LUCIANO CORREA B.



COMPOSER / INTERDISCIPLINARY ARTIST

DOSSIER - PORTFOLIO - 2026

BIO

Luciano Correa Barraza (Antofagasta, Chile, 1995) is a composer, sound artist and multimedia artist with a deep interest in interdisciplinary work and stage performance. He studied for a Bachelor's Degree in Music with a specialization in Musical Composition at the “Pontificia Universidad Católica de Chile”, under the guidance of composers Miguel Farías, Aliocha Solovera, and Cristian Morales. Additionally, he has trained in electroacoustics, new media, interactive media, and programming through various workshops, courses, educational spaces, and self-directed learning. He is studied hybrid composition methods between music and theatre, and staging, with director and composer Angelo Solari. He is currently studying **Multimedia Composition** at the Hochschule für Musik und Theater Hamburg under the guidance of Georg Hajdu and Alexander Schubert.

He composes music for theater, developing a practice closely tied to stage performance, collaborating with directors such as Álvaro Viguera, Elisa Zulueta, and Vicente Larroulet. Since 2022, he has been collaborating with the audio platform Podium Podcast, working as a sound designer and composer for audio fiction and audio documentary productions. His work in this field has been recognized and awarded in both Chile and Spain.

His work as a composer and sound artist has received recognition in competitions and calls for submissions at both national and international levels. His compositions have been presented in various venues and spaces, including various versions of the “Contemporary Music Festival” of the “Pontificia Universidad Católica de Chile”, Klub Katarakt (Hamburg), Stimme X (Hamburg), the “MusicaAhora” Festival (Chile), and the Museum of Contemporary Art (Chile).



APARICIÓN

PERFORMANCE - 3D - CAMERA TRACKING

2026







In APARICIÓN, three performers build and explore a world existing simultaneously in physical and digital realms.

Through intricate technical processes—involving microphones, live video, and motion tracking for camera movement—the performers attempt to access what lies beyond life. The mechanics of the piece are deliberately exposed to the audience, inviting them to observe the functioning of the camera and how microphones focus on the objects they amplify.

During the duration of the piece, the performers build an everyday scene from an old house: A rug, a wooden chair, a lamp and a series of small ceramic objects that fill the space. As the performance unfolds, a spectral presence begins to manifest. The on-screen world drifts away from the tangible reality of the stage. Objects seemingly move of their own accord, and sounds become dislocated from their sources. This ghostly manifestation defies logical connections, causing the distinct stage materials to begin to merge.

APARICIÓN operates as a polyphony of interacting stage elements. At times, the audience sees a genuine live video feed; at others, a 3D world appears with a startling realism. Shifting the audience's perspective and temporarily transforming the stage, sound design and stage lighting occasionally take precedence, becoming the primary focus.

Full video of the piece:
https://youtu.be/I7Euya2zfg8

Dates:
02.26 Multimedia Composition concert - Hamburg, Germany
06.26 Blurred Edges Festival - Hamburg, Germany
06.26 Stimme X Festival - Hamburg, Germany







SCREENSHOTS FROM UNREAL ENGINE – LIVE 3D RENDERING FOR LIVE PERFORMANCE

ANIMACIÓN

DANCE - 3D - MOTION TRACKING - STRING QUARTET

2026







Imagine a bottle. A glass bottle. The bottle is just sitting there, still. Suddenly, the bottle moves. It wiggles. It dances to a rhythm. The bottle is animated. It lives. The bottle is kind of cute. The bottle is our friend.

Imagine a body. A human body. The body is breathing, slowly. Suddenly, the breathing stops. The body falls to the ground. The body is dragged away. It ragdolls. Nothing is cute anymore. No more humanity.

ANIMACIÓN investigates the mechanisms by which the essence of the human form, or humanity itself, is diminished or stripped away. Through the use of live motion tracking applied interchangeably to a diverse array of unexpected, inanimate objects and live human avatars, the work explores the processes governing the development, cultivation, and ultimate dissolution of empathy within us. This connection is presented as an incomplete link, full of tensions and glitches, in which the transference of life is neither clean nor perfect.

Full video (work in progress)
https://youtu.be/xkXRK2se0a4

Dates:
07.26 Multimedia Composition concert - Hamburg, Germany

ZOOM

LIVE ELECTRONICS - VIDEO

2025







ZOOM is a piece developed during the Interdisciplinary Composition Workshop organized by Miguel Farías and Rodrigo Cádiz at the Universidad Católica de Chile.

The piece aims to explore the act of instrumental performance by taking a close look into the physical and visual aspects of sound production. The camera is pointed at different parts of the performer, framing its actions through the radical change of scale in the image. At the same time, both the video and the sound are gradually transformed by digital means, blurring the line between human performance and electronic sound production.

