

# Óscar Garrido de la Rosa

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Date of birth: 14th July, 1977

Citizenship: Spanish



## ***Educational Qualifications***

Tertiary Education: **Staatliche Hochschule für Musik, Freiburg im Breisgau** (1999 – 2004)  
Künstlerische Ausbildung, Composition  
Studies with Prof. Mathias Spahlinger

**Staatliche Hochschule für Musik, Freiburg im Breisgau** (2000 - 2003)  
Künstlerische Ausbildung, Bassoon  
Studies with Prof. Karl-Otto Hartmann

**Conservatorio Superior de Música de Asturias** (1994 – 1999)  
Título de profesor superior de fagot  
(*bassoon teacher degree*)  
Studies with: Rafael Zanón

**Universidad de Oviedo** (1995 – 1997)  
Philosophy studies

Other: **Conservatori Professional de Música de Badalona** (1997 - 1999)  
Music theory, counterpoint (with Alejandro Civilotti and Marcos Bosch)  
Bassoon (with Josep Borràs)

**Conservatorio Superior de Música de Asturias** (1994 - 1997)  
Título de profesor de piano  
(*piano teacher degree*)  
Studies with: Francisco J. Pantín

### ***Bassoon courses with:***

Enric Abargues, Josep Borràs, Silvia Coricelli, Dominique Deguines, Pascal Gallois, Vincenzo Menghini, Vicente Merenciano, Garreth Newmann, Santiago Ríos, David Tomas.

Chamber music courses: Eduard Brunner, Heinz Holliger, Hansheinz Schneeberger and Christian Wetzler.

### ***Composition courses with:***

Samuel Adler, Chaya Czernowin, Helmut Lachenmann, Guy Reibel, Michael Reudenbach, Yizhak Sadai, Carmelo Saitta, Leon Schidlowsky, Salvatore Sciarrino, Josep Soler, Mathias Spahlinger, Steve Takasugi, Manfred Trojahn, Jennifer Walshe, Hans Zender.

### ***Analysis courses with:***

Sor Angeles Álvarez Prendes (Gregorian chant), Ángel Medina (spanish contemporary music), Heinz-Klaus Metzger (works of Edgar Varèse and Anton Webern), David Padròs (20th century harmony), Ramón Sobrino (contemporary music), Mauricio Sotelo (works of Luigi Nono).

## ***Research Interests***

### **Examining where new music and language meet.**

Particularly in experimental poetry/music, chanson and songwriting there is a grey zone where text and music may meet and characteristics of each become blurred. My research looks at this blurring as a compositional tool.

### **Analysis of competing aural categories and their role in the perception of musical structures.**

We categorise the sounds of our cultural environment from an early age. Everything we hear which is new to us is compared with our previous aural experiences. My analysis examines sounds which may be sorted into more than one category and the conscious recognition of this sorting process. These phenomena require active listening, rather than passive hearing as is encouraged by today's popular media.

### **Rhetorical figures in new music.**

Do rhetorical figures exist in new music as in the baroque period?

Can these elements carry meaning and therefore be understood?

How do musical elements become meaningful?

Is there musical meaning beyond syntax?

Is a system (in this case, tonality) necessary to create syntactical meaning in music?

Which, if any, remainders of tonality are to be found in the rhetorical figures of new music?

