

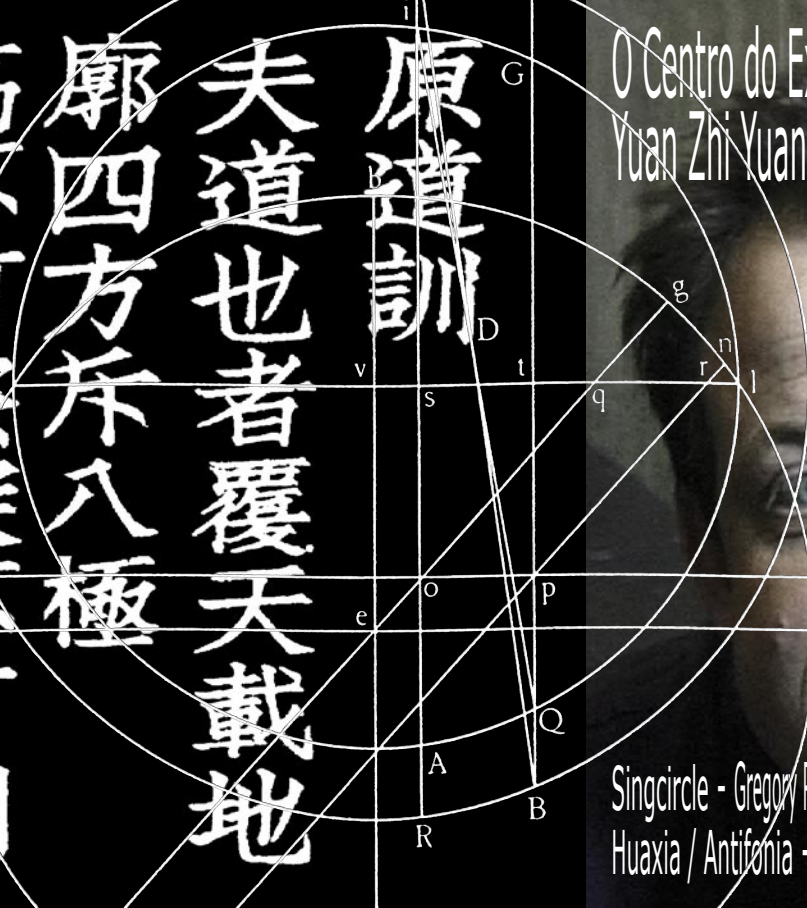
Miguel  
Azguime

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O Centro do Excêntrico do Centro do Mundo  
Yuan Zhi Yuan

Singcircle - Gregory Rose  
Huaxia / Antifonia - Tsung Yeh, Xing Rufeng, Gao Yongping

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## O Centro do Excêntrico do Centro do Mundo

(2000-2002)

16 solo voices, 2 speakers and live-electronics

Texts from *Tratado da Esfera* and *De Crepusculis* by Pedro Nunes (16th century)

Live-recording of the premiere at Cloister of S. Jorge de Milréus Monastery, Coimbra, the 8th of November 2002, within the "Coimbra Capital Nacional da Cultura". Live-electronics by Miguel Azguime

Commissioned by **Fundação Calouste Gulbenkian** (Serviço de Música)

Conductor: GREGORY ROSE

SINGCIRCLE (London / UK)

Soprano: Emma Preston-Dunlop, Suzanne Wilson, Natalie Raybould, Mary Seers

Alto: Claire Underwood, Janet Shell, Margaret Cameron, Judith Bingham

Tenor: Tom Phillips, John Bowley, Paul Tindall, Jonathan Stoughton

Bass: Richard Weston, Christopher Goldsack, John Ward, Michael Dore

Speakers: Ágata Mandillo, Maria Sacramento Monteiro, Perseu Mandillo

## Yuan Zhi Yuan (from origins to origin)

(1997-1998)

Soprano, tenor, 6 traditional Chinese instruments, chamber choir and live-electronics

Texts from *Huainan Zhi* (150 B.C.) sung in Chinese

Thanks: Claude Larre, Elisabeth Rochat de La Vallée, Yvette K. Centeno, Chen Qigang, Institut Ricci Paris

Live-recording of the premiere at the great concert hall of the Calouste Gulbenkian Foundation, Lisbon, the 16th of September 1998, within the "ACARTE Encounters'98". Staging by Paula Azguime; live-electronics by Miguel Azguime

Commissioned by **Fundação Oriente**

Conductor: TSUNG YEH

Soprano: XING RUFENG

Tenor: GAO YONGPING

HUAXIA ENSEMBLE (Beijing / China)

Artistic director: Li Xi'an

Xun, Xiao, Di: Zhang Weiliang

Erhu: Cao Dewei

Pipa: Chen Yihan

Saxian: Zhao Chengwei

Yangqin: Zhang Xia

Zheng: Chang Jin

ANTIFONIA CHOIR (Cluj-Napoca / Romania)

Choir conductor: Constantin Ripa

Singers: Corina Maier, Lavinia Chereches, Maria Abrudan, Marina Simionescu, Nelida Nedelcut, Adrian Sandu, Dorin Simionescu, Ion Tibrea, Sorin Vacar

This CD puts together two compositions where the texts and the voice are at the core of the music.