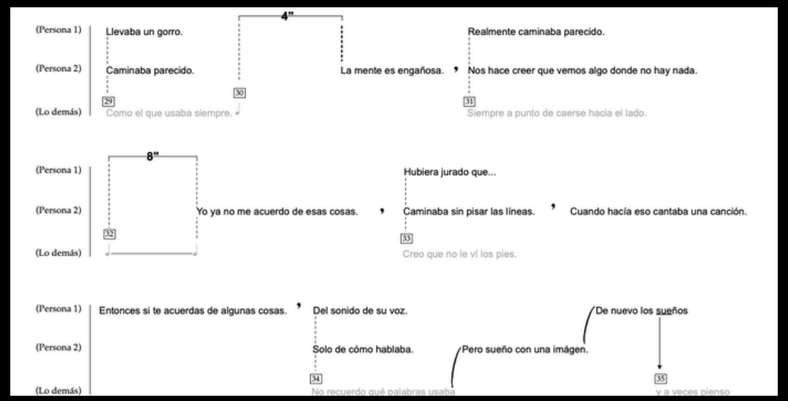
ZOOM Performed by Adrian Sandi at Universidad Católica de Chile, 2025
https://www.youtube.com/watch?v=pEcZW8UZyVw

POLIFONÍA 1

COMPOSED THEATRE - PERFORMANCE

2025







In **Polifonía 1,** a conversation intertwines with Bach's Prelude No. 8 in E-flat Major. In this intersection, the polyphony of the music extends into the text, giving new literary and poetic meanings to the original conversation. In Polifonía, the dialogue unfolds on multiple levels: live speakers, recorded voices, transformed voices, and fully electroacoustic sound. Through its three variations, the piece brings forth a third person in this conversation, referenced in the text. A soft ghostly humming acts as a bridge between Baroque harmony and the dialogue between the two speakers.

Polifonía 1 is the first in a series of music-theatrical pieces exploring the relationship between text, musicality, and stage elements. By using scores—not only in a musical sense but also for text, action, rhythm, and space—the work seeks to translate the parameters and particularities of musical composition into the performative and scenic realm. This approach aims to generate new poetic forms through superposition, fragmentation, and, above all, precision in working with time and rhythm on stage, treating all materials as musical materials.

Excerpt Performed in "Intrafonias", organized by "Anilla MAC" at the Contemporary Art Museum, Santiago de Chile
https://youtu.be/0KHodaGsY1U

DISPOSITIVO 1

INSTALLATION - INTERACTIVE

2023







Full performance:
https://www.youtube.com/watch?v=xsXy-xOtI0U

Installation example:
https://www.youtube.com/shorts/ZjglqguY3aY

Publication on the Museum of Contemporary Art website:
https://mac.uchile.cl/actividades/efimera_-dispositivo-1-asiento-por-favor/

Dispositivo 1: Asiento por favor is a sound installation built around an acoustic and electroacoustic instrument created from an everyday object: a chair. Using this instrument an interactive sound installation is created, where the audience is invited to engage with the piece, exploring its logic (or lack thereof) while affecting and interfering with the sound environment of the space through their actions.

The work highlights the sonic qualities of everyday objects through a process of amplification, transformation, and estrangement. Through a series of electroacoustic procedures, the sound originating from the chair is distorted as it travels through the space, enveloping the audience and transforming the soundscape organically as the interactions with the object vary.

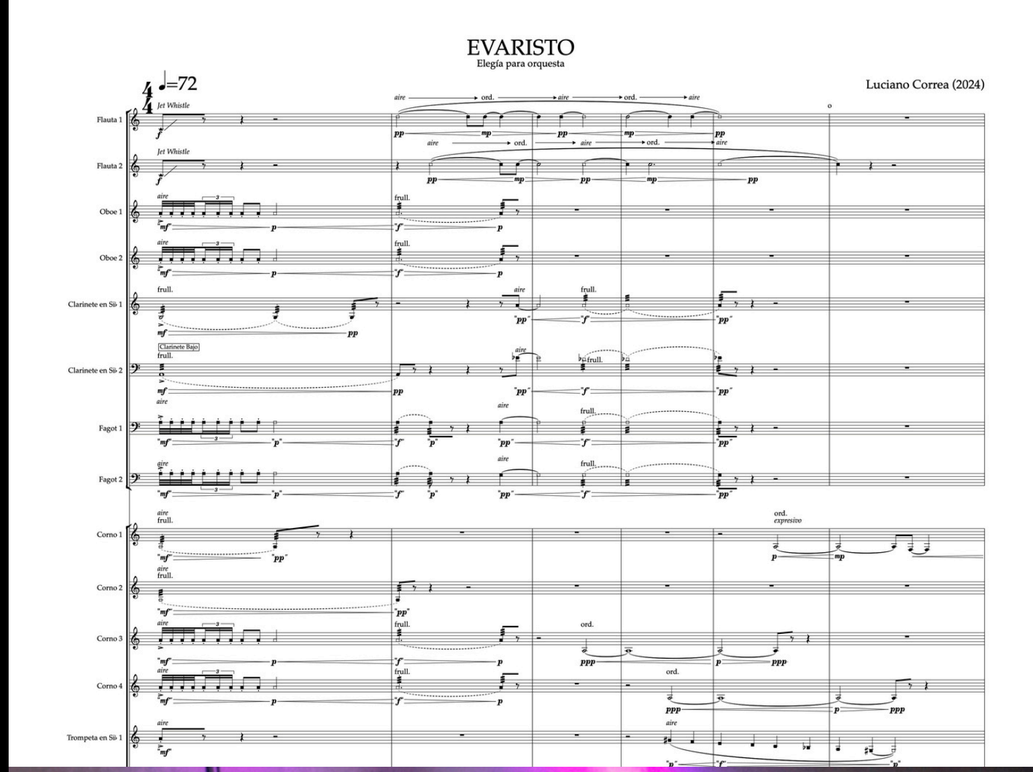
The project was first presented as a three-day exhibition at the **Museum of Contemporary Art** (Parque Forestal, Santiago, Chile) as part of the "Efímera_" program by Anilla MAC. Alongside the interactive exhibition, two performances by Consuelo Robledo took place, where the installation was used as an instrument to execute a composition of movement and sound.

