



masmenos . música contemporánea

Terms and Conditions
2018



about the competition

Composers are invited to submit works for the MASMENOS 2018 International Composition Competition. The winning works will be premiered by the “masmenos | vocal femenino” ensemble

ENTRY REQUIREMENTS:

- 1- The competition is open to all composers, without limitations of age or nationality.
- 2- The deadline for submissions is 17th June 2018.
- 3- The final decision of the Jury will be made public on August 2018 on the website www.masmenos.com.ar and also will be communicated personally to the winning composers by e- mail and phone.
- 4- The competition is divided in two categories:
 - A) Works for Women Vocal Quartet (Sopran I, Sopran II, Alto I, Alto II) – Jury: Eduardo Malachevsky (Argentina), Marcos Franciosi (Argentina), Juan Manuel Brarda (Argentina) y Darío Pagliaricci (Argentina)
 - B) Works for:
 - Women Vocal Duo:
 - (Sopran I, Sopran II)
 - (Sopran I, Alto I)
 - (Sopran II, Alto I)
 - (Sopran II, Alto II)
 - (Alto I, Alto II)



- Women Vocal Trio:

- (Sopran I, Sopran II, Alto I)
- (Sopran I, Sopran II, Alto II)
- (Sopran I, Alto I, Alto II)
- (Sopran II, Alto I, Alto II)

Jury: Valeria Martinelli (Argentina), Pablo Araya (Argentina), Juan Manuel Brarda (Argentina) y Darío Pagliaricci (Argentina)

5- Each composer can send works for both categories simultaneously or not. In the case of the simultaneous participation, the composers can send only 1 (one) work for Women Vocal Quartet and 1 (one) for Women Vocal Duo or Trio. One composer can win both categories, if that is the decision of the Jury.

6- The works submitted must be new, not yet premiered or edited.

7- Works for Women Vocal Quartet should last between 5 (five) and 12 (twelve (minutes).

8- Works for Women Vocal Duo or Trio should last between 5 (five) and twelve (12) minutes.

9- The scores may be handwritten or in a computer editor. In both cases the scores must be perfectly clear and legible. Otherwise, the jury may immediately disqualify the work and its decision will be final. "masmenos – música contemporánea" program won't be held responsible for the return of the works submitted.

10- The contest may be declared void.

11- In order to participate for each category, the composer will have to send an email to competition@masmenos.com.ar, with the following subject: MASMENOS 2018 International Composition Competition_Surname_Category_X. The e-mail must contain the following attached documents:

a) Score in PDF format signed using a pseudonym. The file must have the following specific title format: Work Title_Category_X.pdf.

b) PDF document with the following personal information: name and surname, date of birth, address, telephone number, e-mail and a brief artistic resume (200 words max.) The document must have the following title format: Surname_Name_Category_X.pdf

c) Artistic photo in JPG format (no other format will be accepted) The file must have the following title format: Surname_Name_Category_X.jpg. It must be sent as a link to a cloud service, such as Dropbox, OneDrive, GoogleDrive, etc. Links with an expiration date (WeTransfer) will not be accepted.

A separate email should be sent for each category. An email containing other files than the requested above will be void. A mp3 file (192 kbps min. resolution) with a recording of the rehearsal of the piece (please refer to item #6) can be submitted as a link to a cloud service, such as Dropbox, OneDrive, GoogleDrive, etc. Links with an expiration date (WeTransfer) will not be accepted. No MIDI files or MIDI recordings will be accepted.

12- The premiere of the winning works will be in September 2018.

13- The prize consists of the premiere and the live recording of the works the day of the concerts in Río Cuarto and Córdoba City (also the composers must authorize an audio-visual recording of the concerts and rehearsals).

14- The winner (or winners) of the competition agrees with the use by "masmenos – música contemporánea" program of their photos and artistic resume submitted. Also, the recording of the works will be used with advertiste purposes. No other personal information will be made public.



15- The “masmenos-música contemporánea” program reserves the right to interpret all issues not included in the regulations and to make exceptions in special and well-justified cases. The decision of the jury and the “masmenos-música contemporánea” program will not be contested.

JURY:

EDUARDO ANDRÉS MALACHEVSKY

Argentinian composer and director specially devoted to the direction and spreading the XX-XXI choral music. He has created and directed several choirs in Argentina, United States of América and France. Since 2008 to the present day he is the director of the “Coro de Cámara Patagonia”.

As a choral music composer, he is one of the most recognized and award-winning contemporary composers from Argentina and Latin America (He has received awards in Argentina, Germany, Belgium, Spain, Italy, USA, etc).