O Centro do Excêntrico do Centro do Mundo (which title translated literally is The Centre of the Excentric of the Centre of the World) uses fragments of two theoretical texts by 16th century Portuguese mathematician Pedro Nunes, more exactly "Tratado da Esfera" ("Treatise of the Sphere") still a pre-copernicus cosmographic thinking and "De Crepusculis" which is certainly the most important of Pedro Nunes's works. The choice of texts by Pedro Nunes used in the piece was decided for several reasons: it is about celebrating his 500 hundred years anniversary and the great importance he have had in the scientific European thinking of the time; it is about possible relationships between mathematics and music (and in this sense several extrapolations were made during the composition process from Pedro Nunes's mathematical equations freely converted to music material); it is about text manipulation, or to say it better, text re-composition. The fact that those texts are not of a literary type allowed me much freedom to reorganize them in several ways that I wanted to use for the musical composition. Those different approaches are reflected in each of the 10 parts that constitute the whole piece, 10 different strategies for text manipulation (in both the semantic and the phonetic content) and this as led me to the main formal aspects of the work.

As far as the harmonic and rhythmic material are concerned, as is common to all my music, underlining is some spectral thinking, and in this case the reading aloud of the text served as an acoustical model for some of the parts.

O Centro do Excêntrico do Centro do Mundo for 16 solo voices and 2 speakers uses additionally live electronics in some of the parts and although for most of it the electronic processing is underneath the voices, it do serves as an important component of the final timbral result.

This piece was commissioned by the Music Department of the Calouste Gulbenkian Foundation, and had it's first version premiered by soloists from the Gulbenkian Choir under the conducting of Jorge Matta at the Gulbenkian Encounters of Contemporary Music 2000. To this first version, some parts were revised and an extra part (part four) was added. This final version was finished in 2002 and Singcircle gave it's

premiere at the Cloister of S. Jorge de Milréus Monastery, within the Coimbra National Cultural Capital on the 8th of November 2002, from which this recording was made.

The second piece in this CD is Yuan Zhi Yuan for soprano, tenor, 6 traditional Chinese instruments, chamber choir and electronics that was commissioned by the Orient Foundation. It's premiere took place at the great hall of the Gulbenkian Foundation, in Lisbon, in September 1998, and the current recording was taken from this performance.

This piece is sung in old Chinese and uses as its text, fragments of the first chapter of the classic Taoist book: Huainan Zhi. The title refers a verse from the Tao Te King book by Lao Tzu.

This piece mixes traditional and millenary means (such as the Chinese traditional instruments) with new technological means (electronics and new instrumental techniques applied to traditional instruments) but the use of the Taoist text sung in Chinese was my main interest and the possible bridge to the millenary Chinese thinking. This has led me to investigate deeply not only the language itself (language which I believe is the fundamental vehicle for mankind thinking) but mostly text and music relationships and how text can influence the form and the musical material. As such the whole composition derived almost directly from the inner structure of the used text.

Neither a semantic constrain or a phonetic one, but the inner relationships of sound and meaning, available here for the compositional operations I wanted to conduct simultaneously with the text and the music, and the applied procedures for the composition of this work happened to become a major influence for all my poetry writing since then, in fact bringing my musical writing and my text writing to a common path. Recent works like my multimedia opera "Salt Itinerary" had their starting point with Yuan Zhi Yuan.

This is a music of permanent transformation, of continuous processes of mutation, of time and space derivation, of energy flowing. Music as a living being within the Universe.

Miguel Azguime, August 2006, Berlin

# Miguel Azguime (1960)

Composer, poet, and percussionist, he founded the Miso Ensemble in 1985, a flute and percussion duo recognized by the public and by the critics as one of the most important Portuguese contemporary music groups. The Miso Ensemble has given numerous concerts in Portugal and abroad, with more than 400 performances to date.

Miguel Azguime has obtained various awards for composition and performance. He has composed for diverse formations, instrumental and/or vocal with or without electronics, electroacoustic music, sound poetry, and also music for exhibitions, sound installations, theatre, dance and cinema. He has received commissions from several national and international prestigious institutions\*.

Azguime's music has been performed by renowned soloists, ensembles and conductors\*\*, being regularly presented at majors festivals of contemporary and electroacoustic music\*\*\* around the world.

The connections between Azguime the composer and Azguime the poet have given birth of a unique text and music relationship that he has named Electroacoustic Theatre and Multimedia Opera.

Besides his activity as a composer, poet and percussionist, he remains actively dedicated to the promotion and diffusion of contemporary music, as artistic director of the independent label Miso Records, as artistic director of the Música Viva Festival, as founder of the Miso Studio.

He has developed since 1995 the first Portuguese Loudspeaker Orchestra and as a researcher he has been working in the development of real time

computer music, giving lectures and courses on this field.

In 2003 he started, together with Paula Azguime the Portuguese Music Information Center. This same year Miguel Azguime won the 2003 EMS composition prize.

Miguel Azguime has been composer in residence in many electronic studios around the world, namely the Heinrich Stroebel Experimental Studio of the Sudwestfunk – Freiburg, the Electronic Music Studio EMS in Stockholm, the Centre de Recherche et Formations Musicales de Wallonie – Liège, the Sonology Department of the Kunitachi University – Tokyo, the TU Studio from the Technische Universität Berlin, the International Centre for Composers in Visby in 2007.