EVARISTO

ORCHESTRA - SYMPHONIC - COMISSION

2024

Evaristo was composed as part of a commission from the Antofagasta Symphony Orchestra for its 2024 season. The piece is inspired by the “animita” of Evaristo Montt, a roadside shrine in the city of Antofagasta honoring a railway worker who died in an accident in 1914.
The piece is framed within the context of the 100th anniversary of the incident and, consequently, the birth of this popular figure in regional folklore. Reflecting on history and the passage of time, the piece traverses different soundscapes evocative of the desert’s arid vastness, the swirling dust in the air, and the explosion of the locomotive— a paradigm-shifting moment that, by chance, gave rise to a hundred-year-old legend.





Performance by the Antofagasta Symphonic Orchestra
https://youtu.be/hUezY_2puW4

Performance notes:
https://culturaantofagasta.cl/wp-content/uploads/2024/05/notasgallegos3ero.pdf

Press interview abot the piece:
https://www.adnradio.cl/2024/05/17/luciano-correa-en-busca-de-nuevos-espacios-para-la-composicion/

VÉRTIGO

CHAMBER MUSIC - VOCAL

2020

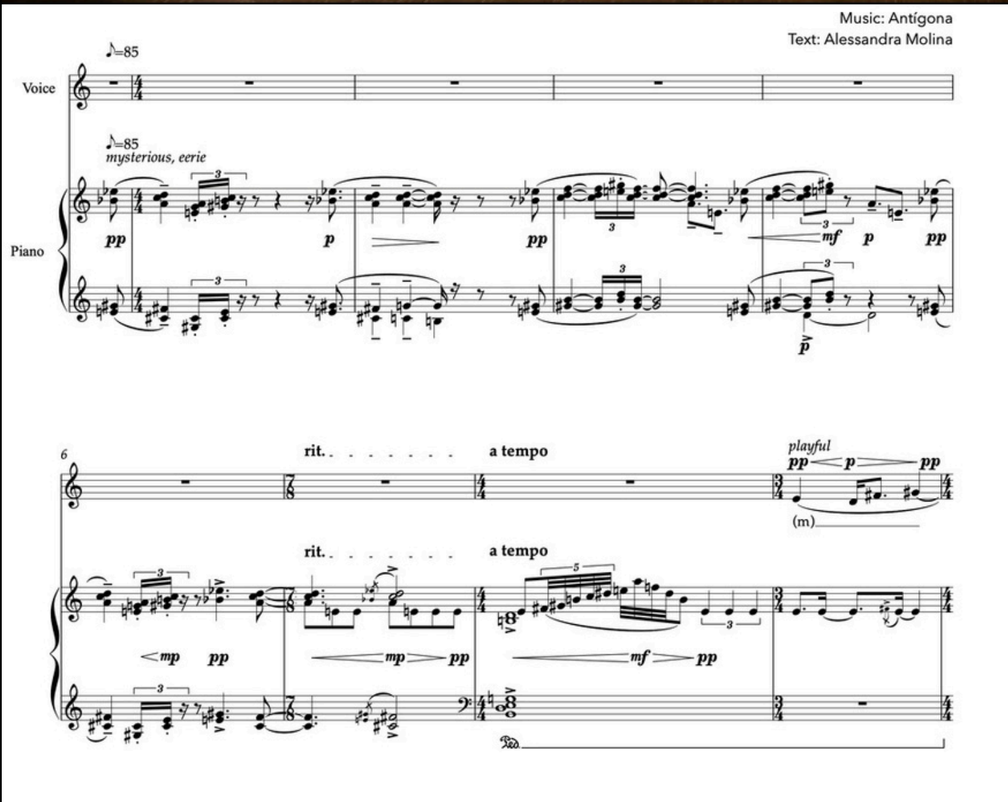
In the text on which the piece is based, Alessandra Molina uses the image of the bird as an object of artistic appreciation, giving it a grotesque and visceral twist. The description of the bird highlights its animalistic, contradictory, and wild qualities, as if it were an entity completely alien to the human gaze. The idea of the fall of this bird, as described by Alessandra Molina, lies at the core of the musical material of the piece: both the voice and the piano ascend in one way and descend in another, creating a contrast between harmonic leaps and a chaotic descent full of chromaticism and erratic movements. The spoken voice is used in the piece as a parenthesis to the singing, as if it were a different points of view to the falling of this bird, revealing new qualities of the animal described.

Vértigo was selected as the winner of the **"Franz Schubert und die Musik der Moderne 2020"** competition at the University of Music and Performing Arts Graz, Austria.

