



MISO MUSIC PORTUGAL

Centro de Informação da Música Portuguesa
Membro da International Association of Music Information Centres
Secção Portuguesa da Sociedade Internacional de Música Contemporânea
Secção Portuguesa da Confederação Internacional de Música Electroacústica
Membro Associado da European Conference of Promoters of New Music

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MÚSICA VIVA / ENTR'ARTES 2005

“Entr’Artes” Lectures

16, 18, 19, 20 and 21 September

As a unique vehicle for meetings and exchanges, the “Música Viva/Entr’Artes 2005” Festival includes a cycle of lectures with the name of “Entr’Artes talks”, precisely in order to put in perspective a number of the ideas featured in the Festival itself and thereby to discuss contemporary composition and the relationships between music and other disciplines. Under discussion will be the relationship between dance and music, between architecture and music, between film and music, between literature and music and between the plastic arts and music. There will be lectures by Michèle Noiret, Todor Todoroff, Emanuel Dimas de Melo Pimenta, Roberto Doati, Miguel Azguime and Tiago Cutileiro, on the 16th, 18th, 19th, 20th and 21st of September.

Friday 16th September, 23h00 (immediately after “Sait-on jamais?” performance)
Centro Cultural Olga Cadaval, Sintra

Lecture by Michèle Noiret and Todor Todoroff

Music and Dance: what relationships?

Having worked together for many years, and having completed a number of works together, the choreographer Michèle Noiret and the composer Todor Todoroff reveal the methods and principles which have guided the relationship between music and dance in their works.

In this public talk, they will cover three aspects of this relationship: dancers dancing to previously-composed music; dancers generating, modulating or transforming music in real time using interactive technologies, and music improvised in real time to accompany the dancers.

Michèle Noiret

Son travail choréographique, sans figer la danse dans une technique, développe une rigoureuse maîtrise du corps au service d’une imagination inventive. Sa danse invite au voyage et plonge le spectateur dans des dédales étranges et poétiques où les danseurs, à la présence oblique, presque théâtrale, évoluent avec une extrême précision. Michèle Noiret aime surprendre elle-même en réinventant sans cesse son vocabulaire. Elle s’intéresse aux nouvelles technologies qu’elle met au service de la danse et de l’imaginaire, sans jamais succomber à la tentation de l’effet démonstratif.

Michèle Noiret fait ses études à l’école Mudra fondée à Bruxelles par Maurice Béjart où elle rencontre le compositeur allemand Karlheinz Stockhausen. Leur étroite collaboration durant plus de 15 années l’a non seulement mise à l’épreuve d’une immense personnalité musicale, mais lui a également permis d’explorer corporellement le système de notation inventé par le compositeur. Son passage du statut

d'interprète à celui de chorégraphe s'est ainsi produit sous la double empreinte de la recherche expérimentale et de la rigueur et de la fondation de sa compagnie en 1986.

L'ouverture à d'autres disciplines artistiques telles que les arts plastiques, les métamorphoses de l'espace scénique, la curiosité pour les nouveaux médias du son et de l'image, les compositions musicales originales sont autant de caractéristiques de son travail.

Elle compte à son actif plus d'une vingtaine de productions choréographiques au cours desquelles la rencontre avec d'autres artistes a été marquante.

Michèle Noiret dirige différents ateliers de perfectionnement pour danseurs professionnels. Autor de représentations en Belgique et à l'étranger, des rencontres avec le public, des stages pour professionnels et des animations auprès d'étudiants, d'enseignants, etc. sont proposés par la compagnie. La chorégraphe participe également à des séminaires et conférences afin d'exposer le travail de notation élaboré par Karlheinz Stockhausen (Congrès International sur la Laban Notation, 1990) ainsi qu'à des ateliers en tant qu'enseignante et interprète de la notation inventée par le compositeur (Atelier d'Été "Stockhausen-Kurse Kuersten 1999"). Depuis 2003, Michèle Noiret fait partie du Comité artistique du Centre National de la Danse (CND) à Paris.

