



Dossier

JORGE CARE



bio

Artistic Profile

Jorge Care (1996) is a composer, digital artist, and improviser whose work bridges experimental electronic sound, instrumental performance, and the creation of light-driven concert environments. His artistic practice is rooted in the interaction between musical gesture, real-time electronics, and spatial design, crafting immersive experiences where sound and light form a unified expressive language. He develops performance systems that integrate synthesis, live processing, reactive lighting, and collaborative improvisation, seeking a fluid and dynamic dialogue between humans, technologies, and space.

Studies

He holds a **Bachelor of Arts in Music (Main Subject: Composition)** and a **Master of Arts in Music Composition and Theory (major in Computer Music and Live Electronics)**, both from the **Haute école de musique de Genève**, where he studied with Michael Jarrell, Luis Naón, Gilbert Nouno, and Katharina Rosenberger. He has also taken part in individual and collective masterclasses with Georges Aperghis, Rebecca Saunders, Stefano Gervasoni, Clara Iannotta, and José Miguel Fernández.

Artistic Activity

Throughout his career, he has been a finalist in several international competitions in Chile, Austria, Russia, Spain and Switzerland, and his work has been presented in prominent Swiss sound-art festivals such as Festival Archipel, Fête de la Musique Genève and Festival KorSonoR. He has held multiple artistic residencies in Switzerland as well as one in Finland and has contributed to the recording of two electronic-music albums produced in Switzerland, each exploring distinct approaches to electroacoustic creation and improvisation.

Current Work

He is currently developing *Séismes*, a performance piece for vocal duo, electronics, lights, and video projection inspired by the series of earthquakes that occurred in Chile after the 1960 Valdivia megathrust event. At the end of his studies at **HEM**, he was awarded the **Contrechamps Prize**, given to the graduating musician or composer whose creative approach most impressed the jury. The award includes a commission for the ensemble's 2026–2027 concert season, and he is presently working on this new composition.



MAIN PROJECTS

Bilis Negra - Solitude

For flute, 13 musicians, and electronics

The cycle *Bilis Negra* is inspired by depressive disorders. The first piece of the cycle is written for solo flute, which in one section is prepared with a “Groan Stick” during an improvised passage by the performer. The ensemble of thirteen musicians is divided into three spatially separated groups, while the electronics are projected in a four-channel setup that fills the spaces between the groups.

[Watch the performance here](#) ➤

This piece also marks the beginning of my work with performance lighting. The hall must remain completely dark, and each musician is equipped with a stand light that they must switch on or off as indicated in the score. These controlled shifts of light become a central part of the dramaturgy, shaping the perception of the spatialized ensemble and the electronics. This piece was nominated for the **Pulsar Awards**, the foremost recognition of Chilean music.

Bilis Negra - Mélancolie

for alto saxophone, 15 musicians, and electronics

Mélancolie continues my research into fragmented instrumental identities, spatial performance and the integration of improvisation within mixed music. The alto saxophone is explored through multiple configurations, such as mouthpiece alone, mouthpiece with neck, and neck with body. At a key moment it is prepared with a “Groan Stick” during an improvisation, which reveals new timbral instabilities and extended spectra.

Improvisation becomes a shared framework in this piece. The soloist’s material expands toward the ensemble, guided by a conductor who must improvise the gestures shaping the group’s response. The electronic part is also performed live. Using Ableton Push, I control an FM synthesis engine through tactile interaction, producing an electronic layer that behaves as a flexible and evolving system. Its spatialization in quadrasonic, processed in real time with Panoramix, reinforces the sense of a moving sonic presence.

The ensemble is divided into three groups, each with a percussionist acting as a visual metronome for independent tempi. This polytempo structure is combined with a lighting design and a spatial trajectory in which the soloist begins outside the hall before gradually entering. This shifting distance, along with the layered tempi and evolving electronic space, creates a multidimensional environment in which perception, movement and timbre remain in constant transformation.

[Watch the performance here](#) ➤





Morbus Sacer

for female voice - pianist performer, Disklavier,
and electronics in an Ambisonic system



Morbus Sacer is inspired by epileptic disorders and constructs its musical language around the cycles, ruptures, and sensory distortions associated with an epileptic seizure. The vocal writing takes the form of a controlled improvisation developed collaboratively with the performer. The first section is built from a manipulated passage of Dostoyevsky's *The Idiot*, altered to reflect the gradual destabilization that precedes a seizure. The second section is based on a series of syllables derived from the principal consonants and vowels of the French language, organized serially to form a discourse modeled on the internal agitation of a crisis. The third section uses the same syllables, reassembled into random, serially ordered "pseudo-words" that evoke the post-seizure state in which coherent speech becomes momentarily unattainable. The electronic layer incorporates recordings made in Bern using the Oktava MK-4012 four-channel microphone.

