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# INTERNATIONAL **ELECTROACOUSTIC** EXHIBITION

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# 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



# **OCTUBRE**

# **11**

# **CIUDAD DE MÉXICO**



## PROGRAMA:

- **Terrestrial Circuits**  
*Lou Barnell (Reino Unido)*  
8' 44"
- **Babel**  
*Georgios Stenos Frantzios (Grecia)*  
05'
- **Vacuus**  
*Feliciano Chiriaco (Italia)*  
5' 33"
- **Grafología del entorno sonoro**  
*Gaspar Peralta (México)*  
8' 50"
- **Helena split**  
*Atte Olsonen (Finlandia)*  
3' 52"
- **Na-Po-li (Elements for a soundscape)**  
*Massimo Varchione (Suiza)*  
8' 18"
- **Memorie**  
*Massimo Fragalà (Italia)*  
08'

\*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:

**18 Octubre**

**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:

**19 Octubre**

**19:00 hrs**

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

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

**Espacio Sonoro UAM-X**  
**Universidad Autónoma Metropolitana**  
**15:00 hrs**

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

11  
10  
18

# Lou Barnell

Reino Unido

· *Terrestrial circuits* 8' 44"

'I am disoriented, nauseated and obsessed by this female body under surveillance. It seems so alien and mute in contrast to the limitlessness of our dreams and the seas that carry us'

Lou is an explorer of mysteries of body, sound and knowing.

She uses raw vocal power, choreography, analogue time-keeping, and wearable, corporeal sonics to experiment. She is inspired by social sciences and dreams. Her live work is a brutalist industrial dream-time dubs-praxia.

Lou has been composing, producing and performing original dance music and experimental pieces for over 17 years.

Lou is a member of Breathing Space, a five piece sound art collective, who explore spatial acoustics and nature as performance spaces. Lou is a member of The Study Group, focussed on exploring the work of the late composer Pauline Oliveros. Lou is one half of Indus Traps (a collaboration with Dirty Freud).

## ABOUT THE PIECE

*Terrestrial Circuits* is a sound installation & participatory composition made from rhythms of wires that carry electronic communications across the earth & through our bodies. Wires connecting our veins, soil, blood & brain, are in flux, as we grow new communication networks of plastic, sinew & flesh. I placed a mobile phone disguised as a landline on a coffee table, in the south London home of curator Yuying Yang for an open house exhibition. I made phone calls for three days to visitors to Yuying's home whilst I attended a wedding, a festival, did gardening, & travelled across London. Participants were asked to listen with their body & describe their surroundings, sonically, materially, & internally. You can hear music birdsong, & public transport announcements in synchronicity with interference & rhythms in our internal & external wiring. I have never met Yuying or visited her home.



# Georgios Stenos Frantzios

Grecia

· *Babel* 5'

Giorgos Stenos-Frantzios is a sonic scavenger - a full-time explorer of hardware stores, kitchens and trash in quest for new potential noise-makers. Often, he is transformed into a composer, performer or DIY sound device maker. He has composed music for acoustic ensembles, fixed media, installations and theatre, and performed with improvisation-oriented groups playing saxophone, amplified objects, prepared turntable and electronics. He has also conducted workshops on music improvisation systems and he is a core member of Kedimoura collective, a group of musicians focusing on playful and collaborative methods of composition and performance. Having obtained an MSci in audiovisual arts at the Ionian University, Greece, he is currently a postgraduate student of Music Composition at the University of Manchester.

## ABOUT THE PIECE

*Babel* is an electroacoustic composition which started as a study on some key ideas of Spectromorphology as defined in Denis Smalley's writings. Gesture and texture, as well as various spectral typologies and morphological archetypes are being examined throughout the piece. Among the material that has been used, there are electronically produced signals, samples of music, instruments, found objects, machines and more prominently, speech. Extreme signal processing is generally avoided and each sound, taken from a different context, continues to carry its distinct extrinsic references. This fragmentary, contrasting coordination of sounds with their connotations forms Babel.

# Feliciano Chiriaco

Italia

· *Vacuus* 5' 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.