Performance by André Baleiro and Pedro Costa, winners of the Franz Schubert und die Musik der Moderne 2020 Lied competition.
https://youtu.be/2Utyd3VNQg4?t=111

Full score:
https://drive.google.com/file/d/1CoG_6DZOSGiY4v_IfmefNTP_UAHUn-7S/view?usp=sharing

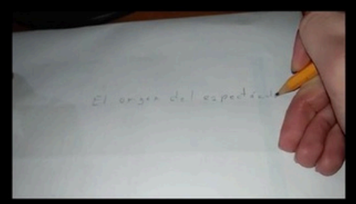
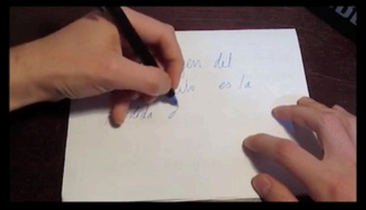
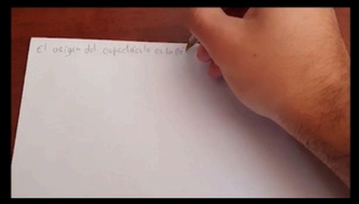




TERCERA HIPÓTESIS DE LUCHA

VIDEO ART - ELECTROACOUSTIC - SOUND ART

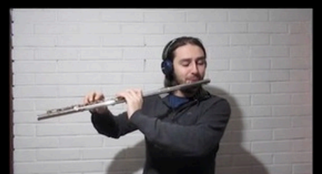
2021









Performance by Ensamble Palimpsesto in their first concert of the 2021 Virtual Season:
https://youtu.be/weobE4isyu0?t=1222

Full score:
https://drive.google.com/file/d/1ScMmTNcwiEV3AuCh8Z8Io2ArDUGA7iJW/view?_usp=sharing

Tercera Hipótesis de Lucha (Third Fight Hypothesis) aims to challenge the traditional functioning of an ensemble in the virtual realm, by using the conductor as another performer, and employing the voice and bodies of the performers as musical materials. Additionally, it raises questions about the image of the person interpreting a musical piece, and how the viewers gaze constructs this event.

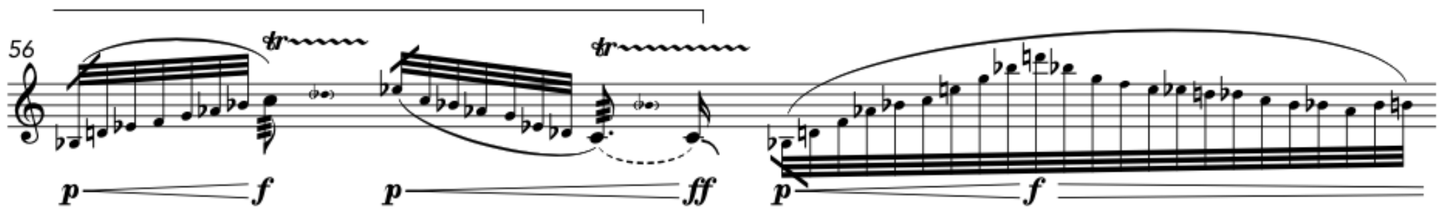
The piece presents a series of sound and visual landscapes generated through the use of electronics and video editing. In this process, the initial text becomes a rhythmic material that gradually transforms in meaning. Meanwhile, the audiovisual element co-constructs these processes through various configurations and arrangements of the performers in the space.

Both the electronics and video can only be completed once the performers record their parts, imparting a recursive and self-contained character to the piece. Video cues were added to the score to guide possible interpretations of the work.

