

BIOGRAPHY

Gabriel Santander was born to Argentine-Spanish diplomats in Tunisia (1978). Since graduating in Composition from the 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 the *Ensemble Komboï* (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 the 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 from the 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 Komboï* (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 the International University of Valencia since 2018. Currently he is Professor in Music Theory at the Real Conservatorio Superior de Música de Madrid.

CATALOGUE

[Stand: January 2026]

Explanations:

Inst.: Instrumentation

Comm.: Commissioned by

WP: World premiere: date, performers, place, and event

Text: Text and Author

Other: Others (choreography, references, sources, etc.)

***Play the piano drunk like A Percussion instrument until the fingers begin to bleed A bit — Peter Ablinger in memoriam* (2025) ca. 10'**

for Piano solo and Backing-track

WP: Unedited / unperformed.

Other: Based on the works (see below) *Chronesthesia* (2023) and *for Peter Ablinger* (2019).

***Variaciones mínimas* (2023) ca. 6'**

for Piano solo

WP: 29 March 2025, Hajdi Elzeser, „Inspirationen“, Klangwerkstatt Detmold, Detmold (Germany)

Other: *Variaciones mínimas* is based on Anton Webern's op. 11 n. 3, *Äußerst ruhig*, it consists of a transcription for piano solo and a set of 5 original variations. It is dedicated to Diego Sáiz Izquierdo.

Chronesthesia (2023) ca. 10'

for Trumpet, Loops, and Backing-track

Inst.: B-flat Trumpet and Speakers**Comm.:** Damir Bacikin for *Intersonanzen* New Music Festival**WP:** 18 May 2023, Damir Bacikin, Potsdam Museum, Potsdam (Germany)***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')

Inst.: Tenor Recorder, Viola d'amore, Viola da gamba, Harpsichord, and Speakers**Comm.:** Winning project in the Vang III Composition Commission Contest 2019**WP:** 17 December 2020, Ensemble Komboï, Auditorio CentroCentro, Vang III**Other:** Based on fragments from Carlo Gesualdo's *Responsoria* (1611) and recordings with members of Ensemble Komboï (Shawm, Violas da gamba, and Baroque Trumpet)***for Peter Ablinger*** (2019) ca. 1'

for Piano solo

WP: 29 March 2025, Hajdi Elzeser, „Inspirationen“, Klangwerkstatt Detmold, Detmold (Germany)**Other:** *for Peter Ablinger* was dedicated to my Maestro on his 60th birthday.***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*

Inst.: Viola da gamba, Harpsichord, and Speakers**Comm.:** *drei D Poesie* Festival by Haus für Poesie Berlin**WP:** 10 February 2018, voice of Éric Sarner, Ensemble Komboï and Anja Weber, Uferstudios Berlin**Text:** 3 poems from *Expérience de l'hiver, Coeur Chronique*, by Éric Sarner**Other:** Choreography by Jagna Anderson***Gesang in der Architektur des Schreiens*** (2017) ca. 22'

for Soprano, Ensemble, and Protest

Inst.: Soprano, String Quartet, E-Bass, Piano, and Speakers**WP:** 31 March 2017, Brigitte Geller and Komische Oper Berlin Orchestra-Ensemble, *Nachtkonzert 3: Spain today*, Komische Oper Berlin**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**Other:** Based on a field-recording of a protest in Madrid in 2010 (see also *Chronesthesia*, 2023).***Fragmente über das Marionettentheater*** (2016) ca. 19'*Burleske* for Soprano, Shawm, Baroque Trumpet, Viola da Gamba, and Tape-recorder**Inst.:** Soprano (with Bell-strap, amplified Gong, and Tape-recorder), Shawm, Baroque Trumpet, and Viola da gamba

(*Fragmente über das Marionettentheater*)

Comm.: Project funded by Initiative Neue Musik Berlin e.V.

WP: 8 November 2016, Irene Kurka and Ensemble Komboï, Acker Stadt Palast Berlin

Text: *Über das Marionettentheater* and *Fragmente* by Heinrich von Kleist

***Odiseo He sido* (2014) ca. 15'**

for two Pianos and Percussion

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

Inst.: two Pianos and two Percussionists (* under revision for two pianos)

Comm.: Artwork Ensemble, project funded by Initiative Neue Musik in Ostwestfalen-Lippe e.V.

WP: 26 September 2014, Artwork Ensemble, *V Hörfest Neue Musik*, Hangar-21, Detmold

Other: Based on fragments of works by F. Liszt, B. Bartók, W. A. Mozart, A. Webern, J. Brahms, F. Chopin, and J. S. Bach

***Diario argentino* (2014) ca. 60'**

Cycle of 20 *Postangos* for historical recordings and Tango Ensemble (under revision)

Inst.: Viola, Contrabass, Bandoneon, Piano, and Speakers

WP: Unedited / unperformed, some movements under revision for piano solo / piano and speakers

Other: Based on traditional Argentinian Tangos and historical 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)

Comm.: Winner in the Clang Cut Book Composition Competition held by Ensemble KNM Berlin

WP: Ensemble KNM Berlin, String Trio and Woodwind Trio: June 2013, Villa Elisabeth, Berlin; Sextet: November 2013, Teatro San Martín, Buenos Aires

Text: Based on *Has vuelto* by Evaristo Carriego and *Der Leiermann* by Wilhelm Müller

