 383, Santa Catarina, 04010
Coyoacán, CDMX

MUESTRA INTERNACIONAL DE MÚSICA ELECTROACÚSTICA

06
12
18

Sylvia Pengilly

Estados Unidos de América
· *Sierpinski learns to Paint* 08'20"

Sylvia Pengilly has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements.

Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest and frequently provide the basis for her works. These have been presented both nationally and worldwide at several festivals, including many SEAMUS National Conferences, several New York City Electroacoustic Music Festivals, ICMC, the "Not Still Art" Festival, the "Visual Music Marathon" and "MUSLAB." Her work has also been screened at the Downtown Film Festival, Los Angeles and she was recently awarded first prize in the "Fresh Minds" festival.

She is now "retired" and was formerly professor of theory and composition in the College of Music at Loyola University, New Orleans.



ABOUT THE PIECE

I am fascinated by scientific and mathematical theories so many of my works draw on them as a basis for both music and video. I find the distinction between "artist" and "scientist" is very artificial and that what we do is very similar.

Sierpinski was a mathematician and creator of a fractal called the Sierpinski Triangle, which is constructed of nested iterations of the triangle shape. Fractal images can be very beautiful and are therefore very attractive to those of us who attempt to integrate "art" and "science" in our work. The Sierpinski component is obviously used extensively in the visual aspect of this piece, additionally, many of the images possess a wonderfully rough texture, reminiscent of paint strokes. It therefore seemed appropriate to have the title reflect what Sierpinsky might have created if he had been classified as an "artist," rather than a "scientist".



Daniel Mayer

Austria
· *Matters 3* 08' 50"

Daniel Mayer (*1967) is a composer with focus on works including electro-acoustics. He is active in the fields of sound synthesis and generative computer algorithms, where he is developing dedicated software. His music has been performed at international festivals of electronic and contemporary music and was rewarded with the Giga-Hertz production prize for electronic music 2007 at Center for Art and Media Karlsruhe (ZKM). He studied pure mathematics and philosophy at the University of Graz (MSc, MPhil) and music composition (MA) with Gerd Kühr at the University of Music and Performing Arts Graz, Austria. Since October 2016 visiting professor for electro-acoustic composition at IEM. From 2014-2017 curatorial work at Kulturzentrum bei den Minoriten, since 2016 together with Gerhard Eckel and Marko Ciciliani for the concert series signaleGRAZ.

ABOUT THE PIECE

Gérard Grisey: " ... our model is sound not literature, sound not mathematics, sound not theatre, visual arts, quantum physics, geology, astrology or acupuncture."

Sound as mutual matter, it shall determine everything else: constellation and process, they ought to emerge from it, equitable, because without unfolding in time even the most sounding remains silent.

How do I find what I like? Not at all, as I like what I find and I'm searching without knowing for what. It appears and queries me wordlessly, the talk develops within the experiment, the algorithms of transformation and organisation. Whatever in the end maybe - only just - can pass or, simpler then, can't pass in the face of that, what already exists and whereby the new scratches along trundling - that is determined by another matter: me - and in turn not; contingent and only seemingly private are memory and decision.

Brane Zorman

Eslovenia

· *Hidden materia*

10' 00"

Brane Zorman is a composer, sound and radio artist, sound manipulator and producer, based in Ljubljana, Slovenia. He has composed numerous sound works for theatre, dance, internet and newmedia events and performances. His work examines and explores the possibilities of processing, presence, perception, understanding, positioning, manipulating and reinterpret the sound and space. Employing analogue and digital technologies and techniques his work traverses the fields of music, multimedia, and visual space. By using either sophisticated and or plain simple tools he is constantly developing strategies, methods, dynamic and interactive interpretation models, soundscapes, creating electronic and acoustic evolving sound sculptures.



ABOUT THE PIECE

The sound composition and performance Hidden Materia is inspired by and conceived as an ongoing journey of the raw, liquid, vivid force of terrestrial magma carrying the unparalleled and hidden amount of energy and threat. Before coming to rest on the earth's surface, before its liberation and emergence from the core below, it has to go through several processes of transformation, where all three stages of matter collide and interact in an apocalyptic chemical synthesis. The last phase in the subsequent stabilization and formation of solid matter on earth is realized through unpredictable and unexpected eruptions, explosions and dispersion of gases, molten metal, water, air, steam, thus forming new layer on earths core - a new layer that becomes a foundation of a new life circle.



Agustín Álvarez

Argentina

· *Fonemanoide*

06' 24"

Estudie Composición con Medios Electroacusticos en el Instituto Superior de Música de mi ciudad. En 2013 viaje a Estados Unidos para realizar una residencia de composición bajo el programa "UNESCO bursaries for young artists" la cual tuvo una duración de 45 días. Estoy en constante búsqueda de nuevos sonidos y formas de interpretar el discurso sonoro, al mismo tiempo que me desempeño como guitarrista en distintos proyectos locales.

