



## PATRICIA MARTINEZ BRIEF BIO

Patricia Martinez (1973, Argentinian) is an active composer, interdisciplinary artist and performer, working and awarded internationally for more than 27 years. Her works have gained international recognition as being "arresting" (*The New York Times*), "darkly theatrical" and "utterly gripping" (*Journal of Music*) yet also "intense and deeply poignant" (*TheaterScene*). Her creative and research interests are focused on new music composition and interdisciplinary projects, specially contemporary music theatre, new opera, symphonic and chamber works, extended music composition & performance, a sensible use of

technology (electroacoustic and video art), improvisation, and choreography-composition. She creates music as a multidimensional expression that amplifies new music theatre to become a provocative and completely new language itself full of dramatic potential. Her works has emerged, in part, from an experimental process of 'stripping-down,' which involves a degree of risk-taking, in that the resulting music is left somewhat vulnerable in terms of its expressive identity. Her creative work is mostly about the "impossible", that something that magically shows up, impossible to define, but that overflows any artistic language and re-signifies them into an aesthetic, spiritual, immeasurable personal new dimension.

Ensembles and performers who have played Patricia's music include: Arditti, SurPlus, Avantgarde, The Jack, José White String Quartets, C2, San Francisco Contemporary Music Players, WasteLAnd, Ensemble Ipse, Bang on a Can, Ensemble Adapter, Retro Disco, Seth Josel Trio, ACME, Staatstheater Darmstadt Ensemble, KHEMIA, Stanford New Music Ensemble, MISE-EN Ensemble, Cepromusic, Molot, Quinteto Latino, Xenia Pestova, Verdant Vibes, Nonsense Ensemble, Experimenta, Encuentros, Seraphim, Compañía Oblicua, La Nada, Zhéffiro, Compañía Helada, Fractus, LV, Kaparilo and Orkest de Ereprijs.

Her works received awards including the most important recognitions of her country and abroad: 1<sup>st</sup> Municipal Prize, a composition life grant from Buenos Aires City Government (1998/99); Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); Honored Mention, National Argentinean Music Prize (AR, 2018); selected at the First International Music Theatre Competition / Staatstheater Darmstadt / Internationales Musikinstitut Darmstadt (IMD, DE, 2015); Prizewinner, "12 Minutes for Moniuszko"-International Stanisław Moniuszko Composers' Competition for a Micro-Opera (2019, PL); 2<sup>nd</sup> Prize, International Composition Competition NEW NOTE 2019 / "44rd Samobor Music Festival" (Croatia); 2<sup>nd</sup> Prize, Musicworks' 2019 Electronic Music Composition Contest (CA); Gold Medal-Award of excellence as composer, Global Music Awards (US, 2016); The 2015 American House Prize (CU); Nominated for the Classical:NEXT Innovation Award 2019 (NL/DE); 1<sup>st</sup> Prize at the 3<sup>rd</sup> International Young Composers' Meeting (Gaudeamus-Holland); 1<sup>st</sup> Prize Francisco Kröpfl /SADAIC (Argentina Society of Music Composers and Authors); 1<sup>st</sup> Prize IBERMUSICAS-IBERESCENA (Ibero-America); 1<sup>st</sup> Prize National Composition Competition Juan Carlos Paz (1999/2018); 1<sup>st</sup> Prize Toda La Data Competition; 2<sup>nd</sup> Prize Diffusion (University of Limerick-Ireland); 1<sup>st</sup> Prize, Latin American Meeting of Composers Ceibo; 2<sup>nd</sup> Prize at the International Composers Tribune of The UNESCO (TRINARG); Prize 80 MUNDOS Label; 2<sup>nd</sup> Prize at SonoImágenes Competition; Residence Prix at the International Competition of Electroacoustic Music/Bourges (FR); selected at the 60 seconds Piano Composition Competition/ParisNewMusicReview; Mention at Pierre Schaeffer International Competition of Computer Music (Italy); 2<sup>nd</sup> Prize, *American Prize* for Professional Composers in Opera Composition (US, 2019); Maurice Ravel Prize for orchestra composition (IT); and 1<sup>st</sup> Prize at the III Biennial of Young Art (AR, 1993).

Fellowships, grants, residencies and commissions that Patricia has received include those from: Internationales Hanns-Eisler-Stipendium / Composer-in-Residence der Stadt Leipzig 2021; SWR Experimental Studio; Stiftung Künstlerdorf Schöppingen (DE); IRCAM, VCCA/UNESCO-Aschberg; Yvar Mikhashoff Trust For New Music Foundation; Houston Symphony EarShot New Music Readings/American Composers Orchestra; Residence IberoMúsicas/meLAB (BR); Music Current Festival Commission; Bludener Tage zeitgemäßer Musik; Internationales Musikinstitut Darmstadt; IberoMúsicas Fellowship for Residency of composers; Bang on a can summer institute; National Endowment for the Arts, International Commission Competition for Cello and Harp; University of Quilmes Postgraduate Fellowship; Stanford University Graduate Fellowship; Luigi Russolo International Competition; American Composer Forum; Experimental Center of the Colon Theater; Antorchas Foundation; Theater Municipal General San Martin; De Ereprijs Ensemble; Culture Fund BA; Icosaedre Dance Company, Program for creators from Ibero-America-FONCA (Mx); She worked at the electroacoustic Studios: LIEM (ES), GMEB, IRCAM, CESARE (FR), CCRMA (US), ARTE11, UNQ (AR).

Recently highlights include the premiere of interdisciplinary diptych *Short sleep (Breve sueño)*, commissioned and produced at the Experimental Center of Colón Theater (CETC, Arg.) with four sold out performances and successful press reviews; the premier of *Beyond* at the Place of Fine Arts (México DF) by Iber-dance/Music; *The frozen little girl (La niña helada)*, a chamber opera commissioned and premiered during the 48<sup>th</sup> Ferienkurse für Neue Musik Darmstadt, that was selected to be fully produced at the Recoleta Cultural Center in the 2017 season with ten sold out performances and selected at the International New Opera Festival of Buenos Aires (FNOBA); and *Espacio ausente*, for 14 speakers, lights and voice, commissioned by Cervantes National Theatre (AR, 2018). Her opera "2001" awarded with the Prizewinner of the International Stanisław Moniuszko

Composers' Competition "12 Minutes for Moniuszko" was premiered at The National Opera in Warsaw in 2019.

Patricia's works has been performed at: Donaueschinger Musiktage; ACHT BRÜCKEN | Musik für Köln; Darmstadt Summer Course for New Music (DE); New York City Electroacoustic Music Festival; MASS MoCA; Center for New Music; Florida Festival of Electroacoustic Music; New Music Miami ISCM Festival, MATA Festival, MISE-EN Music Festival (US); Yjsebreker; Classical:NEXT (NL); Festival Synthese; Symposium of Computer Music, Electronic Language International Festival/ FILE/Hypersonica; Days of electroacoustic music (Ur); ISCM World Music Days (UK); IRCAM Forum (Kainan University, TW); Thom Theater (ZA); Festival in Real Time (CO); Tsunami Festival; MUSLAB International Festival; Manuel Enríquez International Forum of New Music; Ensemble IBER Danza-Música (Palace of Fine Arts, MX); Music Current (IE); Colón Theater; Sonoimágenes International Festival; Contemporary Music Festival at the San Martín Theater; she has been the featured guest composer at the International Festival New Music for the Memory; Experimenta International Festival (AR/CL); International Festival of Experimental Music/FIME, Strange Music Festival (BR); *Mittersill Composers' Forum* (AT); FUSION Festival (CR); Goethe Institut (PE), among others events.

She was artistic director, founder member and performer of different new music and experimental ensembles in Buenos Aires, Paris and Virginia, since 1990. She is member and organizer of FASE (non-profit organization of artistic policies). She was jury member at the *National Composition Competition Juan Carlos Paz* (National Endowment for the Arts) 2015/16/19. Her works were published by Melos Editions, Babel Scores, Casa de las Américas; Innova, Wergo, 80 Mundos, CICTeM, Viajero Inmóvil experimental and Ein Klan Records. She is artistic director and founder of *Compañía Helada* (Frozen Company) of new opera.

Patricia is currently a professor of Composition at National University of Quilmes (UNQ); at the Superior Conservatory of Music from Buenos Aires City Astor Piazzolla (CSMCBA) and external tutor at the Doctoral program in music composition at the National Autonomous University of Mexico (UNAM). She holds a Doctoral and a Master degree in Music Composition from Stanford University, where Brian Ferneyhough was her advisor. She studied at the Municipal Conservatory of BA, National University of Quilmes and completing the *Annual Course in Computer Music* (IRCAM). She taught composition at Stanford University; National of Lima, University of Costa Rica, UNQ, FNA.



2001, Teatru Wielkiego – Opery Narodowej, Warsaw, 2019.



*La niña helada*, Staatstheater Darmstadt, 2016.



*Espacio ausente*, Teatro Nacional Cervantes, 2018.



*La niña helada*, Centro Cultural Recoleta, 2017.



*Breve sueño*, Centro Experimental del Teatro Colón, 2015.

# PATRICIA MARTÍNEZ

## CURRICULUM VITAE

COMPOSER, INTERDISCIPLINARY ARTIST, PERFORMER

EMAIL: PATRIEMAR@GMAIL.COM

HTTP://PATRICIAMARTINEZ.COM.AR

---

### EDUCATION

- 2008-2012 Stanford University, Doctor of Musical Arts in Composition. D.M.A.
- 2006-2008 Stanford University, Master of Musical Arts in Composition. M.A.
- 1996-1997 Institut de Recherche et Coordination Acoustique/Musique (IRCAM, Paris), Annual Course in Composition and Computer Music.
- 1992-1994 National University of Quilmes (UNQ), Composition with electroacoustic techniques.
- 1987-1996 Superior Conservatory of Music Manuel de Falla (CSMMF). Piano. Guitar. Composition.

### PRINCIPAL TEACHERS

- Stanford University: Brian Ferneyhough, Mark Applebaum, Erik Ulman, Jaroslaw Kapuscinski, '07-'11
- 3<sup>rd</sup> /4<sup>th</sup> International Young Composer's Meeting: Louis Andriessen, Klaus Huber, 2/'97- 2/'98
- IRCAM: Tristan Murail, Brian Ferneyhough, Alejandro Viñao, Philippe Manoury, '96-'97.
- Bang on a Can Summer Institute: David Land, Martín Bresnick, Julia Wolfe, '04.
- University of Quilmes: María Teresa Luengo, Pablo Di Liscia, Pablo Cetta, '92-'94.
- Manuel de Falla Conservatory: Luis Sardo, Ricardo Capellano, Enrique Belloc, '90-'95.
- National Conservatory of Music: Luis María Serra, '93-'95.
- Piano: Haydée Schwartz, '93-'96.
- Voice: Pablo Travaglino '08, Rosa Dominguez '08-'09, Ana Santorelli '10, Martín Oro '10-'11.