HILOS

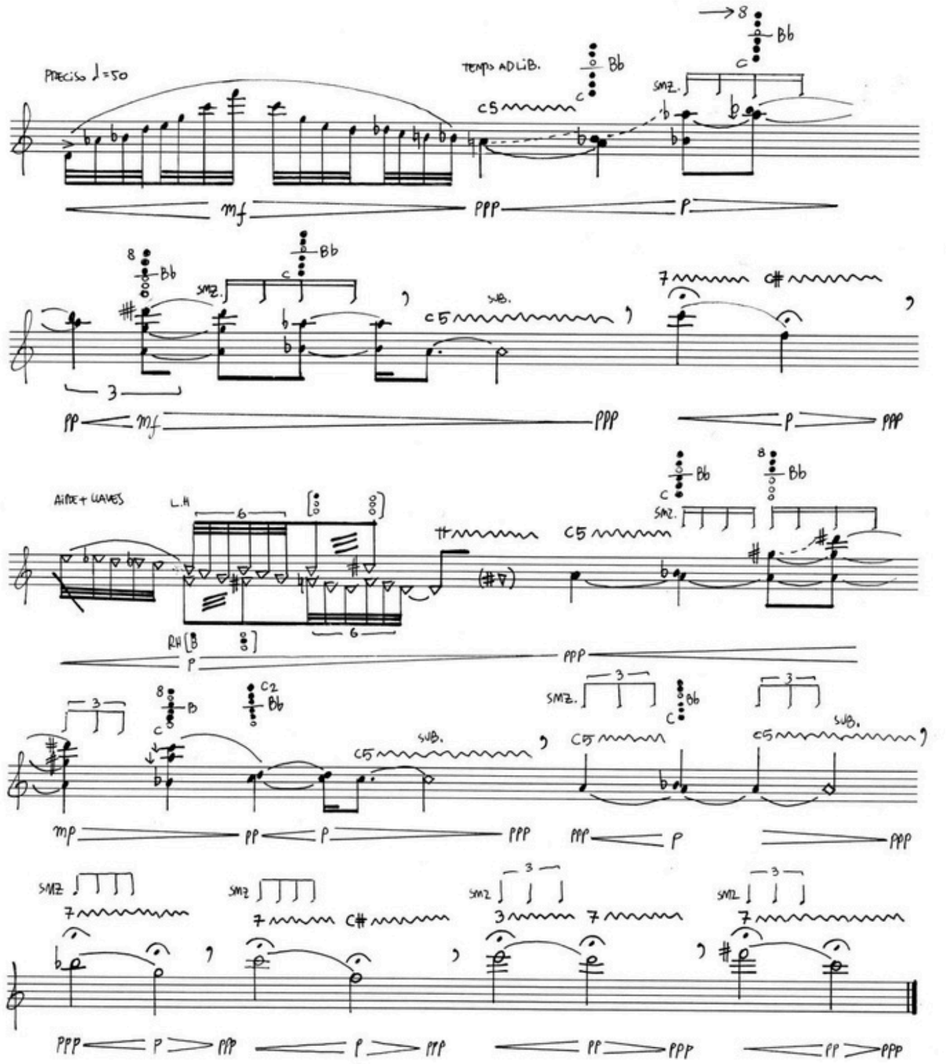
SOLO INSTRUMENT - CHAMBER MUSIC

2021



Hilos, for solo alto saxophone, explores the techniques, textures, and speeds of the instrument through the metaphor of a thread: a strand that moves back and forth, passing through a single point that, over time, connects fragments of different materials, creating a bridge where there was once emptiness. The music accelerates and slows down, following the impulses of the presented materials —at times anxious and bursting with energy, at others calm and slow, with an almost imperceptible development.

At the same time, an arpeggio gradually takes shape as the thread weaves through each material. This process establishes a harmony, note by note, which emerges throughout the piece and later appears in a more transparent form.
Hilos premiered at the XXX Festival de Música Contemporánea at the Pontifical Catholic University of Chile in 2021.



Performance by David Sanchez at “XXX UC Contemporary Music Festival UC”, 2021:
https://www.youtube.com/live/f-e1OMWW5w0?si=TbHsapXD6nePZoku&t=2224

Full score:
https://drive.google.com/file/d/1OsR98MCamILG_Yk62Q1xtBp9S9D2f7lr/view?usp=sharing

EJERCICIOS DE RESPIRACIÓN

SOLO INSTRUMENT - CHAMBER MUSIC - COMISSION

2021

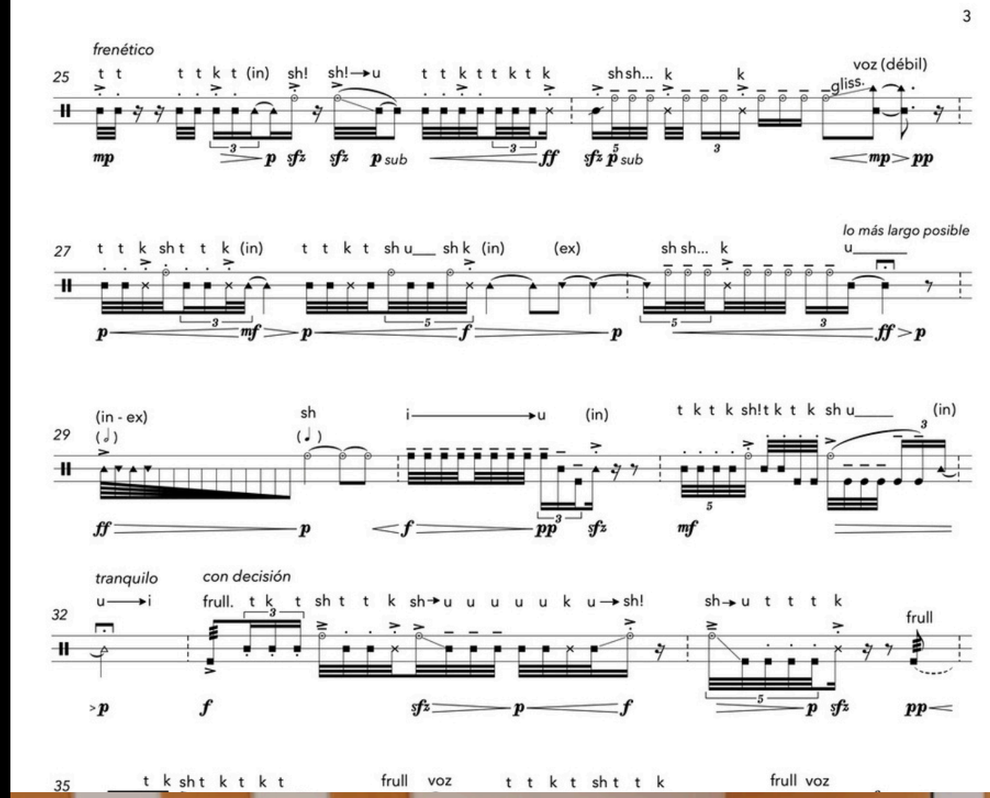
This piece explores the aeolian sonorities of the oboe without a reed, employing a range of breathing techniques, vocal modulations, articulations, pronunciations, and dynamics to develop a musical discourse that emerges from this unconventional use of the instrument.

