

# BIO Ángel Arranz

(last update: February 2019)



Ángel Arranz (Ph.D) is a composer, electronic music performer, Doctor in Musicology and musical producer. His oeuvre is centered in the development of organic modular structures, the exploration of the intermediate domains between traditional instruments and electronics and sound spatialization. By means of applied mathematics, morphology of natural forms and fractal geometry, time is the constructive matter that unifies and correlates physical, structural, notational and DSP compositional domains.

Colleagues, critics and personalities has given their opinions upon his music:

*"Science is creativity, to keep a restless curiosity. Creativity is found in the formulation of hypotheses that emerge from our mind, later verified or not. Artistic creativity has an expression completely different and it does not end up in a verification: this is the point in which we precisely are now"* (Pedro Duque, Minister of Science, Innovation and Universities of Spain, upon the project *Chasmata*).

*"Chasmata has been one of the key projects of the XX Anniversary Guggenheim Museum Bilbao. It is a pioneer project. Never a collaboration between a museum and a space agency had occurred before, joining each other closely so as to merge arts and science"* (Begoña Martínez Goyenaga, Deputy Director of Communication and Marketing Department, Guggenheim Museum Bilbao).

*"Ángel compels the definition of music in the direction of other disciplines. There are so few people who really has that unusual sensibility to bring together in the music almost all sources of aesthetic pleasure existing in our somatosensory cortex"* (Gustavo Carrancio, Wikimedia).

*"You do not need to be a geologist to understand the quality of the volcano, you can just spontaneously be impressed with something. I think this kind of music has that quality too"* (Kees Tazelaar, Head of Institute of Sonology The Hague, Netherlands).

*"It is really pleasant to observe people that has built themselves authentically. From the Romanesco broccoli to present has been much in the middle, and that was Ángel Arranz. Bravo!"* (Alberto Posadas, National Prize of Music 2011).

*"The most impressive piece –Arranz's– revolves around the relationship between music, architecture and visual creation, taking the building Bodegas Qumrán as an abstract model. It was out of this planet, using electroacoustic, bass saxophone and video projections"* (Aitor Álvarez, Diario Vasco, Quincena Donostiarra 2012).

*"I am glad to confirm that, in the field of trans-individual, multimodal, collaborative artistic creation, life exists beyond artistic-sonic dilettantism, sociologist trifles and another postmodern-like tangles"* (Juan Pablo Arias, tangiblemode).

*"Listener could not recall, while listening, the consonance/dissonance parameter, since it would not lead the sense of the piece, but rather spatial-temporal coordinates (perhaps purely poetic), harder to be defined by the writing in a quantitative or mathematical way. It is what concerns to the textural interplay, to the diverse suggestive atmospheres, the appearance of more or less dense passages (...), its modern technical possibilities and its materials, such as polyphonic sounds, glissandi, a diversity on attacks (...), key noises, and even, air sound passing through the clarinet's wood"* (Daniel Martín Sáez, Sinfonía Virtual).

*"Derived from the communal idea from Ángel's works, it comes to my mind one of the paradoxes by Zenon of Elea. If we let a wheat sack fall down against the ground, that produces a sound. However, if only one of this same wheat grains does it alone, the sound produced by this is imperceptible. One is nothing; by multiplying this, you will have perception. You could say that sound has very different spaces for being. Therefore, sound is a complete illusion"* (Babis Giannakopoulos, composer and visual artist).

*"The Castilian composer Ángel Arranz proposes in the clarinet solo version of DK <sin>, a really high compositional complexity. The piece results on one hand in a rhythmic play, and on the other hand textures, which makes its listening appealing (...). Among the pieces for clarinet solo, this is the most extreme, as well as one of the most interesting within this CD"* (Sixto Ferrero, El País).

Ángel receives his Ph.D. in Musicology by the Universidad de Salamanca, writing a thesis regarding sound space as a transversal concept. It is filtered through the historical perspective of electronic music and algorithmic/computer-assisted composition developed at the Institute of Sonology in The Hague.

Ángel has created a non-harmonic compositional music system called *Sinusoidal Deconstruction*, whose efficacy is comparable to the diverse historical classical harmonic systems around the world. Such a system allows to join and combine several instrumental parts in an organic way within the composition, no matter the number and configuration of those.