### PROFESSIONAL AWARDS

- 2020: 2<sup>nd</sup> Prize, Musicworks' 2019 Electronic Music Composition Contest (CA).
  - Recommendation Award, „Phosphorus“ (symphonic work), International Eisenacher Bach Composition Prize 2020 (DE).
  - Selected composer, "Come as You Are: Vulnerability in the Concert Space" call for proposals, No Divide KC, Mid America Freedom Band and KC VITAs Chamber Choir (US).
  - Honorable Mention Prize, Thailand New Music and Arts Symposium (TH).
  - Finalist, Classic Pure Vienna International Composition Competition 2020 (AT).
  - Selected finalist composer, Kaleidoscope International Call for Works, 7800 entries (US).
- 2019: 1<sup>st</sup> Prize House of the Americas (*Casa de las Américas*, Cuba), mixed and interdisciplinary work. Jury: Ricardo Dal Farra (AR/CA), Rodrigo Sigal (MX); y Teresa Nuñez (CUA). Ibero-American prize: u\$s 3.000 and edition.
  - Prizewinner, "12 Minutes for Moniuszko"- International Stanisław Moniuszko Composers' Competition for a Micro-Opera (PL).
  - 2<sup>nd</sup> Prize, International Composition Competition NEW NOTE 2019, "44rd Samobor Music Festival" (Croatia)
    - Nominated for the Classical:NEXT Innovation Award 2019 (NL/DE).
    - 2<sup>nd</sup> Prize, *American Prize* for Professional Composers in Opera Composition, U.S.
- 2018: 1<sup>st</sup> Prize, National Competition Juan Carlos Paz, interdisciplinary work: "*La niña helada*".
  - Honorable Mention, Premio Nacional de Música de la Nación Argentina (AR, National Prize).
  - Honorary Mention, Symphonic work: *Phosphorus*. (FNA - National Found of the Arts, AR).
- 2017: National Call for Development of Work, Cultural Center Recoleta (Ar).
- 2016: Gold Medal - Award of Excellence as composer, Global Music Awards (U.S).
- 2015: 1<sup>st</sup> Prize House of the Americas (Casa de las Américas, Cuba), chamber vocal music. Jury: German Cáceres (SV), Edesio Alejandro Rodríguez, Beatriz Corona (CU); Eddie Mora (CR), and Darwin Aquino (DM), Ibero-American prize: u\$s 3.000 and edition.
  - Selected at the International Music Theatre Competition / Staatstheater Darmstadt / Internationales Musikinstitut Darmstadt (IMD). Jury: Chaya Czernowin, Will Humburg, Sergej Newski, Samir Odeh-Tamimi, Peter Ruzicka, Thomas Schäfer, Karsten Wiegand. Commission-Prize. u\$s 5.000.
  - Moons Auditorium Awards, Finalist with interdisciplinary work *Más allá (Beyond)*, by Iber-Dance/Music ensemble (MX).
- 2014: Destellos, Electroacoustic International Competition, Selected finalist.
- 2013: Finalist of the *American Prize* for Composers in Chamber Music Composition, U.S.
  - 1<sup>st</sup> Prize IBERESCENA-IBERMUSICA- Commission and production of a Music Composition and a Choreographic project as an interdisciplinary work, u\$s 10.000.

- 1<sup>st</sup> Prize "Francisco Kröpfl" to the best electroacoustic work by SADAIC (Argentina Society of Music Composers and Authors). Jury: Carmelo Saitta, Javier Leichman, Judith Akoschky, Francisco Kröpfl, Santiago Saitta, \$ 5.000 prize.
- 2012: Finalist at the First National Competition for Soloist Vocal Music Composition (Nonsense Ensemble/Melos Editions).
- 2009: 1<sup>st</sup> Prize, Latin American Meeting of Composers Ceibo, directed by Luca Belcastro, to integrate the Festival of Contemporary Music in Chile.
- 2007: 2nd Prize Tribute of Argentinean's Music (TRIMARG) for the International Composers Tribune of The UNESCO (France) – (AR)  
- 80 MUNDOS Label– Selected for a CD recording edition.
- 2005: 1<sup>st</sup> Prize in Music (Category D: Soloist instrument composition) a life grant. Buenos Aires City Government Competition (AR)
- 2003: Mention at the IV Edition of Pierre Schaeffer International Competition of Computer Music (Italy).  
-2nd Prize from Diffusion - International Competition of Electronic Music (University of Limerick-Lyric FM, Ireland).
- 2002: Mention at The Tribune of Electroacoustic Music (TRIME-UNESCO, AR).  
Second Prize, National Contest SonoImágenes of Electroacoustic Music, National University of Lanús (UNLA), 2002.
- 1999: Selected in The International Competition of Composers and interpreters Deutsche Gesellschaft Flute, Frakfurt (Germany).
- 1998: 1<sup>st</sup> Prize in Electroacoustic Music, National Competition of Composition Juan Carlos Paz, \$ 10.000 (FNA - National Found of the Arts, AR).
- 1997: 1<sup>st</sup> Prize at the International Young Composer's Meeting, commission work for ensemble and \$ 1.500, Gaudeamus Foundation (Apeldoorn-Holland).  
-5<sup>o</sup> Prize of "The 60 seconds Piano Competition" Paris New Music Review (U.S.).
- 1996: 1<sup>st</sup> Prize in Computer Music at the Competition "Toda la data", Multimedia Computer Patricios Bank Foundation (AR).
- 1994: Prize-Scholarship of the International Competition Luigi Russolo (Italy).
- 1993: 1<sup>st</sup> Prize in experimental composition of music of the III Biennial of Young Art (AR).  
-Prize-Residence of the International Competition of Electroacoustic Music, travel and residence at GMEB (Bourges, France).
- 1991: 1<sup>st</sup> Prize "First competition of poetry Alas Magazine", Direction of Culture of Tapalqué.

## SELECTED GRANTS/FELLOWSHIPS

- 2021: Artist Residency Grant, *Künstlerdorf Schöppingen* (DE).
- 2020: Recipient of the *International Hanns Eisler Scholarship/Composer-in-residence of the City of Leipzig 2020/21* (DE). Jury: Stefan Conradi (Edition Peters), Prof. Stefan Fricke (Hessischer Rundfunk), Annette Schlünz (composer) and Prof. Ipke Starke (HMT Leipzig), president: Steffen Schleiermacher (composer, conductor, pianist).
- European Network of Opera Academies for Artist' training for lyric creation, for the Women Opera Makers Workshop / Festival Aix-en-Provence (ENOA. FR)
- Spanish General Society of Authors and Publishers (SGAE) Foundation, Creation/Grant (ES).  
BAMúsica, Creation Grant, Buenos Aires City Government.
- 2019: BAMúsica, Creation Grant, Buenos Aires City Government.  
Mecenazgo (Patronage for the Arts Program), for promotion of the culture, Buenos Aires City Government.  
Spanish General Society of Authors and Publishers (SGAE) Foundation, Travel Grant.
- 2018: Spanish General Society of Authors and Publishers (SGAE) Foundation, Grant to creation.
- 2016: Spanish General Society of Authors and Publishers (SGAE) Foundation, Travel Grant.  
National Music Institute (INAMU) Project grant.
- 2015: Argentinean Embassy travel grant.
- 2014: Selected curator at The Darmstadt Forum (A Curated Debate). Topic: Cultural Policy  
47<sup>th</sup> International Summer Course for New Music.
- 2013: National Music Grant, National Endowment for the Arts (FNA), AR
- 2011: FONCA (National Fund for Culture and Arts of Mexico): Residential for artistic creators  
Haiti Latin America and Mexico. 3 months.
- March-December 2010: Melos-Gandini Scholarship: for the Workshop with composer Gerardo Gandini, and publishing (Editorial Melos) and premiere of a work for chamber ensemble (Ensemble Company Oblique, conducted by Marcelo Delgado).
- 2008: Subito Grant - American Composers Forum, Grant for composing a chamber piece (US).
- 2005: KOFOMI: Featured composer, travel and board, Komponistetenforums Mittersill (AT).
- 2005: Culture Found BA, \$ 9.000, Secretary of Culture of Buenos Aires City (AR).
- 2005: Artistic Grant, travel to US, Secretary of Culture of Buenos Aires City Government
- 2005: Composer in Residence at the Experimental Center of the Colón Theater (Ar, 2005).

2004: "Bang on a Can Summer Institute of Music", scholarship, BOAC (US).  
 2004: Music Creation Grant, Antorchas Foundation (annual).  
 2003: Exploratorium from the South, finalist project, Latin American Center of Hypermedia Experimentation (ChaeLA, AR).  
 2003: Residency of composition at the Virginia Center for the Creative Arts (VCCA, US), \$ 10.000, April-May 2004; UNESCO-Aschberg Bursaries for Artists Program (Fr.).  
 1999: National Scholarship of Creation of the National Fund of the Arts (AR).  
 1996-98-99-04: Grants and commissions of the Antorchas Foundation (AR).  
 1998: Fellowship from The Yvar Mikhashoff Trust For New Music Foundation, \$ 3.000 (US).  
 1998-99: Grant from the Workshop of Scenic Experimentation of the Antorchas Foundation.  
 1997-98: Finalist for the National Scholarship of Creation of the National Endowments of the Arts.  
 1995: Finalist for the scholarship Nadia et Lili Boulanger Foundation of Paris (France).  
 1994: Scholarship from the Course of Music of XX Century at the University of Santiago of Compostela (ES).

#### ACADEMIC AWARDS/GRANTS/FELLOWSHIPS

2007-11: Stanford University Graduate Fellowship.  
 2008-09-10-11: Stanford University Travel grants.  
 1996-97: National University of Quilmes, Graduation fellowship to study at the IRCAM.

#### SELECTED COMMISSIONS

2020: Beethoven 250 Anniversary, composer commissioned by Goethe-Institut (AR/DE).  
 Adapter Ensemble with the support of Ibermúsicas (DE)  
 Cycle of Contemporary Music of the San Martín Theatre (AR)  
 Electroacoustic work for the CD do Grupo de Pesquisa Núcleo Música Nova. Grupo de Pesquisa CNPq, PPG-Mus UNESPAR, Universidade Estadual do Paraná (BR).  
 3<sup>rd</sup> Prize, Duoctane International Call for proposals, commission competition (US)  
 2019: 15x15 Project/Compañía Oblicua, Centro Cultural Kirchner/Mecenazgo (AR)  
 Music Current Festival. Commissioned work (IR).  
 2018: Eco Composition Residency at National Cervantes Theater (AR) Commission of micro opera for baritone and electronics 3D.  
 Fractus Ensemble, concert at Centro Mexicano para la Música y las Artes Sonoras-CMMAS (México)  
 Bludener Tage zeitgemäßer Musik (Bludenz International New Music Days).  
 Guitar project, Yaron Deutsch/Nikel Ensemble, Darmstadt Summer Course  
 2017: Commissioned composer, International Contemporary Music Cycle of Concerts, San Martín Municipal Theatre (Ar).  
 Weaving music for Radio, by Latin American Composers / International Fund for the Promotion of Culture (IFPC - UNESCO).  
 Finalist, The Mid America Freedom Band Commission (MAFB, US).  
 Selected to participate in Connecticut Summerfest, June 15th-21st.  
 2016: Selected composer, International Commission Call, Series, with Eric Moore (cello) and Nicolee Kusester (horn) (US).  
 2015 CETC/Experimental Center of the Colon Theater: "Breve sueño" (interdisciplinary work, four performances-sold out).  
 2015: National University of the Arts (U.N.A), Conductor: Andrés Gerszenzon.  
 2015: Commission by Poliedro Group of Electroacoustic Music, curated by Fabián Luna.  
 2014: Compañía Oblicua Ensemble: Ten Years Anniversary Commission. Usina del Arte.  
 2013: Ibermúsicas/Iberescena multidisciplinary work. Cepromusic Ensemble. México D.F.  
 2013: Work for a large ensemble of early instruments and voices for Cycle Amphibious Music in Buenos Aires Technology District (Condit).  
 2013: New Music for Memory Festival: Guest Featured composer. Buenos Aires, March.  
 Contemporary Music Series: "Music in dialogue with other arts" (Curator: Marcelo Delgado) OSDE Foundation.  
 Work for ensemble and countertenor. Encounters of Contemporary Music Festival. 2013.  
 2012: French horn player Delphine Gauthier-Guiche, Technological District Concert Series of Buenos Aires (Condit-Chela).  
 2007-12: chamber works to be released at the 541 cycle of concerts of Stanford University's composers.  
 Ceibo 2010 - International Meeting of composers. Commissioned work for Nonsense Vocal Ensemble of Soloists (Cultural Center of Spain in Buenos Aires, CCEBA).  
 2009: Ceibo - International Meeting of composers. Commissioned work for Hilarion Ensemble (CCEBA).  
 Work for Surplus Ensemble (U.S. - Germany).