His long and rich experience as a contemplative monk (from the “Cisterciense/Trapense” order) is highly recognized and appreciated in his creative work, which has been considered as “powerful”, “sublime”, “exuberant”, “profound”, “organistic-orchestral in the voice treatment”, “intimate”.

His works have been performed by numerous ensembles like Grupo Vocal de Difusión, under Mariano Moruja direction, Coro Universitario de Mendoza, under Silvana Vallesi direction, Philippine Madrigal Singers, under Mark Carpio direction, Berliner DomKantorei under Tobias Brommann direction, Aquarius under Marc Michael De Smet direction, The Esoterics, under Erik Banks direction Cantemus Mixed Choir, under Soma Szabo direction, among others.

Since December 2016, and in parallel with his activity as a composer/director, he takes over the presidency of the Camping Musical Bariloche, a highly recognized Musical Arts Campus, in which several artists from Argentina and abroad had performed there. It is one of the most iconic places of San Carlos de Bariloche y la Patagonia where nature and arts meets, and beautiful and highly appreciated activities and concerts take place.

MARCOS FRANCIOSI

Composer, researcher and pianist, he began his studies of composition at the School of Arts – Universidad Nacional de Córdoba (UNC), pursued further studies at the Université Laval of Québec (Canada), followed by the Conservatoire de Musique et d’Art Dramatique of Québec. His production includes chamber and symphonic music, dance film and ballet, electroacoustic music and mixed media.

He is currently director of the Degree in Composition with Electroacoustic Means of the National University of Quilmes (UNQUI) where he is also professor of Composition with Electroacoustic Means II and III and Composition Workshop V and VI at UNTREF. He was professor of Composition of the Faculty of Arts and Musical Sciences of the UCA (from 2008 to 2017) Musical Appreciation in the IUNA, Contemporary Techniques II in the CEAMC and of harmony, counterpoint and Composition IV and V of the UCASAL.

He has received many awards, among them: Subsidy for the Creation 2002 – Fundación Antorchas, Mention of Honor in the International Prize in Composition 2004 – The Florida State University, and the National Scholarship in Composition 2009 – Fondo Nacional de las Artes, etc. He has received commissions by important institutions, such as: Centro de Experimentación del Teatro Colón (CETC), Centro Cultural de España de Buenos Aires (CCEBA), Instituto Nacional de Musicología Carlos Vega, Teatro Argentino de la Plata (TACEC), the National Symphony Orchestra of Argentina, among many others. His works have been premiered



by renowned ensembles and performers from Argentina and from abroad.

Franciosi received excellent reviews from both the public and specialized press for his chamber opera *El Gran Teatro de Oklahoma – The Great Theatre of Oklahoma* (commissioned by the Teatro Argentino de la Plata – TACEC 2009-2010). This opera was performed by Ensemble Süden and Nonsense Ensemble Vocal de Solistas. In 2012 it was awarded a Music Theatre NOW prize by the Music Theatre Committee of International Theatre Institute in cooperation with the German Centre of ITI.

VALERIA MARTINELLI

Piano and oboe studies at the Conservatorio Julián Aguirre de Río Cuarto and at the Conservatorio Felix Garzón de Córdoba respectively. She studied Composition at the National University of Córdoba, as well as participating in several composition courses and workshops with Franco Donatoni and Ricardo Bianchini, among others. She studied orchestral conducting with Mauricio Weintraub and Luis Gorelik, and participated in master classes under the guidance of Charles Dutoit at the Teatro Colón; Peter Eötvös at the Acanthes Festival in Luxembourg; Zolt Nagy at the Catholic University of Chile; Giuseppe Lanzeta at the Florence Conducting, Italy, Howard Williams at the Bartók Festival, Hungary, among others.

She has conducted in concerts, festivals and workshops different orchestras in Latin America and Europe such as: Savarian Symphony Orchestra (Hungary), Orchestra da Camera Fiorentina (Italy), Orchester Philharmonique du Luxembourg, Academic Orchestra of the Teatro Colón, Concepción Symphony (Chile), Symphony Orchestra of the Universidad del Norte, (Paraguay), Symphony Orchestra of Cuyo, San Juan Symphony, Bahía Blanca Symphony, Avellaneda Symphony, Lanús Chamber Orchestra, among others.

In 2006 she was Assistant Director for International Competition of the Symphony Orchestra of the Universidad del Norte, Asuncion, Paraguay; and since 2008 she was appointed Associate Director of that orchestra with which she conducted the operas *Aida* by G. Verdi, *Gianni Schicchi* by G. Puccini, concerts of arias, duets and opera choirs, as well as symphonic repertoire. She has been invited to conduct in the Festival of Contemporary Music at the University of North in several editions.

