

**Young – valencian - composer**, three words that introduce Claudia Cañamero Ballestar in the programmes. The composer, born in 1995, began her musical studies with the guitar and later the saxophone at her village school. It was with this second instrument that she continued until she entered the Conservatorio Superior de Música de Valencia, specialising in composition.

Under the tutelage of **Voro García**, she has been working on several projects at the conservatory from the beginning, such as *disinformation*<sup>1</sup> for voice and percussion, which was premiered at the **Ensems festival**, or the collaboration with other institutions, such as the sound visit to the **Bombas Gens** arts space for the exhibition of Nicolás Ortigosa<sup>2</sup>.

She continued his studies in the Austrian city of Graz, with **Clemens Gadenstätter** at the Universität für Musik und darstellende Kunst Graz. There she studied a master's degree in composition and was involved in collaborative projects such as *Invisible drives 9*, creating a piece for dance, saxophone and accordion<sup>3</sup>, *Epiphora*, together with Lucia Mauri, a dance student at the Anton Bruckner Privatuniversität. This piece was premiered at the Mumuth. She was also able to do a reading session of her piece *Attack of 3 piezas para orquesta* with the university orchestra, conducted by **Claire Levacher**. Later, she was able to premiere the re-composition of this piece for large ensemble *en cambio – a cambio de* for the **Ensemble für Neue Musik** under the direction of **Edo Micic**.

In Graz she was awarded the **Musikförderungspreis der Stadt Graz 2023** and defended her Master's thesis, a reflection on her music and her time at the university, with an honourable mention.

During her studies, she never ceases to seek other possibilities for listening to her pieces, learning and communicating with other composers, both teachers and fellow students. She is selected for different workshops such as the Taller de Creació Sonora of the Ensems festival with the **Jove Orquestra de la Generalitat Valenciana** (Valencia, 2021) under the supervision of **Jose Luis Estellés** and **Ramón Lazkano**, including her piece *Trill*; the Master Class of **Jorge Sánchez-Chiong** and the Reading Workshop with **Ensemble N** at the **Suena Festival** (Vienna, 2022), with the piece for violin and piano *7 formas de decir lo mismo*; the Young Composers Programme of the **Orquesta de Valencia** with the resident composer **Elena Mendoza** (Valencia, 2022), with her *3 piezas para orquesta*; and in the Taller de Composición y Experimentación Sonora of the **Festival Mixtur** under the supervision of **Michael Beil** (Barcelona, 2022), with a miniature for cello, relatively tolerable monotony. This piece would later be premiered at the *Klassenabend Konzert* in 2023.<sup>4</sup>

She is currently continuing his postgraduate studies at the Universität für Musik und darstellende Kunst Wien under the supervision of **Clara Iannotta**.

Alongside her studies, she has undertaken a wide range of commissions resulting in different sound results such as the **Metamorfosi project** and the **Safo\_fonías project**, which approaches to music from the stage and the cohesive, uninterrupted concert. For the first project, she composed a piece for fishbowl and objects, continuing the timeline

---

<sup>1</sup> performers: Jenny Castro (vocals) and Raúl Gamón (percussion)

<sup>2</sup> performers: saxophone quartet - Javier Tejedor, Joel Manuel Moreno, Joan Gramaje and Josep Sanz

<sup>3</sup> performers: Antonis Fotiadis (saxophone) and Filip Novaković (accordion)

<sup>4</sup> performer: Irati Goñi Leoz (cello)

of a piano performer dealing with his own growth and metamorphosis.<sup>5</sup> A project that combines scene, illustration, text, performance and music. For the second, she composed two pieces for clarinet and piano as a prelude and postlude to the concert, closing a circle of pieces and texts around the figure of Sappho,<sup>6</sup> bringing together her words, performance and music related to ancient Greece. Both are performed in different venues and festivals such as Sala Russafa, Sala Carme Teatre, Mostra Sonora de Sueca (Metamorfosi) and the festival Ensems, Auditorio Rafelbunyol and the University of Helsinki (Safo fonías).

Institut Valencià de Cultura commissioned her a piece for the **Ensems festival** in 2021, although it would not be premiered until 2023 due to the restrictions applied to the ensemble during the pandemic. *Gran hotel abismo* was finally pre-premiered at the **Resis festival** in Galicia and later at Ensems by the **Arxis Ensemble** directed by **Nacho de Paz**.

Her piece for brass quintet *Bending* (2018) has been recorded by **Spanish Brass** and included in their CD *Vine, vine, Spanish Brass* and in their **SB edicions** catalogue. Her piece *7 formas de decir lo mismo* was recorded by **Maria Iaiza and Sara Mazzarotto** for the **Reate festival** performance competition.

Outside this circuit of stages, Claudia has participated in the writing of a short audiovisual piece for **Ángel Jordán's** Master's final project at the **Centro Sperimentali de Cinematografia**, *Ritorno* (2021) and the entrance and curtains for the podcast **Espai Girls** (2022). Since 2023 he has been involved in the Kunstuniversität Graz concert programme writing project.

---

<sup>5</sup> performer: Miquel Ausina (piano/performer)

<sup>6</sup> performers: duo Aión - Claudia Reyes (clarinet) and Pau Fernández (piano)