

Milan. His music has been performed by Ensemble Intercontemporain, Neue Vocalsolisten Stuttgart, Accroche Note, Ensemble Modern Akademie, Ensemble Nikel, ASKO, Nieuw Ensemble, Itinéraire, Slagwerkgroep Den Haag, Taller Sonoro, Alter Ego, MDI, Algoritmo, Divertimento Ensemble, Marco Angius, Bas Wiegers, Marino Formenti, Robert HP Platz, Andrea Pestalozza and others, in festivals such as Musica Strasbourg, Ars Musica Bruxelles, Agora Paris, ManiFeste Paris, Warsaw Autumn, Culturscapes Basel, Music Today Seoul, IMD Darmstadt, Akademie der Künste Berlin, Gaida Vilnius, Venice Biennale, Bang on a Can New York, AudioArtCircus Osaka, Magister Ludi Moscow, IRCAM season, Tzlil Meudcan Tel Aviv, Gaudeamus Music Week, ZKM Karlsruhe. He received commissions from Institutions such as the French State, Radio France, Ernst von Siemens Foundation and ADK Berlin. His music is published by Nuova Stradivarius and since 2009 by Suvini Zerboni Editions, he recorded two monographic CD for the label Stradivarius coming out in 2013-2014. He is among the founders of the blog www.nuthing.eu focused on diffusion and promotion of contemporary music. Since 2007 he teaches in Italian Conservatoires.

www.marcomomi.com

Davor Branimir Vincze **Plagiat, 2014**

world premiere, commissioned by impuls

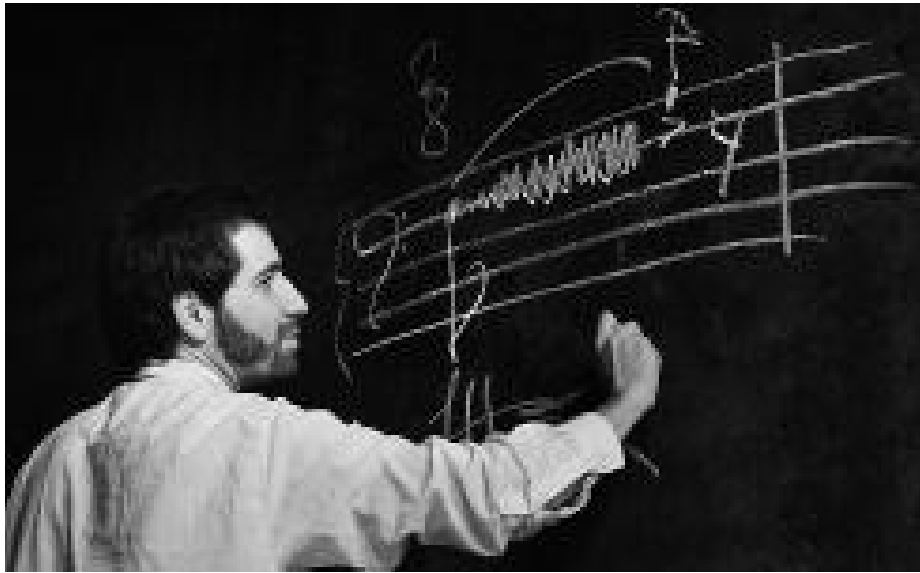
published by Maison ONA — editions, www.maison-ona.com



What is the difference between plagiarism and quotation?
Is it 2 notes, 3 notes? One bar? An atmosphere?
Virtual reality enables information flow in an unexpected way
and with tremendous speed, so it is sometimes hard to tell
who was the first to launch the idea.
Many creatives break under the tons of information junk
which they swallow every day on Twitter, Facebook and other
social networks, until the finally even stop pretending to be
original, openly admitting they had been inspired by
somebody else.
In times where we all are forced to cross-branch in order to
survive, even your thoughts will be looted if you're not
prepared properly. Once you find yourself in this cyber-mash
it will be hard to build your own identity based on
informational fragments graspable in a few seconds. If
you're building upon more complex information, you are
automatically demanding attention, concentration, reflection
and deeper understanding of the matter. Do we nowadays
need this qualities any more? Or is it enough to turn the
cylinder and make one's own kaleidoscopic plagiarism?

Davor Branimir Vincze

As an artist I am fascinated by modern media and the way it changes human perception of its surroundings. The overload of useless information one can find while surfing the internet is being transformed into clots of notes, which together form a sort of musical lace. Semantically I often treat topics concerning hidden feelings, cravings and all those things one would like to do, say, make, but does not dare, and thus tend to use related texts.



Davor Branimir Vincze © Tomislav Veić

From a technical point of view, I get inspired by natural phenomena, which then become algorithmic models for finding new acoustic solutions in my sound explorations.

Taking part in renowned festivals and residency programs for composers like Royaumont, impuls, Mata, Steirischer Herbst, Culturescapes, etc., I was able to exchange and discuss my ideas with Peter Ablinger, Brian Ferneyhough, Mark André, Hèctor Parra and others. My pieces have been performed by professional ensembles for new music (Ensemble Intercontemporain, Klangforum Wien, Ensemble Modern, Talea, Ensemble Recherche) and the acceptance of my work also led to several scholarships (Boulanger, Frankopan, Erasmus, etc.), which allowed me to finance my studies.

Studying composition at music academies in Graz and Stuttgart as well as at Ircam in Paris, gave me the opportunity to learn from great composers such as Clemens Gadenstätter, Sefano Gervasoni, Gerd Kühr, Mario Lanza, Marco Stroppa and J. C. Walter. In 2014, together with my team, I started Novalis, a contemporary music and arts festival in Croatia.

www.db-vincze.com