In 2006 Miguel Azguime was DAAD composer in residence in Berlin, and since then he lives and works in Berlin and Lisbon.

\* - (Heidelberg Festival - Germany, Festival Ars Musica – Belgium, Experimental Studio Heinrich Stroebel Foundation - Sudwestfunk – Germany, EMS Stockholm – Sweden, Japan Society for Contemporary Music, Ensemble Pythagore, éOle, Calouste Gulbenkian Foundation, Oriente Foundation, Casas de Fronteira e Alma Foundation, Ministry of Culture, Centro Cultural de Belém, Europália 1991, Porto 2001, Casa da Música, Teatro Viriato, Seixal Municipality - Ecomuseum Setúbal Municipality – Michel Giacometti Museum, Oeiras Municipality, Lisbon Municipality, ...)

\*\* - (Alain Neveux, Jean-Marie Cottet, Alain Damiens, Robert Glassburner, Paula Azguime, Yoshiko Shibuya, Tsung Yeh, Johannes Kalitzke, Stefan Asbury, Dominique My, Kunitaka Kokaji, Gregory Rose, Pedro Amaral, Pascal Galois, Roberto Bollea, Juliane Trémoulet, Smith Quartet, California Ear Unit, Ensemble Recherche, Ensemble Aventure, Remix Ensemble, Ensemble Ébruitez-vous!, Miso Ensemble, Gulbenkian Choir, Antifonia Choir, Singcircle, Hua Xia Ensemble, L'Autre Trio, ComeT Ensemble Tokyo,...)

\*\*\* - (ISCM-World Music Days in Luxembourg, Japan, Slovenia, Croatia; Festival Ars Musica, Festival L'Espacio du Son – Belgium, Sonic Arts Annual Conference, Sonorities Festival Belfast, Huddersfield Contemporary Music Festival - UK; Spring in Havana Festival – Cuba; Florida Electroacoustic Music Festival – USA, Xornadas de Música Contemporânea de Santiago

de Compostela, Festival Escena Contemporânea – Spain; Festival Synthèse Bourges, Festival Novelum, Festival Mira, Festival Ébruitez-Vous, Festival Itinéraire de Nuit, Festival MUSICA – France; Festival Transart – Italy; Festival Audio Art – Poland; Inventionen Festival, Heidelberg Festival – Germany; Encontros de Música Electroacústica de Brasília – Brasil; Jauna Muzika – Lithuania; Encontros Gulbenkian de Música Contemporânea; Festival Música em Novembro; Festival Música Viva - Portugal;...)

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## Works

### Poetry:

PARFAIRE LE BLEU  
collection of poems written in the last ten years (in French), forthcoming.

ROYAUME [1980]  
collection of poems (in French), private edition

CRÉPUSCULAIRE MAGIQUE [1978]  
collection of poems (in French), private edition

### Flute and Percussion:

Composed for the Miso Ensemble and premiered by the Miso Ensemble

ESCRITURAS [2002]  
flute, percussion and live electronics  
Commissioned by the Ministry of Culture  
First performance: Porto, December 2002, Teatro do Campo Alegre

DU NÉANT DE L'ÉTANT [1999/2000]  
vibraphone and live electronics  
First performance: Weimar, October 2000, Neue Musik Festival

NÓNIO [1998/99]  
5 flutes and live electronics  
Commissioned by the Ministry of Culture  
First performance: Lisbon, May 1999, Grande Auditório, Fundação Calouste Gulbenkian

PULSE CODE MODULATION: uma história industrial [1996]  
flute, bass flute, percussion and live electronics  
Commissioned by Setúbal Municipal Council  
First performance: Setúbal, February 1996, Michel Giacometti Museum

MULTIPLoS-TRANSITORIOS [1995]  
marimba and live electronics  
First performance: Guimarães, June 1995, Festival da Primavera

ÍCONE VI [1992] MCD 009  
percussion  
First performance: Lisbon, December 1992, ACARTE

ÍCONE V [1992] MCD 009  
marimba  
First performance: Lisbon, December 1992, ACARTE

ÍCONE IV [1992] MCD 009  
metal percussion, glockenspiel, sound-icon and live electronics  
First performance: Lisbon, December 1992, ACARTE

ÍCONE III [1992] MCD 009  
wood drums  
First performance: Lisbon, December 1992, ACARTE

ÍCONE II [1992] MCD 009  
roto-toms and voice  
texts by Miguel Azguime  
First performance: Lisbon, December 1992, ACARTE

ÍCONE I [1992] MCD 009  
wood vat (dorna) and wood stairs  
First performance: Lisbon, December 1992, ACARTE

DETERMINANTE -SOLAR [1991] MCD 003  
bass flute and percussion  
First performance: Lisbon, June 1991, Palácio Fronteira

ÁGUA or MARÉ -NOME de PEDRA [1991] MCD 003  
piccolo, flute, alto flute, percussion, water, mill stones, magnetic tape (collage of a narrative about the miller of the Corroios tidal mill and fragments of Finisterra by Carlos de Oliveira) and live electronics  
Commissioned by the Seixal Municipal Council for the Corroios Tide Mill  
First performance: Corroios, May 1991, Moinho de Maré

