



Multi-spectral shifting and multidimensional systems as compositional models

Gastvortrag von **Javier Torres Maldonado**

This presentation explores the author's integration of instrumental, computer-assisted, and electroacoustic composition over two decades, focusing on new technologies and compositional processes. Since 2010, automatic orchestration tools have been employed to analyze sound's physical and perceptual properties. Central to this work is a multidimensional approach to timbre, utilizing multispectralism and hybrid techniques to create complex spectra and perceptual conflicts with aesthetic implications.

Guests are welcome!

Javier Torres Maldonado (*1968) is one of the most prominent contemporary Mexican composers. He is a Professor of Electroacoustic Music Composition and Artistic Co-Coordinator of the ECME Project (European Contemporary Music Ensemble) at Milan's Conservatoire. He has received numerous international awards, including the Commande d'État from the French Ministry of Culture (2007, 2009, 2011, 2013, 2020), Da Capo (Brandenburger Biennale, 2012), GRAME (Lyon, 2006), as well as the Queen Elisabeth Prize (Brussels, 2004), A. Casella Prize (2001), Queen Maria Jose Prize (Geneva, 2000), and Mozart Prize (Mozarteum, 2001). In 2015, he was appointed to the Manuel de Falla Chair (Spain). In 2016, Ensemble Klangforum Wien and the Siemens Foundation commissioned him to compose *Móvil, Cambiante* (2017) for 14 instrumentalists. In 2018, the Mozarteum commissioned *High over the distant horizon* for 7 instrumentalists and electronics, celebrating the 60th anniversary of the Mozarteum Electronic Music Studio. The CD *ÔM*, published by Hortus, features his piece *Ancienne chanson corse (lettera a mamma): un portrait imaginaire* (2020) for 20 male voices divided into four groups. This recording received four golden tuning forks and a special mention for its contemporary piece from Polyphonies (France). He studied composition at the conservatories of Mexico and Milan (under J. Suárez, S. Gorli, and A. Solbiati) and pursued advanced studies with Franco Donatoni and Azio Corghi at the National Academy of Santa Cecilia (Rome), as well as with Ivan Fedele at the Strasbourg Conservatory. He also studied electroacoustic composition at the Milan Conservatory (1999–2003) and IRCAM (Paris, 2003).

Zeit & Ort

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