

Music, Technology and Innovation Research Centre

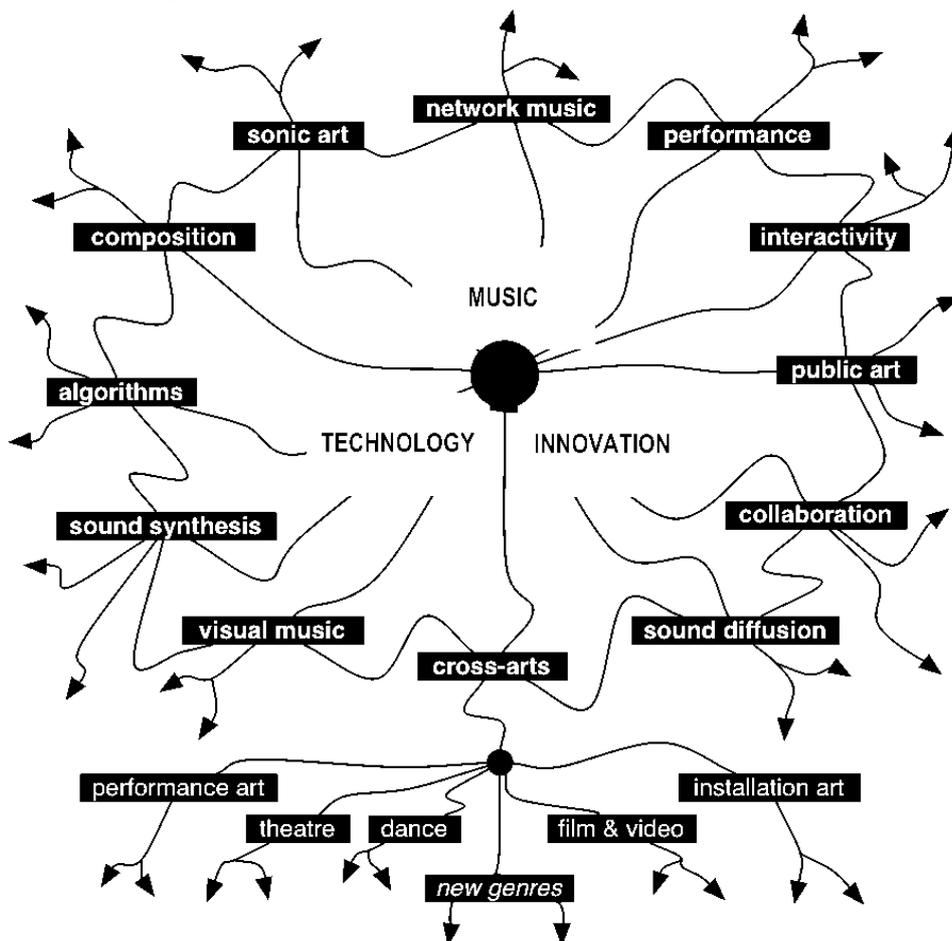
New Media Events/Cultural Exchanges Festival 2008

Wednesday 12th March 2008 7pm

PACE Studio 1

Music from Latin America

<http://www.mti.dmu.ac.uk/>



with the support of –
The Faculty of Humanities, DMU
The Centre for Excellence in Performance Arts, DMU

Audiovisual Concert curated by Daniel Schachter

Works by Latin American composers presented in the Sonoimágenes Festivals at the UNLa (Universidad Nacional de Lanús, Argentina)

Mirtru Escalona Mijares (Venezuela) *Ecoute s'il a plu* (2005) [acousmatic 8:39]
Edgar Barroso (Mexico) *Tau* (2005) [acousmatic 5:39]
Alejandro Albornoz (Chile) *Noche de Metales, Part I* (2004-6) [video 9:58]
Daniel Schachter (Argentina) "...la distancia..." (rev.2005) [acousmatic 5:35]
Ricardo Giraldo (Colombia) *Snout* (2003) [video 8:50]
Jorge Antunes (Brasil) *Voyage au fond de l'océán cerebral* (2005) [acousmatic 5:02]
José Miguel Candela (Chile) *L (quinguaginta)* (2006-7) [acousmatic 8:39]
Ricardo de Armas [music] & Nicolás Testoni [image] (Argentina) *GuáYTE noise* (2007) [video 7:30]
Ricardo Pérez Miró (Argentina) *Donde crecen los triguales* (2002) [acousmatic 10:08]

Mirtru Escalona Mijares (Venezuela) *Ecoute s'il a plu* (2005) [acousmatic 8:39]

Mirtru Escalona-Mijares was born in 1976 in Venezuela and studied music in his home country. In 2000 he moved to Paris and continued in electroacoustic music with Christine Groult at the Ecole Nationale de Musique de Pantin where he obtained the Diplome des études musicales. Escalona-Mijares has worked in collaboration with various ensembles and institutions such as the National Council of Culture of Venezuela, Hochschule für Musik Franz Liszt Weimar, Centre de Création Musicale Iannis Xenakis (CCMIX), and Cité Internationale Universitaire de Paris. *Ecoute s'il a plu* is a part of a work done in common with the artist Florence Meunier. The sounds are the sonic images for a stage scene which appears as if suspended in time. A dream image trying to express the idea of hope.