MANDALA [1990] MCD 003

marimba

First performance: Lisbon, September 1990, Palácio Fronteira

DÉPOSER LA FORÊT [1990] MCD 003

flute, cymbals, bells, gongs, crotales and live electronics

Commissioned by Rádio Difusão Portuguesa Antena-2

First performance: Lisbon, 1990, RDP Auditorium

CONSTELAÇÕES [1989] MCD 003

flute and marimba

Commissioned by Fundação das Casas de Fronteira e Alorna

First performance: Lisbon, October 1989, Palácio Fronteira

PASSING ROOMS [1988] MCD 001

flute and percussion

First performance: Sintra Casino, September 1988

1 + 1 = 3 [1988] MCD 001

flute and percussion

First performance: Portimão parish church, August 1988, Parish Church

ARCANO III,V,IX [1986/92]

wood drums

ARCANO I,II,IV,VI,VII,VIII [1986/92]

flute and wood drums

4 ESTAÇÕES [1987/88] MCD 001

Amplified flute and amplified percussion

Exposition prize awarded by Juventude Musical Portuguesa

1st composition prize in the Culture and Development Competition 1988

First performance: Évora, May 1987, Teatro Garcia de Resende

ASCÈSE [1986]

Flute and percussion

First performance: Évora, May 1986, Teatro Garcia de Resende

## Chamber Music:

(except works for flute and percussion)

ÁGUAS MARINHAS [2004/2005]

15 instruments

Commissioned by the Japanese Society for Contemporary Music

First performance: Tokyo, March 2005, Tsuda Hall

ComeT Chamber Orquestra, cond. Kokagi

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ALENTOUR ALLANT MÊME [2003]

clarinet, french horn, bassoon, 2 violins, viola, cello, doublebass and live electronics

First performance: Coimbra, September 2003, Musica Viva Festival Ensemble Antipodes

EIKO-IN ou les modèles de l'indifférence [2001/2002]

for violin, trombone, piano and live electronics

Commissioned by the Ministry of Culture together with a grant from CRFMW - Liège, Belgium

First performance: Brussels, March 2002, Ars Musica Festival, Ensemble L'Autre Trio, live-electronics Jean-Marc Sullon

DERRIÈRE SON DOUBLE [2001]

for flute/bass flute, clarinet/bass clarinet, violin, viola, violoncello, piano and live electronics

Commissioned by PORTO 2001

First performance: Porto, April 2001, Festival Música Viva Ensemble Recherche, cond. Johannes Kalitzke

SOUND PREFERENCES or A Forma do Silêncio [1999]

flute, percussion, organ and live electronics

Commissioned by Gegenwelten Festival - Heidelberg

First performance: Heidelberg, October 1999, Jesuiten Kirche / Gegenwelten Festival

Miso Ensemble, Thomas Bening - organ

PARFAIRE LE BLEU [1996/1998]

flute, harpsichord and live electronics (version I)

clarinet, piano and live electronics (version II)

Commissioned by Fundação Calouste Gulbenkian

First performance (version II): Lisbon, May 1999, Grande Auditório Fundação Calouste Gulbenkian

Alain Damiens - clarinet, Alain Neveux - piano

MAMMOUTHS OVER THE RAINBOW [1989]

flute, trumpet, prepared piano, percussion and live electronics

First performance: Lisbon, October 1989, Palácio Fronteira

Miso Ensemble, Sei Miguel-trumpet, Sérgio Pelágio-prepared piano

## Solo Instruments:

(except works for flute or percussion)

SOIT SEUL SÛR DE SON [2004/2006]

violin

Commissioned by Casa da Musica

First performance: Strasbourg, September 2006, Festival MUSICA

Angel Gimeno - violin

MOMENT À L'EXTRÊMEMENT... [2005/2006]

cello and live electronics

Commissioned by Collectif éOle

First performance: Toulouse, April 2006, Théâtre National de Toulouse, Festival MIRA

Juliane Trémoulet - cello

PARA SAXOFONE [2003]

bass saxophone and live electronics

First performance: Porto, June 2003, Teatro Rivoli

Rico Gubler - saxophone

DE L'ÉTANT QUI LE NIE [1998]

piano and live electronics

Commissioned by the Ministry of Culture

First performance: Lisbon, November 1998, Festival Música em Novembro

Alain Neveux - piano

DU NÉANT QUI LE CROIT [1994]

bassoon and live electronics

Commissioned by Fundação das Casas de Fronteira e Alorna

First performance: Lisboa, May 1994, Grande Auditório, Fundação Calouste Gulbenkian

Robert Glassburner - bassoon

UNE AILE POURVU QU'ELLE SOIT DU CYGNE [1993]

piano

First performance: Lisbon, May 1994, Grande Auditório, Fundação Calouste Gulbenkian

Roberto Bollea - piano

## Vocal Music / with/without instruments:

O CENTRO DO EXCENTRICO DO CENTRO DO MUNDO [1999/2002]

16 solo voices, 2 speaking voices and live electronics, sung in Latin and old Portuguese with texts by mathematician Pedro Nunes (16th century)

Commissioned by Fundação Calouste Gulbenkian

First performance of 1st version: Lisbon, May 2000, Grande Auditório, Culturgest

Soloists from the Gulbenkian Choir, cond. Jorge Mata

First performance of 2nd version: Coimbra, November 2002, S. Jorge de Milreu Monastery

Singcircle, cond. Gregory Rose

YUAN ZHI YUAN (from origin to origins) [1998]

soprano, tenor, 6 traditional Chinese instruments, chamber choir, live electronics. Sung in Chinese using texts by the classic Taoist Huainanzi (second century B.C.)