Ejercicios de respiración (Breathing exercises) is both a study of this particular approach to performance and a meditative piece that pushes interpretation towards the corporeal. The intensity and frequency of the performer's breathing are treated as musical material that unfolds throughout the piece, creating moments of tension and release—both in the music and in the act of breathing itself. This demands the performer's full presence and engagement with the physical effort required for the performance.

This piece was commissioned by oboist José Luis Uquieta and premiered at the MUSICAHORA Festival in La Serena, 2021.

Performance by José Luis Urquieta at "Festival Musica Ahora", 2021
https://www.youtube.com/watch?v=I19ZTMTKOH4

Partitura completa:
https://drive.google.com/file/d/1v3epVI223IxfJ_Sz9PHRo8r5qVVJNhDb/view?usp=sharing

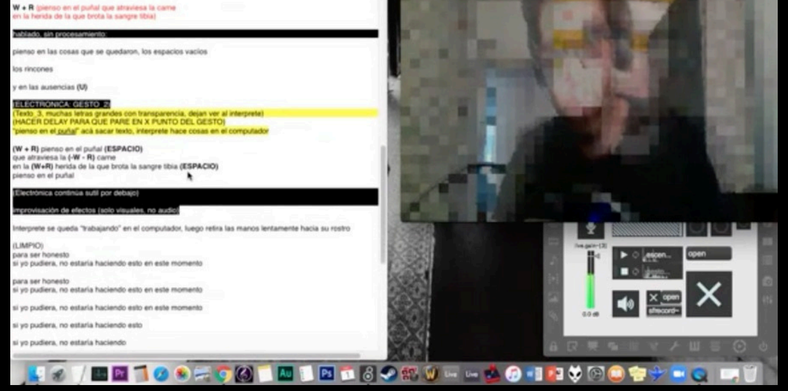


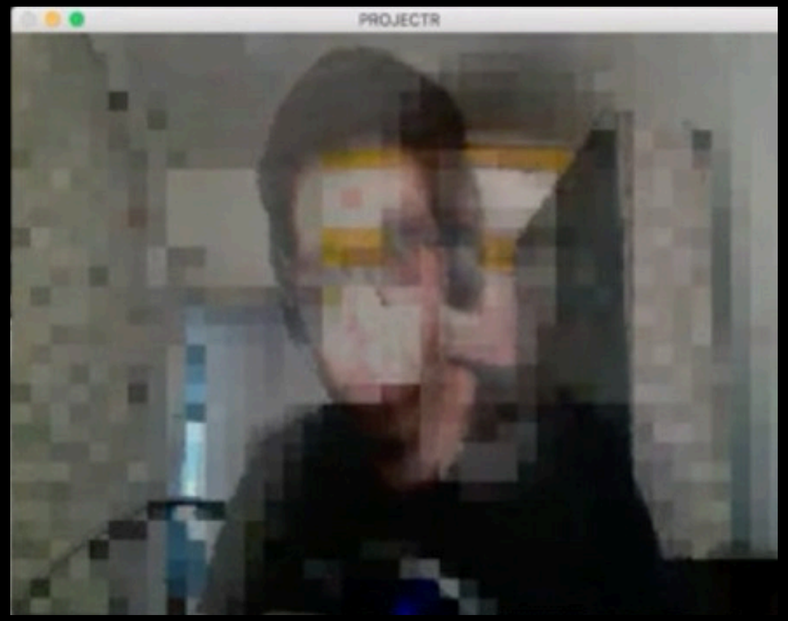


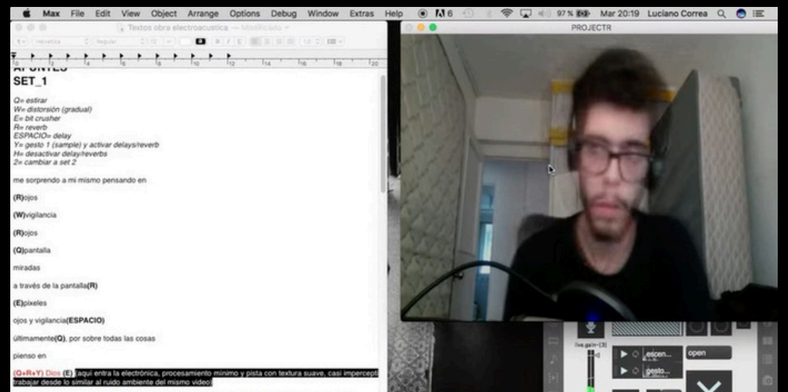
STREAMING_01

MEDIA ART - ELECTROACOUSTIC - INTERACTIVE

2020







Video:
https://www.youtube.com/watch?v=7bEkPmQYBgk

Composed in the midst of the global pandemic and health crisis, **STREAMING_01** seeks to challenge the notions of gaze and surveillance present in digital communications. Using the device's camera, the piece creates a tension between the performer's presence and absence by transforming their voice and image through digital distortion and saturation processes inherent to the medium. The performer's identity constantly shifts between clarity and concealment until the climax of the piece, where their image disappears, leaving only their voice. Meanwhile, the program autonomously generates a text as a conclusion and synthesis of the piece.

