Daniel D'Adamo

Biography

Daniel D'Adamo was born in Buenos Aires in 1966. He started music studies in Argentina and at the age of 23, he he moved to France to study with Philippe Manoury in the conservatory of Lyon. Later, he attended the IRCAM working with Tristan Murail and Brian Ferneyhough.

The music of Daniel D'Adamo is a direct, complex and refined work. In his pieces, he builds-up musical forms that do not avoid expressiveness, exploring the potentials of musical dramaturgy. He often works with music materials that once developed, are projected through an elaborated and complex musical scale.

From 1997 to 1999 he enters the French Academy in Rome at Villa Medici, working on several projects and directing the Musica XXI festival. In 2000, Radio France programmed a first monographic concert followed by the released of a CD by Les Percussions de Strasbourg, Court Circuit and Ircam. In 2006 he received the Boucourechliev award together with a new commission for large ensemble : *Frontières-Alliages*. In 2007 and 2010, he was in residence at the Abbaye de Royaumont, where he composed *Madrigali*, for three singers and ensemble playing on baroque instruments and *Nuits-Cassation* for wind ensemble playing on XVIIth century instruments. In 2011, he started the composition of *The Lips Cycle*, a series of five chamber pièces with electronics, as well as *Plier/Déplier*, string quartet with electronics, commissioned by the French Government. In 2012, the Contrechamps Ensemble programmed a double portrait concert Webern- D'Adamo, and first performed his piece: *Tout lieu habité*. From 2013 to 2018 he composed several new works including *La haine de la musique* (*The hate of music*) a monodrama for one actor, ensemble and electronics on the essay by the french writer Pascal Quignard, first performed by the TM+ ensemble during the Musica Festival in Strasbourg, in the Philarmonie de Paris and in Nanterre (France). In 2017 he composed his first chamber opera *Kamchatka*, performed in the Colon opera house of Buenos Aires, in the Dunois theater in Paris and at the Dixon Theater of New York city. Recently, he composed *Sur vestiges* for string quintet, first performed in Paris by the Béla string quartet and Noémi Boutin, a cd with this piece and Schubert's string quintet is being released in 2019, *The Lehmann discontinuity* for string quartet and electronics for the Tana string quartet, commissioned by the Ircam, *Theories for living things* for voice and esnemble based on some plants and vegetals that have developed particular relationships with sound and music. This year, he composed *Und*, his second chamber opera based on a text by Howard Barker, first performed by the TM+ Ensemble in the Massy opera house.

The music of Daniel D'Adamo has been performed in North and South America, in Asia and Europe. He collaborated with Tana, Bela, Fabrik string quartets, K/D/M/ trio, TM+, Court Circuit, Collectic lovemusic, L'Imaginaire, Les Percussions de Strasbourg, Accroche Note, Sillages L'Instant Donné, Ensemble Orchestral Contemporain, Les Cris de Paris, Spectra (Belgium), Nuove Sincronie (Italy), Nouvel Ensemble Moderne (Canada), Contrechamps (Switzerland), Barcelona Modern (Spain), etc. His pieces have been performed in music festivals such as Présences, Agora, Musica, Manifeste (France), Inventionen (Germany), Nuova Consonanza, RomaEuropa, Traiettorie (Italy), Journée de Contrechamps (Switzerland), Archipel (Switzerland), BIFEM (Australia), Biennale de Lyon, Les Musiques de Marseille, etc.

Daniel D'Adamo is professor of music composition at the Haute Ecole des Arts du Rhin and at the Strasbourg Music Conservatory. He has recently been invited to teach composition at the University of Austin, Texas (USA), Barcelona Modern Academy (Spain), CNSMD of Lyon (France) Music Conservatory of Zhejian (China), University of Guanajuato (Mexico), etc. He is also artistic director of the Ensamble ArtHaus of Buenos Aires (Argentina).

Since 2002, Daniel D'Adamo lives and works in Paris.