

ÁLVARO ALVARADO

Composer, violinist, music-fortheatre artist, and teacher, born in Madrid.

ABOUT MY MUSIC

My music speaks for me. I like to call it “Magical Hyperrealism.” It is a way of understanding music as a place where collective memory takes shape. We do not seek to recreate the past out of nostalgia, nor to reproduce it with documentary fidelity. One could say:
We do not reproduce the past. We make it breathe again. Our purpose is to render it tangible to turn it into a sonic space that can be walked through, inhaled, and felt.

We do not invent a fantastical past; we reveal one that always seemed to hide in the margins of memory. We seek an emotional truth rather than literal accuracy, for “something speaks to us, something tells us a story.”



FORMATION

He began his musical training at the Rodolfo Halffter Conservatory of Music in Móstoles, where he studied violin with Professor Dolores Encina Guzmán and Music Theory with Lucía Pérez Peláez.

He then continued his studies at the Teresa Berganza Professional Conservatory of Music in Madrid, studying violin with Alejandro Saiz San Emeterio and expanding his training in Harmony, Counterpoint, Composition, and Accompaniment with Gabriel Fernández, Juan Carlos Panadero, Valentín Ruiz, and Sebastián Mariné. He completed this stage receiving the End-of-Degree Prize in Counterpoint and Fugue, the Honorable Mention for End-of-Degree in Harmony, and the End-of-Degree Prize in Composition.

He completed his higher studies in Composition at the Royal Conservatory of Music of Madrid under the tutelage of Antón García Abril and Zulema de la Cruz. He also broadened his training with specialization courses taught by José Luis de Delás and received instruction from composers such as Joan Guinjoan, Carles Guinovart, Román Alís, Tomás Marco, Cristóbal Halffter, and Claudio Prieto, among others.



CAREER

His career has been recognized with:

- the Jacinto and Inocencio Guerrero Composition Award of the Royal Conservatory of Music of Madrid.
- He was a finalist in the "Villa de Getafe" Choral Composition Competition.
- In 2024, he was nominated for the 48th Annual Suncoast Regional Emmy Awards for the documentary Raíces de España, whose soundtrack features his works Elegía Torera and Amores Goyescos, premiered in concert in Miami in 2023.

His catalogue encompasses concert music, stage music, and composition for audiovisual media, characterized by a language that combines tradition, timbral richness, and a strong narrative dimension.





NOTABLE PREMIERES:

- La Expiación de San Lorenzo, for B♭ trumpet and organ, premiered on 2 November 2024 at the Basilica of the Royal Monastery of San Lorenzo de El Escorial, performed by Pedro Alberto Sánchez (organ) and Marcos Quesada (trumpet), as part of the events marking the 40th anniversary of the site's World Heritage designation.

- Elegía Torera y Amores Goyescos, premiered on 10 October 2023 at the Lehman Theatre in Miami, conducted by Albert Bade with trumpeter Marcos Quesada as soloist, within the Raíces de España series organized by Miami Dade College.

- Vidriera de invierno, for E♭ trumpet and organ, premiered at the Magistral Cathedral of Alcalá de Henares during the II Organ Cycle (2019).

- Preludios para piano, premiered by Darío Llanos Javierre at the Casa de Granada in Madrid during the II Ibero-American Music Festival (2018).

- El Manantial, for piano, premiered by Manuel Escalante at SEK University in Segovia during the homage to Tomás Marco and Carmelo Bernaola (2003).





As a result of his collaboration with composer Juan Olivera, with whom he forms the project Vengo Toco y Me Voy, he has composed music for numerous theatrical and audiovisual productions, including:

- Más allá de esta vida, dramaturgy and direction by Débora Izaguirre.
- Meninas, by Beatriz Sierra, directed by David Vélez.
- Padres, written and directed by Xabier Olza.
- Milagro en casa de los López, by Miguel Miura and directed by Manuel Gancedo.
- Bansia, by Carlos Pontini, directed by Juanma Cifuentes.
- Extremities, by William Mastrosimone, directed by Pedro Casablanc.
- De buena familia, written and directed by Natalia Hernández.
- Pocohontas, the musical, directed by María Pareja.
- Los desterrados, hijos de Eva, written by Ana Fernández Valbuena, directed by Nacho Sevilla.
- Aleluyah o el Jardín de las Delicias, written and directed by Juan Francisco Viruega.
- Medea Vindicada, a monologue written by Emilio Williams López for actress Débora Izaguirre, directed by the author.
- En la Colonia Penitenciaria, based on Franz Kafka's story, directed by Xabier Olza and Vicente Camacho.
- Camas y Mesas, by Emilio Williams López, directed by Isabel Pintor.
- El volumen que te dan los rulos no te lo da un secador, by Chema Trujillo, directed by Mapi Laguna and Manuel Gancedo.



Álvaro Alvarado



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As a performer he has participated as a musician-actor in various theatrical productions and shows, notably:

• Más allá de esta vida, with texts by Gustavo Adolfo Bécquer, dramaturgy and direction by Débora Izaguirre.

• Versos de amor, a recital with poems by Miguel Hernández, directed and recited by Manuel Galiana.

• Meninas, by Beatriz Sierra, directed by David Vélez.

• The Spanish Wives, by Mary Pierce, directed by Tamzin Townsend.

• A Night on the Canal, a show directed by Albert Boadella.

• The Bourgeois Gentleman, by Molière, and Frankenstein or the Modern Prometheus, based on Mary Shelley's novel, both directed by Gustavo Tambascio.

• El volumen que te dan los rulos no te lo da un secador, by Chema Trujillo, directed by Mapi Laguna and Manuel Gancedo.

ALVARO ALVARADO

In parallel he has developed a notable pedagogical career. He has taught at various conservatories and musical institutions and is currently a professor of Music Theory, Harmony, Analysis, and Fundamentals of Composition at the Manuel Rodríguez Sales Professional Music School-Conservatory in Leganés.

His artistic activity integrates symphonic and chamber creation, music for the stage, audiovisual composition, and teaching, maintaining a constant search for new forms of dialogue between musical tradition and contemporary languages.



CONTACT

You may contact me at the email address shown below, and learn more about my work through the following links:

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