Todor Todoroff

Après avoir été chercheur dans le domaine de l'analyse et de la synthèse de la voix au "Laboratoire de Phonétique Expérimentale" de l'Université Libre de Bruxelles, Todor Todoroff a dirigé pendant cinq ans la recherche en informatique musicale à la Faculté Polytechnique de Mons. Il y a développé des programmes informatiques de synthèse, d'analyse et de transformation des sons ainsi que des outils de spatialisation en temps réel à destination des compositeurs de musique électroacoustique. Il poursuit ses recherches dans le cadre d'ARTeM où il a développé une matrice de spatialisation et des systèmes interactifs pour installations sonores et pour la danse. Sa musique électroacoustique marque un intérêt particulier pour la multiphonie et la problématique de la gestion de l'espace sonore ainsi que pour la recherche et l'expérimentation de nouvelles méthodes de transformation du son. Sa collaboration avec Michèle Noiret a débuté en 1998 sur le spectacle « En Jeu ». Depuis, il a créé l'univers sonore et interactif de *In Between* (mars 2000) et celui de *Twelve Seasons* (mai 2001) en écho à la partition "Tierkreis" de K. Stockhausen. Aujourd'hui, dans les projets *Mes jours et mes nuits* (avril 2002), *Sait-on jamais?* et "Territoires intimes" (mars 2004), il continue à développer avec la chorégraphe, les différentes recherches entamées dans les spectacles précédents: capteurs de pression, micro-contacts, capteurs à ultrasons...

Sunday 18th September, 17h45
Centro de Apoio Social de Oeiras

Lecture by Emanuel Dimas de Melo Pimenta

WAR / RAW

World and Revolution / Random Accelerating World

This performance-lecture is an integral part of a complex project begun in New York in 2003, and which includes a certain political perspective, as discussed by David Thoreau in *Caminhando – Walking: a planet without boundaries*. Not far-removed from the idea of multidimensional opera, in different times, spaces and languages, coming near to the reality of the plot of a detective novel and crossing itself on the boundaries of which we are made, in a continuous process of discovery.

In its totality, *WAR RAW* or *RAW WAR* is made up of four parts in rotation - a book situated between the limits of prose and poetry; two visual projections between the figurative and the abstract; a concert divided into two movements between order and disorder; and this lecture between sung sound and the sound of the spoken word, articulating different specialized neuronal sectors.

Emanuel Dimas de Melo Pimenta

He is an architect, urban planner, composer of contemporary music, photographer and writer.

In 1993, his works were selected by UNESCO in Paris, as one of the most representative intermedia researchers.

His studies in Music had the guidance of Hans Joachim Koellreutter (pupil of Paul Hindemith, Hermann Scherchen, Marcel Moyse), Conrado Silva (Karlheinz Stockhausen), Demetrio Lima and Holger Czuka (Karlheinz Stockhausen) among others.

He worked with John Cage, for the Merce Cunningham Dance Company, from 1986 until his disappearance in 1992. He remains a commissioned composer for Merce Cunningham, in New York, since then. His musical compositions have been played by important musicians like John Cage, David Tudor or the Manhattan Quartet, among others. His compositions have been performed in several theatres all over the world, like the *City Center Theatre* and *The Kitchen* in New York, the *Opera Garnier*

and the *La Villette* Theatre in Paris, the *Shinjuku Bunka Center* in Tokyo or the *Sao Paulo Museum of Modern Art* among many others.

By the end of the 70s, he had begun the development of a new graphical musical notation inside virtual environments, using computer graphics. In the early 80s Emanuel Pimenta coined the concept "virtual architecture" which became largely used later on. He develops his compositions of contemporary music using Virtual Reality and Cyberspace technologies.