Ángel has invented a new electronic music genre denominated *Phoneart*, which consists on utilizing the cell phone as a fundament and atomized audiovisual source. With that aim, he has developed the so-called *Zenon Synthesis*, a new sound synthesis that establishes a sui generis kind of relationship with the intervened space through the participation of cell phone masses. This genre crystallized in the piece *callingHiggs*, which was premiered in March, 2013 at La Casa Encendida in Madrid during the Festival SON musicadhoj. Recently, the system is being visually improved in collaboration with the composer and mathematician José López-Montes.

An interdisciplinary research over the role of space, regarding the relationship between music and architecture, oriented him to create several series of electronic compositions (*DK <protos>*, *DK <qumran>*, *[d]espacio*, *Chasmata*) inspired by/based on/worked closely within/commissioned by several avant-garde buildings designed by renowned architects, such as Ricard Rogers and Frank Gehry, among others.

Ángel has realized *Serraphonie*, written for four saxophone players and electronics, a site-specific piece commissioned by Guggenheim Museum Bilbao. The piece takes the sculpture by the American artist Richard Serra *The Matter of Time* as the real resonant instrument of the composition, primary source of the electronic material and intimate inspiration.

His piece *Valles Marineris* intervenes massively the Guggenheim Museum Bilbao's *Atrium* designed by Frank Gehry. It is composed for 100 saxophones disseminated all around the different spatial levels, 4 bass saxophones, 1 baritone sax solo, a 17-channel electronic music system denominated *Ziggurat* (electronics were realized using scientific big data from Mars Express mission) and enormous immersive projections of unpublished 3D images from planet Mars. *Valles Marineris* is the first electronic music piece in history realized from outer space. For that purpose, Paolo Nespoli –an Italian astronaut and member of the European Space Agency- participated during the performance of the piece from the International Space Station.

Ángel is the Artistic Director of The DK <projection>, a multi(inter)disciplinary independent company founded by him in 2009 at one of most vibrant meccas of electronic classical music in the world: The Institute of Sonology in The Hague. The company is formed by international members who use technology as a creative stimulus and artistic vehicle of transformation. The DK <projection> has produced to date festivals and audiovisual events at various international venues, such as: *Chasmata* - XX Anniversary Guggenheim Museum Bilbao (project realized in collaboration with the European Space Agency, reaching 50 millions people via satellite); *[d]espacio – music/video art/architecture/wine* – Institute of Sonology The Hague together with ICEX Spain in The Netherlands; *[Re]xperimenting MUSAC* – Museo de Arte Contemporáneo de Castilla y León; 10ª *Mostra Sonora de Sueca*, Valencia (coproduction); *Desmontando(se) el tiempo* – Fundación BBVA Madrid; *sonic architectures* – Festival SON musicad hoy, Madrid. Several productions for La Casa Encendida, Madrid: *Toranj*, *MATERia*, *callingHiggs*. *Festival Peñafiel Milenio 2013*, Peñafiel Mil Años 1013 – 2013, Ribera del Duero, et cetera.

His pieces has been premiered at important venues and festivals in The Netherlands, Italy, Switzerland, Germany, Mexico, Portugal, South Korea, China and Spain, conducted by Matilda Hofman, Francisco Lara and José de Eusebio, performed by ensembles such as Sigma Project Quartet, Het Nederlands Saxofoon Octet, Ensemble Modelo 62, Smash Ensemble, as well as international soloists, as for example Josexo Silguero, Ralph-Raimund Krause, Marco Ricelli, Raphaël Simon, Akane Takada and José María Santandreu. Hes has collaborated with important visual artists, such as Alba G. Corral, José López-Montes and Beatriz del Saz.

Several institutions and organizations have commissioned pieces to him, such as Guggenheim Museum Bilbao, Fundación BBVA Madrid, Laboratorio LIEM - Museo Reina Sofía Madrid, Centro Andaluz de Arte Contemporáneo – Sevilla, Bodegas Protos, Ayuntamiento de Peñafiel, Orquesta de la Universidad de Valladolid. He has presented his works in festivals and platforms such as Busan International Electronic Music Festival (KR), Musicacoustica Beijing (CHN), Discussion Concert Series – Institute of Sonology The Hague, DNK - Smart Project Space Amsterdam, Incubate Tilburg, Symposium Composing Spaces The Hague, Today'sArt The Hague, Korzo Theater, Bartkapel The Hague, The Game of Life Foundation, Scheltema Complex Leiden (NL), Fernost – Ferwest München (DE), Chaotic Moebius Basel (CH), Synthese Festival Guarda (PT), Università degli Studi di Salerno (IT), Espacios Sonoros Auditorio 400 - Museo Nacional Centro de Arte Reina Sofía Madrid, Guggenheim Museum Bilbao, Fundación Phonos – Barcelona, Festival Sonar Barcelona, MUSAC - León, Festival AMEE Punto de Encuentro - Valencia, Festival Synchresis – Valencia,