The piece was programmed in MAX MSP and is accompanied by a text-score, which the performer must recite while pressing specific keys as indicated. These actions trigger effects, electroacoustic clips, and other events.

COLLABORATION

SOUND DESIGN - FOLEY - COMPOSITION

2022- 2026

Works as a composer, editor, sound designer, and foley artist in theater, podcast, audio fiction, and sound documentaries. He was nominated for the 2024 and 2025 Ondas Award for "Best Sound Design" for the audio fiction **Corderos** (Podium Podcast, 2022–2024). In 2024, he produced, composed, designed sound, and mixed the podcast **Necesito Poder Respirar: La vida de Jorge González**, which has been recognized and praised both nationally and internationally.

Theater

La Gata sobre el Tejado de Zinc Caliente (2022), Stage direction by Álvaro Viguera (La Santa Producciones, Teatro Municipal de Las Condes). Composition and musical production.

La Grabación (Radiotheater) (2023), directed by Elisa Zulueta (Fundación Teatro a Mil). Interpretada por Delfina Guzman y Elisa Zulueta.
Recording, sound design, composition and mixing.

Reloj Viejo de Pared (2024), stage directed by Vicente Larroulet (Acto Cero Compañía). Live sound, sound design, arrangements, composition, construction and programming of sound devices.

Podcast

Corderos (2022, 2024) (Audio drama)

https://open.spotify.com/show/0WrtLQinDhpPukhK7MlJoj?si=1de9a4e5f31f46a4

Quién mató a Anna Cook (2023) (Documentary)

https://open.spotify.com/show/4Nc0HwoQLWTFGYnVAp0e7i?si=e0bb12842a3f4e2a

Necesito Poder Respirar: La Vida de Jorge Gonzalez (2024) (Documentary)

https://open.spotify.com/show/1uMWT5wwErNmOFJjrn84lk?si=4b471d984a6e4061

Rey del Oro (2025) (Documentary)

https://open.spotify.com/show/29Sg26fLEtLrPr1uhpEQ1i?si=27ef87fd669e440b

Prenderse Fuego: La voces de Pedro Lemebel (2026) (Documentary)

https://open.spotify.com/show/033Pwahv5S8NUSd7NwiW7S?si=ae87b37e0db94a0a









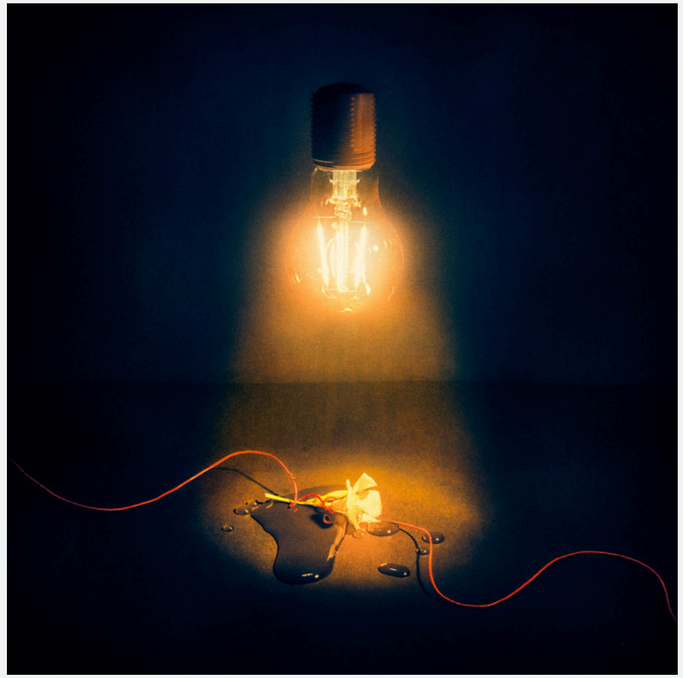


LUCIANO ALTAIR

MUSICAL PRODUCTION - SONGWRITING - LIVE PERFORMANCE

2020 - 2025

Musical project focused on the production of songs that create an atmosphere both intimate and expansive, with an emphasis on sound design and textural creation. In 2020, he released his first single, formally launching the project. Since then, he has collaborated with Probeta Music, a label based in Valparaíso, Chile. In January 2024, he released his debut album, **"Heridas"**, featuring seven songs that explore melancholy, grief and the search for hope in unexpected places, delving deeper into its musical and sonic aesthetic. Heridas was received with critical acclaim bot nationally and internationally.