These materials are encoded as fourth-order Ambisonic streams and processed in real time with Panoramix, creating an immersive sound field that surrounds and reacts to the performer. The spatial behavior of the electronics mirrors the instability of the vocal writing, shifting between focused trajectories and diffuse, enveloping textures. A motion sensor (R-IoT) attached to the performer's right hand controls the Disklavier via MIDI in real time. The movement data is mapped to a series of Max for Live modules designed and programmed in Max. These modules translate gestural impulses into mechanical responses, functioning as analogies for the involuntary muscular contractions characteristic of epilepsy. Through this interplay of female voice, instrument, spatialized electronics, and embodied gesture, *Morbus Sacer* constructs a multidimensional representation of the disorder, one that merges physiological metaphor with musical structure.



[Watch the performance here](#) 



Des Visages

Des Visages is a Europe-based duo of saxophone and live electronics formed by Chilean musicians César Vidal and Jorge Care. Their work is rooted in improvisation and spontaneous interaction, exploring the dialogue between acoustic and electronic sound to construct evolving sonic narratives. Through real-time performance, the duo transforms texture, rhythm, and space into expressive materials that blur the boundaries between composition and improvisation.

In 2025, after the recording of their first EP “Des Visages” at the Studio d’enregistrement with Samuel Albert in charge of recording, mixing, and mastering, they premiered the project at the BlackBox of the HEM in Geneva, Switzerland. The EP features three original pieces that encapsulate the duo’s aesthetic approach, where musical form emerges from attentive listening and interaction. Among their influences are Peter Evans and Sam Pluta, to whom the third track pays tribute. In the same year, the duo performed at the Fête de la Musique 2025 in Geneva, consolidating their presence within the European experimental and electroacoustic music scene.

Des Visages is currently developing a new recording project titled Ghosts Evade Sin, which expands their musical language toward a more structured relationship between improvisation, technology, and form. The title, an expanded anagram of “Des Visages”, reflects a tension between the visible and the intangible, articulated through seven original pieces organized as a temporal palindrome. Within this framework, the apparent freedom of improvisation coexists with a meticulous sense of architecture, revealing the duo’s search for a sound that transforms continuously without losing its identity.

[Listen to Des Visages’ first EP here](#) 
[YouTube channel](#) 

Senderos ... que se extienden for soprano saxophone and orchestra

Senderos ... que se extienden is an orchestral transcription of the electronic part of *Senderos ... que bifurcan* by Luis Naón, originally written for soprano saxophone and electronics. Although not my own composition, the project is central to my research because it explores how electronic materials can be translated into contemporary orchestral writing, extending my use of technological tools into the domain of orchestration. The title is inspired by Yan Maresz's *Metal Extensions*, whose conceptual framework for instrumental-electronic hybridization served as a point of departure for my approach. I selected the piece for its wide range of electronic textures. Through close listening and analysis, I classified these materials into instrumental-like sounds, synthetic textures, concrete sounds, and the electronic reverberation of the saxophone.

[Watch the performance here](#) 

This last element becomes a structural and spatial device in the orchestral version, distributed across different instrumental groups to create hybrid acoustic-electronic resonances. The analytical process relied on a stereo mix of the original work, examined with tools such as Spear and Partiels to visualize spectral content, isolate complex textures, and understand their internal morphology. I also consulted Orchidea for occasional timbral suggestions, though the foundation of the project remained spectral analysis and perceptual principles applied to acoustic instruments. The resulting orchestration proposes a translation of electronic matter into extended orchestral color, reflecting my broader interest in integrating computer-music analysis and technology-driven methods into compositional practice.