ABOUT THE PIECE

La obra fue concebida a través de la grabación de los fonemas vocálicos (a, e, i, o, u). Esto, junto con sonidos ejecutados con un instrumento similar a una ocarina, son el único material sonoro de la obra. Con respecto al esquema formal; este surge de manera accidental mediante la aplicación de procesos destructivos sobre un loop constante de estos dos objetos sonoros, tales como:

- .Cambio de frecuencia*
- .Reducción de beats*
- .Síntesis granular*
- .Filtros LFO*

Luego de varias tomas, en una etapa de post producción, a través de la técnica "cut and paste" fui dándole la forma final.

Tim Reed

Estados Unidos de América

· "...the irresistible will of heaven..." 06' 52"

Tim Reed, Manchester University Music Department Chair, holds degrees from LaGrange College, the Dallas Sound Lab School for the Recording Arts, Illinois State University and the University of Florida.

Tim is a composer of acoustic, electroacoustic and film music and his work is frequently performed at festivals and conferences both in and outside of the US. His work is regularly featured on radio programs and podcasts and is published by Centaur, Dorn, Ablaze, PnOVA and Trevco Music. To hear Tim's music and for more on his work, visit www.timreedmusic.com.



ABOUT THE PIECE

In his Record of a Weather-Exposed Skeleton, Matsuo Bashō comes upon a three-year-old boy who has been abandoned by his parents and is crying pitifully on the bank of a river. Bashō gives the boy something to eat, but then continues on his way, leaving the child to die. He says...

How is it indeed that this child has been reduced to this state of utter misery? Is it because of his mother who ignored him, or because of his father who abandoned him? Alas, it seems to me that this child's undeserved suffering has been caused by something far greater and more massive – by what one might call the irresistible will of heaven. If it so, child, you must raise your voice to the heaven, and I must pass on, leaving you behind.

- Bashō



Guillaume Dujat

Francia

· *Après moi la pluie* 09' 55"

Guillaume Dujat (b.1993) is a French sound artist & electroacoustic composer based in the UK (Manchester). He is currently doing his PhD at the NOVARS sound research center (University of Manchester). Guillaume's work is based on extracting the musical & spacial gestures from field recordings, using these to inform compositions. His work includes site-specific commissions for the Manchester Central Library (Wakes Week 2015), Peoples History Museum (Manchester After Hours 2016) and an 1 week installation in John Rylands reading room exploring 'hidden' sounds of the space (Manchester Science Festival 2017). His pieces have been played around Europe at sound conferences; *G ngàn* was recently played in Liverpool at Manuella Blackburn's CD launch for *Empreinte digitales* and for the Sound & Environments conference in Hull.

ABOUT THE PIECE

Divine cut (10–12min) is an electroacoustic piece for fixed media & live performer focusing on the sounds of a haircut. The piece explores sounds of a haircut through a 'micro' soundscape, using sensitive DPA microphones in each ear and electromagnetic microphones hidden within the mannequin head. Having your hair cut is a strange intimate ritual, there are not many settings where we stare at ourselves in a mirror for 20-30 mins while a stranger wields sharp utensils at close proximity to our head. The micro sound-palette from the utensils with the realistic proximity rendered by the binaural head create a somewhat uneasy intimacy between the performer and audience. The fixed part & visual presentation has been composed with this in-mind, unavailing a strange and jarring scene.

Divine Cut was premiered at EASTN conference 2018 (European Art-Science-Technology Network for Digital Creativity).

Nicolás Rodríguez

Argentina

· *Encuentro al viento final 09' 00"*

Nicolás Rodríguez: Nacido en Buenos Aires, Argentina. Compositor, docente y guitarrista. Graduado en el Conservatorio de Música de Morón "Alberto Ginastera". Estudió composición y análisis musical con los maestros Jorge Sad y Fernando Maglia. En 2017 ha participado de la residencia artística organizada por el Festival Ai-Maako (Chile 2017), presentando la obra electroacústica "Armonías y Soldaduras". Además, varias obras han participado diversos festivales y convocatorias internacionales como "Soundscape Internacional Symposium" Italia (Mayo 2015); "Festival Exnihilo", México (Abril 2015); "Art & Science Days", Francia (Junio 2015); festival "Zeppelin 2015", España (Octubre 2015); festival "Muslab", México (Diciembre 2015). Actualmente forma parte de la agrupación Destellos dirigida y coordinada por la compositora Elsa Justel.



ABOUT THE PIECE

Esta obra concluye el ciclo de tres piezas electroacústicas titulado "Nuevos Ícaros", que toma al viento como concepto principal. Las sonoridades re-elaboradas en esta pieza parten desde pequeñas partículas obtenidas de una flauta hasta el fluir del viento abrazador del Norte argentino