HERIDAS (LP)
2024
https://open.spotify.com/intl-es/album/4Sz3PniOI2XJdXnjpe2EQX?si=raDQigPaQSiQQWGYfNmMKQ



ADENTRO (SINGLE)
2023
https://open.spotify.com/intl-es/album/1MxexBiOFyDgHnRnlxyR8y?si=11Jt0ddGSnOBmrYgOTGt1A



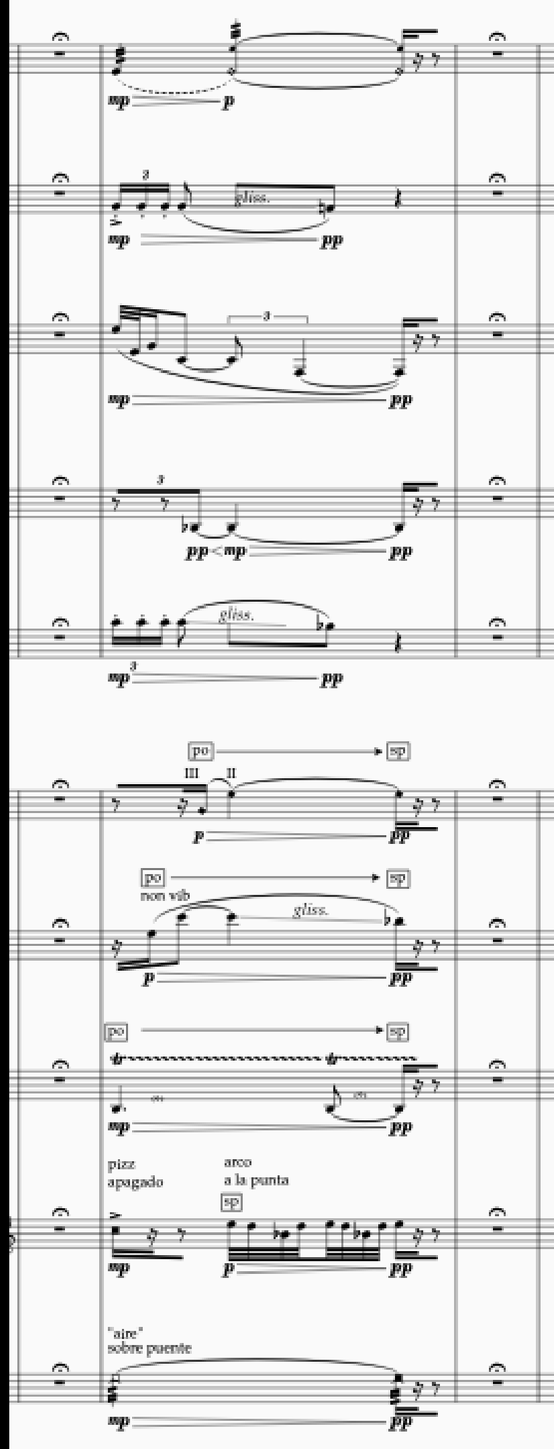
ARTIST PROFILE (SPOTIFY)
https://open.spotify.com/intl-es/artist/5zYGj1hslxc6gjoLLTs9IQ?si=_xSb2HRGQAOHWJ-ve_3dfw

EDUCATION AND TRAINING

- **2026:** MIXTUR International workshop with Simon Steen-Andersen, Isabel Mundry and Sarah Nemtsov. Barcelona, España.
- 2025 (ongoing): Multimedia Composition Master’s program at Hochschule für Musik und Theater Hamburg. Hamburg, Germany.
- **2025:** Workshop “Interdisciplinary composition” organized by Miguel Farias and Rodrigo Cádiz. Universidad Católica de Chile. Santiago, Chile.
- **2024:** Workshop "Fuera de Campo: Training Program in Sound Art”, organized by Fundación Urdimbre. Online, with instructors from various countries.
- **2024:** Workshop "Teatro Compuesto" and Stage Performance, led by Angelo Solari (theater director and composer). Santiago, Chile.
- **2024**: Workshop "Music-Theatrical Composition”, Teatro de la Memoria. Santiago, Chile.
- **2023**: Playwriting Workshop, led by Raúl Riquelme. Santiago, Chile.
- **2023**: International Course "New Opera”, Fundación Atlanticx. Buenos Aires, Argentina.
- **2023**: Creative Training Program: “Interactive Media.” Academia Sinestesia, Santiago, Chile.
- **2022**: Programming Course in MAX MSP, taught by Andrés Quezada. Santiago, Chile.
- **2020**: Bachelor's Degree in Music, specializing in Musical Composition. Pontifical Catholic University of Chile.

AWARDS AND RECOGNITIONS

- **2025:** “Ondas” Award nomination for best sound design in the audio fiction Corderos (Season 2). Prisa Media, Spain.
- **2024**: “Ondas” Award for Best Fiction for Corderos. Prisa Media, Spain.
- **2024**: “Ondas” Award nomination for best sound design in the audio fiction Corderos. Prisa Media, Spain.
- **2024**: International creative residency "New Opera” with Morgan Ashkenazy (Germany). Fundación Williams, Argentina.
- **2020**: First place in the Franz Schubert and Modern Music composition competition at the University of Music and Performing Arts Graz, Vienna.
- **2019**: Third place in the Nuevo Mundo Baroque Orchestra composition competition. Libertador Bernardo O'Higgins Region, Chile.
- **2018**: Sole winner of the Composition Chair competition at the Pontifical Catholic University of Chile, Santiago, Chile.
- **2018**: Second place in the Fifth Composition Competition of the Marga Marga Orchestra, Valparaíso, Chile.



CONTACT



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