Commissioned by Fundação Oriente

First performance: Lisbon, September 1998, Grande Auditório, Fundação Calouste Gulbenkian

Xing Rufeng - soprano, Gao Yongping - tenor, Huaxia Ensemble (China), Antifonia choir (Romania), cond. Tsung Yeh

## Electro-acoustic Music:

LIQUIDUS SONORUS LUMINARIS – TWO PART INVENTIONS FOR TWO OSCILLATORS [2005]

Commissioned by Oeiras Municipality

First performance: Oeiras, June 2005, Parque dos Poetas

MATRMMMMMMMMMMMMMMMM [2004]

music and video

Commissioned by Teatro Rivoli

First performance: Porto, May 2004, Teatro Rivoli

LE DICIBLE ENFIN FINI [2003]

First performance: Bourges, June 2004, Palais Jacques Coeur

Festival Synthèse

SOBREPOSIÇÕES [1998/1999]

First performance: Lisbon, April 2000, Auditorium of the Instituto Franco Português

Festival Música Viva

COMUNICAÇÕES [1998]

First performance: Lisbon, November 1998, Grande Auditório, Culturgest

Festival Música em Novembro

96 DIGITAL BELLS [1993]

Commissioned by Centro Cultural de Belém and ARX Portugal

First performance: Lisbon, June 1993, Centro Cultural de Belém

DÉPOSER LA FORÊT [1990]

First performance: Santiago de Compostela, July 1993, Centro Gallego de Arte Contemporânea

## Opera:

### O ITINERÁRIO DO SAL [2006]

Electroacoustic opera with live electronics and live video  
texts by Miguel Azguime  
Commissioned by Portuguese Ministry of Culture with extra support  
by DAAD and TÜ Berlin.  
First performance: Toulouse, April 2005 - Festival MIRA  
Miso Ensemble

## Sound Poetry / Musical Theatre:

### A PROCURA DE DIZER AS PALAVRAS DOS POETAS [2002]

8 speaking voices  
texts by several Portuguese poets  
Commissioned by Teatro Viriato  
First performance: Viseu, September 2002, Teatro Viriato

### O AR DO TEXTO OPERA A FORMA DO SOM INTERIOR [2001]

sound poetry performance with texts by Miguel Azguime, for a  
speaking flutist and a speaking percussionist.  
First performance: Guarda, May 2001 - Festival Correntes de Ar.  
First performance of the new version: Porto, November 2001, Teatro  
da Vilarinha  
Miso Ensemble

### POESIA CANTADA [2000]

8 speaking voices  
texts by several Portuguese poets  
Commissioned by Sindicato de Poesia  
First performance: Braga, July 2000, Salão Medieval, Biblioteca  
Pública de Braga

### A AUSÊNCIA DO AUTOR [1999]

for voice, table, paper, pen and live electronics  
Texts by Miguel Azguime; Miguel Azguime – voice and percussion  
First performance: Lisbon, May 1999, Grande Auditório, Fundação  
Calouste Gulbenkian

## Installations and Music for Exhibitions:

### BARCOS MEMÓRIAS DO TEJO [2005]

Sound installation for the shipping exhibition at the Seixal Ecomu-  
seum Arrentela - Seixal

### MÚSICA E TEXTURAS SONORAS [1998]

music and sound installation in 94 audio channels for the exhibition  
designed for the Knowledge of the Seas Pavilion by ARX Portugal.  
Lisbon – Knowledge of the Seas Pavilion, Expo '98.

### TERRA-MÃE...TERRA-PÃO [1995]

Corroios - Seixal - Moimho de Maré

### REALIDADE-REAL [1993]

Sound installation for architectural exhibition by Nuno Mateus/ ARX  
Lisbon - Centro Cultural de Belém

### PAINTINGS [1990]

Sound installation for exhibition of paintings by Jorge Vilaça  
Lisbon – Goethe Institut

### DÉPOSER LA FORÊT [1990]

Sound installation for exhibition of sculptures by Bauduin  
Paris - Musée de la Forêt

### MANUEL VICENTE EXHIBITION [1989]

Sound installation for exhibition of architecture  
Lisbon - Galeria EMI-Valentim de Carvalho

## Multimedia:

### TEATRO VIRTUAL [1998]

music for video  
Produced by SONO (Barcelona)

### REALIDADE-REAL [1993]

music for video by Nuno Mateus  
Produced by INESC (Lisbon)

### DÉPOSER LA FORÊT [1990]

music for video by Bauduin  
Produced by Bauduin (Paris)

## Music for Theatre:

### 12 ROUNDS [1997]

Matarile Teatro, Santiago de Compostela, directed by Ana Vallés

### A MIDSUMMER NIGHT'S DREAM [1996]

Shakespeare, Companhia de Teatro do Teatro Nacional D.Maria II,  
directed by João Perry

### A DISPUTA [1995]

Marivaux, Companhia de Teatro do Teatro Nacional D.Maria II, di-  
rected by João Perry

### O JOGO DAS PERGUNTAS [1993]

Peter Handke, Companhia de Teatro da Cornucópia, directed by  
Stephan Stroux

### PIMAVERA NEGRA [1993]

Raúl Brandão, Companhia de Teatro da Cornucópia, directed by Luís  
Miguel Cintra

