

MUSIC PERFORMANCE



Wormsongs - Henry Vega

duration - 60 min.

Henry Vega, live electronics

Anat Spiegel, voice

Emmanuel Flores, real-time visuals

"We have achieved two of the three alchemists' dreams: We have transmuted the elements and learned to fly. Immortality is next." - Max More, On becoming posthuman.

In the **Wormsongs** Vega creates a digital language that covers the spectrum between noise and pure sine creating a style that can be described as micro-minimal with a passion towards machine-kind. Basing himself on this sound-world he composed the music for the Wormsongs in 'block' gestures. These pieces are stripped away from the idea of lyrical lines, replacing them instead with automatic instruments triggered to match an equally automatic vocal part.

Intoning of the text became the characteristic approach of the pieces. Inspired by religious intoning, the vocal parts are kept in continuous monotone lines with the purpose of creating progression through the density of the musical materials.

The texts used in the set were 'processed' in a way that allows each word to be repeated in patterns that let the original text slowly unravel. What the process creates is a rhythmic intensity which is complex yet comfortable to perform due to the original notation style.

The computer part also follows the 'boxed' musical approach and is inspired by simplicity both musically and technically. The pitch content is purposely minimal creating music based on the orchestrated density of only a few notes. Here electronic sounds which go from very pitched (sine wave) to 'pitched yet noisy' are layered throughout the piece.

The electronics are performed live using SuperCollider and a finger-drum pad controller which lets the electronics performer interact with the processes being triggered at any moment. The visual element is also performed by the live electronics musician on stage and is reactive to the voice.



CD: Vega - Wormsongs

ITunes, Amazon.com, CDBaby

Web and MP3:

www.artekfoundation.com

Contact:

Marco Molling:

contact@artekfoundation.com



Vega Wormsongs - ARTEksounds - ART001 - The Netherlands



"Despite the lack of clear melodies, one walks away from this project with a sacral feeling."
- **Monsieur Délire** - France

"Im arriving at the conclusion that Henry Vega is a very abstemious miniaturist, one who distills his musical output with as much care as a chemist of the 17th century. If your expecting a sort of post-modern operatic soprano, she's actually much less stiff than that; she's very adept at holding on to a monotone and working the note into the ground, as she twists her tongue around some very spiky syllables with ease."
- **The Sound Projector** - UK

"Both his minimal sounds, as well as vocal levels are determined by the granulation process, whether by computer or by diction moving in fast flickering and soft flowing blocks. Vega is interested in the machine, creating a musical language where lyrical movement is replaced by automated methods."
- **DE:Bug** - Germany

"Here we find a vocal stuttering, a sort of gibberish where a series of hardly decipherable words are emitted, winning us over. Everything seems driven by the vocal automatism, though certain traditional instruments also peek out, such as piano, violins and various percussion - elements that support the strong musicality of the experience."
- **Neural** - Germany



<http://www.youtube.com/watch?v=itN-rNHFra8>



www.cdbaby.com/cd/henryvega2



www.vimeo.com/29800578

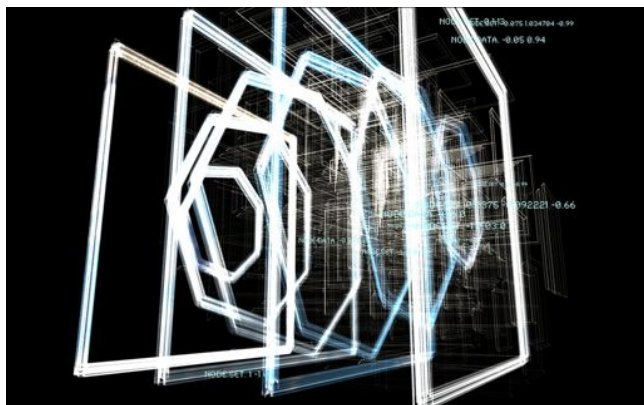


<http://soundcloud.com/henryvega/the-worm-songs-2-sermon-on-files-and-vile-springs>

Wormsongs - Henry Vega



music/live electronics - Henry Vega
voice - Anat Spiegel
visuals - Emmanuel Flores



BIO

Henry Vega, born in New York City (1973), is an active composer and performer of new music whose works appear in productions of theatre, dance and concert music that focus solely on modern artistic trends. His music ranges from virtuosic instrumental writings to subtle colourful compositions orchestrating traditional instrumentations with the world of electronic sound. His current interests lie within theatrical settings of his music in combination with video in the space of minimal aesthetics that cross simple harmonies over noisy counterpoints.

Vega's works have been performed at festivals and venues in Europe and the Americas often performing with his trio The Electronic Hammer. He has had the pleasure to write music for ensembles such as the MAE, VocaalLab, Ensemble Integrales, the Ragazze String Quartet as well as the Roentgen Connection.

