



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. 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/



OCTUBRE
20
CIUDAD DE MÉXICO

PROGRAMA:

- **Al disopra dimorano gli uccelli del cielo, cantano**
Fabio de Sanctis de Benedictis (Italia)
5' 10"
- **Pulse (Fort he victims of the Pulse nightclub shooting)**
Helen He (Estados Unidos de América)
9' 34"
- **Medial ages**
Laura Gracia (España)
5' 00"
- **Electrocardiograma**
Equipo Elevador (España)
9' 59"
- **Melissa**
Renata Roman (Brasil)
9' 00"
- **Bend**
Piotr Bednarczyk (Polonia)
6' 19"
- **In motion**
Stavros Sakellariou (Austria)
10' 00"
- **Aleph**
Marcela Pavia (Argentina)
9' 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:

24 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:

07 Noviembre

20:00 hrs

· Conservatorio de la Ciudad de Reims, Francia
20 Rue Gambetta, 51100 Reims, Francia
www.crr-reims.fr

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

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.casadelago.unam.mx

Fabio de Sanctis de Benedictis

Italia

· *Al disopra dimorano gli uccelli del cielo, cantano* 5' 10"

Fabio De Sanctis De Benedictis was born in Pisa in 1963. He graduated in Violin, Choir Music and Conducting, Composition, the latter cum laude.

He triennially attended the composition courses kept by M° Giacomo Manzoni.

Winner in various national and international composition competitions, his scores are published or recorded on CD by fonè, SAM and Ars Publica. His musical analyses and writings has been published on specialized journals in Italy and abroad. Lecturer in seminars such as AIMI CIM, EuroMac 2011, Ircam.

His works have been performed in Italy and abroad. He taught Harmony and Counterpoint in Pisa University, Algorithmic Composition in Genoa Conservatory, various courses in different Italian Conservatories.

After winning many Conservatory chairs, now he is Music Analysis, Fundamentals of Composition, live electronics Professor in Livorno Conservatory.



ABOUT THE PIECE

Al disopra dimorano gli uccelli del cielo, cantano tra le fronde is a quadraphonic electroacoustic piece. The title is desumed from a Psalm, and sound material is taken from recording of bird songs, an explicit reference and homage to Messiaen. By using SND, the CCRMA software, artificial bird songs are created, for an interplay between natural and cultural/artificial. The sounds and spazialization is obtained by Csound software.

The form wants to be a trip towards highness, as if the public was inside an aviary, and referring to shamanism, in which birds are gods messengers. In the work are also remembrances from childhood.



Helen He

Estados Unidos de América

· *Pulse (For the victims of the Pulse nightclub shooting)* 9' 34"

A young artist originally from Hangzhou, China, Yuxun "Helen" He is a third-year double major at Oberlin College and Conservatory studying computer science and Technology in Music and Related Arts as a student of Tom Handman Lopez and Aurie Hsu. Growing up as a choir girl, He has attended festivals and competitions Austria, the United States, Spain, China, the United Kingdom, and Canada. As a composer, Helen has also attended festivals and workshops around the world, including the 2017 International Music Festival of the Adriatics (where she studied composition with Tom Lopez and Stefano Sacher) and the Kyiv Contemporary Music Days masterclass (where she studied with Ake Parmerud, Jaime Reis, Mehmet Can Ozer, and Alla Zagaykevych). Additionally, she is a member of the student council of Society of Composers, Inc.

ABOUT THE PIECE

"Pulse" is my personal lament to the victims of the Pulse nightclub shooting happened on 6/12/2016 in Orlando, Florida. I was inspired to make this piece when I came across a news article saying that "First responders said the one thing that will haunt them the most is the constant sound of the victims' phones ringing". The sound of ringtones serves as a recurring motif in my piece – each ringtone represents a victim. I also researched into all 49 victims' lives, since I do think they should be remembered by how they lived. I found sound materials called "life snippets" that are relevant to the lives of the victims which are connected by ringtones as well. In the end, the ringtones are re-introduced by a heart monitor's flat line in a muffled manner, but evolves into a major chord, symbolizing hope. At the end, the heart monitor beeps 49 times as a tribute to the 49 victims.