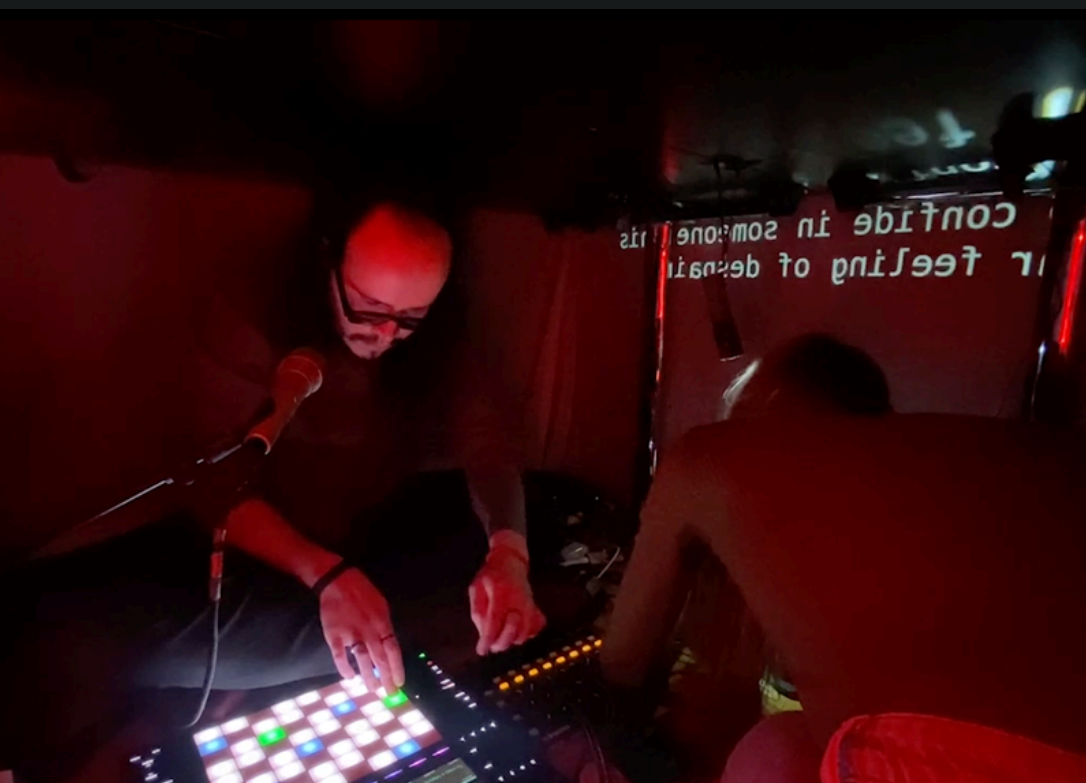


Séismes

for two voices, electronics, lights, and video

Séismes is a collaborative work by Julie Brice and Jorge Care inspired by the seismic history of Chile following the 1960 earthquake in Valdivia. The piece is structured around three major earthquakes: Valdivia (1960), Algarrobo (1985), and Cauquenes (2010), whose approximate 25-year intervals shape its dramaturgical arc.

