

BIO Ángel Arranz

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Ángel ARRANZ [ES/NL, 1976] is a composer, sonologist and musicologist.

As a composer, his work centers on the development of modular structures, the exploration of intermediate domains between traditional instruments and electronics and sound spatialization. His music utilizes time as a constructional matter through applied mathematics, unifying the domains physical, structural, notational and DSP by means of organicism, morphology of natural forms, correlated spatiality and fractal geometry.

As a sonologist, he performs pieces by numerous composers through technical/artistic production at important venues, among others: Alberto Posadas, Kees Tazelaar, Richard Barrett, Jan Boerman, Dick Raaijmakers, Gottfried Michael Koenig, Babis Giannakopoulos, Johan Van Kreij, Juan José Eslava, Carlos Satué, Josué Moreno, Germán Alonso, Raquel García Tomás, Nuria Giménez Comas, Teresa Carrasco, Abel Paul, Siamak Anvari...

As a musicologist, he specializes on history of electronic music, working on a field research that examines space as a musical transversal concept, especially through the perspective of analog-acousmatic historical electronic music to date and algorithmic/computer-assisted composition.

During his instrumental composition formation in Spain, he was a private student of Alberto Posadas. After earning with honors a Degree in Composition at High Conservatory of Music of Salamanca studying with Alejandro Yagüe, from 2006 on he fixed his residency in The Netherlands, accomplishing *with distinction* in 2008 a Master in Sonology at the Royal Conservatory of The Hague. He received lessons from Paul Berg [algorithmic composition], Kees Tazelaar [voltage control techniques and analog studio], Johan van Kreij [Max/MSP], Paul Jeukendrup [sound engineering] and Richard Barrett [advanced composition]. Since 2009 Ángel Arranz occupies the position of Research Associate at the Institute of Sonology of The Hague and PhD Candidate at the University of Salamanca dissertating, between both institutions, on new technology applied to instrumental composition and electronic music.

He concentrates his work on the promotion of new projects creating, among others: *Guggenheim Chasmata*, in collaboration with the European Space Agency, with the occasion of the 20th Anniversary of Guggenheim Museum Bilbao. A new series of four instrumental pieces with electronics and visuals entitled *Djet*, based on the Norman Foster design, the building Bodegas Portia. Further projects: 2018, *Bianco attraverso il nero*, for viola d'amore, soprano, three strings quartets, vocal ensemble, electronics and video projections.

Ángel Arranz **develops since 2006 an innovative non-harmonic compositional system denominated sinusoidal deconstruction**, whose efficacy is comparable to the diverse worldwide classical systems. The system allows joining and combining various instrumental parts into an organic whole given a composition, whatever is the number and configuration of its parts. Subsequent Interdisciplinary investigations on the relationship between music and architecture have orientated him to **create various series of compositions ('DK <protos>', DK <qumran>', '[d]espacio')** inspired by/based on/worked within **avant-garde buildings**, designed by bureaus such as Richard Rogers Partnership and KonkritBlu Arquitectura.

In 2012 his **8-channel work *Extrusion* was selected to represent the European Federation in China** at the Musicacoustica Festival in Beijing. In 2013, **the prestigious *musicadhoy* dedicated a full portrait concert in Madrid**. He realized **two pieces to celebrate 1000 Years of the Foundation of Peñafiel [1013 – 2013]: *Toposonia***, a massive sound intervention that uses the whole urban layout of Peñafiel, and *DK <protos>* a series of three compositions inspired by the building Bodegas Protos.

His pieces have been programmed at important festivals and venues in The Netherlands, Italy, Portugal, Switzerland, Germany, Mexico, South Korea, China and Spain. He has realized commissions among others for Ensemble Modelo 62, Smash Ensemble; Josetxo Silguero, Ralph-Raimund Krause, Raphaël Simon, José María Santandreu; Bodegas Protos, Bodegas Qumran; City Hall of Peñafiel, Joven Orquesta de la Universidad de Valladolid [JOUVA]; playing at venues and festival such as DNK - Smart Project Space, Incubate Tilburg; Symposium Music Spaces The Hague; Today'sArt The Hague [NL]; Fernost – Ferwest München [DE]; Chaotic Moebius Basel [CH]; Synthese Festival Guarda [PT]; Università degli Studi di Salerno [IT]; Guggenheim Museum Bilbao, Fundación Phonos, Festival Sonar MACBA Barcelona, Festival AMEE de Valencia, Festival Synchresis – Valencia, Festival de Primavera USAL, Quincena Musical de San Sebastián, Festival SON – musicadhoy, Festival Peñafiel Milenio 2013, MUSAC León, Mostra Sonora de Sueca, Valencia, Fundación BBVA Madrid [ES]; Busan International Electronic Music Festival [KR], Musicacoustica Beijing [CHN].

He has collaborated as a journalist with several specialized magazines, such as Sonograma, Sul Ponticello and Espacio Sonoro. He regularly lectures on new music and contemporary creation. His complete oeuvre to date is edited by the house Donemus Publishing. Ángel has been invited to give lessons and masterclasses at Institute of Sonology The Hague, University of Salamanca, University of Valladolid, Conservatory of Utiel and Mostra Sonora Sueca – Valencia.

Ángel Arranz founds in 2009 The DK <projection>, an independent multi[inter]disciplinary collective conformed by international members, whose creative stimulus is the use of technology as a vehicle of musical and artistic transformation.

www.thedkprojection.com
www.angelarranz.com