Edgar Barroso (Mexico) *Tau* (2005) [acousmatic 5:39]

Born in Mexico in 1977, **Edgar Barroso** is at the present time living in Cambridge, MA where he is pursuing his PhD in Composition at Harvard University working with Hans Tutschku, Brian Ferneyhough, Helmut Lachenmann and Elliot Gyger. During 2006-2007 he won the Grand Prize of the Harvard University Live Electronics International Composition Competition (USA), and First Prize at the Jurgenson International Composition Competition for young composers (Russia). He's been awarded by the State Institute of Culture (Mexico) with the "Artistic Trajectory in Music Composition Grant". Barroso also received the Fellowship for the Audiovisual and Music for Young Creators given by the University Institute for Audiovisual (Barcelona). *Tau* is based on the metaphoric idea of one of the six components that form leptons, called Tau. This particle, in spite of being considered as a lepton, that literally means "slight mass" has more than three thousands times more mass than an electron. From that idea I wanted it to make an analogy with the sounds, to represent isolated elements that can exist with no need of company of other particles. The piece was made in the Laboratory of Audio of the University Institute of the Audio-visual at the Pompeu Fabra University Barcelona, Spain in 2005.

Alejandro Albornoz (Chile) *Noche de Metales, Part I* (2004-6) [video 9:58]

Alejandro Albornoz is composer, performer and photographer. His first approach to electroacoustics was through techno and ambient music with his band Artekennia whose style was a fusion between Chilean folk music and rock. Since 1999 using his pseudonym "Mankacen" he produced two CDs of electronic experimental. He is now member of the

Board of the Chilean Electroacoustic Community (CECh). **Noche de Metales (Night of Metals)** is inspired by the poetry of the Chilean poetess Gabriela Mistral. Specifically the poem with same title from the book "Poema de Chile". The piece is structured in sections which show big contrasts between metallic textures and the sounds of mother earth.

Daniel Schachter (Argentina) "...la distancia..." (rev.2005) [acousmatic 5:35]

Born in Buenos Aires in 1953, **Daniel Schachter** is Professor Researcher and Academic Coordinator at the Audiovision Career at the National University of Lanús (UNLa) and Co-Director of the Annual Acousmatic and Multimedia Festival "Sonoimágenes". Some of his works have been awarded prizes, such as the Buenos Aires City Prize 1996/97 (for "Intramuros II"), National Electroacoustic Rostrum 1994 (for "Seine sans e") National Composers' Rostrum 1987 (for "A la Noche II"), Ars Contemporanea Prize 1978 (for "Balada"). He composed three works for the GRM first "Seine sans e" in 1993 and two GRM Commissions for their concert series: "Espejos virtuales" in 1994 and "Fantasmas Urbanos" in 2006. **"... la distancia ..."** ("... the distance ...") is the third of the three piece cycle **Espejos virtuales** ("Virtual Mirrors") composed as a commission from the Ina.GRM in 1994, and premiered at their acousmatic concert series at the Maison de Radio France in March 1996. The composition intends to show the ambiguity between well known and recognizable sources' sounds and others never heard before, deeply transformed or placed out of context, and also between concrete and synthetic. Sonic materials that belong to different sources fuse into new elements.

Ricardo Giraldo (Colombia) Snout (2003) [video 8:50]

Born in Colombia, **Ricardo Giraldo** studied his at the Royal Conservatory of The Hague in The Netherlands, and also lived in Mexico where he studied at the CIEM (Musical Studies and Research Center). His electroacoustic compositions have been performed in many international events and festivals like: Gaudeamus Music Week Competition, Sydney Spring Festival (AU), Rumori Festival (NL), the Sonoimágenes Festival (Argentina), etc. Since 2001 he also works as composer in residence of the Residentie Orkest of The Hague. **Snout** is a dog's alter ego or an imaginary friend. This autonomous creature's internal hearing and delusive colour blindness are the reminders of its uncommon schizophrenia. Through the eyes of the beast we see and sniff. As the creature shakes and growls. The work uses quick, almost no-motion edits of close-up shots of a dog as well as video of the ocean as its primary visual sources while the primary sound source are the dog sounds. For the sound/image processing, the composer worked with the Israeli artist Daniel Mair.

