

DIEGO ANDRÉS MORENO



CONTACT INFORMATION

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PROFESSIONAL PROFILE

Diego Andrés Moreno is an Argentine composer and educator specializing in contemporary music, with a particular focus on mixed works that integrate acoustic instruments and live electroacoustic media. His artistic practice combines the research, design, and notation of both instrumental and electroacoustic materials, the development of electroacoustic control interfaces, the musical direction of mixed works, as well as theoretical reflection on each of these aspects.

ACADEMIC BACKGROUND

Bachelor's Degree

Bachelor of Musical Arts with a specialization in Composition. National University of the Arts (UNA), Department of Musical and Sonic Arts, Argentina. Thesis: *Between Paper and Signal. Compositional Models for the Notation of Electroacoustic Materials within Mixed Works*. Artistic project: *L'età del suono di un altro mondo*.

Graduated with highest honors, **SUMMA CUM LAUDE**. Year of completion: 2025.

Undergraduate Studies

Technical Degree in Musical Arranging. National University of the Arts, Department of Musical and Sonic Arts, Buenos Aires, Argentina. Year of completion: 2018.

Advanced Program in Music Teaching with specialization in Composition, Luis Gianneo Provincial Conservatory (Mar del Plata). Incomplete.

Basic musical training at the Instituto del Profesorado de Arte, specialization in Guitar (Mar del Plata). Completed in 2010.

COMPLEMENTARY TRAINING

Seminar: *Spatialization of Electronic Music* taught by Eng. Prof. Fernando López Lezcano, CCRMA, Stanford University (USA) – National University of the Arts. 2014.

International Congress on Science and Musical Technology (CICTEM). CIDCom – DAMus | U.N.A. Duration: 30 hours. 2013.

PROFESSIONAL EXPERIENCE

COMPOSITION

My inner doomsday clock (2025). For bass/soprano flute, trombone, violin, percussion, piano. Composed within the **Arthaus Composition Atelier** (Third Edition), under the mentorship of composer Daniel D'Adamo and in collaboration with the Arthaus Ensemble performers.

L'età del suono di un altro mondo (2024). For oboe, bass clarinet, trombone, 3 electroacoustic performers, percussion, piano, violin, viola, cello and double bass. Premiered at the Julio García Cánepa Auditorium as part of the author's graduation concert in 2025.

Resiliencias (2019). For orchestra and electroacoustic soloist. Selected for mentorship with composer and conductor Santiago Santero and the Argentine **National Symphony Orchestra**, culminating in a public reading session at the Kirchner Cultural Centre (CCK) in 2024.

Stürzen (2018). For flute, soprano/alto saxophone, violin, cello, piano, electronics. Dedicated to GEAM Ensemble.

Messier, sCents of lights (2018/2019). For string quartet. Selected by the **UNTREF String quartet** at the IV UNTREF open reading sessions and later premiered in the Urondo Contemporáneo concert series curated by Marcelo Delgado (2019).

Soulèvement (2016–2017). For piano and electroacoustic ensemble. Winner of the National Arts Fund Juan Carlos Paz Composition Competition (2028). Premiered at the Roberto García Morillo Hall (UNA). Published by EDAMus in *Written Electroacoustic Music: Works for the Electroacoustic Ensemble of the National University of the Arts*. Recording presented at the MusicDesk Concert Series – Hypersounds IX (Stuttgart, Germany).

Órbitas gélidas (2015–2016). Three harp pieces: Tritón, Encélado, Europa.

Bit. Three Electroacoustic Pieces (2013–2014). Titles: 1.21 gigawatts, Mr. Fusion, Steam.

Cabellos Astrales (2013). For mezzo-soprano and piano. Honorable mention by the National Arts Fund.

CONDUCTING AND MUSICAL DIRECTION

L'età del suono di un altro mundo (2025). Composer and musical director.

Mexica Otlatocaliztli (The Journey of the Mexica) (2022). Musical director of the **three-act opera** by Federico Nuñez, scored for large contemporary ensemble, soloists, percussionists, pre-Hispanic Mesoamerican instruments, and live electroacoustic performance. Premiered at the Manuel de Falla Conservatory, Buenos Aires.

Soulèvement (2018–2019). Composer and musical director for multiple performances of the work.

