

**Martyna Kosecka**, born 1989, Gdynia, Poland.

Composer, conductor, performer, experimentalist and researcher in new music.

She obtained an MA degree in the composition class of professor Krzysztof Meyer, BA degree in orchestral conducting in class of maestro Rafał Jacek Delekta in Music Academy in Kraków and MA in orchestral conducting in class of maestro Szymon Bywalec in Music Academy in Katowice. Currently she works as a freelance composer, conductor and essayist on new music. She holds a position of artistic co-director at Tehran Contemporary Music Festival.

Martyna Kosecka is a winner of 5-Minute Opera Competition, organized by 28.Music Biennale Zagreb in Croatia in 2015. The Festival commissioned her to write a full-length opera “Klotho. The threat of the Tales”, which opened the 29th MBZ in 2017. As Jan Topolski writes in his review for [dwutygodnik.com](http://dwutygodnik.com), “Kosecka’s music is vibrant and full of intensity since the beginning till the end. The composer with predilection chooses dense textures, sharp harmonies and vivid timbres. It is a post-sonorism in quite an original version.” Kosecka is also a winner of Swiss EKLEKTO Ensemble call for proposals in 2015 and creates an instrumental theatre Umbra for three percussionists and electronics. She also is a second prize holder at IV National Krzysztof Penderecki Composition Competition held in Poland in 2017 for composition Orsi for string orchestra. She also is one of the laureates taking part in CECIA Project (Collaborative Electroacoustic Composition with Intelligent Agents), organized by ZKM|Center for Art and Media in Karlsruhe in 2019. From 2018 her compositions are published by Donemus Holland.

In 2013, together with Iranian composer Idin Samimi Mofakham, she co-founded Spectro Centre for New Music, specializing in giving workshops in area of modern music and organizing concerts. Their intensive tries and vivid activity helped to run the annual festival of contemporary music – International Contemporary Music Festival in Tehran, which is the largest festival with focus on contemporary music in the Middle-East area.

Her music uses spectral techniques of sound organization and experiments with scales, tuning, microtone and time perception. She often uses performative elements in composition, balancing towards the instrumental theater and improvisation techniques.