### MUCH ADO ABOUT NOTHING [1990]

Shakespeare, Companhia de Teatro da Cornucópia directed by Luís  
Miguel Cintra. Jointly composed with Paula Azguime and Constança  
Capdeville. Performed live by Miso Ensemble

## Music for Film:

### DAPHNE [2005]

Directed by Perseu Mandillo

### ONDE BATE O SOL [1989]

Directed by Joaquim Pinto

### UMA PEDRA NO BOLSO [1988]

Directed by Joaquim Pinto

## Music for Dance:

### SELF(ISH)PORTRAIT [1995]

Choreographed by João Fiadeiro First performance: Lisbon, Festival  
Danças na Cidade

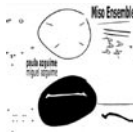
### SOLOS, choreographed by João Fiadeiro [1992/93/94]

First performance: Rennes, October 1992, Théâtre National de  
Bretagne  
Performed live by Miguel Azguime

### SOLO PARA DOIS INTÉRPRETES [1991]

Choreographed by João Fiadeiro  
First performance: Leuven - Belgium, October 91, Festival Europália.  
Performed live by Miso Ensemble

CDS



# Gregory Rose



The versatility of international conductor Gregory Rose has encompassed the orchestral, operatic and twentieth century masters and leading composers of today, many of whose works he has premiered. He studied violin, piano and singing as a young child and later was a pupil of Hans Jelinek (Vienna Academy) and Egon Wellesz (Oxford University), both former students of Arnold Schoenberg, and of his father, the choral conductor and composer Bernard Rose. He is Music Director of the Jupiter Orchestra, Jupiter Singers, the amplified vocal quartet, Singcircle and COMA London Ensemble.

Gregory Rose has conducted throughout Eastern and Western Europe and the Far East, including the St Petersburg Symphony (Russia), Finnish Radio Symphony and London Philharmonic Orchestras, and the National Symphony Orchestras of Estonia, Latvia, Lithuania and Ireland, and the Tapiola Sinfonietta. He has conducted operas by Bizet, Scott Joplin, Virgil Thomson, Berthold Goldschmidt, Samuel Barber, Nino Rota, Gian Carlo Menotti, Malcolm Williamson and Toshio Hosokawa. He has conducted many a cappella programmes, including all-Russian works for the Netherland Radio Choir and the BBC Singers, and a programme of Janáček and Liszt with the Estonian Philharmonic Chamber Choir.

Gregory Rose has composed works for orchestra, including Tapiola Sunrise, Birthday Ode for Aaron Copland, Cristalflood and Thambapani, works for chorus and many arrangements. His Missa Sancta Pauli Apostoli was premiered in 2006 by the choir of St Paul's Cathedral. He has also become a specialist in the music of Johann Nepomuk Hummel, having completed his Violin Concerto, which he recorded on the Naxos label with Aleksandr Trostiansky and the Russian Philharmonic Orchestra. He has worked closely with composers such as Stockhausen, Cage, Steve Reich, Miguel Azguime and Stephen Montague, and has appeared in festivals throughout Europe, including two BBC Promenade concerts with Singcircle. He has directed Singcircle in over 50 performances of Stockhausen's *Stimmung*. He has recorded for many international television and radio stations, and has made highly acclaimed recordings for Chandos, Hyperion, Wergo, Continuum and October Music, and has arranged and conducted for Linda Ronstadt, Madness and Diana Ross. He is a professor of conducting at Trinity College of Music, London.

# Singcircle

Singcircle is one of the leading exponents of contemporary vocal music. The ensemble has performed in major international festivals, made many radio and television appearances, and released highly acclaimed commercial recordings

on the Hyperion, Wergo, Continuum, October and Dacapo labels.

Founded by Gregory Rose in 1976, the basic ensemble consists of four to six amplified vocalists with sound design, and has established a reputation for performing premières and commissioning new works. Singcircle has performed twice at the BBC Promenade Concerts in London, in 1978 with Stockhausen's *Stimmung*, a piece with which it has become closely identified, and in September 1989 in a performance of Alejandro Viñao's *Son Entero*. Their extensive repertoire also includes works by Luciano Berio, John Cage, Jonathan Harvey, Steve Reich and Stephen Montague, whose *Tigida Pipa* was released on CD. Singcircle has performed *Stimmung* over fifty times, and the Hyperion CD of the work has sold all over the world.

Singcircle has frequently toured, both in Britain and overseas. This included a tour of Norway in 1990 which culminated in an appearance at the ISCM Festival in Oslo. The ensemble has performed in recent years at festivals in Linz, Karlsruhe, Turku (Finland), the 1991 Warsaw Autumn Festival, the 1992 computer music "Nemo" Festival in Aarhus, and the "NYDD '92" contemporary music festival in Tallinn and Tartu (Estonia), and twice at the 'Sonorities' Festival, Belfast. Singcircle first appeared in Portugal at the International Music Festival, Mafra, in October 1997 and then performed the premiere of Miguel Azguime's *O Centro do Excêntrico do Centro do Mundo* for 16 solo voices and computer electronics in Coimbra, Portugal in 2002.