Musical director of works by Pablo M. Freiberg, including *Lí and Music of the Spheres* (2016-2019).

Musical director of the piece *...hendir esa sombra* (2017–2019) by Fernando Maglia, for electroacoustic ensemble.

PERFORMANCE ACTIVITY

Electroacoustic performer with the DAMus Electroacoustic Ensemble (UNA). Performed works by Federico Nuñez, Pablo M. Freiberg, and Joaquín Macedo. (2014–2018).

UNA–Stanford CCRMA Telematic Concert (2016). Performer, conductor, and technical assistant in Buenos Aires during a real-time telematic concert between the National University of the Arts and Stanford University's CCRMA.

Un poema para no estar solas (2023). **Site-specific performance** by Colectivo Ciudades Poéticas. Electroacoustic performance and sound design in collaboration with Ulises Martínez.

Resistencia (2024). Participating performer in the collective artistic action in defense of public education.

Electroacoustic interpretation of *Tropos* by Evelyn Frosini with Ars Magna Ensemble (2017).

RESEARCH AND PUBLICATIONS

Co-author of *Real-Time Multichannel Electroacoustic Performance over a LAN Network*. Published in CICTEM proceedings (2017).

Contributor to *Perceptual Analysis of Argentine Electroacoustic Works* by Pablo M. Freiberg, EDAMus (2016).

Author of *Towards a Classification of Criteria for Describing Sound Sources in Electroacoustic Ensemble Scores* (2018).

Between Paper and Signal: Compositional Models for Writing the Electroacoustic Dimension in Mixed Works (2025). Undergraduate thesis awarded Summa Cum Laude distinction.

TEACHING

University Level

Teaching Assistant to Prof. Luis Ernesto Corazza, *Recording Techniques* (2017–2024).

Lecturer in *Musical Acoustics*, National University of the Arts (2025–present).

Tertiary Level

Lecturer in *Acoustics and Psychoacoustics*, ORT Institute (2017–present).

Lecturer in *Audio Editing and Processing I & II*, ORT Institute (2017–present).

Lecturer in *Equipment*, ORT Institute (2017–present).

Lecturer in *Recording Studio I*, ORT Institute (2026).

Non-formal Teaching

Private instructor in composition workshops, aural skills, acoustics, and computer music.

AWARDS, RESIDENCIES & RECOGNITIONS

Mozarteum-Arthaus composition and production residency at the Atelier de la Cité Internationale des Arts, Paris (2026).

First Prize of the Juan Carlos Paz Composition Competition (**National Arts Fund**) for *Soulèvement* (2018).

Selection for premiere of *Messier, sCents of lights* by UNTREF String Quartet (2018).

Honorable Mention, Juan Carlos Paz Composition Competition (2014/15) for *Cabellos Astrales*.

Mention for *Bit. Three Electroacoustic Pieces* at the First Contemporary Music Meeting, UNA (2014).

DAMus scholarship for sound editing and electroacoustic composition project at La Boca Secondary School No. 2 (2014).

PAEDE scholarship, academic encouragement category (2015).

ACADEMIC CONFERENCES AND PROFESSIONAL ACTIVITIES

First International Congress of Arts – Revueltas del Arte (2014). Workshop collaborator for Prof. Fernando López Lezcano (CCRMA, Stanford University).

Music and Transdisciplinarity Seminar (2017). Collaborator in the seminar led by Ricardo Dal Farra at the Department of Musical and Sound Arts, National University of the Arts (UNA), organized by the International Encounters of Contemporary Music Foundation.

International Congress of Music Science and Technology (CICTEM) (2015, 2017, 2019). Technical assistant for the II, III, and IV editions of the congress, Department of Musical and Sound Arts, National University of the Arts.

CICTEM 2017. Member of the Organizing Committee.

CICTEM 2019. Participant as composer and musical director, presenting and conducting performances of *Soulèvement* and *Lí*.

III International Congress of Music Science and Technology (CICTEM) (2018). Presenter and co-author, with Marcelo Arias, of the paper *Real-Time Multichannel Electroacoustic Performance over a LAN Network*.

LANGUAGES

Spanish — Native

English — Intermediate

Portuguese — Intermediate

French — Basic