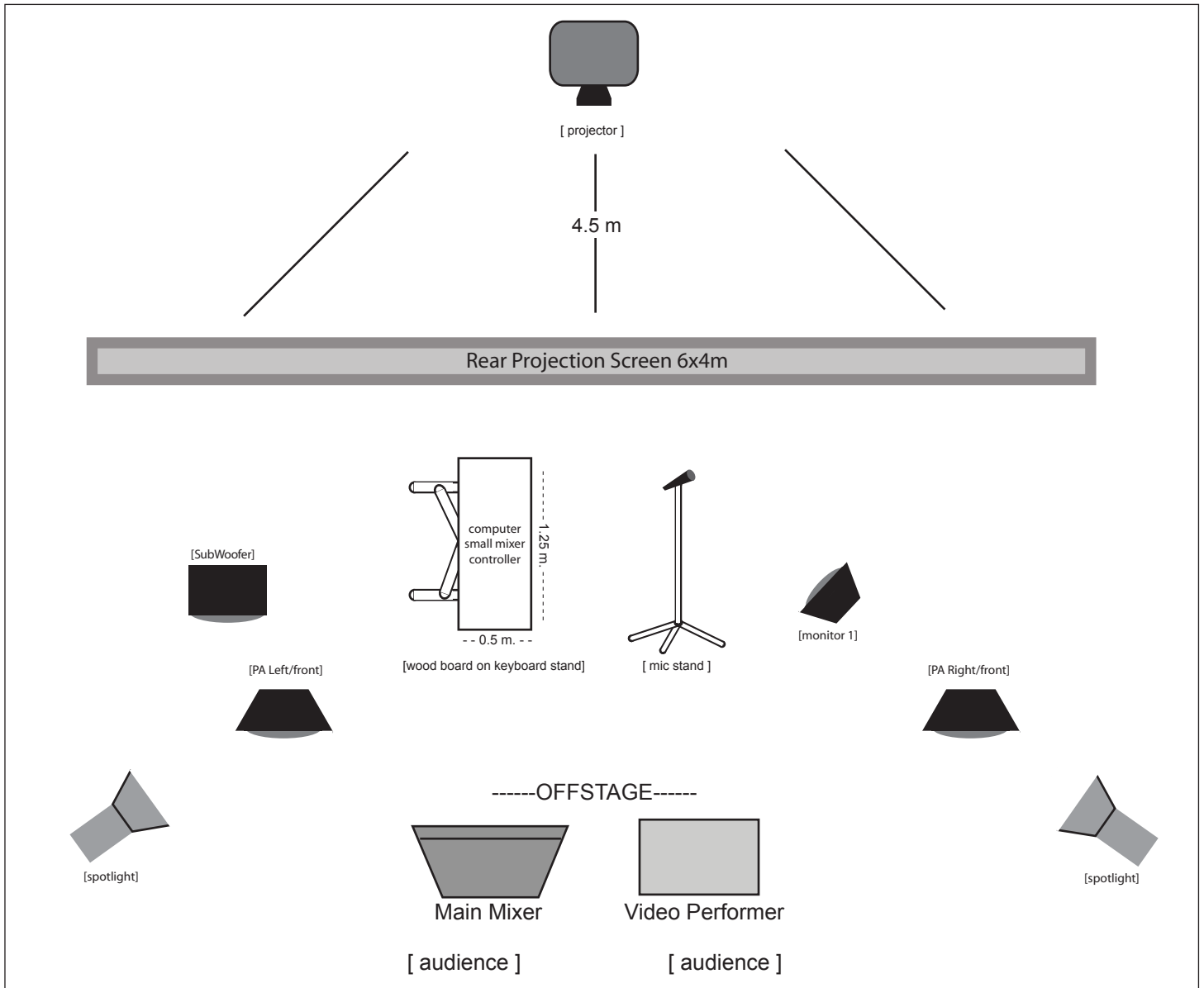
Many of his works have been composed for instruments in combination with the computer as a live instrument aiming to create new sounds for his compositions that fuse the virtuosity of the instrumentalists with digital variations of themselves. This combination has been an influence on the way the music sounds as well as an inspiration for how to approach acoustic instruments and scores, something which is evident from his more recent compositions.

Based in The Netherlands, Vega founded The Electronic Hammer trio in 2004, a group performing and commissioning new works for percussion and computers, and The Spycollective music, theatre and dance group. He has had the pleasure to write music for ensembles such as the MAE, the VocaalLab, Ensemble Integrales, the Ragazze String Quartet as well as the Roentgen Connection.

Vega has recently released his "Wormsongs" vocal set which has received radio performances across Europe. He has also had works released on ICMC 2004 (*Idoru in Metals*) and in 2011 he was included in the "Anthology of Dutch Electronic Music 99-10" (*The Hallelujah Drones*).

His music has received first prize from Musica Nova (Czech Rep.), Crash Intl. Biennale (Poland), Dragons Den @ Queens (UK) and SCI (US) as well as Honourable Mention from the Hungarian Radio EAR competition. Since 2005 he has been awarded commission grants from the Dutch Fonds Podium Kunsten.

Vega holds a PhD from Queen's University (SARC) in Belfast. Previous to this he studied composition at Florida Intl. University with Orlando Garcia and Kristine Burns, at the University of North Texas with Jon Nelson and at the Institute for Sonology at the Royal Conservatory of the Hague where his mentors, Paul Berg, Joel Ryan and Kees Tazzelar, guided him in programming, improvisation and composition. During these years Vega has also had the opportunity to study in private master-classes with Franco Donatoni, Earl Brown, James Tenney, Francis Dhomont and Christian Wolff.



Sound Equipment Needed From Venue :

- Stereo PA with cables
- Subwoofer
- 2 monitors

Stage Equipment Needed From Venue :

- Regular table (offstage)
- 1 mic stand
- 1 keyboard stand
- 1 board $\pm 1.25\text{m} \times 0.5\text{m}$ for keyboard stand
- 2 music stands

Video Equipment From Venue :

- video projector 8000/10.000 lumen, 16:9 image
- video projector stand
- Rear Projection Screen 6mX4m minimum
- VGA/DVI cable 10m

Lighting Needed From Venue :

- 2 spotlights with colored gels (white-blue)

Set Up Time : 3 Hours

- Build-up
- Sound check
- Run through
- Pause before show

Persons Needed From Venue :

- 1 sound engineer
- 1 stage worker

Performers Equipment:

- 2 Laptops
- MOTU Audio Interface
- MIDI controller
- Microphone SM 58
- VGA/DVI adapters for Laptop

Contact Info:

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