# Gaspar Peralta

México

· *Grafología del entorno sonoro* 8' 50"

Pianista, compositor y artista sonoro. Su trabajo se desarrolla a través de diversas prácticas de creación sonora; improvisación libre, composición, música electroacústica, experimental e instalación sonora. Como instrumentista se especializa en la interpretación de obras polifónicas y música contemporánea

Ha presentado su trabajo en Estados Unidos, México, Reino Unido, Suiza y Corea del Sur, en diversos festivales destacan Mutek.Mx, New York City Electroacoustic Music Festival, Sound Thought Festival de Música e Investigación Sonora de la Universidad de Glasgow, Festival Internacional de Música y Musicología

Ha sido acreedor a diversas distinciones entre ellas PECDA jóvenes creadores composición, APROART categoría multimedia-arte sonoro, mención honorífica en el Festival de Música Contemporánea y Arte Electrónico Forum Wallis en Suiza, ha sido becario en múltiples ocasiones del CMMAS

## ABOUT THE PIECE

*Obra realizada con el Programa de Apoyo a la Producción Artística  
CECUT-Secretaría de Cultura  
Multimedia-Arte Sonoro*

*Compuesta exclusivamente a partir de grabaciones de campo y su procesamiento a través de hardware donde se explora la relación que existe entre el oyente y el clima sonoro que habitualmente nos rodea, la descontextualización de los distintos acontecimientos ofrece al escucha otras posibilidades de interacción con el día a día, a su vez esto propicia puntos de reflexión, la reinterpretación de la cotidianidad, y finalmente un análisis sobre la forma en que consumimos y escribimos nuestro entorno sonoro.*

*En la pieza se presentan distintos lugares y acontecimientos, de ellos tomo algún microevento y comienzo la manipulación sonora hasta que el sonido pierda su vinculación con la memoria tímbrica.*

*Grabado en:  
Tijuana, Ciudad de México y Glasgow.  
Diciembre 2016-Mayo 2017.*

# Atte Olsonen

Finlandia

· *Helena split*

3' 52"

Atte Olsonen is a Finnish freelance sound artist & designer currently based somewhere between Helsinki, Finland and The Hague, Netherlands. His main trade is designing sounds for stage and performance art pieces but he does also work with installation art.

Meanwhile managing diverse projects he's also doing his MA in music at the department of Sonology at the Hague Royal Conservatory.



## ABOUT THE PIECE

*Helena split* is a binaural radiophonic piece I created as a part of Raviv Ganchrow's Aural Tectonics workshop in October 2017.

The work takes an abstract approach in how it observes the spatiality of aural surroundings. *Helena Split* splits up the stereo picture in two distinct channels, two separate spaces - left and right. A voice narrative ties the separated spaces together. The binaural, totally realistic, field-recorded spaces are superimposed with each other and thus create whole new, impossible spaces.

Please only listen to the piece with good quality, over-ear headphones.



# Massimo Varchione

Suiza

· *Na-Po-I-i (Elements for a soundscape)*

8' 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 Imola, where he was admitted to the Composition Course given 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 Musique

Electroacoustique; Sonosynthesis; Risuonanze; Crossroads).

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.

# Massimo Fragalà

Italia

· *Memorie* 08'

He graduated in Electronic Music and in Classical Guitar. His music has been performed in many festivals and conferences worldwide including ICMC 2003, ICMC 2005, Festival Zèppelin 05, EAR Sounds Electric 2005, LAC06, ICMC 2006, Festival Mùsica Viva 2008 (Sound Walk), NWEAMO 2008, Taukay FrammentAzioni 2008, Vox Novus 2008 (60x60 project), LAC 2011, Emufest 2011, 60x60 2012 PianoForte Mix, Csound Conference 2013, LAC2015, Csound Conference 2015, Csound 30, WOCCMAT 2016, LAC 2017, LAC 2018 etc..

One of his electroacoustic compositions has been published on CD by Electronic Music Foundation (EMF).



## ABOUT THE PIECE

*This composition is made up of sounds that represent various moments of my childhood. In particular, I used sounds that still make me feel special emotions such as: the rain, the planes, the clamour of people, musical bands, the tick of old clocks, the glitches, etc. By listening to this piece I go back to that period of my life which I am particularly attached to and which unfortunately will not return any more. This composition has been realized with linux KXStudio.*