



Tomás Bordalejo came to Paris in 2005. He first attended class in the Gennevilliers music academy, the CRR de Paris and the Pôle supérieur de Création Boulogne-Billancourt. His encounter with the composer Bernard Cavanna during the composition workshop in the prestigious Villecroze Academy was a stepping-stone for his career. Under the guidance of Peter Eötvös, Pascal Dusapin, Yan Maresz, Philippe Hersant, and Philippe Manoury, Tomás consolidated his proper musical language, which is marked by an original esthetic.

Tomás Bordalejo often collaborates with the Ensemble 2e2m, TM+, Court-Circuit, Aleph, les Voix animées, le THReNSEMBLe (Budapest), Genève's chamber orchestra; and with musicians like Nöemi Schindler, Pascal Contet, Eric-Maria Couturier, Paul Meyer, Marianne Piketty, Jean Deroyer, Anthony Millet, Pierre Roullier, Nahuel Di Pierro, Vincent Lhermet...

*Parkour* for 8 French horns and orchestra; *Surveiller et Punir*, commissioned by the Festival du Violoncelle de Beauvais; *Zapping 1* premiered in the Villecroze Academy ; *Zapping 2* for the Court-Circuit ensemble; *Cercles* for piano commissioned by the city of Uzerche ; *En Rappel* for accordion ; *D'ombre et de Lumière*, Violin Concerto commissioned by Musiques aux 4 horizons and premiered in the Le Corbusier's Ronchamp Chapel ; *IOTA* commissioned by the Banque populaire Foundation and interpreted by Gerard Caussé and Michel Portal at the salle Gaveau, are some of his most significant works.

His music has been played in the Paris Philharmonic, in the Budapest Musical Center, at the Sorbonne, the Lille Opera house, the Gennevilliers' Théâtre, in the Chalon sur Saône National Scene, at the theatre La Cartoucherie, the Theatre l'Athénée Louis Jovet, the Theater du Chatelet, the Maison de la musique de Nanterre, in Vichy's Opera house, at the Thoronet Abbey, in Toulon's Modern museum, at the Fontevraud Abbey, in the Théâtre 71 of Malakoff, at Metz Arsenal Hall, in Geneva's Victoria Hall...

In 2016, during his residence "research-creation" of the **IRCAM** and the **Collegium Musicae**, both institutions commissioned his piece *Hauteurs* for SmartGuitar and electronics. This piece was premiered at the Paris Philharmonic during the IRCAM's Manifeste-2016. This same year Alphonse Cemin directed Tomas' first Opera, *Bureau 470*.

In September 2017, thanks to a project of the Peter Eotvos Foundation sponsored by **Art Mentor Foundation Lucerne** and the **Ernst Von Siemens musikstiftung** and implemented by Peter Eotvos and Pascal Dusapin, Tomas created his second Opera at the Budapest Musical Center. In mars 2018, his piece *Fenêtrages 2* for Percussion and Piano has been premiered at the Conservatoire de Gennevilliers.

Tomás is actually working on 3 different projects that will be premiered during 2019: A Violin Solo piece for Noëmi Schindler in the frame of Radio France program « Creation Mondiale » (ex alla breve); a piece for the preparatory choir of the CRR de Paris and the Itinéraire Ensemble; and a piece for the Trio KDM.

Tomás Bordalejo is the award winner of the Banque Populaire corporate foundation.

[www.tomasbordalejo.com](http://www.tomasbordalejo.com)