Jorge Antunes (Brasil) Voyage au fond de l'océan cerebral (2005) [acousmatic 5:02]

Born in rio de Janeiro in 1942, **Jorge Antunes** studied violin, composition and conducting, and also physics. His post-graduate studies were pursued in Buenos Aires, Paris and Utrecht. In 1962 founded the Chromo-Music Research Studio, his first research in this field was done in 1961 so he has since then been recognized as one of the pioneers of electronic music in Brazil. At the present time he is Professor at the University of Brasilia and President of the Brazilian Society of Electroacoustic Music. **Voyage au fond de l'océan cérébral** was realized at the Sistrum Studios, which is the private studio of the composer in Brasília, in February 2005. The composer wrote about the work: "Jules Verne could, today, create much more bizarre stories. He would know that, if somebody wants to go very far, it is enough to travel on his own inwards. In this short five minute work, composed especially for the Bourges IMEB's project "Mondes futurs", the sounds of robots and other machines show up here and there. I made an imagined sound trip to the insides of the brain, searching for the solid and liquid landscapes of a new Utopia".

José Miguel Candela (Chile) *L (quinguaginta)* (2006-7) [acousmatic 8:39]

Born in Santiago de Chile in 1968, **José Miguel Candela** has made music for the cinema, theatre and specially for contemporary dance. (Ballet Nacional Chileno, Compañía de Danza La Vitrina, etc.) and of course electroacoustic music. He was the head of the Chilean Electroacoustic community (CECh) from 2002 to 2007 and founder and organizer of the International Electroacoustic Festival of Santiago (Ai-maako). *L (quinguaginta)* is dedicated to the composer León Schidlowski, who was the author of the first Chilean electroacoustic piece named "Nascimento" in 1956 and then as an homage to the fifty years of electroacoustic music in Chile. Candela took a couple of samples of Schidlowski's work and based his piece on the spectral and morphological transformations of these fragments. Candela also uses two samples of "Bailes chinos" recorded by himself at the community of Tabolango in Chile.

Ricardo de Armas [music] & Nicolás Testoni [image] (Argentina) *GuáYTE noise* (2007) [video 7:30]

Ricardo de Armas is a cellist and composer of electroacoustic music, born in Buenos Aires in 1957 living in the City of Bahía Blanca. He is a cello professor and member of the Bahía Blanca City Symphonic Orchestra. He has composed electroacoustic and musical theater pieces, performed in Argentina and abroad. He is the main organizer of the "Bahía Arte Electronico 2001" and the annual Festival "L_ctróniKa" both in Bahia Blanca City. **Nicolás Testoni** is a video artist born in Bahía Blanca in 1974. In 2004 his videos were exhibited at the "Visible Evidence" festival, organised by the University of Bristol. In 2007 he won a grant of the Argentine National Endowment for the Arts for his work *Canto de aves pampeanas* (Song of Pampean Birds). *GuáYTE Noise* was completely finished and premiered as a pure electroacoustic work, and the video version came afterwards thanks to the collaboration with Nicolás Testoni. The acousmatic composition is a work of descriptive character, composed with original sonic materials, recorded at the Ingeniero White's town, which is Bahía Blanca's harbor. The images for the video version of this work were provided by a composer's friend who asked him to video copy some old 8 mm images from his childhood. When doing this, Ricardo could see the old port of Ingeniero White, just the same place where 30 years later he recorded the sound materials for his acousmatic work. *GuáYTE noise* intends to establish a connection between those kind of old home made films, and the collection of sounds brought from the future and at the same time tries to provide his acousmatic work like the sonic frame for a silent movie.

Ricardo Pérez Miró (Argentina) *Donde crecen los trigales* (2002) [acousmatic 10:08]

Pérez Miró has received commissions from the Institute of Music of the Universidad Nacional del Litoral in Santa Fe; the Electronic Music Studio of the McGill University in Montreal and the IMEB in Bourges, France. He is now in charge of the EFME (Phonology and Electroacoustic Music Studio) of the Universidad del Litoral. *Donde crecen los trigales (Where the wheat fields bloom)* is an homage to one of the most particular styles of Argentine folk music: the "chamamé" original of the North-East part of the country, and to one of its most well known musicians: Ernesto Montiel and his Santa Ana Quartet. The sound sources for the electroacoustic work correspond to recordings from different Chamames played by the Santa Ana Quartet between 1964-1977 plus samples taken at the open air from the chirping of cicadas recorded in 2003.

Technical Support: Andy Elston, Mark Williams, Simon Smith

Next Presentation: 8-9th April (PACE Studio 1) Concerts included in the Postgraduate Symposium for Creativity in the Sonic Arts: Sound, Sight, Space and Play Check out the website at www.mti.dmu.ac.uk for details of this event and regular updates on concerts and other events!