

BIO Ángel Arranz

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Ángel Arranz (Ph.D) is a composer, electronic music performer, conductor, 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 and the morphology of natural forms, time is the constructive matter that unifies and correlates physical, structural, notational and DSP compositional domains.

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

Pedro Duque Astronaut (upon *Chasmata*)

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.

Begoña Martínez Goyenaga Museo Guggenheim Bilbao

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.

Gustavo Carrancio Quijano Biologist and philosopher

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.

Kees Tazelaar Head Institute of Sonology, The Hague

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.

Alberto Posadas Composer

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!

Aitor Álvarez Diario Vasco

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.

Juan Pablo Arias tangiblemode

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.

Daniel Martín Sáez Sinfonía Virtual

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.

Babis Giannakopoulos Composer and visual artist

(Upon the phoneart piece callingHiggs). 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.

(Upon the premiere of the piece *DK <sin>*, for nine instrumentalists and/or electronics, version for sextet of flute, Bb clarinet, microtonal guitar, piano, violin and cello). It was the kind of works that keeps you excitedly awaiting and alert to it every single moment.

Sixto Ferrero El País

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.

Matilda Hofman Conductor

I have conducted several works before, which involve using a large space with musicians spaced throughout the room, but never one before like *Chasmata* at Guggenheim, which uses a hundred

saxophones, projections from space and, of course, the incredible architecture by Frank Gehry. The space inside the museum is live and dynamic, almost like a sculpture, almost like a piece of music. The acoustic was beautiful and haunting, and the music written for it complemented the architecture in its open-ended quality, which also stretched to seem to search for something beyond itself and beyond that uncommon borders. This was particularly founded in the quality of the unearthly sounds of the saxophone group throughout the hall, combined with some very special electronic sounds. It was a real pleasure to collaborate with Ángel in an adventure that none of us has really participated in before, looking towards something in another realm of music-making and another realm beyond their own borders.

Agencia Espacial Europea (upon *Chasmata*)

The goal of this ultracontemporary concert was to share the will of exploring the hidden corners of cosmos by merging science and arts.

Alba G. Corral Videoartist

A big sonic, performative audiovisual banquet.

David Cristóbal Litago Nederlands Saxofoon Octet

One of the most remarkable musical aspects was the sound spatialization, together with the very special Guggenheim Museum Bilbao architectonic design. The combination of the images from ESA, the inner shapes of the museum and the sounds formed by Angel created a unique feeling, almost extraterrestrial.

Arie Altena Editor V2_Lab for Unstable Media Rotterdam

The evening started with a composition by the young Spanish composer Ángel Arranz, *Punto Intenso contra Remisso* for cello and electronics, wonderfully played by Jan Willem Troost (cello) and the composer himself. The program text quotes Derrida on the *pharmakon*, probably because of the relationship between the electronic sounds and the acoustic cello. What I heard was a piece with a very good, clear, almost traditional compositional quality and with many well-stated musical ideas, and a smart interaction between the cello and the electronics. 23 minutes long, and not one dull moment. They received a well-deserved long applause.

Beatriz Sánchez-Cano University of Leicester

Thanks to the *Chasmata* project, now we have another way of studying the behavior of Mar's atmosphere and how interacts with the spatial means. In addition to analyzing hundreds of data, now we have the possibility of listening to it and feeling the behavior of different regions that take part in Mar's ionosphere, as if we were watching them in a 3D film. Best of all, at least for me, is that it makes you feel that almost you can touch the ionosphere.

Xabier Sagredo President of Bilbao Bizkaia Kutxa (BBK)

The Guggenheim titanium-made curved structure that wraps us and we can see has been the scenario for some of the best artistic expressions visiting our city during the last twenty years (...) This evening, once again, it manages to surprise us with an avant-garde spectacle that joins the music power with the capacity of formulating questions about science, astronomy and knowledge upon space.

Íñigo Ibaibarriaga Saxophonist

Ángel conceives the piece as an organic corpus formed by an instrumental mass and converts it into something rhizome-like, in relationship with the space and the origin of sound.

Maite Aurrekoetxea Conductor

It was very interesting the sound control and the visual aspect to generate this *Gesamtkunstwerk* (in words of Wagner) and a true spectacle because of its innovation.