- 2007: Commissioning Icosaedre Dance Company (Reims, France), with support from the Mozarteum Argentine and CESARE (Centre national de création musicale de Reims, France).
- 2006: Commissioned by Trio Hemiola, Stanford University.
- 2005: Contest Winner Residence for composers and choreographers, Experimental Center of The Colón Theater, music commissioned (CETC).
- BA Cultural Grant: composition and production of the work From the Silence (Government of Buenos Aires City).

## SELECTED COMPOSITION AND PERFORMANCES

\*Please see separate Catalogue of selected works

## SELECTED PERFORMANCES / FESTIVALS / CONCERTS

- 2021: Selected, Operadagem Rotterdam, Opera & Muziektheater Festival (NL).  
 Thuringian Philharmonic Gotha, International Eisenacher Bach Composition Prize (DE).  
 Ensemble Avantgarde, concert series "*Musica nova*", Mendelssohn-Saal, Gewandhaus in Leipzig.  
 Virtual Shows 2020/2021, Verdant Vibes Ensemble, US.  
 Rotaprint, Ensemble Adapter, Berlín (DE)  
 Goethe Institut, DAMUS Ensemble, AR.
- 2020: MISE-EN Music Festival (NY, US).  
 Sound Campus/VR environment "Metaverse", ARS Electronica Festival (AT).  
 4th Annual Research on Contemporary Composition Conference, University of North Georgia, US.  
 ACHT BRÜCKEN | Musik für Köln / Koelner Philharmonie (DE). *Postponed due COVID19*  
 Muestra Internacional de Música Electroacústica / MUSLAB México / Madrid.  
 BEAST FEaST Birmingham; City University of London (UK). *Postponed due COVID19*  
 Orquesta Sinfónica Nacional, Centro Cultural Nestor Kirchner (AR). *Postponed due COVID19*  
 Jornadas de Música Nueva 2020 (VII edición) (PR).
- 2019: Donaueschinger Musiktage (Germany)  
 Music Current Festival (Smock Alley Theatre).  
 Mizzou International Composers Festival (MICF)  
 6tas Jornadas de Música Nueva/Pu Joa (Paraguay)  
 Atemporanea International Festival (AR)  
 TRAMA, Payró Theatre, Buenos Aires.  
 FMMN 2019 (Colombia)  
 Polish National Opera, 12 minutes for Moniuszko International Opera Competition  
 EMS19 Conference Theme: The expansion of electroacoustic music in the Americas (MX)  
 The Allison Nelson guest artist series at University of Tennessee – Martin (US)  
 Música electroacústica, mixta y audiovisual (GEMA/UNCHILE, CL)  
 15 x 15, Compañía Oblicua, Centro Cultural Kirchner, Buenos Aires.  
 Society of Composers 2019 National Conference / Robb Composers' Symposium (selected, US)
- 2018: Buenos Aires New Opera Festival (FNOBA)  
 New Music Miami ISCM Festival, Florida International University (Miami).  
 49th Darmstadt Summer Course for New Music, Selected at Call for composers: Etudes for electric guitar, Yaron Deutsch-Ensemble Nikel (Darmstadt) and Chamber sessions.  
 MoIot-ensemble - Concert season 2017-2018 (Russia).  
 Scene Tendencies Congress (University of Palermo, AR, 2018).  
 Music Current Festival 2018 (Dublin, Ireland).  
 Latin American Composers by Ensemble Ipse (New York).  
 NYCEMF 2018 | New York City Electroacoustic Music Festival (New York, US)  
 Bludenzer Tage zeitgemäßer Musik (Bludenz International New Music Days, Austria).
- 2017: WasteLAnd Season of Concerts (LA, US).  
 Cultural Center Recoleta, Chamber Opera (Ar).  
 Cycle of Contemporary Music, Municipal Theater Gral. San Martín (Ar)
- III INTERNATIONAL CONGRESS OF SCIENCE AND MUSICAL TECHNOLOGY (CICTeM 2017)  
 New Music Congress, Gilardo Gilardi Conservatory (Ar)  
 Contemporary Music's Cycle from Cervantes Theatre (Ar).  
 Rivera Theater (Ar).  
 Sound Thought Festival 2017 (Glasgow).  
 International Festival Strange Music, featured composer in residency (Sao Paulo)
- 2016-2017: NYCEMF | New York City Electroacoustic Music Festival (US)
- 2016: International Music Theatre Competition / Staatstheater Darmstadt / Internationales Musikinstitut Darmstadt (IMD)- 48th International Summer Course for New Music.

Forum IRCAM-WOCMAT 2016, Kainan University Taiwan.  
 Classical:NEXT International Festival- De Doelen (Rotterdam, The Netherlands, 2016)  
 Selected feature composer/performer, International Festival of Experimental Music (FIME), San Pablo, Brazil, 2016.  
 Festival in Real Time (Bogotá, Colombia, 2016)  
 Cycle Image&Resonance IV (Mar del Plata, AR, 2016)  
 Electronic Language International Festival - FILE/Hypersonica (Brazil, 2016)  
 Scene Tendencias Congress (University of Palermo, AR, 2016).  
 2015 International Festival of Electroacoustic Music Muslab. Featured composer. Centro Universitario de las Artes (CUDA). Ciudad Juárez, Chih. México.  
 2015 XXXVII INTERNATIONAL FORUM OF NEW MUSIC Manuel Enríquez (México DF).  
 Experimental Center of Colon Theatre, Residence, commission and production of interdisciplinary diptych (CETC).  
 Usina del Arte (Buenos Aires City)  
 Cultural Center Nestor Kirchner, Compañía Oblicua Ensemble.  
 Acoustic/Electronic Marathon (Experimental Center of the San Martín University)  
 National University of the Arts (U.N.A)  
 Julio Castillo Theater and Palace of Fine Arts (Palacio de Bellas Artes), México DF, "Más allá" (multidisciplinary work) in coproduction with the Centre of Production of Contemporary Dance (CEPRODAC) and the Centre for Experimentation and Production of Contemporary Music (CEPROMUSIC).  
 Córdoba National Radio Auditorium, Ensemble Fractus, 2014.  
 Sono-Imagenes International Festival, 2014.  
 First Contemporary Music Meeting, National University of the Arts, 2014.  
 Performance by Arditti String Quartet at the National University of Quilmes, 2013.  
 Composer invited to the New Music for Memory Festival, sponsored by the Ministry of Culture of Argentina and the National Endowment for the Arts, at the Ecuñhi. 2013.  
 Composer invited to Contemporary Music Series MICA organized by Jimm Herrera, Technopolis Center, sponsored by the Argentine Government.  
 Monograph Concert: WORKS 2003-2012: Composer, singer and performer of electronic media. Cultural Center Spain / Cordoba (2012)  
 cheLA Center, with French hornist Delphine Gauthier-Guiche.  
 Early Music Festival, Ricardo Rojas Cultural Center, Singer and director of Ensemble Seraphim, BA, 2012.  
 BKA-Theater, Berlin concert, by Seth Josel Trio ('12, Germany).  
 ARSON Festival (Mexico, 2012). Invitation to concert and seminar.  
 MATA International Festival, selected work and guest composer (New York, 2011).  
 Tsonami Festival (Buenos Aires 2010, 2011). Composer selected.  
 New Music for Memory Festival (NMXMLM, coordinated by Jorge Sad, 2011).  
 Technopolis, Government of AR, 2011.  
 Center for Computer Research in Music and Acoustics (CCRMA, U.S., 2006-2011).  
 SurPlus Ensemble, new works in 2007 and 2008 (Germany).  
 Highways Performance Space, In Constant Flux. Los Angeles, California.  
 Concerts at Stanford University and CCRMA, 2006-2011 (U.S.).  
 CCRMA - Cummings Art Building (Stanford University, USA, 2008).  
 KOFOMI International meeting for Composers (Mittersill, Austria), International featured composer, 2005.  
 Experimental Center of the Colon Theater, 2005 CETC.  
 Encounters 40th International Festival of Contemporary Music, BA, 2005 and 2013.  
 Diffusion / University of Limerick, Lyric FM (Ireland, 2003).  
 Online Digital Festival (France).  
 Performance with Experimental Music assembly "ThrYzaS "Instant Chavires, Paris, September 20, 1997 (France).  
 Synthese Festival '95, Bourges, June 9 (France).  
 Synthese Festival '94, Bourges, June 11 (France).  
 Projetc d 'exposition Le Havre, January 1999 (France).  
 Yjsebreker, Stedelijk Museum (Amsterdam, 1997/98).  
 IV Brazilian Computer Music Symposium, Brasilia, August 5, 1997 (Brazil).  
 Gigant, Cultural Center, De Ereprijs Ensemble, Apeldoorn, March 1998 (Netherlands).  
 Open-Air Electroacoustic Concerts in Brasilia, University of Brasilia, Brasilia, April 4, 1995.  
 Créations-recreations, as a piano concert, music of the twentieth century, The Fondation Etats-Unis, Paris, May 2, 1997 (France).  
 1995 and 1997 Electroacoustic Music Days, New Music Montevideo (Uruguay).  
 LIVE-Concert Sonoteca, monograph, along with the Spanish composer Eduardo Polonio, Cultural Center of Spain-2001.  
 Sixth Annual Florida Electroacoustic Music Festival, University of Florida (USA).

