

Hiram Navarrete (b. 1976) is a Mexican composer, freelance music engraver, and an editor of experimental music. His music, feeding from his interest in both the study of experimental music and sculpture, reflects on a process that has lead him to discard all sounds and instrumental gestures he disliked, to reach a high degree of sonic austerity. His recent work includes a series of compositions for solo instruments and small chamber ensembles as well as computer music and installations.

As a music engraver he has worked for Ediciones Mexicanas de Música in Mexico City, on Germán Romero's ear training book *Formar el Oído* published by Barcelona's *DINSIC Publicacions Musicals*, on Anthony Braxton's *Trillium E* and *Trillium J* operas, and on several of Alvin Lucier's compositions which have been published by Material Press in Frankfurt, Germany (*Codex*, *Two Circles*, *Braid*, *Serenade for 13 Winds and Pure Wave Oscillators*, *Three Translations of the Works of Maurizio Mochetti* (*Arrows*, *Counting People*, *Rebounds*), *asamisimasa*, *Shadow Lines*, and *Canon*).

Navarrete graduated from Wesleyan University in 2007 with a master's degree in Music Composition and Experimental Music. Prior to that, he studied composition at *Las Rosas* Conservatory of Music in Morelia, Mexico graduating in 2004. After graduating from the conservatory in Mexico, he attended Walter Zimmermann's composition seminar at the *UdK* in Berlin, Germany. In 2002, he received a year-long grant from Mexico's Fonca (National Fund for the Culture and the Arts).

Hiram has released one album to date, *Negativo* (2013), which is available from the *Striking Mechanism* record label.