Other: Based on fragments by F. Schubert, Gerardo Gandini, and Argentinian tangos

***Canto XLV* (2012/2009) ca. 8'**

In 2 versions: Spoken Choir and 2 Drum Sets or 4 Spoken Choirs and 4 Percussionists

Inst. 1: Chamber version: Spoken Choir (minimum 4 voices) and 2 Drum Sets

Inst. 2: Full version: 4 Spoken Choirs (minimum 16 voices) and 4 Percussionists, spaced out

WP: Chamber version, May 2012, Akademia Muzyczna w Krakowie, Krakow

Text: *Canto XLV* by Ezra Pound

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)*

Inst.: Flute (in C, Alto, and Bass), Piano and Percussion**WP:** 21 November 2010, Taller Sonoro, *Festival de Música Española de Cádiz*, Conservatorio Superior de Música de Cádiz (Spain)**Farben-Skizzen** (2010) ca. 5'

for Chamber Orchestra

Inst.: 15 players: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Piano, Violin I and II, Viola, Cello and Contrabass**WP:** 16 May 2010, Grup Instrumental Valencià conducted by José María Sánchez Verdú, *Festival Ensems*, Teatro Talía, Valencia (Spain)**Other:** Based on *Farben*, num. 3 of Arnold Schönberg's *Fünf Orchesterstücke* Op 16**Palimpsesto de Ko-Tha I** (2010) ca. 9'

for 12 instruments

Inst.: Flute, Clarinet, Bassoon, Horn, Trumpet, Tuba, Percussion, Piano, Violin, Viola, and Violoncello**WP:** 15 April 2010, *First Prize in the Flora Prieto Composition Competition 2010*, Grupo de Música Contemporánea del RCSMM conducted by Sebastián Mariné, Real Conservatorio Superior de Música de Madrid.**Other:** Variations on the first 7 bars of *KO-THA I* for Guitar by Giacinto Scelsi**Kelim for Morton Feldman** (2009) ca. 8'

for Wind Quintet

Inst.: Flute, Oboe, Clarinet, Horn, and Bassoon**WP:** 2 June 2009, Quinteto Ibercámara, Real Conservatorio Superior de Música de Madrid.**Sí, las rosas – Hommage à Juanele** (2008) ca. 7'

for 3 Sopranos, Choir and Tape

Inst.: 3 solo Sopranos, SATB, and Speakers**WP:** 30 May 2008, Elisabet Curbelo, Cristina Rodríguez, Estela Ortega, and Coro Voces Bravas conducted by Sonia Megías, Real Conservatorio Superior de Música de Madrid.**Text:** Poem "Sí, las rosas" from *Sube el alba* by Juan L. Ortiz**Cantos – K. S. In Memoriam** (2008) ca. 8'

for 10 instruments

Inst.: Oboe, 2 Bassoons, Accordion, and 5 Guitars**WP:** 24 April 2008, Grupo de Música Contemporánea del RCSMM conducted by Sebastián Mariné, Real Conservatorio Superior de Música de Madrid.**Micropieza** (2004) ca. 2'

for 5 Pianos

Inst.: 5 Pianos and Pianists synchronised through click-tracks**WP:** November 2004, Aula de Música Alameda, Valencia (Spain)**Other:** Part of Diego Sáiz' II Meeting of the *Micro-synchronicity* Project

SITE-SPECIFIC PROJECTS

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

Blind-folded guided acousmatic tour around the Berlin Wall Memorial

Inst.: *Through the Wall II*: Bass Clarinet in Friedhof

Comm.: Ensemble KNM Berlin

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

Other: *Through the Wall II* led to the performance of Georg Friedrich Haas' *In iij. Noct. (3rd String Quartet)* performed by Ensemble KNM Berlin in the dark

Bismarckstraße 35 (2012) ca. 90'

A Concert-Installation with music by Helmut Lachenmann

Direction: Alexander Charim

Stage Design: Ivan Bazak

Sound Design: Gabriel Santander

Dramaturgy: Dorothea Hartmann and Anne Oppermann.

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

WP: 18 September 2012, Deutsche Oper Berlin

Other: All 4 sound installations in *Bismarckstraße 35* were designed, composed and set up by Gabriel Santander under the direction of Alexander Charim: *PROLOG*, *MÖBELMAGAZIN*, *BAROCKSZENE*, and *LÄRM*, using the PA system of the Deutsche Oper Berlin, Speakers, Tape-recorders, and Radios

Ku'damm Steel-life Sketches (2012/2011) ca. 10'

for 4 Percussionists, Microphones, and Obelisk (under revision for live performance)

Inst.: 4 Percussionists, each with a pair of identical binaural microphones, plus a mono contact microphone, playing on *Obelisk* by Heinz Mack located at Henriettenplatz, Berlin

WP: 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

Inst.: 6 moving performers each playing a pair of identical Claves in a multilevel resonating space

WP: 25 September 2011, Lichthof at the Technische Universität Berlin

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

for Clarinet, Bass Clarinet, and Patio

Inst.: moving performers playing Clarinet in A and B-flat Bass Clarinet in a multilevel resonating space

WP: 28 May 2010, Gloria Lorenzo and Jorge López García (Ensemble Modelo62), Patio at the CC Antiguo Instituto Jovellanos, Gijón (Spain)

Other: *Geistertrio...* was Gabriel Santander's first site-specific composition based on previously planned choreography and controlled-improvisation techniques rehearsed with the performers