ISCM World Music Days '98 Manchester, 1998 (Great Britain).  
 Concert bells, with Llorenç Barber, Santo Domingo Church, director of group, December 1998, Buenos Aires.  
 Koninklijk Conservatorium (Royal Conservatory), The Hague, 12 December 1997 (Netherlands).  
 H. B. Thom Theater (South Africa).  
 Experimenta International Festival, composer, conductor and piano soloist (1998/2000 Chile-Argentina).  
 Miller Theatre, Columbia University (USA), January 21, 2000, Guy Livingston, piano FUSION International Festival; monographic concert soloist. University of Costa Rica.  
 Goethe Institute Lima National Conservatory of Music (Peru), monographic concert soloist.  
 Alternative Sounds Cycle (Contemporary Latin American Art Museum, MACLA, La Plata).  
 Cycle: The music comes out of the maze (National Music).  
 2003: Sonoimágenes Festival (University of Lanús).  
 Urania-Giesso Festival.  
 La Nada Ensemble: The sacrifice / Music and deconstruction: piano, synthesizer: P. Martinez-Flutes: G. John and S. Mascia-Piano 2: N. Bassi-Clarinet: C. Wiede. La Scala de San Telmo August 1996, October 1996 Templum, Mastembaum December 1995.  
 Cycle New Music, Casa Azul, Buenos Aires.  
 Metropolitan Museum of Art.  
 New Music Festival in Buenos Aires.  
 Red Festival '99. When Art Attacks (Regio Theater).  
 2001: Cycle of MAMbA 2por1 (Museum of Modern Art in Buenos Aires).  
 Buenos Young Arts (Centro Cultural Recoleta).  
 Week of Electroacoustic Music of Buenos Aires (Recoleta Cultural Center).  
 Patio Screen Actors Theatre.  
 Cycle of Contemporary Music Theatre Complex of Buenos Aires (TMGSM).  
 Latin American Experimental Hypermedia Center (cheLA)  
 University of San Diego, Electroacoustic work, (CA, USA 1999)  
 Performance, Metropolitan Museum (AR2003)  
 Solo performance, Domus Artis (AR, 2003/4.)  
 Performance with Gary Hill, music and video art, Museum Caraffa (Cordoba, AR, 2000)  
 Cultural Center Jorge Luis Borges (BA, AR, 2000)  
 1998: Work selected at "The 1st. Forum of electroacoustic music from Cordoba" (AR).  
 Fondation des États-Unies (Paris, France, 1997)  
 Journée Portes Ouvertes-I.R.C.A.M. (Paris, France, 1997)  
 Korzo Theater (Den Hague, Holland, 1997)  
 New Music Festival of Buenos Aires (AR, 1999 to 2003)  
 Cultural Center Rector Ricardo Rojas Festival (AR, 1999/2000/01/02)

## TEACHING

2017-: External Tutor, Doctorate in Music Composition Program, National Autonomous University of Mexico / Universidad Nacional Autónoma de México (UNAM).  
 Professor of composition (acoustic and electroacoustic), National University of Quilmes / Universidad Nacional de Quilmes (UNQ).  
 2016-: Professor of Music Composition with mixed media IV, Superior Conservatory of Music of Buenos Aires City Astor Piazzolla.  
 2014: Composition seminar: Experimental Multidisciplinary Laboratory at the National University of Quilmes (UNQ), March-July.  
 2012-2016: Annual Workshop of Music Composition and Multidisciplinary Creation, Sound Art Center of Buenos Aires.  
 2007-2009 Teaching Assistant, Stanford University:  
 2009: Introduction to twentieth century composition. Assistant Professor of Brian Ferneyhough.  
 2007/2008: Introduction to Music Theory  
 2007/2008: Elements of Music II  
 2007: Elements of Music I  
 2004: Intensive Seminar of improvisation and experimental music, School of Music, University (Costa Rica).  
 2004: Workshop of Sound experiments (three months), Virginia Center for the Creative Arts (US).  
 2004: Intensive Workshop of improvisation and experimental music, National Music Conservatory (Peru).  
 2001: Music Education, municipal schools of the City of Buenos Aires.  
 1997: Workshop of electroacoustic music and musical composition (Cité Universitaire, Paris).  
 1995: Workshop: Approach to twentieth century music (Collegium Musicum of BA).



- 1995: Workshop: sound creation (Collegium Musicum of Buenos Aires).  
 1993-2006: Teaching Sound Art Center (personal studio dedicated to contemporary, electroacoustic and experimental music).

#### SERVICE AND ARTS ADMINISTRATION

- 2020: Adjudicator-Jury member Gardel Awards (Premios Gardel, AR).  
 Evaluator, *Resonancias: Revista de investigación musical*, Pontificia Universidad Católica (CL).  
 2019: Adjudicator-Jury member at the Juan Carlos Paz National Composition Prize from the National Endowment for the Arts (FNA).  
 Adjudicator-Jury member at Zona de frontera National Composition Prize from the Manuel de Falla and Astor Piazzolla Conservatories (CSMCBA).  
 Adjudicator-Jury member Gardel Awards (Premios Gardel, AR).  
 2017: Producer, Composer, Artistic Director of Contemporary Opera: *The Frozen little Girl at the Recoleta Cultural Center*: 10 sold-out performances, July/August.  
 Jury of the Thesis in composition, by the Chilean doctoral student Félix Cárdena, Catholic University of Argentina, 10/2017.  
 Jury at the International Call For Mixed Media Pieces: Mega jury, from the Mixed Media Composition Program of the Astor Piazzolla Conservatory of Music, together with the Contemporary Music Diploma Program of the Manuel de Falla Conservatory of Music.  
 2016: Adjudicator-Jury member at the Juan Carlos Paz National Composition Prize from the National Endowment for the Arts (FNA).  
 2015: Adjudicator-Jury member at the Juan Carlos Paz National Composition Prize from the National Endowment for the Arts (FNA).  
 2010: Co-producer of the Project in Buenos Aires: "Where is Chopin?" (Bicentenary of the birth of composer) Research Center and music production Recoleta Cultural Center, LIPM, Project from Stanford University (USA).  
 2007-09: Organization of contemporary music and experimental concerts at the Center for Computer Research in Music and Acoustics (CCRMA) Department of Music and Stanford University.  
 2008. Curator and producer of the First Intimate-Concert at the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University.  
 2003: Creator and member of FASE (Group of contemporary artist for artistic policies).  
 1997-2000: Member and organizer of The International Experimenta Festival (Ar/Chile).  
 1992-: Curator of Contemporary, experimental and improvisation music events.

#### RESIDENCIES AND WORKSHOPS

- 2022: Selected composer for a creative residence at SWR Experimental Studio (DE).  
 2021: Composition Residency (six months), Stiftung Künstlerdorf Schöppingen (DE).  
 Finalist, *Días de Música Electroacústica/DME Artistic Residency* (PT).  
 2020: Selected composer, *Houston Symphony EarShot New Music Readings*, organized by American Composers Orchestra (ACO).  
 Selected composer: Workshop «Women Opera Makers», with Katie Mitchel, Festival d'Aix-en-Provence, (FR).  
 2019-20: Ibermúsicas Residency. Work with Adapter Ensemble (Berlin, Germany).  
 2018: "1st International Seminar on Functional Education of the Voice - Rabine Method" Buenos Aires, AR.  
 Darmstadt Summer Course for New Music/Darmstädter Ferienkurse für Neue Musik, composer selected at Chamber sessions, Etudes for electric guitar project. Workshops: Composing for accordion and IRCAM, DE.  
 2017: Winter School: Selected composer/Scholarship for training in Contemporary Opera (Experimental Center of Colón Theater – CETC / Williams Foundation)  
 - Laboratory of Cultural and Scientific Innovation of Opera (Experimental Center of Colón Theater – CETC / Williams Foundation)  
 - Visual Music Residency, composer selected, Ibermúsicas/meLAB, DA HAUS, Strange Music International Festival (Sao Paulo, Brazil)  
 2016 48th International Summer Course for New Music Darmstadt, selected at the workshop Music in the expanded field, by Marko Ciciliani, and New Music for Violin by Patricia Kopatchinskaja  
 2015: Master class with Jordi Savall about early music performance.  
 2013 National University of Quilmes, active composer, workshop with Arditti String Quartet  
 2012 Contemporary Colon Theater: selected at the Residences for Composers of Micro-operas with Nonsense Ensemble  
 Singer active, Master Class with soprano Adriana Fernandez, Center of Early Music (AR).

2010: Active Singer at the Seminar with the countertenor Martin Oro at the Early Music Centre of Buenos Aires.

2009-2010 Latin American Meeting of Composers Ceibo, selected active composer, Cultural Center of Spain in Buenos Aires

2008: Residence at Centre national de création musicale CÉSARÉ (Reims, France)

2004 Bang on a Can Summer Institute of Music Composition-Commission (July).

2003: Workshop of improvisation music with Wade Matthews (AR, June).

2002: Workshop of interactive arts (dance and music) with Palindrome (AR, Oct).

1998-00: Scenic experimentation program, Prof. Rubén Szchumacher and Edgardo Rudnitzky, fellow composer (Goethe Institut / Antorchas Foundation, AR).

1998: Workshop and selected performer at the ensemble, with Butch Morris, conductor (Experimenta Festival, AR, Dec.).

1998: Selected composer at the Workshop of Acoustic Art with Klaus Schoning, Director of the Studios Akustische Kunst from the WDR radio in Germany. Scholarship by Antorchas Foundation and Laboratory of Music Production and Research (LIPM).

Selected composer at The 3rd and 4th Gaudeamus Young Composer Meeting (Holland, Feb. 1997 and Feb.1998).

1997: Composition studies at the Royal Conservatory of The Hague (Holland, Oct).

Workshop of composition with Iannis Xanakis and François Bayle, at the I.R.C.A.M (France, 1997).

1994: Residence at Groupe de Musique Expérimentale de Bourges (GMEB, France)

1994: Residence at Computer and Electronic Music Laboratory (LIEM, Museo Reina Sofía, Spain)

Workshop: "Journalism and y musical critic" and "New music in Europe", with Reinhard Ochsenschlagel. Goethe-Institut de Montevideo / Núcleo New Music (Uru, July1994).

1990-92: Courses of Electroacoustic Music at the National Conservatory of Music C. López Buchardo (Bs. As.).

Master Class of Music theater, with Hans Jürgen von Bose (AR Goethe Institut, 8/1992).

192-93: Performer of folklore, tango and jazz at the School of Popular Music of Avellaneda.

#### LECTURES/SEMINARS

Lecturer, "Music of the 20th Century" roundtable, Music 114 class at The University of California, San Diego (UCSD, US, 2021).

Guest lecturer, Composition Seminar, Arizona State University (ASU, US, 2021).

Lecturer, "New opera", Plataforma Nueva opera (AR, 2020).

Lecturer, II Conference on Music and Gender (II Jornadas de Música y Género), Superior Conservatory of Music from BA, AR, 2020.

First National Meeting of Music Composition / Primer Encuentro Nacional de Composición Musical, Instituto Universitario Patagónico de Las Artes (IUPA / AR), 2019-2020.

Lecturer / Workshop, Invited to the Composition Prize *Casa de las Américas* (CU), 2019.

Lecturer, "The Instrumental Theater. Music and stage. International Congress", AR, 2018.

Lecturer, Invited to the XIII National Conference on the History of Women / VIII Latin American Congress on Gender Studies (UNQ), 2017.

Musical Theater, International *More Music Festival*, National University of Quilmes, 2014.

Lecturer, International Meeting Ceibo 2012, Cultural Center of Spain in Buenos Aires.

1st Ibero-American Musical Encounter of Management with Experimental Sound Artists (FASE) about Cultural Legislation. February 19, 2010.

Conference on his musical works at Maimonides University in Buenos Aires (organized by Encounters of Contemporary Music Foundation, 2008).

Lecturer, National Endowment for the Arts, after Cultural Mission to GMEB, France, 1994.