In 2007 she was finalist in the First National Opera Competition *L'elisir d'amore* of the Opera de San Juan, obtaining the second place in Orchestral Conducting category.

She was in charge of the musical direction of the premiere of the opera *El Gran Teatro de Oklahoma* (in 2010 and 2013) and the ballet *Fernando Speed* (2008) by Marcos Franciosi, as well as the ballet *Historia de mujeres intensas* with music of its authorship (2011) with the National Company of Contemporary Dance; and of the opera *Suyai* by the Chilean composer Eduardo Cáceres, commissioned by the Ministry of Culture of the Nation.

As musical director of the opera *El Gran Teatro de Oklahoma* by Marcos Franciosi, in 2013 she was invited to participate in Music Theater Now: competition and meeting dedicated to the world exchange in new opera and musical theater, which took place at the Swedish Biennial for Performing Arts, Jönköping, Sweden.

She is the director of the Nonsense Vocal Ensemble of Soloists since its creation in 2009, a group with which she performs regularly in the most important concert halls and festivals in Argentina and abroad. He has premiered more than 80 works by Latin American composers of different vocal genres, including operas and musical theater, many of which have been written especially for that ensemble. In addition, he has made more than thirty Latin American premieres of contemporary works of the universal repertoire, obtaining excellent repercussions from specialized critics. She has recorded four CDs to date.

PABLO ARAYA

Studies of guitar, harmony and counterpoint with Professor Rubén Ávila in the conservatory of Salta and composition in the University of Córdoba (Arg.) Also, individual lessons of composition with Juan Carlos Tolosa. Seminars of theory and composition with Julio Estrada (2009, 2010, 2011)

Assistance to different master-classes, seminars, courses and conferences with: Jean Claude Risset, Hans Tutschku, Horacio Vaggione, Marcos Franciosi, Pierluigi Billone, Mark André, Claus Steffen Mahnkopf, Brian Ferneyhough, Michael Maierhof, Georges Aperghis, Wolfgang Rihm, Gabriel Valverde, Dai Fujikura, etc.

Actually, finishing the PhD in Arts in the University of Córdoba. Scholarships from the CONICET, the Postgraduate Secretary of the UNC and the CEFLI (Centro de Estudios Latinoamericano de Formación Interdisciplinaria). His main theme of research is focused in the analogy between complex systems and music.

I've worked with different soloists and ensembles: David Núñez, Eduardo Spinelli, Gisele Tobares, ensemble SUONO MOBILE argentina, Cuarteto de Cuerdas UNTREF, MEI-Flautas, Orquesta Sinfónica de la UNC, etc.

soundcloud.com/pablo-araya
independent.academia.edu/ArayaPablo

JUAN MANUEL BRARDA

He began his musical studies at the Juan José Castro Conservatory in the city of Río Tercero – Córdoba, Argentina. He continued improving his education in the Conservatorio Garzón, the College of Arts (National University of Córdoba) and the Domingo Zipoli Institute, in the city of Córdoba. He got his Bachelor and Teaching degree in Music, specialized in Choral Conducting in the College of Fine Arts of the National University of La Plata – Buenos Aires (FBA – UNLP), where he was assistant to the Department of Introduction to Language, Audioperceptive I and II and professor appointed to the chair of Choral Conducting IV and V. He studied singing with Professor Patricia González.

He passed the competitive examination and was awarded the position of Coaching Maestro of the Coro Polifónico Delfino Quirici, professional body of the Córdoba Cultura Agency, based in the city of Río Cuarto. He is currently Artistic Director of the before-mentioned choir.

He started his professional choral activity with Maestro Hugo de la Vega and joined numerous choral / vocal groups which were conducted by important conductors with whom he participated in tours and national and international competitions, performing in the most important venues in Argentina (Colón Theatre (Teatro Colón), Argentine Theater of La Plata (Teatro Argentino de La Plata), Kirchner Cultural Centre (Centro Cultural Kirchner), Usina del Arte, Libertador Theater, Ciudad Cultural KONEX, San Martín Theatre – Casacuberta, Juan Victoria Auditorium, among others). He is the conductor of Cuchicheros group. He has been the conductor of: Cantuta – Grupo Vocal Femenino (Vocal Female Group), with whom he won the first prize in the category Equal Voices and the Audience Award in the VIII AAMCANT Choir Contest; the vocal group Diagonal 8; the vocal group Piedra Sola; and the Lyric Choir of Pensiero in the city of La Plata; the Vocal Chamber Ensemble, New Art Youth Choir of the city of Río III, Córdoba and the Youth Choir of the San Francisco de Asís Institute in Santa Rosa, Córdoba.