## ***Employment History***

### *Performance:*

2003 – 2004	Basel Sinfonietta (Cond.: Kasper de Roo, Mark Fitz-Gerald, Lothar Zagrosek, etc.)	Regular casual work. Concerts in Switzerland and Germany.
2000 – 2004	Orquesta Sinfónica del Principado de Asturias (Cond.: Maximiano Valdés, Josep Caballé, etc.)	Regular casual work. Concerts in Spain.
2001 –	<b>ensemble chronophonie</b>	Founding member, Bassoonist, Management, Composer. Performances in Stuttgart, Freiburg, Köln, Berlin, Basel, Zürich, Seoul, Barcelona. Ensemble plays contemporary works for 2 – 15 players. Broadcast: DeutschlandRadio Berlin. Prizes: Siemens Music Foundation, Kunststiftung Baden-Württemberg.  Responsibilities include: - Concert programming - Booking casual players - Library management - Financial organisation and finding funding resources - Rehearsal schedule - Managing composition commissions - Publicity and promotion
1999 – 2004	Freelance Bassoonist	Regular concert performances, including: - Ensemble SurPlus, Freiburg (Cond.: James Avery) - Freiburger Bachorchester (Cond.: Hans-Michael Beuerle) - Orchester der Heinrich-Schütz Kantorei (Cond.: Martin-Gottard Schneider) - Freiburger Kammerorchester (Cond.: Klaus Hövelmann) - Freiburger Kammerensemble (Cond.: Manuel Nawri)
2001	European Windsextett	Founding member. Concerts in Germany, France and Italy
1994– 1999	Freelance Bassoonist	Regular concert performances, including: - Orquestra de Cambra de Granollers (Cond.: Frances Guillén, Ernest Martínez-Izquierdo, etc.) - Orquestra de Cambra de l'Empordà (Cond.: Carles Coll, Manuel Valdivieso, etc.)

**Education:**

2006 -	Northside Music School, Brisbane	Bass Guitar and Bassoon teacher.
2005	Wentzinger Gymnasium Freiburg	Designed and conducted new music projects. Year 5 and Year 12 classes. Duration: 2 semesters.
2004	Contemporary Music Workshops	Musikhochschule Stuttgart Total Art Hall, Seoul Schule Sankt Augustin.
2004 – 2006	Composition and Bassoon Tuition	Private.
1998 – 1999	Escola Municipal de Música de Girona	Bassoon teacher.
	Escola Municipal de Música del Guinardó (Barcelona)	Bassoon teacher.
	Escola Municipal de Música de Terrassa (Barcelona)	Bassoon teacher.
1997 – 1999	Escola de Música “Virtèlia” de Barcelona	Bassoon and solfege teacher.
1996 – 1997	Private teaching (Oviedo)	Piano and music theory tuition.

**Youth/Training Orchestras:**

2000 - 2003	Ensemble des Institut für Neue Musik der MHS Freiburg	Premieres of works by: Natalia Gaviola, Michèle Rusconi, Andreas Maier, Óscar Garrido de la Rosa and others. (Cond.: Robert Aitken, Alistair Zaldúa, Johannes Schöllhorn)
1999 - 2002	Orchester der Musikhochschule Freiburg	Cond.: Johannes Schöllhorn, Heinz Holliger, Peter Gülke and Scott Sandmeier.
Summer 2001	National Jeugd Orchester of the Netherlands	Concerts in the Netherlands (incl. Amsterdam Concertgebouw) and Prague. (Cond.: Reinbert de Leeuw, Bart Schneeman, Paul Goodwin)
1998 – 2001	Joven Orquesta Nacional de España	Regular member. Concerts in Spain, Germany, Luxembourg, Austria and the Netherlands. (Cond.: Patrick Davin, Roberto Fabricciani, Lütz Köhler, Gloria-Isabel Ramos, Pablo González, Juan José Mena and Arturo Tamayo.)
1998 – 1999	Jove Orquestra Simfònica de Catalunya	Regular member. Concerts in Barcelona (Palau) and around Catalonia. (Cond.: Josep Pons and Guy van Baas)

**Other Employment:**

2002 – 2006	Institut für Neue Musik der Staatlichen Hochschule für Musik Freiburg	Student Assistent Position – Digitalisation of analogue concert recordings and cataloguing thereof in the Institute library.
2001 – 2006	Freelance Music Typesetter	Regular casual work for FinePrint Music Printing and Typesetting, Australia.
2003 – 2004	Music Typesetting	Founder of Footnote Notensatz, Freiburg.

**Scholarships, Awards and Prizes**

2005	Akademie Schloss Solitude	Scholarship to attend the International Summer Course for Composers (Stuttgart).
2004	Siemens Music Foundation	Grant-in-Aid: awarded to <i>ensemble chronophonie</i> for Portrait Concert Series
	Kunststiftung Baden-Württemberg	One year scholarship: awarded to <i>ensemble chronophonie</i> .
2002	Darmstadt International Summer Courses for New Music	Scholarship Prize.
2000 - 2001	Alexander von Humboldt - Stiftung	Scholarship for studies in Germany.
2001 - 2002	Principado de Asturias	Scholarship for studies in Germany.
1997	Conservatorio Superior de Música de Asturias	Premio Fin de Grado Medio fagot. (Prize for most outstanding graduate of the intermediate level).
1995	Escuela de Música de Mieres	Premio Especial Antiguos Alumnos. (Prize for most outstanding former student).

