



Cristian Morales-Ossio (1967)

Chilean composer based in Huddersfield, United Kingdom. He began his formal musical studies at the Universidad de Chile, in Santiago, and simultaneously he received his first composition lessons by Hernán Ramírez Ávila. In 1987 he began his degree in Music, and then, in 1992, he did it in composition at the same university. His first explorations in electroacoustic composition were conducted with the help and advice of composer Juan

Amenábar, pioneer in Chile and Latin America. He decided to continue his studies at the Institut de l'Audiovisual at the Universitat Pompeu Fabra, in Barcelona, where, under the supervision of composer Gabriel Brnčić, he obtained a Master degree. In 1997, he is accepted as a student at the Conservatoire National Supérieur de Musique de Lyon, where he finished his advanced studies in composition. There, he studied with composers Philippe Manoury and Marco Stroppa, and computer music with Denis Lorrain.

His researches have been oriented towards the problem of the integration of the electroacoustic music practice into the music writing, the formalization of compositional processes, and the composer/interpreter collaboration. A big part of his works has been the result of collaborative works and exchanges with soloists and ensembles such as Taller de Música Contemporánea UC, Karina Fischer, Guillermo Lavado, Diego Castro Magas, Paola Muñoz, Richard Craig, Garth Knox, Taller Sonoro, MDI Ensemble, Ensemble Cepromusic, Matteo Pennese, Evan Parker, Ensemble New Babylon, Teodoro Anzellotti, and others.

Since 2003 he teaches composition and electroacoustic music at the Instituto de Música of the Universidad Católica de Chile, where, in 2015, he undertakes responsibilities for the development of the Laboratory of Music Technology (LATEM).

Since 2015, he does a PHD in Music in the University of Huddersfield (CeReNeM), under the supervision of the composer Liza Lim. His research is based on recursive systems of distributed creativity as strategy of composition. In Huddersfield, he also participates as composer and improviser of DrifEnsemble.

Topics of interest:

- Distributed creativity in collaborative processes composer/interpreter
- Recursive strategies of manipulation of compositional materials
- Formalization of the compositional process
- Poetic of the sound image
- Articulation of the concept of harmony as state of musical materiality
- Composition and political thinking

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