

# Manuel J. Sánchez García

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Ongoing and upcoming projects:

I've just finished a piece for Orkest de Ereprijs. Its title reads “De Perfecta Machina Necandi” and it delves into the idea of frustration, overinformation and life-condition contrasts between people and groups of people in the modern world.

The piece will be presented at Podium Gigant Apeldorn the coming 19<sup>th</sup> of February.



Next to that, last weekend we had the first working session with Irene Sorozábal, Angelo Custodio, Danai Belosinof, Phillipp Mellies, Andre Lourenço and Ondřej Bernovský for a project that goes around the relationship between the recorder and the human voice in terms of interaction, blending, flexibility and possibilities.

The project, called for now “Fors Seulement”, will present together pieces from the Renaissance and a newly composed piece, both in a setting of five voices and recorder.

The presentation will take place the 7<sup>th</sup> of April at the Sweelinckzaal of the Conservatorium van Amsterdam.



Later on in April I will have a piece performed twice by the Nieuw Ensemble. This piece, for which there is no title yet, will be scored for oboe, violin, viola and cello.

The concerts will take place the 12<sup>th</sup> of April in Tilburg and the 23<sup>rd</sup> of April in Zutphen.



At the end of April I will travel to Barcelona to take part in the composition and sound experimentation workshop at the Mixtur festival. There I will workshop a very special piece for violin and cello, that explores the possibilities of new forms of musical score.



The 16<sup>th</sup> of June I will have the last expected performance before the summer: a piece for clarinet, viola and piano. It will take place again in the Sweelinckzaal of the Conservatorium van Amsterdam as part of the final exam of the viola player Raquel Pavón Fernández.



Over the summer I have the intention to take part into some of the many international composition seminars around Europe, thanks to the funding provided by YAA.



Previous to that I will work together with the lutenist David Mackor and the soprano Elisabeth Hetherington towards a possible polywork for archlute and voice. The possible outcome of the project might be premiered over the summer at diverse early music festivals.

