

BIOGRAPHY

Gabriel Santander was born to Argentine-Spanish diplomats in Tunisia in 1978. After graduating in Composition from Real Conservatorio Superior de Música de Madrid (2009), he has won the Composition competitions *Flora Prieto* (Madrid, 2010) and *Clang Cut Book* (Berlin, 2013), as well as the call for Ensembles and Composers *Vang III - Músicas en vanguardia* (Madrid, 2019) together with *Ensemble Komboi* (Berlin, 2015-2020).

He has attended Composition courses with Karlheinz Stockhausen, Brian Ferneyhough, Michael Jarrell, José María Sánchez Verdú, and Héctor Parra, as well as Sound Studies seminars with Drs Sabine Sanio, Martin Supper, Sam Auinger and Bernhard Leitner at Universität der Künste - UdK Berlin. He privately studied with Peter Ablinger and has researched on his work since 2010, obtaining a Master's degree in Music Research at International University of Valencia (2021) with his thesis on Ablinger's *Voices and Piano*.

His vocal and instrumental works have been performed by soloists such as Hajdi Elzeser (Piano), Damir Bacikin (Trumpet), Lina Tur Bonet (Violin), Irene Kurka (Soprano) or Theo Nabicht (Clarinet), and ensembles such as *KNM Berlin*, *Artwork Ensemble*, *Ensemble Komboi* (on historical instruments), *Taller Sonoro* or *Grup Instrumental de València*. As Interim Professor in Music Theory, he has been actively teaching at Professional Conservatoires in Madrid and International University of Valencia since 2018. He is currently Professor in Music Theory at Real Conservatorio Superior de Música de Madrid (RCSMM).

CATALOGUE

[Stand: July 2026]

Das Buch der Klangwandlungen (*hommage à Esther Ferrer et Tom Johnson*)
for Keyboard (Piano), currently ca. 18' (2026)

I. 32 *Farben* (6 series to be played together or individually, ca. 3' each)

schriftlos A - in memoriam Peter Ablinger (2026) ca. 7'
for Piano and Loudspeaker

Variaciones mínimas (2023) ca. 6'
for Piano

Chronesthesia (2023) ca. 10'
for B-flat Trumpet, Loops, and Loudspeaker

Post tenebras lux (2020) ca. 30'
Polyptych for live and recorded historical Instruments in meantone temperament

I. *In j. Noct.* (7 movements, ca. 12')
II. *In ij. Noct.* (5 movements, ca. 7')
III. *In iij. Noct.* (6 movements, ca. 11')

for Peter Ablinger (2019) ca. 1'
for Piano

Un lieu est incompréhensible... (2018) ca. 30'
Triptych for pre-recorded Voice, Viola da gamba, Harpsichord, and Dancer

- I. *Un lieu - Prélude*
- II. *Imaginer - Folie*
- III. *Finalement - Tombeau*

Other: Choreography by Jagna Anderson and 3 poems by Éric Sarner

Gesang in der Architektur des Schreiens (2017) ca. 22'
for Soprano, Ensemble, and Protest
Text: *Schrei gegen Rom* (Cry to Rome) by Federico García Lorca in the translation of Heinrich Enrique Beck, with kind permission by Heinrich Enrique Beck Stiftung Basel

Fragmente über das Marionettentheater (2016) ca. 19'
Burleske for Soprano, Shawm, Baroque Trumpet, Viola da Gamba, and Tape-recorder
Text: *Über das Marionettentheater* and *Fragmente* by Heinrich von Kleist

Odiseo He sido (2014) ca. 15'
Palimpsest for two Pianos and Percussion

- I. *Assai lento*
- II. *Adagio bewegt*
- III. *Intermezzo*
- IV. *Scherzo*
- V. *Lento assai*
- VI. *Fuga ricercata*

Diario argentino (2014) ca. 60'
(Unedited) Cycle of 20 *Postangos* for historical recordings and Tango Ensemble
Other: based on Argentinian tangos and recordings of Witold Gombrowicz and Jorge Luis Borges

Has vuelto, Leiermann, has vuelto... Omaggio a Gerardo Gandini (2013) ca. 13'
In 3 versions: for String Trio (under revision), Woodwind Trio, or Sextet

- Inst. 1:** String Trio: Violin, Viola, and Cello
- Inst. 2:** Woodwind Trio: Oboe d'amore, Corno di Bassetto, and Contrabass Clarinet
- Inst. 3:** Sextet: String Trio and Woodwind Trio (see above)

Canto XLV (2012/2009) ca. 8'
In 2 versions: Spoken Choir and 2 Drum Sets or 4 Spoken Choirs and 4 Percussionists
Text: *Canto XLV* by Ezra Pound

Ku'damm Steel-life Sketches (2012/2011) ca. 10'
for 4 Percussionists, Microphones, and Obelisk
CD: Edited (ca. 8') in *Sound In CD*, Madrid 2012, *Programa Sound In para nuevos creadores*

Clockworks (2011) ca. 9'

for 6 Wanderers, Claves, and Lichthof

3 Stanzas in Meditation (2010) ca. 8'

for Flute, Piano, and Percussion

- I. *A Light in the Moon*
- II. *Tender Buttons*
- III. *A rose is a rose is a rose...* (Gertrude Stein)

Geistertrio-sortisationem, postludii alla mente... (2010) ca. 25'

for Clarinet in A, B-flat Bass Clarinet, and Patio

Farben-Skizzen (2010) ca. 5'

for Chamber Orchestra

Palimpsesto de Ko-Tha I (2010) ca. 9'

for 12 instruments

Kelim for Morton Feldman (2009) ca. 8'

for Wind Quintet

Sí, las rosas – Hommage à Juanele (2008) ca. 7'

for 3 Sopranos, Choir and Tape

Text: Poem "Sí, las rosas" from *Sube el alba* by Juan L. Ortiz***Cantos – K. S. In Memoriam*** (2008) ca. 8'

for 10 instruments

Micropieza (2004) ca. 2'

for 5 Pianos

SOUND DESIGN***Through the Wall I - II*** (2014) ca. 45'

Blind-folded guided acousmatic tour around the Berlin Wall Memorial

WP: *Through the Wall I*: 10 September 2014; *Through the Wall II*: 5 October 2014, Theo Nabicht, Berlin Wall Memorial and surroundings, organised by Ensemble KNM Berlin***Bismarckstraße 35*** (2012) ca. 90'

A Concert-Installation with music by Helmut Lachenmann

Direction: Alexander Charim; Stage Design: Ivan Bazak; Dramaturgy: Dorothea Hartmann and Anne Oppermann; and Sound Design: Gabriel Santander

String Quartet: Indira Koch, Chié Peters, Juan Lucas Aisemberg and Arthur Hornig.

WP: 18 September 2012, Deutsche Oper Berlin**Other:** 4 sound installations were designed, composed and set up by Gabriel Santander under the direction of Alexander Charim using the PA system, Speakers, Tape-recorders, and Radios.