Laura Gracia

España

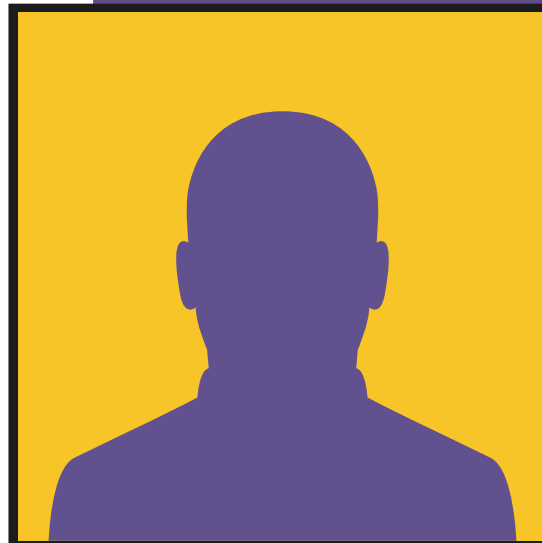
· Medial Ages 05' 00"

Laura Netz (Barcelona, 1982). Curadora, artista e investigadora establecida en Londres desde 2009. Ha estudiado historia del arte y media art y está interesada en las artes electrónicas, el arte, la ciencia y la tecnología y los medios digitales. Participante en la cultura hacker y la escena sonora, ha colaborado en eventos internacionales, como exposiciones, talleres, conferencias y conciertos. En 2015, lanzó su sello discográfico independiente EAM Elektronische-art-and-music, con los artistas Richard Crow y Milo Taylor. Ha colaborado con otros artistas como Martin Howse, Pedro Soler, Arcangelo Costantini, y demás..



ABOUT THE PIECE

A piece consisting of experimental electromagnetic power noise with DIY circuitry and a handmade synth. DIY oscillators, based on Schmitt triggers, using optoelectronic components produce a repetitively modulated wave. The strobe light controls the circuits modulating the signal. The light triggers sonic signals. In a sound/light integration, the modulation of tone activates an interactive system based on DIY. It is a self-generated sonic machine creating a syncopated, high-pitched, noisy beep. The flickering from the strobos assaults the sense to create neurological after-images. The subconscious and altered states are activated to an open experimentation of feelings and knowledge



Equipo Elevador

España

· Electrocardiograma 09' 59"

Los músicos Antonio B. Sánchez y Hertz Volta comienzan el proyecto Equipo Elevador en 1999. Como punto de partida, la música electroacústica y mixta, siendo el motor principal; amplían sus objetivos por otras vías de expresión, arte radiofónico, disonancias, cacofonías, ruidismo, instalaciones, intervención de instrumentos y cintas, manipulaciones de dispositivos electrónicos, películas con música o música para películas, liturgia en directo acercándose al performance.

The Equipo Elevador are the musicians Antonio B. Sánchez and Hertz Volta. As a starting point, electroacoustic and mixed music, as starting motor; they expand their objectives by using other ways of expression, radio art, dissonances, cacophonies, noise, installations, intervention of instruments and tapes, manipulations of electronic devices, films with music or music for films, liturgy live approaching the "performance".

ABOUT THE PIECE

...primeramente, reproducimos, con un sintetizador óptico la imagen de un electrocardiograma realizando variaciones con los diferentes tipos de síntesis que ofrecía, obteniendo un estudio con el método.

Tras unos años, con esa materia, articulamos una obra para 8 canales, trabajando alturas, tiempos, timbres, dinámicas, etc. dejando atrás un resultado espartano y adentrándonos en una sugestiva estructura musical...

First, we have reproduced, with an optical synthesizer, the image of an electrocardiogram, and we have made variations with different types of synthesis, obtaining a study with the method employed.

After a few years, with this material, we have done a work for 8 channels, working on musical times, pitches, dynamics, etc. leaving behind a initial rough result and entering into a suggestive musical structure ...