He has participated in congresses and has obtained scholarships to improve and boost cultural work for young musicians. He completed an internship at the Opera House in Rome (Italy), together with Maestros Roberto Gabbiani and Gea Garatti in February 2017. At the same time, he has continuously attended training refresher courses in choral and orchestral conducting with important local and international maestros, such as Mariano Moruja, Eduardo Ferraudi, Néstor Zadoff, Pablo Banchi, Alberto Balzanelli, Maria del Carmen Aguilar, Josep Prats, Dante Andreo, Marco Berrini, Naomi Farán, among others.



As a conductor, he has participated in concerts and lyrical galas in important halls of La Plata, Buenos Aires, Córdoba and San Juan; he premiered operas and works by Argentinian composers; he has been invited to conduct different vocal and choral groups of many musical genres; he has conducted at the XI International Baroque Music Festival "El Camino de las Estancias", organized by Manfredo Kraemer; he was Musical Director of the opera "The Barber of Seville" by G. Rossini in the Cycle of the KONEX Foundation "Vamos a la opera – 25° Aniversario" (Buenos Aires) and Musical Director of the opera "Dido and Aeneas" by H. Purcell, during the Inside the Opera Workshop (FBA – UNLP).

He has been Musical Assistant in the opera "Iphigenia in Tauris" by CW Gluck at the above-mentioned Workshop and conductor of the opera "Gianni Schicchi" by G. Puccini organized by the Fundación Lírica Mediterránea and the AllOpera collective group. He was curator of important musical and cultural cycles, of which the cycle "In Scene" is worth-mentioning, with the participation of the National Symphonic Orchestra and the Ciclo Coral Luterano of La Plata.

He was Assistant Secretary of Student Affairs in the College of Fine Arts of the National University of La Plata and member of the Board of Directors of La Plata ADICORA (Association of Choir Conductors of the Argentine Republic). He was elected General Secretary in two consecutive administrations between 2013 and 2017. He is currently General Secretary of Adicora – Córdoba offices.

DARÍO PAGLIARICCI

Argentinean Composer with residence in Río Cuarto (Córdoba). Composition degree by the Universidad Nacional de Córdoba (UNC, 2004). He focuses his work on new mediums, multimedia's works, sonorous installations and Interactive Art through multiple interfaces and computer programming. Also, he is devoted to the artistic diffusion and production in the Universidad Nacional de Río Cuarto (UNRC).

He has participated of numerous workshops, composition courses, electroacoustic and multimedia art seminars in Córdoba and in Bs. As., among others: Forum Internacional Nueva Música with Mathias Spahlinger and Michael Maierhof (2013-2015), Forum Ircam at the UNSAM (2015), Open Lab Workshop with Yamil Burguener (2010), Zirconium Composition Workshop with Ludger Brümer (2009), Postgraduate Course of PD-GEM with Pablo Cetta (2006), MAX-MSP course with Hans Tutschku (2003), New Technologies Seminar with Gonzalo Biffarella (2001-2002), etc.

Some of his instrumental and electroacoustic works has been programmed in the Center for Production and Research in Arts (CePIA – UNC), Centro Cultural España-Córdoba, Centro Cultural San Martín (Bs. As.), Casa de la Cultura (Río Cuarto), CEMAPA (Río Cuarto), Teatro Municipal (Río Cuarto), XII y XX Jornadas Internacionales de Música Electroacústica, etc. Also, numerous presentations of multimedia works in many artistic-cultural: La Noche de los Museos (2014), Jornadas Universitarias de Puertas Abiertas [JUPAS] – (2011), Foro Universitario Italiano Argentino (2011), UNIART ROMA [Feria Universitaria de Arte, Diseño, Turismo Cultural y Artesanías] – (2011), Universidad de la Sapienza y Universidad Roma Tre. (Roma, Italia – 2011), etc. Besides, original music for the documentary film Carreros: relatos del rebusque, winning the First Prize in the City of Río Cuarto (2009).

Since 2012 is the Director and Producer of "MASMENOS: instrumentos y nuevas tecnologías", then "MASMENOS Ciclo Internacional de Música Contemporánea", and currently is the Artistic Director of "masmenos | vocal femenino".

<https://dariopagliaricci.com>

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