#### SELECTED DISCOGRAPHY AND EDITIONS

2020: CD-Grupo de Pesquisa Núcleo Música Nova/ Universidade Estadual do Paraná – UNESPAR (Brasil).

Viajero Inmóvil Experimental Label, CD release, AR.

CD, Viajero Inmóvil Experimental label (AR).

CICTeM 2017 - III Congreso Internacional de Ciencia y Tecnología Musical (III International Congress of Music Science and Technology), DVD, National University of the Arts (UNA) Casa de las Américas (House of the Americas), multimedia edition (score/CD) of the winner House of Americas Prize, (Cuba, 2016).

Selected by BabelScores® Reading Panel 2015 for be part of the BabelScores® Catalogue.

Resterecords label, Latin American avant-garde, in process, 2015.

suddenly for eight solo voices (eight solo voices work, Melos Editions, AR), 2013.

"I hope / I trust", surrounding the limits of time, Stanford University, 2012.

<http://purl.stanford.edu/qh410sr1714>

Seraphim Ensemble (new old music, Sound Art Center), 2012.  
 Patricia Martínez (Sound Art Center), 2011.  
 Nenúfar (chamber work, Melos Editions, AR), 2010.  
 Stanford Composers (Innova Records, USA) 2009.  
 Argentina Electroacoustic Music (80 Mundos Records) 2007.  
 Music, Patricia Martínez (Noni Music) 2005.  
 10 KOFOMI (Ein Klan Records, Austria) 2005.  
 Music for theater, Patricia Martínez (Independent Production) 2002.  
 "Do not Panic: sixty seconds for piano" by American pianist Guy Livingston (Wergo Label: WER 6649-2) 2001.  
 Patricia Martínez's music (Independent Production) 2001.  
 Zhéffiro (Independent Production) 2001.  
 Experimenta (Experimenta Records) 1999.  
 Works, Patricia Martínez (Independent Production) 1997/2005.

#### ARTICLES AND PUBLICATIONS

"Essential Humanism in music, an approach to the relationship between temporal materials and Alterity on Contemporary Music", Stanford University, 2009.  
 "Schnittke: an approach", Stanford University, 2008.  
 Pro-New Music, law for new music policy (presented at the Buenos Aires City Legislation, 2002-2005).  
 "despuesdelaconsumacion", Experimenta, 2000.  
 "En torno a la música experimental", Revista Perro Negro, 1999.  
 "La música que no escuchamos", Diario El jilguero, 1993.

#### WORKS MENTIONED

Boletín Música | No. 52=53, ISSN 0864-0483, Cuba, 2020.  
 Boletín Música | No. 51, ISSN 0864-0483, Cuba, 2020.  
 Experimentación en la canción rioplatense 1977-2000, Camila Dolores, Cossio Juárez, Tesis doctoral FILO/UBA, Argentina, 2012  
 La música en Latinoamérica, Colección: La búsqueda perpetua: lo propio y lo universal de la cultura latinoamericana, Ricardo Miranda y Aurelio Tello, Ed. Secretaría de Relaciones Exteriores, 2011, México.

#### SELECTED PRESS AND INTERVIEWS

-*Hysterische Flucht vor der Ruhe, epapaer LVZ, Leipzig, October 10, 2020.*  
 -*Eisler-Konzert im Mendelssohn-Saal, Kunst und Technik, Magazin für industrie | Kultur, Leipzig, October 8, 2020.*  
 -*Boletín Música de Casa de las Américas arriba a sus 50 años, Cuba Literaria, Cuba, October 27, 2020.*  
 -*Concierto virtual de música electroacústica con Pu Joa, Ultima Hora, Paraguay, August 13, 2020.*  
 -*Houston Symphony EarShot Readings Postponed, Houston Style Magazine, Houston, March 23, 2020.*  
 -*Centro de Investigación y Experimentación en Artes Electrónicas (CEIARTE), Interview by Ricardo Dal Farra, UNTREF, March 25, 2020.*  
 -*Międzynarodowy Konkurs „12 minut dla Moniuszki” rozstrzygnięty, Serwis Rzeczypospolitej Polskiej, Warsaw, December 19, 2019.*  
 -*DONAUESCHINGER MUSIKTAGE: Musik geht baden, ELISABETH SCHWIND, SÜDKURIER, 20. Oktober 2019.*  
 -*Donaueschinger Musiktage: Neue Musik, alte Männer, Hannah Schmidt, DIE ZEIT Nr. 44/2019, 24. Oktober 2019.*  
 -*Listening to ladies: Patricia Martínez, Interview by Elizabeth Blair, September 30, 2019.*  
 -*Adventures in the New Music Fringe, Adrian Smith, The Journal of Music, April 18, 2019.*  
 -*Compositora argentina gana Premio de Composición Casa de las Américas, Prensa Latina, April 18, 2019.*  
 -*60 años en micromundos, María Laura Sardiñas, La Ventana, April 8, 2019, Cuba.*  
 -*Grandes nombres entre los ganadores de los premios nacionales, La Nación, December 21, 2018.*  
 -*Ein schöner Bogen an zeitgenössischer Musik, Vorarlberger Nachrichten, November 29, 2018*  
 -*Una letra fantasma: apuntes sobre el libreto de La niña helada, ópera contemporánea, Mariano Saba, Club de ópera, September 2018.*  
 -*Vuelve la Segunda Edición de MUTEK.ar, DMagazine, September 2018*  
 -*Los sonidos electrónicos ganan espacio en la nueva música, Rosa Díaz Mayo, Docenotas.com, august 2018.*  
 -*Festival Nueva ópera, una cita que se instala. Laura Novoa, Diario Clarín, July 27, 2018.*  
 -*Festín de ópera contemporánea en Buenos Aires, Noelia Pirsic, Ópera en Argentina, July, 2018*  
 -*Oito compositoras da América Latina se encontram para concerto na Capela Santa Maria, Fundação Cultural de Curitiba, February 22, 2018.*  
 -*Témpanos y otros misterios, Jorge Luis Fernández, Revista Ñ (Clarín), August 5, 2017.*  
 -*Las palabras y el sonido, Diego Fischerman, Página 12, July 8, 2017.*

Patricia Martínez's Interview, Laura Rosso, CCR  
*La niña helada*, por Verónica Stewart, Buenos Aires Herald Newspaper, 2017.  
 OMNI, Marcelo Delgado, Radio Nacional Clásica  
*Una mujer*, Graciela Borges, Radio Nacional AM 870.  
*Una ópera off, una excelente propuesta artística*, David Hernan Bogado, deTeatro  
*La niña helada: Ópera independiente en el Centro Cultural Recoleta*, Noelia Pirsic, Ópera en Argentina, August 4, 2017.  
*Un experimento que abre interrogantes*, por María Lia Sediari, Espectáculos De Acá, July, 2017.  
*Graduados destacados*, Universidad Nacional de Quilmes, December 19, 2016.  
*Im Zirkus der Klangartisten*, Echo Darmstadt, August 1, 2016.  
 FERIENKURSE FÜR NEUE MUSIK, Klingende Selbstversuche, FRANKFURTER  
 RUNDSCHAU, July 31, 2016.  
*Internationale Ferienkurse für Neue Musik in Darmstadt*, Echo Darmstadt, July 29, 2016.  
*Neues Musiktheater in Darmstadt*, FonoForum, Germany, July 12, 2016.  
 Patricia Martínez, São Paulo 2016, Rock in chair, Brazil, July 5 2016.  
*Arrancan actividades de la primera Muestra de Música Visual en México*, Notimex, México, July 3, 2016.  
*Muestra de música visual, reunirá arte, ciencia y nuevas tecnologías*, Terra-México, June 29, 2016.  
*Anuncian nominados a las lunas del auditorio*, Sipse.com, México, September 7, 2015.  
*Un modo orgánico de poner en juego lo nuevo*, Página 12, Buenos Aires 8 de agosto, 2015.  
 Patricia Martínez, Volar, Linda, revista sobre cultura electroacústica, Adam Matschulat, June 29, 2015.  
*Experimental music thriving in Buenos Aires*, Buenos Aires Herald, Saturday, June 27, 2015.  
*Díptico para un despertar eterno*, Diario La Nación, Buenos Aires, 24 de mayo, 2015.  
*Ritual contemporáneo*, Diario Clarín, Buenos Aires 15 de mayo, 2015.  
*Paisaje para aprender y luego olvidar*, Diario Página 12, Buenos Aires 14 de mayo, 2015.  
*Premio de Composición en Casa: afán de integración latinoamericana*, Radio Musical Nacional, Cuba, 2015.  
*Premio de Composición 2015 se va a Argentina*, Diario Gramma, Cuba.  
*Este premio me inunda de luz*, La Ventana, Cuba, 2015.  
*Argentina se alza con el premio de composición Casa 2015*, La Ventana, Cuba, 2015.  
*Agradece argentina Patricia Martínez, premio de composición*, Radio musical Nacional, Cuba, 2015.  
*Temporada 2015*, Clarín Newspaper, December 19, 2014, Argentina.  
*Noche internacional en Bellas Artes*, Interescena, December 5, 2014, México.  
*Estrenarán en Bellas Artes coreografías de Perú, Argentina y México*, Newsmexico, December 6, 2014, México.  
*Una fantasía sobre el Más allá*, Laura Falcoff, Diario Clarín, September 3, 2014, Argentina, [http://www.revistaenie.clarin.com/escenarios/Danza-fantasia-alla-Iberescena\\_0\\_1202879773.html](http://www.revistaenie.clarin.com/escenarios/Danza-fantasia-alla-Iberescena_0_1202879773.html)  
*Ensamble IBER Danza y Música en el Palacio de Bellas Artes: función única*, Daniela Cuéllar, Arte e Historia de México, December 2014.  
*Alistan presentación de ganadores de Ensamble Iber Danza y Música*, La Crónica de Hoy, December 5, 2014, México,  
 Ceprodac y Cepromusic unirán talentos en el Palacio de Bellas Artes, Diario Rotativo, December 6, México, 2014.  
*Expresiones contemporáneas de las artes escénicas iberoamericanas*, IMBA, México, 2014.  
*Modos de ser contemporáneos*, Diario Alfíl, Córdoba, 2014.  
*Patricia Martínez presenta un abanico artístico*, La voz del interior, Córdoba, September 12, 2012.  
 AA.VV. 'Music From Stanford Vol.4', Marco Carcassi, Italy, 2011.  
*Seven composers, seven countries*, The New York Times, United States, May 11, 2011.  
[http://www.nytimes.com/2011/05/12/arts/music/at-mata-festival-christopher-adler-acme-and-others-review.html?\\_r=0](http://www.nytimes.com/2011/05/12/arts/music/at-mata-festival-christopher-adler-acme-and-others-review.html?_r=0)  
*Ritual contemporáneo*, Diario Clarín, Buenos Aires May 15, 2015.  
*Paisaje para aprender y luego olvidar*, Diario Página 12, Buenos Aires, May 14, 2015.  
*Premio de Composición en Casa: afán de integración latinoamericana*, Radio Musical Nacional, Cuba, 2015.  
*Premio de Composición 2015 se va a Argentina*, Diario Gramma, Cuba.  
*Este premio me inunda de luz*, La Ventana, Cuba, 2015.  
*Argentina se alza con el premio de composición Casa 2015*, La Ventana, Cuba, 2015.  
*Agradece argentina Patricia Martínez, premio de composición*, Radio Musical Nacional, Cuba, 2015.  
*Temporada 2015*, Clarín, December 19, 2014, AR.  
*Noche internacional en Bellas Artes*, Interescena, December 5, 2014, México.