Sound-In Feria Estampa – Matadero Madrid, Festival de Primavera USAL, Quincena Musical de San Sebastián, Mostra Sonora de Sueca, Festival SON musicadhoy, Festival Peñafiel Milenio 2013, Festival de Música Contemporánea Universidad de Valladolid (ES). Also, Ángel has played several electronic pieces by renowned composers, taking care of technical and artistic realization at important venues, such as: Gottfried Michael Koenig, Jan Boerman, Dick Raaijmakers, Alberto Posadas, Kees Tazelaar, Richard Barrett, Babis Giannakopoulos, Johan Van Kreij, Siamak Anvari, Juan José Eslava, Carlos Satué, Josué Moreno, Germán Alonso, Raquel García Tomás, Nuria Giménez Comas, Teresa Carrasco, Abel Paúl...

During his first formative years in Spain, Ángel attended privately composition lessons by Alberto Posadas, who aimed him to deepen into the musical scientific current through Iannis Xenakis's thinking and, in a much more direct way, Francisco Guerrero's living sources. After earning *with honors* a Degree in Composition at Conservatorio Superior de Música de Castilla y León studying with Alejandro Yagüe, from 2006 on he fixed his residency in Netherlands, accomplishing a Master in Sonology at the Royal Conservatory in The Hague "with distinction for exceptional compositional achievement, breath of perception, originality in approach to form, instrumentation and presentation". He received lessons from Paul Berg (algorithmic composition), Kees Tazelaar (voltage control and analog studio techniques), Johan van Kreij (Max/MSP), Paul Jeukendrup (sound engineering) and Richard Barrett (advanced composition). From 2008 to 2014, Ángel carried on researching tasks as an associate member at the Institute of Sonology in The Hague.

In 2012 his 8-channel work *Extrusion* was selected to represent the UNESCO Spanish Federation in China at the Musicacoustica Festival in Beijing. This very same year, he was selected by Bodega Ysios to be part of its *Mundo Ysios* program in the discipline of electronic music, together with the flamenco dancer Rafael Amargo, the designer Kacper Hamilton and the Chillida Museum, among others. In 2013, the prestigious musicadhoy - operadhoy dedicated a full portrait concert in Madrid. He realized two big works to celebrate the 1000 Years of the Foundation of Peñafiel (1013-2013): *Toposonía*, a massive sound intervention that uses the whole urban layout of Peñafiel, and the cycle *DK <protos>*, a series of three compositions inspired by the building Bodegas Protos. From 2014, Ángel lives in Spain working in the creation and direction of several national and international productions. Ángel has produced the musical documentary *DK <qumran>: a pluridisciplinary voyage through space and light* upon the eponymous series of pieces, and the reportage entitled *[d]espacio: music/video art/architecture/wine*, which is based on the four pieces created for the buildings of four avant-garde wineries. He has also produced musical videos from several cycles of his multidisciplinary pieces based, on the relationship between space and music: *DK <protos>*, *DK <qumran>*, *[d]espacio*, *Toposonía* y *Chasmata*.

He actively collaborated as a journalist at several specialized magazines, such as Sonograma, Sul Ponticello and Espacio Sonoro. He is regularly invited to teach giving masterclasses at the Institute of Sonology in The Hague, Medialab USAL - Universidad de Salamanca, Universidad de Valladolid, Conservatorio de Utiel and Mostra Sonora de Valencia, lecturing on subjects related with new music and contemporary experimental creation.

Ángel received in 2013 the honor distinction of *Fuero de Peñafiel* for his artistic professional career and the official acknowledgement from the Peñafiel's musician collective and the Embassy of Japan in Spain for his dedication to the international diffusion of music. Along his career, Ángel has been prized with the scholarships from the Spanish Ministry of Culture and MAEC-AECID.

All his oeuvre to date is published in Donemus Publishing.