An appearance at the Sonorities Festival in Belfast attracted the following notice: "Singcircle showed that they are fine musicians who can mesmerise and excite their audience by turn...The ensemble,

directed strongly and unobtrusively by Gregory Rose, showed what an exciting medium this can be." News Letter, Belfast

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# Tsung Yeh



Shanghai-born conductor Tsung Yeh holds a unique historical position in being the first conductor ever to hold music directorships both of a western symphony orchestra and a major Chinese instrument symphony orchestra. He presently holds posts as Conductor Laureate of the Hong Kong Sinfonietta, Music Director of the Singapore Chinese Orchestra, and Music Director of the South Bend Symphony Orchestra.

Among his recent guest conducting appearances have been the Chicago Symphony Orchestra, San Francisco Symphony Orchestra, Orchestre Philharmonique de Radio France, The Minnesota Orchestra, Rochester Philharmonic, Singapore Symphony, China National Symphony, Shanghai Symphony Orchestra, Calgary Philharmonic, as well as numerous other orchestras in the U.S., Europe, and Asia.

In an age of conductors specializing in ever narrowing niches within the musical world, Maestro Yeh repeatedly demonstrates an uncanny ability to transcend boundaries both musical and cultural on three continents.

Appointed Music Director of the Singapore Chinese Orchestra in January 2002. During Tsung Yeh's tenure, the orchestra has made remarkable progress in becoming an orchestra of international reputation. In addition to highly successful concerts in its own hall, the orchestra frequently performs to sold-out audiences in Singapore's famous The Esplanade Arts Center, including the opening extravaganza of the facility. In March and April 2005, the orchestra marks its first venture to Europe traveling to the Barbican Centre in London, The Sage Gateshead in New Castle , England and the Budapest Spring Festival

As Music Director and Principal Conductor of the South Bend Symphony Orchestra in the United States since 1988, Tsung Yeh has brought similar musical, orchestral and audience building abilities to the orchestra which is now considered one of the finest regional orchestras in the central United States .

In 1991, he was among three conductors chosen for the Conductor Mentor Program of the American Symphony Orchestra League working with Daniel Barenboim and Pierre Boulez at the Chicago Symphony Orchestra. He previously held posts as Exxon/Arts Endowment Conductor of the Saint Louis Symphony Orchestra, Resident Conductor of The Florida Orchestra, Principal Guest Conductor of the Albany Symphony Orchestra, Music Director of the Northwest Indiana Symphony Orchestra, and Music Director of the Hong Kong Sinfonietta. His interest in contemporary music, both eastern

and western, has led to highly acclaimed appearances with the Ensemble 2e2m in Paris, Orchestre Philharmonique de Radio France, and the Huaxia Ensemble) and the ASCAP Award for Adventurous Programming. Tsung Yeh is also Co-Artistic Director of the "Symphonic Workshop" for conductors in the Czech Republic and also regularly teaches conducting workshops in other parts of Europe and Asia .

Mr. Yeh has recorded for the Hugo and Delos record labels with several orchestras. His performances have been broadcast on radio throughout the U.S. , Europe and Asia . Of particular note was his May 2001 Paris-Shanghai Duplex Concert with the French National Symphony Orchestra and Shanghai Broadcasting Orchestra which was satellite telecast throughout Europe and Asia with an audience estimated at over 30 million viewers.

[www.stantonmgt.com/Conductors/tsung\\_yeh.htm](http://www.stantonmgt.com/Conductors/tsung_yeh.htm)

## Xing Rufeng (soprano)

Born in Beijing, China, she has studied with Zheng Ti, Gao Zhi-lan and Wen Ke-zheng at the Shanghai Conservatory, as well as with guest teachers, namely with Beverly Sills. Between 1984 and 1987 she joins the Central China Choir in Beijing and collaborates with the Central China Orchestra for several concerts in Hong Kong and in the United States, distinguishing herself in Beethoven's Symphony No.9 and in Hsien Hsing-hai's Yellow River Cantata. Between 1987 and 1989 joins the Shanghai Opera, performing as Micaela (Carmen)

and Tosca (Tosca).

In 1990 Xing Rufeng leaves China to settle in France, studying at the Paris École Normale de Musique and at the Reuil-Malmaison National Conservatory with Irene Sicot, Paul Finet and Komdo Fusako. She performs at the Cortot Hall, at La Bastille's Opera Theatre and at the Radio France's Olivier Messiaen Hall, in the context of the "Présences" Festival.

Xing Rufeng is part of the Paris National Opera (La Bastille) cast since 1992.

## Gao Yongping (tenor)

Born in Beijing in China, Gao Yongping gets to be employed as an actor at the Tibet Drama Theatre at the age of 17. After a nine-year long career at the theatre, he starts singing at the Beijing Central Song and Dance Ensemble. Gao Yongping studies at the Beijing Central Music Conservatory and afterwards he moves to Genève where he completes his studies and builds his repertoire. He has worked at the Paris National Opera and hired by the Genève's Grand Théâtre. He has performed on Dom Pasquale, Eugene Oneguine, Die Entführung aus dem Serail, Idomeneo and on several concerts in China, Switzerland, France and Germany, singing pieces from Bach, Beethoven, Britten, Haendel, Mozart, Rossini, Schubert and Strauss, among others.