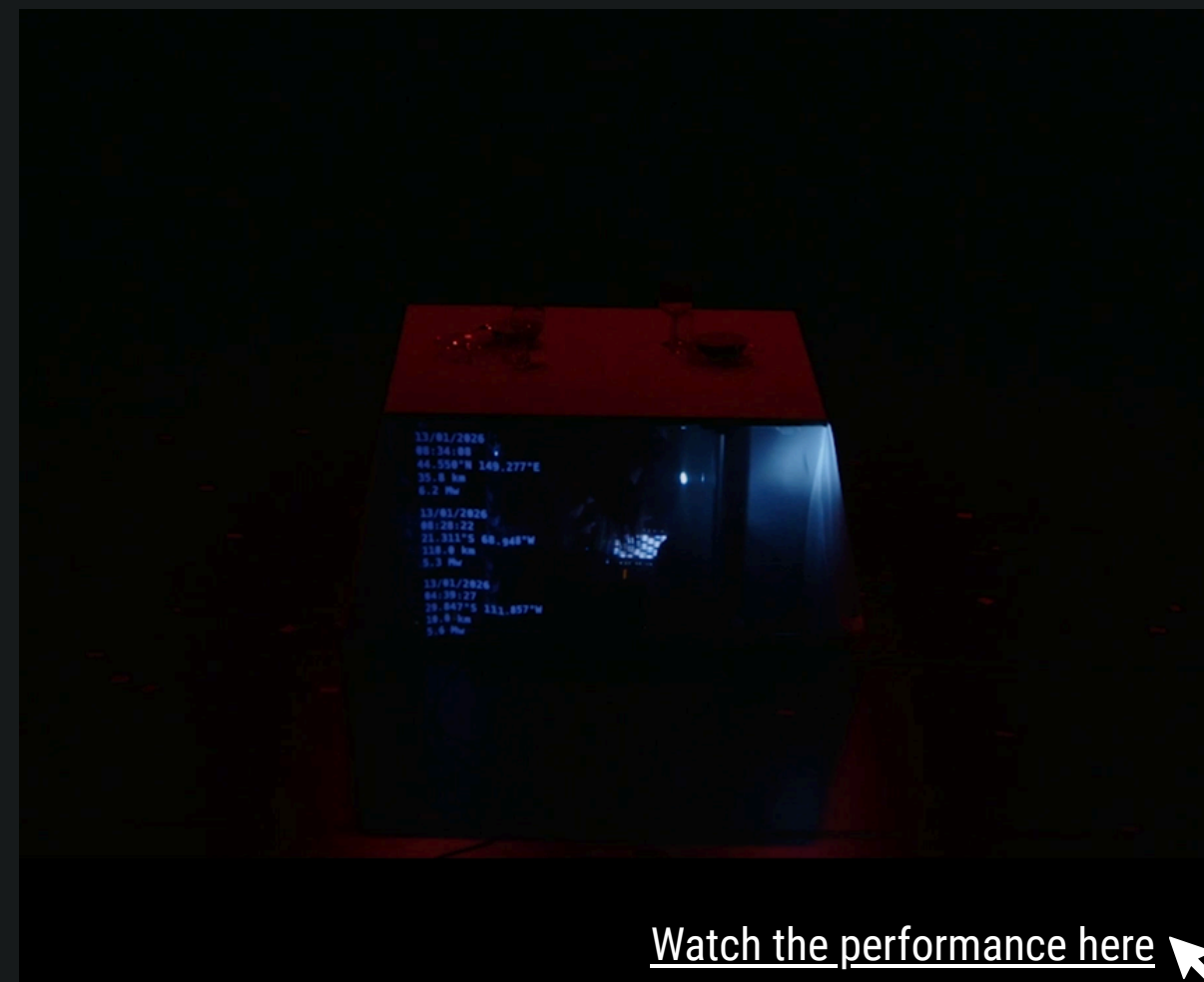
The performance takes place entirely beneath a table, referencing the gesture taught in Chile since childhood: to seek shelter under a table during an earthquake. This culturally embedded act of protection becomes the central scenic and symbolic framework of the work.



The setup integrates two voices, live electronics, light and video, all controlled from a central computer. Each performer uses a microphone and contact microphone, alongside MIDI controllers and a semi-modular synthesizer. Archival images of the 1960 earthquake are projected onto the tablecloth, transforming it into a fragile projection surface. In one section, a poem by Ryoichi Wago, written during the 2011 Fukushima earthquake, is projected and visually manipulated in real time, creating a resonance between distant seismic histories.

Although structured in defined sections, the piece is fundamentally driven by improvisation, unfolding through vocal exploration and live electronic processing. In a data-driven segment, real-time seismic information from the day of the performance modulates light and sound parameters, ensuring that each iteration of Séismes is unique. Layers of synthesized electrical short-circuit sounds evoke the sonic memory of infrastructural collapse typical of Chilean earthquakes.

Through the convergence of voice, media, and live data, Séismes explores catastrophe as both lived experience and collective memory, situating vulnerability, protection, and instability at the core of its performative language.



[Watch the performance here](#)

OTHER PROJECTS



César Vidal & Artikulation Band

A contemporary jazz quintet exploring hybrid acoustic–electronic textures through composition and improvisation. I design and perform the electronics, shaping complex structures influenced by spectral thinking and algorithmic approaches.

[Listen to one performance by the band here:](#) 



Rayuela.wav

A multichannel electronic and light-responsive work by the duo **On Press Off**. Inspired by Cortázar's *Rayuela*, it develops a collage-based aesthetic where sound, space and reactive light form a unified, continuously shifting environment.