*Estrenarán en Bellas Artes coreografías de Perú, Argentina y México*, Newsmexico, December 6, 2014, México.

*Una fantasía sobre el Más allá*, Laura Falcoff, Diario Clarín, September 3, 2014, AR, [http://www.revistaenie.clarin.com/escenarios/Danza-fantasia-alla-Iberescena\\_0\\_1202879773.html](http://www.revistaenie.clarin.com/escenarios/Danza-fantasia-alla-Iberescena_0_1202879773.html)

*MATA Festival, 2011: Opening Night*, WKXR, United States, September 18, 2011, <http://www.wqxr.org/#!/programs/cuedup/2011/sep/18/>

*El Hechizo de las Imposibilidades"- crónica de un concierto de música contemporánea-*, Música Clásica y Músicos, Buenos Aires, November 17, 2009, <http://www.musicaclassicaymusicos.com/el-hechizo-de-las-imposibilidades.html>

*Worthwhile music from the XXth and XXIst centuries*, Buenos Aires Herald, Buenos Aires, 2008. <http://tribunamusical.blogspot.com.ar/2008/11/worthwhile-music-from-xxth-and-xxist.html>

*Grato panorama musical en Amijail*, <http://www.lanacion.com.ar/1035694-grato-panorama-musical-en-amijai>

*Sonidos y movimientos creativos*, Diario La Nación, Buenos Aires, April 4, 2005. <http://www.lanacion.com.ar/693798-sonidos-y-movimientos-creativos>

*El método de crear contra el reloj*, Diario Clarín, Buenos Aires, December 22, 1995. <http://edant.clarin.com/diario/2005/03/24/espectaculos/c-00811.htm>

*Tercera fecha de Experimenta 98*, Clarín, Bs As, October 16, 1998.

*Primera experiencia –Experimenta '97*, La Nación, Buenos Aires, November 28, 1997.

*El método de crear contra el reloj*, Clarín Newspaper, Buenos Aires, March 24, 2005.

*Buenos Artes Joven" ganadores del concurso*, La Maga, Por LB., Buenos Aires, October 12, 1994.

*Música que convoca*, Diario del viajero, Buenos Aires, November 10, 1993.

*Toca joven pianista premiada en Francia*, Ámbito financiero Newspaper, Buenos Aires, August 24, 1993.

#### CONDUCTION AND PERFORMANCE OF NEW MUSIC ENSEMBLES

2017- : Artistic director of Compañía Helada / Frozen Company (new opera company).

2008 -2013: Artistic director and singer of Seraphim Ensemble, dedicated to early and contemporary music.

2009: Member of the Stanford Laptop Orchestra, CCRMA, Stanford University (2009).

2001-2006 conductor and performer at Zhéffiro Ensemble.

2005: Pianist at the Compañía Oblicua Ensemble.

Organization and artistic direction of different groups of experimental and new music (in Buenos Aires: 1990: Arcana, 1991-97: La Nada, 1997, 1998: FRICS; in Paris: ThrYsaS.

#### CURRENT PROFESSIONAL AFFILIATIONS

SGAE (Spanish General Society of Authors and Publishers), associated.

FASE (Group of experimental sound artists), founder member.

National University of Quilmes (UNQ), Faculty.

National University of Mexico (UNAM), External tutor of Graduate Program in Composition.

Superior Conservatory of Music from Buenos Aires City (CSMCBA), Faculty.

Culture Prize, Buenos Aires Government (AR), Fellow.

The Latin Recording Academy, membership.

#### SOFTWARE PROFICIENCY

Ableton live, Final Cut Pro, Finale, Audio Sculpt, ProTools, Logic, Max MSP, Sound Hack, Amadeus, Cubase, et.

#### OTHER EXPERIENCES

Usui/Tibetan Reiki Master: level 1, 2, 3, 2013.

QiGong, Dao in, Tai qi, '00-2009-

Bachelor in Literature, National University of Buenos Aires '93-'95.

Cinematography, Center for Experimentation and Filmmaking, CERC, '92

#### NATIONALITY,

Argentina/Spain.

#### DATE AND CITY OF BORN

Buenos Aires, July 8, 1973.

#### CURRENT ADDRESS AND PHONES

Amenábar 345 PB6 (1426) CABA Argentina.

Ph. +54-11-45537458 / Mob. +54-9-11-50983366

#### WEB SITES

<https://patriciamartinez.com.ar>

<https://www.babelscores.com/PatriciaMartinez>

<https://soundcloud.com/patricia-martinez-1>

<https://www.youtube.com/patriemar>

<https://www.facebook.com/patri.elizabeth.martinez/>

[https://www.instagram.com/\\_patricia\\_martinez\\_/](https://www.instagram.com/_patricia_martinez_/)

<https://vimeo.com/patriciamartinez>

<https://twitter.com/patriemar>

**CATALOGUE AND PREMIERES OF SELECTED WORKS BY PATRICIA MARTÍNEZ**

- 2022 ***(New Work)***  
(harp, percussion, flute, clarinet, electronics and video)  
Commission by Ensemble Adapter and Ibermúsicas Artistic Residency (DE).  
Premiere: Ensemble Adapter.
- (New Mixed Work)***  
(for Ensemble Recherche)  
Commission by SWR Experimental Studio (DE).
- (New Work)***  
(symphonic orchestra)  
Commissioned by Cycle of Contemporary Music from CTCBA.  
Premiere: Orquesta Sinfónica Nacional (OSN), CCK (AR).
- 2021 ***Perfect peace***  
(symphonic band and chamber choir)  
Commissioned as winner of "Come as You Are: Vulnerability in the Concert Space" call for proposals, by No Divide KC, Mid America Freedom Band and KC VITAs Chamber Choir (US).  
Premiere: St. Mary's Episcopal Church, Kansas City, September 10, 2021 (US).
- Ecós infinitos***  
(for Ensemble DAMUS and electroacoustic sounds)  
Commissioned by Goethe-Institut/BAmúsica (AR/DE).
- I'M NOT DYING TODAY**  
(soprano, chamber orchestra and electronics)  
Commissioned by Ensemble Avantgarde, Gewandhaus, Leipzig.  
Premiere: Gewandhaus, October 13 2021 (DE).
- 2020 ***Hilos de seda***  
(SABT choral work)
- Vida***  
(Electroacoustic work for CD release)  
Commissioned by Grupo de Pesquisa Núcleo Música Nova. Grupo de Pesquisa CNPq, Universidade Estadual do Paraná (BR).
- Expansión II**  
(Piano, percussion, cello, clarinets and electronics)  
Commissioned by Compañía Oblicua and BA Música (AR)  
Premiered (work in progress) at CCK, September 2019.  
Duration: about 8 min.
- 2019 ***A state of divinity***  
(synthesizer (Korg MS20 mini), horn, cello and lights)  
Commissioned and premiered by Music Current Festival, Smock Alley Theatre (IE).  
Duration: about 11 minutes.
- Outside**  
(solo prepared piano)  
Premiered: Donaueschinger Musiktage 2019, Mseum Art.Plus (DE). Performer: Joseph Houston.

**2001**

(Micro-opera for orchestra and four voices)  
 Prizewinner & Commissioned by The International Stanisław Moniuszko Composers' Competition for a micro-opera entitled "12 Minutes for Moniuszko"  
 Premiered: Teatr Wielki Opera Narodowa (The Grand Theatre - National Opera in Warsaw)  
 Duration: 13 min.

#### **Expansión**

(Piano, percussion, cello, clarinets)  
 Commissioned by Compañía Oblicua and BA Música (AR)  
 Premiered at CCK, September 2019.  
 Duration: about 8 min.

2018

#### ***C'est l'amour***

(solo electric guitar)  
 Commissioned and premiered by International Summer Course for New Music Darmstadt.

#### **Espacio Ausente**

(Solo baritone, 3D real time electronics and lights)  
 Víctor Torres, baritone.  
 Commissioned by Cervantes National Theater / Eco Residency / Contemporary Music Festival (AR). Approx. duration: 30 min.

#### ***Out of sight***

(Clarinets, accordion and optional light)  
 Heather Roche, clarinets; Eva Zöllner, accordion  
 Commission and premiered by Bludenzener Tage zeitgemäßer Musik, AllerArt Bludenz.

#### ***Barely the breath***

(Soprano, flute, cl/bass cl, vn, vc, pno, perc, electronics and choreography)  
 Commissioned by Weaving Music for Radio - by Latin American Women Composers-UNESCO - Federal University of Paraná, Espaço Cultural Capela Santa Maria (Fundação Cultural de Curitiba), Laboratório LaMuSa (Embap) and Sonora (Research Group on Women and Gender, ECA – USP). Premiere: Brazil, 2/24/2018. Approximate duration 10 min.

2017

#### **VOCES OTRAS (Voices others)**

(Eight soloist voices and optional lights)  
 Performers: *Nonsense Ensemble Vocal de Solistas*  
 Commissioned by Contemporary Music Cycle.  
 Theater Complex of Buenos Aires, CTBA, 11/15/17.  
 Approximate duration: 10 min.

#### **POTENCIA**

(prepares piano, electroacoustic sounds, lights installation, video-live interactive performance)  
 Commissioned by Festival Musica Estranha / Residency MELab/Ibermúsicas.  
 Praça das Artes, November 25, 2017, SP, Brazil.  
 Approximate duration: 30 min.

#### **ESFUGADO**

(Solo amplified piano)  
 Commissioned by Fuga-Project by E. Insinger/National Institute of Music. 3".

2016

#### **La niña helada (The frozen little girl) (2015/16)**

(Chamber opera for voices, ensemble, video and electroacoustic sounds,  
 Mariano Saba, libretto, Patricia Martínez, music)



Commissioned by International Music Theatre Competition / Staatstheater Darmstadt / Internationales Musikinstitut Darmstadt (IMD).  
 Premiered (Scenes I-VIII): 48<sup>th</sup> Internationale Ferienkurse für Neue Musik Darmstadt, July 30, Staatstheater Darmstadt. Duration: 23 minutes.  
 Full work (Scenes I-XIX), Premiere: Cultural Center Recoleta (Arg), 7/8-8/6, 2017.  
 Ten sold out performances. Approximate duration: 1 hour.

### **Phosphorus**

(Extended symphonic orchestra).

Awards: Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); National Competition Juan Carlos Paz 2018, Honorary Mention, Symphonic-Selected, Houston Symphony EarShot New Music Readings, organized by American Composers Orchestra (ACO, 2019, US).

Premiere: Orquesta Sinfónica Nacional (OSN), Sala Sinfónica CCK, August 7, 2020.

Approximate duration: 12 min

### **Propio amor** (soprano, video set, electroacoustic sounds)

Commissioned by Ciclo Música en diálogo, OSDE Foundation.

First performance: Nati Iñón, voice, August 26, 27, OSDE Foundation, AR.

Approximate duration 10 minutes.

