

"La Plaga" ("The Plague"), the second album by singer-song writer and composer Mireia Vilar, is a "space opera" filled with interstellar travel told through her luminous avant-pop style.

It brings together galactic steam, neon lights, flashes of glitter, dance beats, synthesis, electronic music and existential messages floating in the Universe. With a dystopian theme, a plague is personified and is understood as the massive emergence of organisms that follow the same current. A culture of masses of serial production with a single thought and which lacks identity.

With a more DIY approach than the previous album, this second work is remarkable due to the creative autonomy of Mireia Vilar. In the majority of the songs, not only does she play the instruments and sing, but she is also the composer, producer and artistic director.

The second album also features interesting collaborations which produce the final result.

Every song hides a story. Some are inspired by the book, "Foramen" (the "Hole"), written by Mercè Soler and illustrated by Paz Boira. It is a reversible book. It can be read from front to back or from back to front. It has two beginnings and two ends. "Foramen" describes the holes which create the borders dividing two worlds: that of the "here" and "there, of the "ours" and "theirs", of the "known" and the "unknown", of "Mercè" and "Paz" and of the "words" and the "imagery".

Other lyrics are inspired by the texts and poems of Jandroche Ballester ("Prodría" ("Could")) and Eduardo Rodríguez ("Còsmico" ("Cosmic")).

Of particular note, is the version of the song, "Abracadabra", by Spanish composer, José María Cano (Mecano), in which the harmonies and text have been adapted, in attempt to avoid some of the prosodies present in the original version by Alasaka.

Apart from the messages hidden within the harmonies, through her collaboration with Pau, on lighting and visuals as well as Esther Castres and Pablo Cote on choreography, there is a clear commitment to the staging of the show.

Mireia Vilar during her youth was influenced by classical, popular and jazz music. It was during her time studying and living in Barcelona that she became a musician (ESMUC). Her subsequent stay in Berlin liberated her artistically and her return home to Valencia gave her the confidence to produce and release her music.

Her life has been dedicated to music. She has been part of many projects, among which was "Looping the Curl" where, with her computer and an ironing board as a stand, she took her first steps in electronic music and Ableton Live. This led to her producing and releasing her first debut album "Madre Salvaje" ("Wild Mother") in 2016.

She believes that her music is a medium in which different universes can be created. Just as when a filmmaker produces a new film, it may not resemble the previous one but retains something that belongs to

the creator. Her compositions adapt themselves to many different aesthetics: nostalgic pop, luminous electronic music... What will be concealed in the third album?

Mireia is dedicated to the creation and self-management of her personal artistic project, although she would love to work with an agency. She also teaches modern and jazz music, works as a vocal coach and arranges and produces music. She is interested in collaboration and is open to working with other artists and producers.

Mireia Vilar (Compositions, production, lyrics and vocals)

Mercè Soler, Jandroche Ballester y Eduardo Rodríguez (Texts)

Vsse (Co-production in "Neón" and "Spoiler")

Luís Martínez (Recording and producing vocals - Little Canyon Studios, VLC)

Carlos "El Loco" Bedoya (Mixing, Miami)

Carlos Freitas y Natalia Bohórquez (Mastering at Classicmaster-Brasil)

Vicent Pérez y Marco Morgione (Trombon and recording, BCN)

Alberto Amar (Guitar in "Estado de Flow")

Las Musas Music (Distribution)

Enric Alepuz (Art and photography)

Alba Colorus and Imma Cano (Styling)

Luke Freeman (Web Design)

Aideen Ryal (Translation)