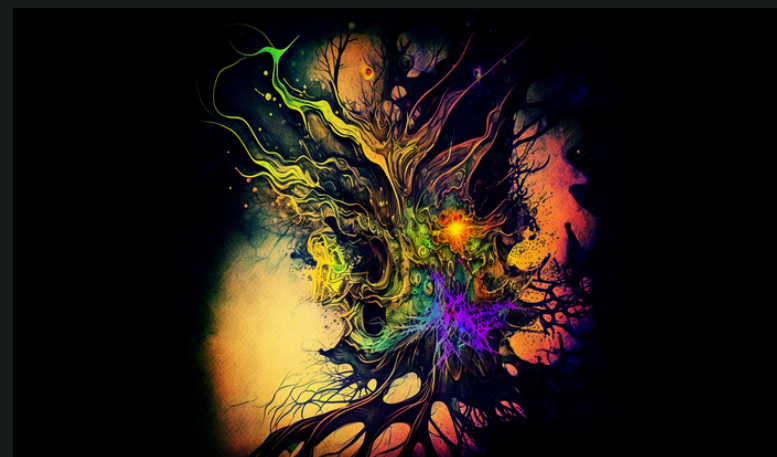
[Listen to the performance here:](#) 



606

An orchestral piece shaped by techniques from electronic music. Stereo-oriented spatial design, brass and percussion back-layers, beating patterns and loose loop structures create a large-scale acoustic metaphor for Chile's 2019 social uprising.

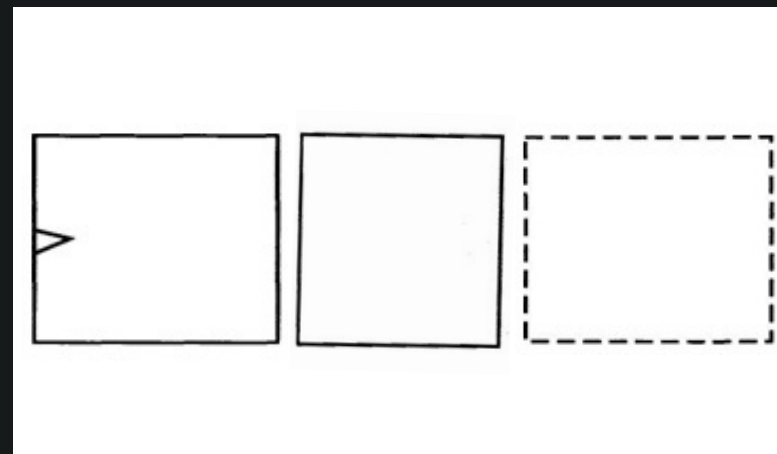
[Listen to the piece here:](#) 



Krishagatos

The debut album of the electronic-improvisation trio **jaArana+Φ**. Using experimental live electronics, the group explores evolving textures, noise layers and spectral interplay through fully improvised, technology-driven performance.

[Listen the album here:](#)  



Derrière la fenêtre

For flute and electronics, inspired by Bolaño's *The Savage Detectives*. It moves from diary-like fragments to layered narrative episodes and looping transformations, combining performer-triggered sounds, real-time processing and additive synthesis.

[Listen to the performance here:](#) 

Degrees

- **2023 – 2025:** Master of Arts in Music Composition and Theory, major in Computer Music and Live Electronics, Haute école de musique de Genève, Switzerland
- **2020 – 2023:** Bachelor of Arts in Music, Main subject: Composition, Haute école de musique de Genève, Switzerland
- **2014 – 2019:** Bachelor of Arts in Music Composition, Universidad de Chile, Chile

Workshops, residencies and festivals

- **2025:** Featured Artist, Festival KorSonoR, Arta Sperto, Switzerland
- **2024:** Artistic Residency in 3D Sound Immersion and Interactive Media, HEM, Switzerland
- **2023:** Composer-in-residence, Creative Dialogue XIV, Finland
- **2023:** Composer for the ACTOR, CORE, EROC project, Switzerland
- **2023:** Artist-in-residence, Malévoz Quartier Culturel, Switzerland
- **2022:** Featured Artist, Festival Archipel, Switzerland
- **2022:** Artist-in-residence, La Becque, Switzerland
- **2017:** IRCAM Forum Workshops, GAM, Chile

Awards

- **2025:** Prix Contrechamps, Switzerland
- **2025:** 2nd place at the ensembles contest of Getxo Jazz 2025 with César Vidal & Artikulation Band, Spain
- **2025:** Nominated for the Pulsar Awards, Category “Best Classical or Concert Music Composer”, for the piece *Bilis Negra - Solitude*, Chile
- **2020:** Finalist, XIV Open Composition Competition named after Andrey Petrov, Russia
- **2020:** Finalist, Steirischer TonkünstlerBund International Composition Competition for String Trio / String Duo, Austria
- **2019:** Finalist, Luis Advis Musical Composition Competition, Chile

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