

BIOGRAPHY

Alicia Díaz de la Fuente

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She was born in Madrid, where she studied for a degree in Organ and Composition at the Royal Higher Conservatory of Music in Madrid. In 2005 she has a PhD in Philosophy at the UNED. She also attends courses in Music Composition and Analysis with Luis de Pablo, S. Sciarrino, B. Ferneyhough, T. Murail, K. Huber, G. Grisey or H. Lachenmann, among others, and courses in organizational interpretation with H. Meister, J. Savall, M. Radulescu ..., offering concerts in Spain and abroad. She subsequently expanded her Organ studies in Barcelona, with M. Torrent. At the University of Alcalá de Henares, She extended her studies in Composition, working for four years under the direction of José Luis de Delás. In Paris, she studied music composition and computer science at IRCAM with M.-A. Dalbavie, J. Harvey or R. Reynolds, among others.

Among her works we can highlight: Echoes of thought (2nd SGAE 1995 award), In the blue (commissioned INAEM 1995), Silhouettes on the background of silence (INAEM 1997 Award), Elde (Festival Aujourd'hui Musiques 2000), The destiny of Euterpe (commissioned by E. Télémaque 2002), Networks at the time (commissioned by the CDMC, 2002), Aymarà (commissioned by FIMTC 2007), The night in you does not alternate (commissioned INAEM 2007), Habib (commissioned by Trio Arbós 2008), Nadiyahama (27 Alicante Music Festival), Bedankt! (52 Week of Religious Music of Cuenca), Raining stars in the sea (JONDE under the direction of Pablo González, Konzerthaus of Berlin, 2018), Beyond the horizon (Ensemble opus 22, CD Sibila 57), Y la mañana se llenó de luz (commissioned by the OCNE, 2021) etc.

Her teaching activity is developed as a Professor of Composition, giving classes in Composition and Analysis of the music of the twentieth and twenty-first centuries at the Royal Higher Conservatory of Music in Madrid at the Bachelor and Master levels. Since 2013 she also works as a Professor of "Musical Training and Analysis" in the Degree of "Musical Interpretation" of the University Alfonso X el Sabio -Faculty of Music and Performing Arts- and since 2016 as a professor of "Analysis" in the Master Orchestra Conductor of the same University.

In addition, she has been Professor of "Analysis of Contemporary Music" in the Master of Orchestral Interpretation of the International University of Andalusia / Barenboim-Said Foundation in Seville from 2013 to 2016, Professor of Aesthetics at the Superior Conservatory of Music Salamanca from 2003 to 2008, Professor of "Techniques and aesthetics in the musical creation of the twentieth and twenty-first centuries", in the Master in Musical Creation and Interpretation of the University Rey Juan Carlos, she adquarters of Madrid and Granada, from 2009 to 2013 and Professor of Harmony, Analysis and Composition at the Joaquín Turina Professional Conservatory of Music in Madrid from 1992 to 2001.

As author of studies in Musical Analysis and Aesthetics, she has published articles such as: "The sound of Kaija Saariaho" (ISSN 0541-4040), "Analytical notes on the piano piece Eguzkilore by Carme Fernández Vidal" (ISBN 978-84-96814- 85-1), "A look at the Alberto Posadas Cripsis" (ISBN 978-84-9982-816-9), "Mallarmé's music, Debussy's poetry: a fascinating journey between

suggestion and symbol" (ISSN 0541-4040), "György Ligeti: a dream builder" (Legal deposit M 30492-96), "From virtual space to sound ubiquity" (ISSN 0541-4040) or "Influence of Anton Webern's music at the forefront European musicals of the fifties of the twentieth century" (ISSN 1134-8615).

She has also offered courses and conferences related to her research in the field of Analysis, Aesthetics and Contemporary Music in various Universities or Higher Education Centers such as the Menéndez Pelayo International University, International University of Andalusia, University of Alcalá de Henares, University Autonomous of Madrid, Staatliche Hochschule für Musik und Darstellende Kunst- Stuttgart, Royal Superior Conservatory of Music of Madrid, Superior Conservatory of Salamanca, Superior Conservatory Victoria Eugenia of Granada, Manhattan School of Music, etc.

As a composer she has received numerous commissions from institutions such as the National Institute of Performing Arts and Music of the Ministry of Culture and Sports, National Center for Musical Broadcasting, National Orchestra and Choir of Spain, Fundación Autor-AEOS, Young National Orchestra of Spain, Tres Cantos Festival, Alicante Music Festival, Valldemossa Festival, etc.

She has received several Composition Awards, such as the Flora Prieto 1992 Prize, Jacinto Foundation and Inocencio Guerrero 1993 Prize, Second SGAE 1995 Prize, INAEM 1997 Composition Prize, 1995 Musical Creation Awards from the Ministry of Culture, etc.

She has participated as a member of Composition Juries (INAEM Musical Composition Award, Reina Sofia Composition Award, Flora Prieto Award, Composition Foundation Author Author, AEOS Composition Aid, etc.)