## Huaxia



Huaxia (as in the ancient name given to China) is an ensemble/group of musicians who play exclusively traditional Chinese instruments. Having some of the best musical performers from China, this formation aims at maintaining and promoting the ancient Chinese music as well as its popular music. The members of Huaxia have studied at the finest schools and have been disciples of some of the most highly regarded teachers, some of them have also received awards in national and international musical competitions. This ensemble, which has performed in Europe, America, Asia and Africa is considered truly promising. Apart from that, this ensemble is currently the only one playing traditional Chinese instruments for a contemporary repertoire. In the same scope, Huaxia works very closely with composers, living in China and abroad. This is not only a challenge, but also an important bet and an enthusiastic call to the composers and musicians, which can certainly lead to a change in the traditional instruments way of playing, encouraging the development of a new musical creation for those instruments.

# Antifonia

The Antifonia Choir was founded in November 1969, at the Academy of Music "Gheorghe Dima" - Cluj-Napoca, as an initiative of professor Constantin Ripa. From the beginning its goal was to perform contemporary music. Therefore, Antifonia becomes the first laboratory of contemporary music for the Romanian and international musical creation.

The first stage of existence (about ten years) is the period of achieving a national acknowledgement: concerts, radio and TV recordings, participations at national festivals and contests. In this period of time there were brought to light over 200 works of Romanian and foreign composers (about 50).

In 1979 Antifonia started its international activity by participating in the most outstanding European competitions, and winning 14 international awards in three years (1979 Haga - Holland; Spittal-Drau - Austria; 1980 Middlesbrough - England; 1981 Lindburg - Germany; Arezzo - Italy; 1982 and 2002 Neerpelt - Belgium).

These awards brought along its worldwide acknowledgement and Antifonia was more and more often requested to perform international first auditions and to participate in European festivals at the most difficult projects. Thus, Antifonia becomes the first ensemble to present the work of Iannis Xenakis Idmen in first absolute audition at the festival Europa Cantat from Strasbourg, 1985 (this work of a great difficulty was performed in collaboration with Les Percussions de Strasbourg under the direction of the Spanish conductor Pierre Colomer. A year later, the Belgian composer Henri Pousseur created especially for Antifonia

the work Traverser la Forêt for choir and chamber orchestra, a work requested by the Musical Week from Namur, 1987.

After a silence (1987-1989) imposed on political backgrounds, in 1990 Antifonia appears again, being requested to participate at the most outstanding festivals around the world as Wienn Modern, Musique d'Aujourd'hui - Strasbourg, Wiener Musiksommer, Festival Chais-Dieu - France, Cluj Modern, Festivalul Muzicii contemporane - Bucharest. The Antifonia choir participates in great musical projects as: Nekuia by Iannis Xenakis, Requiem by Alois Zimmermann, Requiem by G. Ligeti, Grande Messe des Morts by Hector Berlioz, Fragende Ode by Mauricio Kagel, In Cauda by Franco Donatoni, Und Gott der Herr sprach by Francis Burt, The 9th Symphony by L. van Beethoven, Jeanne d'Arc au Bucher by Arthur Honneger, Canti di Liberazione by Luigi Dallapiccola, Coram Requiem by Ivan Fedele, etc..., Antifonia collaborated with great orchestras as: Bratislava Philharmonic, Warsaw Philharmonic, Radio-France Orchestra, "Symphoniker" Wien, Basel Philharmonic, Lyon Philharmonic, The State Philharmonic of Cluj-Napoca, Symphonic Radio-Orchestra Bucharest, etc..., orchestras conducted by outstanding personalities as Rafael Frúbeck de Burgos, Peter Burwik, Richard Edlinger, Alain Lombard, Zoltan Pesko, Petre Zbarcea, Gheorghe Costin, Yehudi Menuhin, Krzysztof Penderecki. In the same time, the choir performed numerous a cappella works in Romania, Spain, France, Austria, Italy, Belgium, Germany, Hungary and it has accomplished radio recordings in France, Belgium, Germany, Austria, Switzerland in which the choir promoted the Romanian musical creation, especially the religious music of the

classics of Romanian choral music (Gh. Dima, D. G. Kiriac, Gh. Cucu, A. Bena, P. Constantinescu), also the Byzantine contemporary music and the international music. In the later years, Antifonia involved itself in the activity of recording CDs requested by various composers (Max Stern, Luis de Los Cobos Alamarez, Helmut Willander, Stefan Niculescu, etc..., and specialized in the vocal-symphonic literature by performing: Carmina Burana by Carl Orff, The 9th Symphony by L. van Beethoven, Requiem by G. Verdi, Oratoriul bizantin de Craciun by Paul Cosntantinescu, etc...

In this way, Antifonia realized impressive achievements: about 500 concerts, various Radio-TV recordings, CDs, performing over 1000 musical works belonging to more than 150 composers having received numerous international prizes.

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has always promoted an open and free orientation towards a new kind of music. Due to his hard and enthusiastic work, Constantin Ripa raised the Antifonia choir to the highest standards of singing, turning it into one of today's most important choral ensembles.

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## Constantin Ripa

Having a complex personality, Constantin Ripa is a composer, a choir conductor and a Musical Theory teacher with a Master in Musicology His works encompassed all genres: symphonic music and vocal music, chamber music, choral (including pieces for children) and "lieds". As a teacher he has published schoolbooks and manuals, as well as a variety of academic works as a musicologist. Founder and conductor of the Antifonia choir, he