

Full Name

Federico Nicolás Cámara Halac

Date of Birth

May 8th, 1988

Country of Birth

Argentina

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Graduate Education

PhD Candidate in Music Composition. NYU GSAS Music Department (2013-)

Undergraduate Education

Licentiate in Music Composition at the Faculty of Arts, National University of Córdoba, Argentina (2006-12)

TEACHING EXPERIENCE**Professor**

- Harmony and Counterpoint I, NYU FAS. Fall (2015)

Teaching/Course Assistantships

- Computer Music Theory and Techniques. NYU FAS. Fall (2016)
- Harmony and Counterpoint II, NYU FAS. Spring (2015)
- Harmony and Counterpoint I, NYU FAS. Fall (2014)
- Music Composition I, UNC. National University of Cordoba (2009-10)
- Aural Perception I, UNC. National University of Cordoba (2007-08)

AWARDS**Fellowships**

- GRI Fellowship (Graduate Research Initiative) for research based in NYU Florence. January-April 2018
- Student Senators Council's (SSC) Conference Fund to present **Hearing the Self: A Spectral Experience** at ICMC 2017, in Shanghai.
- GRI Fellowship (Graduate Research Initiative) for research based in NYU Paris. February-May 2017
- MacCracken Fellowship (NYU, Graduate School of Arts and Science, Music Department) (2013-2018)
- Programa Cuarto Centenario, for an exchange at l'Université de Montréal to study C++ (2012)

Prizes

- His work **lagos**, for orchestra, was selected for premiere by the UNC Orchestra, 2011 (CBA, Arg).
- Works selected by the Destellos foundation: **Ciudad Invertida** (2015) and **Venas** (2014)

ARTISTIC PRODUCTION**2017**

- Hearing the Self: A Spectral Experience, webcam, participant and speakers

- Lorenz Variations, for Laptop performer (and a Cube of 149 HDLAs)
- a.le.a, for Talea ensemble, live video and electronics (8')

2016

- i[n, for scapegoat ensemble with live amplification (17')
- sk, for tak ensemble (15-20')
- canon, for proyecto[red]ensamble with five performers and potentiometers (7')
- INOPERA, for loadbang ensemble (43')

2015

- Ciudad Invertida / Inverted City, for trombone duo, live video and electronics (12')
- Huesos / Bones, for four percussionists (15-20')
- Venas / Veins, for bass clarinet live video and electronics (10')
- Flesh / Carne, for bass clarinet, cello, percussion, double bass and piano (8')
- Study Duchamp, electroacoustic (5')

2014

- Venas / Veins, for bass clarinet and electronics (8')
- Talita, for string quartet and video (12')

2013

- La Linea Imposible del Horizonte / The impossible line of the horizon, for ensemble (8')
- Aponia for choir and piano (7')
- Cloud Relations for string quartet and fixed electronics (13')

2012

- El Alargamiento de las Sombras / The Elonging of the Shadows, for chamber septet (8')
- Memories for Esther for Solo Piano (7')
- Un Tiempo en Utopia / A Time in Utopia for Choir and Large Ensemble (18')

2011

- Piano & Ensemble: Water Symmetries No2 (10')
- Water Symmetries No1 for Reed Quintet (12')
- Viola for Solo Viola (6')
- Lagos / Lakes, for Full Symphony Orchestra (12')
- Piano, Fagot y Guitarra for Piano, Bassoon and Guitar (10')

2010

- 11 Variaciones / 11 Variations, for Piano (10')
- Instantáneas / Instantaneous, for Soprano (w/text) and Ensemble (9')
- Móvil-in-Móvil / Mobile-im-Mobile, for two Percussionists, Piano and Electro-acoustic (8')
- Niebla Dorada / Golden Fog, for Soprano and Ensemble, based on texts from Árbol de Diana, by Alejandra Pizarnik (10' 30'')

2009

- Three to Nine from Slap!, for Wind Ensemble (6')
- Three for Slap!, for Reed Quintet (6')
- 2 Movimientos / 2 Movements, for String Quartet (5' 27'')
- Keys for Flute and Prepared Piano (2' 50'')
- Tensiones (Tensions) for Solo Percussion (3')
- Música para Arpa solo (Music for Solo Harp) (4')

2008

- Sixty for Piano (2')
- She dwelt among the untrodden ways for Voice and Piano, based on William Wordsworth's homonymous poem (3')
- Meditación para Mezzo-Soprano (Meditation for Mezzo-Soprano), based on a sentence by Oscar Wilde (2')

2007

- Suite for Violin and Piano (10')