2015

### **Breve sueño (Short sleep)** interdisciplinary diptych

I-**Más allá / Beyond** (2014, chamber orchestra: flute (dbl. alto/picc), oboe, clarinet in Bb, Bass Clarinet Bb (dbl. cl), bassoon, horn, trumpet, trombone, piano, 2 violins, viola, cello, bass, 2 percussions; dance and video)

Commissioned by Ibermúsicas-Iberescena Prize

First performance: CEPROMUSIC Ensemble, José Luis Castillo, conductor Teatro Julio Castillo y Palacio de Bellas Artes, December 9, 2014, México DF.

Approximate duration 18 minutes.

### II-**Los durmientes / The sleepers** (2014/2015)

(Interdisciplinary work for five singers and ensemble on stage)

Commissioned by Experimental Center of the Colon Theatre

First performance: CETC, May 14-17, 2015, Argentina.

Approximate duration 38 minutes.

2014

### **Holly**

(fl/bass fl, cl/bass cl, ob, bassoon, alto sax. tpt, tbn, perc, pno, vn, vla, vc, cb.)

Commissioned by Compañía Oblicua Ensemble

First performance: Usina del Arte, Compañía Oblicua Ensemble, October, Arg.

Approximate duration 8 minutes.

2013

### **tan feliz / so happy**

(countertenor, piano, violin, cello, fl., cl. and percussion)

Commissioned by National Fund of Arts (FNA)

First performance: Encuentros Ensemble, Martín Oro, countertenor, 8/2013.

Approximate duration 7 min.

### **Inverosímil**

(electroacoustic music, electric guitar, electric bas, voices, video, actors and puppetry)

Commissioned by OSDE Foundation

First performance: Music connected to other arts Cycle, November.

Approximate duration 1 hour.

### **Conciencia pura de invención** (electroacoustic)

Commissioned by OSDE Foundation

Performances: OSDE Foundation, Buenos Aires, 2013; LIPM Concert / Recoleta Cultural

Center, Buenos Aires, 2013; Centro Universitario de las Artes, MUSLAB International

Festival, México, 2015; Abrons Arts Center (National Sawdust), 2016 New York City

Electroacoustic Music Festival (NYCEMF 2016), United States; Fiesp Cultural Center, FILE

- Hypersonica / FILE 2016, Brazil; La musique acousmatique, une présence mystérieuse (Maison des Associations, Lille, France, 2016); Laplataforma para las Artes, Real Time Festival / Festival en tiempo real, Bogotá, Colombia, 2016; CICTeM 2017 - III Congreso Internacional de Ciencia y Tecnología Musical (III International Congress of Music Science and Technology), National University of the Arts (UNA); Sound Campus / ARS ELECTRONICA FESTIVAL / Kunstuniversität Linz, 2020.
- 2012 **Pull it** (video, french horn and electronics)  
 Performer: Delphine Gauthier-Guiche (France)  
 Commissioned/First Performance: conDIT (cheLA), Buenos Aires.  
 Approximate duration 13 minutes.
- de repente / suddenly** (eight soloist voices)  
 Work selected at the First National Competition for Soloist Voices Composition, organized by Melos Publishers and Nonsense Ensemble.  
 First Performance: National Library, March 2013.  
 Approximate duration 12 minutes.
- 2011 **Present / Presente** (bass clarinet, accordion and electric guitar)  
 Performers: Matthias Badczong, Klarinetten; Christine Paté, Akkordeon; Seth Josel, E-Gitarre. First Performance: 2011, CCRMA, Stanford University / Berlín performance: June 5, 2012, BKA-Theater; Darmstadt Ferienkürse, chamber sessions, 2018.  
 Approximate duration 9 minutes.
- volar / to fly** (string quartet)  
 Performers: The Jack String Quartet (NY) / Arditti String Quartet  
 First Performance: 2011, CCRMA, Stanford University / 2013, UNQ.  
 Approximate duration 7 minutes.
- 2010 **Mosaico 25**  
 (flute, oboe, Bb clarinet, fagot, trumpet, percussion, piano, violin, viola, violoncello, double bass)  
 First Performance: Centro Cultural Haroldo Conti (Buenos Aires), Compañía Oblicua Ensemble, Conductor: Marcelo Delgado.  
 Approximate duration 2 minutes, as part of a large work shared with other composers.
- Esa palidez / That pallor** (three voices)  
 Performers: Nonsense Vocal Soloists Ensemble  
 First Performance: Prismas international Festival, Buenos Aires, 2010.  
 Contemporary Music Festival at the National Cervantes Theater, 2013.  
 Approximate duration 7 minutes.
- Nenúfar** (bandoneón, flute, clarinet, cello, percussion, contrabass, piano,  
 Performers: Compañía Oblicua Ensemble  
 First Performance: Argentinean National Library, December, 2010, AR.  
 Approximate duration 7 minutes.
- 2009 **los tiempos del alma / Soul's times** (flute and cello)  
 Performers: C2 duo: Lisa Cella and Franklin Cox (EEUU).  
 First performance: CCRMA, Stanford University, 2009.  
 Selected and performed at (Le) Poisson Rouge, The MATA Festival, ACME Ensemble (New York, 2011); Bicentenary festival, National Argentina Radio, Buenos Aires, Arg, 2010; Kaparilo Contemporary Concerts, Rosario, AR, 2013; Center for New Music, Latin American Chamber Music Festival, Quinteto Latino, California, United States, 2013; ArtShareLA, WASTELAND Music, LA, US, 2017; Ensemble IPSE, May 6<sup>th</sup> Shapeshifter Lab, Brooklyn, US, 2018; Milwaukee House Concerts, Cherchez la Femme Ensemble, US, 2018; Masterskaya Anikushina, Molot Ensemble, Sankt Peterburg, Russia, 2018; Mizzou International Composers Festival: Khemia Ensemble, Fine Arts Building - Music and Drama, Whitmore Recital Hall, US, 2019.  
 Approximate duration 7 min.
- un abismo encendido de miradas/an abyss ignited with glances**

- (voice, violin, cello, percussion and flute) Casa de las Américas 2015 Prize.  
Performers: Stanford New Ensemble.  
First performance: Tsonami International Festival (CCR), Hilarión Ensemble, 2009, AR.  
Approximate duration 9 minutes.
- 2008 **Soppio** (electroacoustic work)  
First Performance: Compagnie de Danse Icosaedre, Paris, March 2008.
- El canto de los sueños** (5 Laptops)  
First Performance: Stanford Laptop Orchestra, CCRMA.  
Approximate duration 8 minutes.
- El mundo caerá en éxtasis a tus pies / The world will roll in ecstasy at your feet**  
(Oboe, trombone, contrabass and percussion)  
Performers: Surplus Ensemble (Germany).  
First performance: CCRMA, 2008, Stanford University.  
Approximate duration 8 minutes.
- La naturaleza de las cosas**  
(trumpet, trombone, bass trombone, bass tube and percussion)  
Performers: SFSounds Ensemble  
First performance: CCRMA, 2008, Stanford University.  
Approximate duration 10 minutes.
- 2007 **Tenue Brillantez / tenuous brilliance**  
(Oboe, flute, percussion, violin, cello, conductor and video)  
Performers: SurPlus Ensemble. Conductor James Avery (Germany).  
First performance: CCRMA-Stanford University, February 2008; Encuentros Ensemble, Alicia Terzian: conductor. Amijail Theatre, International Encuentros Festival, 2008; Compañía Oblicua Ensemble, 2015 Cultural Center Nestor Kirchner, Maratón Acústica y Electrónica, Experimental Center of Universidad de San Martín, Latinamerican composers; Usina del Arte; 2016: International Festival Much Musics (Universidad Nacional de Quilmes, AR); Ensemble Avantgarde, Gewandhaus, Leipzig 2020 (DE).  
Approximate duration 12 minutes.
- 2006 **Vahidamente entre tus brazos / Faintly between your arms**  
(Baroque violin, viola da gamba, harpsichord, voice, tape)  
First performance: Kristian Ireland, The Hemiola Trio.  
Listening Room-CCRMA-Stanford University (USA)  
Approximate duration 7 minutes.
- Al trasluz del recuerdo** (visual music)  
First performance: CCRMA-Stanford University, February 2006.  
Approximate duration 4 minutes.
- Desde el silencio / From the silence** (ensemble and video)  
First performance: ARsis Ensemble. Conductor: Federico Gariglio.  
Iván Barrios (trombone); Jeremías Fernandez (flute); Luciano Giambastiani (clarinet); Marcos Zabala (percussion); Patricia Martínez (piano).  
Manuel de Falla Conservatory (Arg.)  
Approximate duration 1 hour.
- 2005 **Vértices (más me dedico a él y menos lo como)**  
(Ensemble, electroacoustic sounds and dancers)  
Commissioned by Experimental Center of the Colon Theatre  
Choreographer: Walter Cammertoni-Composer: Patricia Martinez  
First Performance: Ensemble Compañía Oblicua, Dir. M. Delgado, CETC, Arg.  
Approximate duration 13 minutes.
- Quién me diese alas como de paloma / I wish someone would give me wings as the dove`s**  
(violoncello, bass clarinet Bb, clarinet Bb, bass trombone, electric guitar, CD player, piano and percussion)

First public performance: Ensemble of The Contemporary Music Festival, Santiago Santero: Conductor; trb: Enrique Scheneveli, vc: Martín Devoto, pn: Manuel de Olaso, guit. e.: Hernán Vives, per: Pablo La Porta, cl. b: Guillermo Sanchez. (T.M.G.S.M.) 2001 (Ar). Approximate duration 10 minutes.

**El caso Vania** (music for theater)

First performance: Actor's Place Theater (Ar). Approximate duration 1 hour.

**Fermez Labouche** (dance and electroacoustic music)

Choreographer: Mariana Belloto-Composer: Patricia Martinez

First performance: El Cubo, 2005 (Ar). Approximate duration 1 hour.

**Secret / Smiling** (flute, violin, clarinets, harpsichord)

First performance: C. Bosze (fl); A. Gahl (vn); P. Strump (cl); M. Winter (clave),

Komponistetenforums Mittersill 2005 (Austria).

Approximate duration 11 minutes.

2004

**Gotas caen** (prepared piano and tape)

First public performance: P. Martinez, MASS MoCA (USA) / Electroacoustic music Festival, Buenos Aires, 2005 / Stanford University, 2008 / In constant flux – Highway Performance Space / Nuevas Musicas por la memoria Festival, ECUNHi, 2013. Approximate duration 11 minutes.

**Sin voz** (prepared piano and voice)

First public performance: Goethe Institut, P. Martínez, Jaime Ovier (Perú).

Approximate duration 15 minutes.

**Crossing genres** (piano, poetry and action painting)

First public performance: Hans Krieger (poetry), Wendell Smith (action painting), P.

Martinez (pno), Virginia Center for the Creative Arts (USA).

Approximate duration 30 minutes.

**Robots&C** (guitar, trombone and piano)

First public performance: J. Todd Greene (guit), Richard Johnson (tbn), P. Martinez (pno),

Virginia Center for the Creative Arts (USA).

**Lighting** (prepared piano and silence)

First public performance: P. Martinez (pno), VCCA (USA).

Approximate duration 10 minutes.

**Con el grito entre las manos** (piano and electroacoustic sounds)

First performance: P. Martinez, University of Costa Rica (CR).

