



Smith Quartet

music for string quartet & electronics

PEDRO REBELO CARLOS CAIRES

MIGUEL AZGUIME PEDRO AMARAL

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|----|---|-------|----|---------------------------------------|-------|
| 1. | Shadow Quartet
PEDRO REBELO | 12:00 | 3. | Horizon
CARLOS CAIRES | 12:50 |
| 2. | Paràitre Parmi
MIGUEL AZGUIME | 16:27 | 4. | Página Postica
PEDRO AMARAL | 21:58 |

TOTAL TIME: 63:15

Edition: Miso Records / Miso Studio

Mastering: Miguel Azguime

Editing: the composers

Recorded at: Trinity College London, SARC Belfast.

The content of the following texts is the sole responsibility of the composers and instrumentalists.

Graphic Design: VFX Portugal

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Margarida Castro Neves.

Paràitre Parmi: live-electronics software development

by Andre Bartetkii.



This CD is the culmination of an international inter-cultural musical collaboration and creative exchange named "Circuits" that was devised by Miso Music Portugal with the support of the British Council and the Instituto Camões, and the generous commitment of the Smith Quartet. During several years the Circuits project toured around Europe and the Smith Quartet performed numerous string quartet by Portuguese composers. Among them the 4 pieces in this CD were specially written for the Smith Quartet.

Smith Quartet

For almost twenty years the Smith Quartet has been at the forefront of contemporary music. They have built an impressive repertoire by many of the world's most exciting composers and have established an international reputation for their dynamic style and original approach. More than 100 new works have been written for them and their repertoire frequently involves the use of live electronics and multimedia. Django Bates, Michael Nyman, Kevin Volans, Gavin Bryars, Stephen Montague and Michael Daugherty are amongst many composers who have written for the quartet.

The quartet performs throughout the world, including North and South America, South East Asia and Japan together with the major festivals and concert halls in Europe - Música Viva in Lisbon, Huddersfield Festival, Vancouver Festival, La Biennale di Venezia, Jauna Muzika Vlnius, Festival d'Automne, Flanders Festival Brussels. They have collaborated with a wide range of artists and have performed in some extraordinary venues, including being suspended 60 feet above the tracks of Kohn's Hauptbahnhof.

In 2005 the quartet released their Steve Reich Album on the Signum label, featuring 'Different Trains, Triple Quartet and Duet'. The album received outstanding reviews. Their second CD release, Ghost Stories was released in 2007 and in 2008 their album of the complete Philip Glass quartets was released to highly enthusiastic comment ('given polished, finely detailed airings by the virtuosos Brits' (Observer)....'Britain's answer to the Kronos' (Guardian).

Smith Quartet
www.smithquartet.com



Pedro Rebelo (1972)

Pedro Rebelo (Viseu) is a composer/digital artist and performer working in electroacoustic music, improvisation, digital media and installation. In 2002, he was awarded a PhD by the University of Edinburgh where he conducted research in both music and architecture. His electroacoustic music is featured in various CD sets (Sonic Circuits IV, Discontact III, Exploratory Music from Portugal, ARIADA) and performed across international festivals. His work as a pianist and improviser has been released by Creative Source Recordings and he has collaborated with musicians such as Chris Brown, Mark Applebaum, Carlos Zingaro and Evan Parker. His writings reflect his approach to design and composition by articulating creative practice in a wider understanding of cultural theory. Pedro has been Visiting Professor at Stanford University (2007) and was Music Chair for the 2008 International Computer Music Conference and for the 2009 Sound and Music Computing conference. He was the first Director of Research at the Sonic Arts Research Centre and is currently Director of Education at the School of Music and Sonic Arts, Queen's University Belfast.

Shadow Quartet (2007)

for string quartet and four prosthetic violins

This work is part of a series of pieces that explore the notion of prosthesis in relation to the interface between acoustic instruments and electronic sounds. The quartet's resonant materials are derived from four old violins. Resonant analysis from each violin body were used to create pitch and harmonic structures which are explored throughout the piece in an attempt to address the specificity of these instruments' bodies and their resonant potentials. The four suspended violins act as loudspeakers for the sounding of the work's electronic part. The relation between the quartet and the four prosthetic violins ranges from ambiguity to contradiction by both extending and reacting against the material played by the quartet. *Shadow Quartet* was commissioned by Miso Music Portugal for the Smith Quartet

Pedro Rebelo

www.mic.pt

p.rebelo@qub.ac.uk • pedrorebelo.wordpress.com



Miguel Azguime (1960)

Composer, poet, and percussionist, he founded the Miso Ensemble in 1985, a flute and percussion duo recognised 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, 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 major festivals of contemporary 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 New Op-Era.

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 Henri Pousseur – Liège, the TU Studio from the Technische Universität Berlin, the International Centre for Composers in Visby, the Sonology Department of the Kunitachi University – Tokyo.

In 2006 Miguel Azguime was DAAD composer in residence in Berlin, and since then he lives and works in Berlin and Lisbon. In 2008 he was prize winner of the UNESCO's Music Theatre Now competition with his "Salt Itinerary" opera.