**Commissions and Premieres**

2006	Williams, Christopher Keller, Hermann Wenk, Thomas Billian, Christian	Mr. Bailey's Maggot: or, The English Dancing Master* Klavierkonzert Nr. 2 comic-opera*
2005	Tchamni, Avi Phillips, Robert Schwehr, Cornelius Bernal, Alberto C. Grechtschenko, Alexander/Pais, Joao Miguel/Garrido, Oscar	Drums 'n Bass 'n Winds collé, douze souffles Marsanes* lied.re* on the deconstruction of a whole* styropornamental*
2004	Seidl, Hannes/Pfeifer, Roman Edwards, Peter Edwards, Peter Garrido de la Rosa, Óscar Milliken, Cathy Saunders, James Schwehr, Cornelius Walshe, Jennifer Wenk, Thomas	ich ich, du ich du und du* Palimpsests and chronologies* Zweistöckig, fünf Räume* Kaleidophon Plays* #030204* Pastorale* /AND JUMP FROM THE GOLDEN GATE BRIDGE* Rec & play*
2003	Billian, Christian	Verabzweigung*
2002	Rusconi, Michèle	'...and when is YOUR prime?'
2001	Garrido de la Rosa, Óscar Grechtschenko, Alexander Varga, Judit	Trio KT-724s* Möbiusband I*

\* Commissioned by ensemble chronophonie

**Languages**

Spanish:	<i>Native Speaker</i>	
German:	1998 – 1999	Kleine Schule, Oviedo and Goethe Institut, Barcelona
	1999 – 2006	Resident in Germany
English:	1984 - 1995	English tuition.
Catalan:	1997 - 1999	Self-taught. Resident in Barcelona
Arabic:	2005 - 2006	Volkshochschule Freiburg

**Biography**

**Óscar Garrido de la Rosa** was born in 1977 in Spain. He combined his classical musical education (piano and bassoon) at the “Conservatorio Superior de Música de Asturias” with his activities as bassist in various rock bands. In 1999 he commenced “Künstlerische Ausbildung” studies in composition with Mathias Spahlinger and in 2000 bassoon with Karl-Otto Hartmann at the Musikhochschule Freiburg in Germany. He received the degrees in 2004 and 2003 respectively.

Óscar has performed with various groups throughout Europe including Ensemble SurPlus, Basel Sinfonietta, Orquesta Sinfonica del Principado de Asturias and the Nationaal Jeugd Orkest Holland and was member of the Spanish National Youth Orchestra (JONDE). He is a founding member of ensemble chronophonie, which is exclusively devoted to the performance and creation of new music, has been awarded scholarships from the Ernst von Siemens-Musikstiftung, and broadcast by DeutschlandRadio Berlin.

Óscar has also received scholarships from the Alexander von Humboldt-Stiftung and other public institutions. In 2002 he was awarded scholarship prize of the Darmstadt International Summer Course for New Music. His compositions have been performed by ensemble chronophonie, ensemble recherche, the Tiroler Ensemble für Neue Musik and the Ensemble of the Institute for New Music Freiburg. As well as the courses by Mathias Spahlinger, he has also attended those of Helmut Lachenmann and Jennifer Walshe and he also mentions Erhard Karkoschka and Conlon Nancarrow as his main influences. Óscar has received commissions from ensemble chronophonie, the Freiburger Kammerensemble, the Wild Dog Festival in London and the Meritis Quartett (Mannheim).

In 2005 he led two new music projects in the Wentzinger Gymnasium Freiburg, where primary and secondary scholars could perform their own compositions. He has enjoyed composing both for specialist ensembles and amateur musicians, ranging from community and school orchestras to a prison rock band.

Since August 2006 Óscar has been living in Brisbane as a freelance composer and bassoonist.