Approximate duration 10 minutes.

**Sin respiro** (harpsichord and electroacoustic sound)

First public performance: P. Martinez, University of Costa Rica (Costa Rica).

Approximate duration 10 minutes.

**Desde el silencio / From the silence: First silence** (work in progress, ensemble and multimedia)

First public performance: Bang on a can Summer Institute Ensemble, MASS MoCA (USA).

Conductor: Logan Young; Anaar Desai-Stephens (Violin); David Medine (viola); Wendy

Sutter (cello); Frances Elliot (flute/piccolo); Ohilip Everall (clarinet/bass clarinet); Laura

Berger/Patricia Martínez (piano); Kristie Ibrahim/Jonathan Shapiro (percussion).

**Ovidio e inés** (music for theater)

First public performance: Cultural Center Ricardo Rojas (Ar).

2003

**Mil años de paz** (electroacoustic, music for theater)

First public performance: Actors's Place Theater (Ar).

**Cosas que olvidarás** (electroacoustic, music for theater)

First public performance: Actor's Place Theater Theater (Ar).

- Chorreando a flor de labio** (electroacoustic, music for theater)  
First public performance: Abasto's Theater (Ar).
- Torna** (ensemble)  
First public performance "Domus Artis" Zheffiro Ensemble, Soledad Mascia: flutes; Wenceslao Lazo: guitar, Patricia Martínez: electronics; Celeste Wiede: bass clarinet).
- 2002 **Espejos de tiempo / Miroirs de téemp / Mirrors of time** (acousmatic) (\*)  
First public performance: Diffusion International Competition. (Ireland)
- Repostangos** (instrumental quartet)  
First public performance Rojas Cultural Center: Celeste Wiede in Clarinet, Gabriel Evaraldo in electric bass, Soledad Mascia in flutes, and Patricia Martínez, direction, piano and electronics, 2002 (Ar).
- Trilogía de las polacas** (music for theater, electroacoustic)  
First public performance at the Actors's Place Theater, 2002 (Ar).  
-**La Varsovia** (Dir. Laura Yusen)  
-**Historias Tártaras** (Dir. Clara Pando)
- La travesía de los esperpentos** (music for theater, electroacoustic)  
First public performance at the I.F.T. Theater, 2002 (Ar).
- La Trama** (for instrumental quartet)  
First public performance: Zheffiro Ensemble: Celeste Wiede in Clarinet, Gabriel Evaraldo in electric bass, Soledad Mascia in flutes, and Patricia Martínez in piano and electronics, 2002 (Ar).
- 2001 **Mueca** (electronics and video)  
First public performance: Patricia Martínez, Cultural Center from Spain (Ar).
- Los pequeños burgueses** (piano, music for theater)  
First public performance: Patricia Martínez, piano, San Martin Municipal Theatre.
- Música Modular** (any instrumental ensemble, dedicated to Zhéffiro Ensemble)  
First public performance: Celeste Wiede in Clarinet, Gabriel Evaraldo in electric bass, Soledad Mascia in flutes, and Patricia Martínez in piano and electronics, Recoleta Cultural Center, 2001 (Ar).
- 2000 **despuesdelaconsumacion** (for dir, tp, cl Bb, bass cl Bb, vc, tenor sx, cb, 2 perc, electric guitar, synthesizer, piano, video and actor)  
First public performance: Experimenta Ensemble, P. Martínez, Dir. (Ar).
- Prometeo olvidado** (music for theatre in collaboration with C. Korembli)  
First public performance: Actor's Place Theater, 2002 (Ar).
- Crossbow** (Accordion obscure)  
(Accordion with digital processing and video art installation)  
First performance: Museum Caraffa (Córdoba, Argentina): Gary Hill, video art, Patricia Martínez, accordion (Ar).
- 1996/99 **El último rito / The last rite** (musical theatre for ensemble, two actors and electroacoustic sounds)  
First public concertante performance: Adriana de los Santos (piano), Marco Fatorello (violin), C. Wiede (clarinet), D. Serale (percussion), P. Martínez (direction, synthesizer), Julio Molina and y María Fernanda Guirao (actors) Rojas Festival 1999.  
Approximate duration 1 hour.
- 1998-99 **Express** (music for radio)  
First public performance: Goethe Institut, 1999 (Ar). Approximate dur: 10 min.
- 1998 **Sinojos** (recorder quartet and prepared piano)

First public performance: Juan Granda, S. Mascia, G. Juan, M. Blanco (recorder quartet), P. Martínez (prepared piano), Scala of San Telmo, 1998 (Ar).  
Approximate duration 10 minutes.

**Sans-Musique** (piano and cello)  
Music for the film by Sébastien Jadeau (France)  
Approximate duration 20 minutes.

**Ventanas en un espejo** (musical theatre from "The last rite", for ensemble)  
First public performance: Natalia Rodríguez Bassi (piano), Leonardo Williman (violin), C. Wiede (clarinet), Arauco Yepes (percussion), P. Martínez (direction, synthesizer). First public performance: L.V. Concerts, British Art Center (Ar). Approximate duration 10 minutes.

**Des Pués Deles Panto** (chamber orchestra, 16 players, to De Ereprijs)  
First performance: De Ereprijs, International Composers Meeting; Stanford New Ensemble, 2008. Martín Fraile: conductor.  
Approximate duration 14 minutes.

1997

**6 eventos** (ensemble)  
First public performance: Arauco Yepes (percussion), Gonzalo Juan (electric guitar), C. Wiede (clarinet), S. Mascia (flute), P. Martínez (piano, synthesizer, direction), Experimenta Festival, 1997 (Ar).

**se desprende**  
**y cae** (violoncello and electronics)  
First public performance: Antoine Ladrette (violoncello), IRCAM - Centre Georges Pompidou, September 1997 (FR); Violeta García, Chela, 2019, AR.  
Approximate duration 13 minutes.

**FRICS** (clarinet and piano)  
First public performance: C. Wiede (clarinet, prepared clarinet) and P. Martínez (piano and synthesizer), Experimenta Festival, 1997 (Ar).  
Approximate duration 30 minutes.

**Impro-visation** (Bass trombone and piano)  
First public performance: Thierry Madiot (Bass trombone.) and Patricia Martínez (piano), Instant Chavires, 1997 (France)  
Approximate duration 1 hour.

**Les "Mediats" (les mendiants)**  
Reportage impressionniste sur le village de pêcheurs du Vauclin en Martinique.  
Music for film (26' – vidéo by Sebastien Jaudeau)

1996

**Restos de nada** (acousmatic)  
First public performance: LIEM, 1996 (Spain).  
Approximate duration 6 minutes.

**Musique pour la poubelle**  
First public performance: ThrYsaS Ensemble, Patricia Martínez, composition, piano, guitar; María de los Ángeles Esteves, piano/composition; Thierry Madiot, trombone; Elise Gauthier-Villars, violon/voice; Jeffrey Miller, violoncello; Caroline Simonot, viola/voice; Mónica Taragano, flute. Cité Universitaire / Fondation Argentine. March 30.

**Auto rre trato** (clarinet and synthesizer)  
First public performance: Celeste Wiede (clarinet), Patricia Martínez, (synthesizer), Regio Theater, 1996 (Ar).  
Approximate duration 9 minutes.

**Hasta que el mar se quiebre** (tape)

- First public performance: Regio Theater, 1996 (Ar).  
Approximate duration 6 minutes.
- 1995 **La Nada-deconstructions** (compo-improvisational works for ensemble)  
First public performance: Gonzalo Juan (guitar and flute), Soledad Mascia (flutes), Celeste Wiede (clarinet), Patricia Martínez (direction, piano, synthesizer), Mastenbaum Auditory, 1995 (Ar).  
Approximate duration 1 hour.
- Opuetos** (video art and music)  
First public performance: Rojas Cultural Center, 1995 (Ar).  
Approximate duration 5 minutes.
- 1994 **Del cuadro a la postergación** (acousmatic)  
First public performance: Synthese Festival, 1994 (Bourges, France).  
Approximate duration 7 minutes.
- Duelo intenso** (acousmatic)  
First public performance: National University of Quilmes, 1994 (Ar).  
Approximate duration 7 minutes.
- De la luz la sombra** (acousmatic)  
First public performance: National University of Quilmes, 1996 (Ar).  
Approximate duration 7 minutes.
- Suite Dedo Afónica** (piano)  
First public performance: P. Martínez, Recoleta Cultural Center, 1995 (Ar).  
Approximate duration 7 minutes.
- Puentes ilusorios entre lo eternamente separado** (percussion and tape)  
Approximate duration 10 minutes.
- 1993 **El alma al cuerpo** (piano and tape)  
First public performance: P. Martínez, San Martin Cultural Center, 1994 (Ar).  
Music Current Festival, Xenia Pestova (piano), Smock Alley Theatre, 2019.  
Approximate duration 10 minutes.
- Impresencia** (piano and voice)  
First public performance: P. Martínez, piano and Leticia López Vallone, voice, San Martin Cultural Center, San Martin Cultural Center, 1993 (Ar).  
Approximate duration 10 minutes.
- Límites** (piano)  
First performance: P. Martínez (piano), San Martin Cultural Center, 1993 (Ar).  
Approximate duration 9 minutes.
- Sólo el instante cierto** (percussion, piano y voice based in a poem by J.L. Borges)  
First public performance: Andrés Inchausti (percussion), Leticia López Vallone (voice), and Patricia Martínez (piano), San Martin Cultural Center, 1993 (Ar).  
Approximate duration 12 minutes.
- Suite entre líneas** (piano and guitar)  
First public performance: Patricia Martínez, Parakultural Center, 1993 (Ar).  
Approximate duration 13 minutes.
- Estudio para platillo solo** (solo bass cymbal)  
First performance: Manufactura Papelera, Daniel Cerale (perc.) 2005 (Ar).  
Approximate duration 8 minutes.
- 1992 **De cielos y profetas** (acousmatic)  
Recording at the ARTE 11 (Buenos Aires)  
Fist public performance: Cultural Center Recoleta, 1993 (Ar).  
Approximate duration 8 minutes.

- Tres piezas para piano y corno inglés** (piano and english horn)  
Approximate duration 7 minutes.
- Esperanza** (acousmatic)  
Recording at the ARTE 11 STUDIO.  
First performance: Mastenbaum Auditory, 1993 (Ar).  
Approximate duration 5 minutes.
- Resplandor de lo ausente** (acousmatic)  
First performance: National University of Quimes, 1993 (Ar).  
Approximate duration 7 minutes.
- 1992-91 **Sombras** (piano)  
First performance: P. Martínez, piano, San Martin Cultural Center, 1993 (Ar).  
Approximate duration 10 minutes.
- Fines** (acousmatic)  
First performance: National Music Conservatory, 1992 (Ar).  
Approximate duration 7 minutes.
- 1991 **Agonías** (flute)  
First public performance: Monica Taragano, flute, Yjsebreker, 1999. (Holland)  
Teatro Payró, Ana Ligia Mastruzzo, 2019.  
Approximate duration 9 minutes.
- Tricot** (concrete music)  
First public performance: National Conservatory (Ar).  
Approximate duration 10 minutes.
- 1990 **Demián** (piano)  
Approximate duration 10 minutes.