Parâtre Parmi (2006)

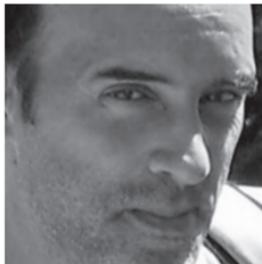
Parâtre Parmi uses as its main material aggregates of pitches closely related to the Frequency Modulation synthesis method, here applied to instrumental writing. This theoretical model is also used for the electronic part, both for the sound synthesis and the digital signal processing of the string instruments. Hence providing a common ground to both sound realms: acoustic and synthetic.

The piece develops as a series of compositional processes applied to this same harmonic material from which timbral, rhythmic and tempo consequences are derived.

Parâtre Parmi (the title meaning something like "appearance among") for amplified string quartet and electronics was composed between February and August 2006, while I was in Berlin as a DAAD composer-in-residence. It was written and is dedicated to the Smith Quartet, and premiered in Madrid at the Centro de Arte Reina Sofia, on the 6th of November 2006.

Miguel Azguime
www.mic.pt

azguime@misomusic.com • www.misoensemble.com/miguelazguime.html



Carlos Caires (1968)

Carlos Caires (Lisbon) made his First Degree in composition at the Escola Superior de Música de Lisboa. He was awarded with scholarship by Fundação para a Ciência e Tecnologia to

complete a Doctorate degree at Paris8 University-Paris, supervised by Horacio Vaggione.

His music has been performed in several festivals in Europe and Asia. In Portugal at festival Dos 100 Dias/Expo'98, Música Viva 2003, 2006 and 2008, at festival d'Estoril 2004, de Leiria and at Música Portuguesa Hoje-CCB both in 2008 ; at the United Kingdom, at Atlantic Waves Festival 2004 ; in Germany, at the Dresden Festival and the Berliner Festspiele in 2005 and 2008; in China, at the Shanghai International Electroacoustic Week 2009.

He receives in 1995 the Joly Braga Santos Composition prize for *Al Niente*, in 1996, the Claudio Carneiro Prize with *Wordpainting*, and in 1998, the ACARTE prize for *Retábulo-Melodrama*.

As a researcher, Carlos Caires develops the micromontage software IRIN, a project started during his doctorat at the CICM (Centre de recherche Informatique et Création Musicale at Paris 8 University) and continued at the CITAR (Research Center For Science and Technology in Art) at Porto.

At the present time, Carlos Caires lives in Lisbon and teaches at Escola Superior de Música de Lisboa.

Horizon (2008)

At many locations, the true horizon is obscured by nearby trees, buildings, mountains and so forth. The resulting intersection of earth and sky is instead described as the visible horizon.

Carlos Caires
www.mic.pt

carloscaires@gmail.com • www.carloscaires.com



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Pedro Amaral (1972)

Pedro Amaral (Lisbon) is one of the most active and promising of Portuguese new generation composers. After studying in Portugal he went to Paris in 1994 where he studied composition with Emmanuel Nunes. At École des Hautes Etudes en Sciences Sociales he has got his master degree with a thesis on Stockhausen Gruppen (1998) and later another thesis around the work *Momento* for is PhD..

He studied conducting with Emilio Pomarico and Peter Eötvös. *Transmutations*, for piano and live electronics, was composed at IRCAM in 1998/1999. During the same period, Oporto European Capital of Culture commissioned him *Organa*, for instrumental ensemble and live electronics ad libitum, work also developed at IRCAM studios.

In 2003, Pedro Amaral returned to IRCAM in the category of "Compositeur en recherche." Invited by Peter Eötvös was resident composer at Herrenhaus Edenkoben, Germany, during 2001. He was honored by the Academie de France to Rome, for *Anamorphoses* (Orchestra) and *Organa*.

Pedro Amaral's music has been played by orchestras and ensembles of renown, with him as conductor or others such as Mark Foster, Muhai Tang, Lucas Pfaff, Renato Rivolta, Johannes Kalitzke, Ollu Franck, Michael Zilm; his works are regularly performed in Contemporary Music Festivals in Portugal, Spain, France, Germany and Japan.

Pagina Postica (2008)

Pagina Postica means the "following page", the one that comes after the page one has just read.

All the music in this piece is based on my first string quartet. However, the material of the initial work is now read from the end until the beginning. Thus, the first measures of *Pagina Postica* are, as a matter of fact, the ending ones in the original string quartet.

The sonority was drastically modified from one piece to the other. To transform the traditional timbers of the string quartet, which have been explored over the centuries in multiple combinations, an electronic component was added, that essentially changes the perception by deconstructing how this type of formation is historically perceived. In real time, a permanent timer modulation is operated as well as a continual multiplication of the harmonic fields. The strings, if I may say, become electric, exceeding their acoustical limits and expanding their presence into an unsuspected spectrum of unpredictable vastness. From an initial extreme state of consonance, associated to the acoustical pureness of a perfect fifth on the strings, sustained by sinusoidal sounds, to the following more unpredictable eruptions of the sound materials, *Pagina Postica* also draws an almost descriptive reference, if not to some geological cataclysms, at least to their psychical impact in the observer before, during and after the impact: serenity, presage, catharsis, absence.

Pagina Postica was commissioned by Miso Music Portugal in a co-production with the Island of Faial for the commemorations of the fiftieth anniversary of the eruption of the Capelinhos Volcano.

Pedro Amaral
www.mic.pt

info@pedro-amaral.eu • www.pedro-amaral.eu