Josep Lluís Galiana Musician and writer

Arranz merges architecture and music, recovering the Brunelleschi's Renaissance tradition in Florence.

Hikari Kiyama Composer

Religious music.

Casper Schipper Composer

Everything is curved.

Raphaël Simon Percussionist

It is really interesting, in the piece by Ángel Arranz *Qumran B*, those passages in which electronics try to imitate the acoustical instruments and, at the same time, the acoustical instruments try to imitate the electronics. So, we have a link, an imbrication between them two (...) There is an interesting challenge in some way.

Jesús de la Villa Universidad Autónoma de Madrid

Within our musical history, our friend Ángel is alive patrimony.

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 tradition 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 musical instrument and a choregraphical 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, atomized by means of the participation of cell phone masses. Phoneart crystallized first time ever in the piece *callingHiggs*, which was premiered in March, 2013 at La Casa Encendida in Madrid during the Festival SON musicadhoy. Recently, the system has being improved in its visual aspects 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 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.

With the aim of celebrating the closure acts of the XX Anniversary of Guggenheim Museum Bilbao, Ángel composes *Valles Marineris*, a big data piece created for a massive intervention of the Atrium designed by Frank Gehry. The piece needs the participation of more than one hundred saxophones disseminated all around the different spatial levels, four bass saxophones, one baritone sax solo and a 17-channel electronic music system, denominated Ziggurat. The electronics were realized using scientific big data from Mars Express mission, as well as the enormous immersive projections of unpublished 3D images from planet Mars. *Valles Marineris* is the first live electronic music piece in history realized from outer space. For that purpose, the Italian astronaut Paolo Nespoli participated during the performance of the piece from the International Space Station.

Ángel founds in 2009 the multi(inter)disciplinary independent company The DK <projection> 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 so far 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 IEX 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 musicadhoj, Madrid. Several productions for La Casa Encendida, Madrid: Toranj, MATERia, callingHiggs. Festival Peñafiel Milenio 2013, Peñafiel Mil Años 1013 – 2013, Ribera del Duero, among others.

His pieces has been premiered and diffused at important venues and festivals in The Netherlands, Italy, Austria, Germany, 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 Josetxo Silguero, Ralph-Raimund Krause, Marco Ricelli, Raphaël Simon, Akane Takada and José María Santandreu. He has collaborated with important visual artists, such as Alba G. Corral and José López-Montes.

Several institutions and organizations have commissioned pieces to him, such as Guggenheim Museum Bilbao, Fundación BBVA 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, Korzo Theater, Bartkapel The Hague, The Game of Life Foundation (NL), Fernost – Ferwest München (DE), 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 Synchronesis – 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 Kreijl, Siamak Anvari, Juan José Eslava, Carlos Satué, Josué Moreno, Germán Alonso, Raquel García Tomás, Nuria Giménez Comas, Teresa Carrasco, Abel Paúl, among others.

His first teacher was José María Barruso. During his first formative years in Spain, Ángel attended privately composition lessons by Alberto Posadas. He studied at the Conservatorio Superior de Música de Castilla y León with Alejandro Yagüe. After graduating in Salamanca, from 2006 on Ángel 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 Kreijl (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 Foundation 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 producing and directing several national and international productions.

Ángel has produced several audiovisual productions, among others *DK <qumran>: A Pluridisciplinary Voyage Through Space And Light* upon the eponymous series of pieces. 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. In 2020, Ángel has restored the electronic music piece by Alejandro Yagüe *Die Welt bringt alles hervor*, an imaginary ballet composed between 1979 and 1981 for four-channel fixed media with choreographic color illumination. This piece represents a milestone in the history of electronic music, inasmuch as it manages to recreate, in a very precise way, the spatial location of sources by using a sound distribution automatized mechanical strategy.

Currently, he is a Professor at Conservatorio Superior de Música Rafael Orozco in Córdoba and a former Professor at the Escuela Superior Forum Musikae in Madrid. He has been the Principal Conductor of the Banda Municipal de Música de Peñafiel, a 140 years-old Castilian musical formation. He 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. Ángel was prized with the scholarships from the Spanish Ministry of Culture and MAEC-AECID. His oeuvre to date is published in Donemus Publishing.

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