Renata Roman

Brasil

· *Melissa* 5' 31"

Renata Roman es artista sonora. Su trabajo transita entre música experimental, instalación, radio arte y grabaciones de campo. Participó en varios discos para sellos de distintos países: Portugal, Argentina, Perú, Estados Unidos, Brasil.



ABOUT THE PIECE

La obra fue creada a partir de sugerencias sonoras y subjetivas relacionadas a la planta llamada *Melissa*, muy usada para infusión en Brasil. Compone el CD *NMEChá#5* del colectivo de música experimental NME.



Piotr Bednarczyk

Polonia

· *Bend* 6' 19"

He was born in 1994 in Koszalin. Currently, he studies composition under Cezary Duchnowski at the Karol Lipinski Music Academy in Wroclaw. His works were performed at contemporary music festivals such as: Warsaw Autumn, Musica Electronica Nova, Listening Room or New Music Week. As a composer, he is mainly focused on electroacoustic music, strongly concentrating on the search for new sounds, which makes him use unconventional techniques of sound production and live electronics.

ABOUT THE PIECE

Bend is fixed media piece for stereo or multichannel performance (preferred 8.0)

Stavros Sakellariou

Grecia

· In Motion 07' 40"

Stavros Sakellariou was born in 1980 in Ioannina, Greece and lived there until 2000. In the period from 2000 – 2003 he acquired a bachelor of music at the university of Hull. In 2004 – 2006 he continued to a masters degree level where he focused in contemporary composition and musicology. During the years 2008 - 2010, he went to Corfu, Greece at the Ionio university to attend another masters degree in the programme «arts and technologies of sound». There he became interested in electroacoustic music as a composer and as an analyst. Another aspect that is increasingly influences his artistic output is psychoacoustics and sound perception. Recently, his focus is on sound composition for mixed media. Since 2013, is a music teacher in elementary and music schools in various places around Greece.



ABOUT THE PIECE

The piece was composed in the spring of 2015. The concept of the piece is to push time forward thus to find ourselves constantly in motion. The material is made out of metallic sounds (cymbals, plates) plus balloon tones, friction on percussive instruments and gestures of pigeons recorded in open space. Various spectro-morphological shapes have been created through sculpting the sounds in order to play with their recognition. There are two main sections, which are clearly distinct between each other. The first one is a gestured carried texture in contrast with the next one, which reflects a more calm textural flow. The way various shapes have managed to create structural phrases was through the use of group structures frequently used by Iannis Xenakis in his own works.



Marcela Pavia

Argentina

· Aleph 09' 00"

Master in Composition at the Universidad Nacional of Rosario (Argentina) and Master in Electronic Music at the Conservatorio "G.Verdi", Milan.

Selected composer for the 2011 IRCAM Workshop at the Biennale of Venice and for the workshop at the 2014 SaMPL Sound and Music Processing Project

Artist in residence at the Virginia Center for the Creative Arts (USA); artist in residence at Gästetatelier Krone in Aarau.

Lectures given at the Casa del Suono (Parma), Sibelius Academy (Helsinki), Semaine Electroacoustique Université 3 Lille,

Composition Awards (selection): 2016 WPTA Composition Competition, SONOM 2012 (Electronic Music), 2012 Erasmus Competition Université VIII (Electronic Music-Paris), Festivals: 2018 Ars Electronica Forum Wallis (Switzerland), 2018 Angelica Festival, 2017 Ciclo Internacional de Musica (Centro Nacional de las Artes, Cenart), Coyoacan, Mexico,

ABOUT THE PIECE

The acusmatic piece "Aleph" was composed for the Acusmonium Auditor.

The title refers to the story by Borges ("the projection of the Whole in one point of the Space -micro cosmo- which reflects the whole Universe -macro cosmos"). The continuous transformation of the musical material is nothing but only one possible timeline of the stages of transformation; conversely the "aleph" is the "freezing" of the continuous transformation where the electronics allowed to enter into the inner structure of the sound, opening the mind to the possibility of form as a development in time of that inner structure.

The beginning of the piece encloses most of the material to be developed; conceptually it is like a virtual point without time though actually, in real world, it occupies time. The body of the piece is the disentanglement of the content of the beginning.

www.audior.eu/acusmonium