Emanuel Dimas de Melo Pimenta has been invited, as a professor and a lecturer, by several institutions, like the Universities of New York or Lisbon, among others. His works, cd-roms, audio cds, various books and papers have been published in England, the United States, Japan, the Netherlands, Portugal, Brazil, etc. Articles on his works have been constantly published in different newspapers and magazines. His works have been exhibited and integrate the collections of several institutions of the world, like the *Whitney Museum* of New York. Acting as Director of the *Holotopia Contemporary Music Festival*, in Naples, he also has been curator for several institutions like the Biennial Foundation of Sao Paulo, the Calouste Gulbenkian Foundation, the Experimenta Design Foundation and the Belem Cultural Centre in Lisbon among others. He is a member of the jury of the *BES Fellowship – Experimental Intermedia Foundation* of New York, *Luso American Foundation* and the *Calouste Gulbenkian Foundation* – since 1995.

Segunda-feira, 19 de Setembro, 17h45

Centro de Apoio Social de Oeiras

(junto ao Liceu de Oeiras, a 150 metros da Estação da CP de Oeiras)

Lecture by Roberto Doati

Metamorphosis of the eye - Avant-garde Cinema and Electroacoustic Music

During the Twenties of the XX Century, some painters felt the need to extend their visual conceptions to a *silent* time dimension. After a general description of the visual art context of those days (Cubism, Futurism, Dada, Surrealism), every single film comprised in *Diagonal Symphonie* will be described as regards both the poetics and the intents of the authors (Eggeling, Richter, Ruttmann, Moholy-Nagy) and the different approaches of the late XX Century Italian Composers (Ceccarelli, Dapelo, Di Scipio, Doati, Giomi, Manca, Pachini, Pappalardo) to add a *musical* time dimension to these Avant-garde Masterpieces through the truly modern electroacoustic language. Film excerpts and examples of some music compositional processes will be presented.

Roberto Doati

Born in Genova in 1953, he studied Electronic Music and Computer Science with the guidance of Albert Mayr, Pietro Grossi and Alvis Vidolin with whom Roberto Doati got his degree. By 1979, he started composing and researching at the Centro di Sonologia Computazionale at Padova University. He is the coordinator of the Scuola di Musica i Nuove Tecnologie of the "Giuseppe Tartini" Conservatory in Trieste. His work has been recognised both in Italy and internationally, particularly since his piece *Opera Prima* was selected in 1981 by the La Fenice Theatre. As a composer in residence with the support of the Rockefeller Foundation, he has recently composed *L'apparizione di tre rughe* for viola, electronics and the EyesWeb interactive software, recorded at Stradivarius by Elena Casoli.

In 2002, the La Fenice Theatre presented "Per voce preparata" (presenting a number of operas for solo voice or with video and electronics) at the Malibran Theatre, including Roberto Doati's piece *Allegoria dell'opinione verbale* for actress, electronics and the EyesWeb interactive software.

In 2005 the Biennale di Venezia's Contemporary Music Festival ordered him a commission to create a musical theatre work from Aurtaud's text *Un Avatar du Diable*.

Tuesday 20th September, 17h45

Centro de Apoio Social de Oeiras

Lecture by Miguel Azguime

Forms of Writing: music and text

What affinities may be found between the writing of a text and the writing of a musical work, or between the composition of a text and the composition of music?

In the poetic and compositional work of Miguel Azguime the two forms have little by little found a common ground, in an abstraction of material (text/sound) in which the basis is more the operations carried out on language itself than its semantic dimension.

Miguel Azguime

Distinguished for his work's originality and diversity; his musical world reflects an approach that relies on the multifaceted of his capabilities as a composer, as a percussionist, as an improviser and as a poet.

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. Besides giving numerous concerts in Portugal, the Miso Ensemble has been presented regularly abroad.

Miguel Azguime has obtained various awards for composition and performance, has composed for diverse formations, instrumental and/or vocal with and without electronics, electroacoustic music, sound poetry, including 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.

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 and of the Música Viva International Festival.

Also for 10 years Miguel Azguime has been the producer of the radio broadcast "Música Hoje" devoted to contemporary music at the Portuguese National Radio - RDP- Antena2.

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 New Music Information Center. This same year Miguel Azguime got the 2003 EMS composition prize.

Wednesday 21st September, 17h45 **Centro de Apoio Social de Oeiras**

Lecture by Tiago Cutileiro

Music and the Plastic Arts/Time and its absence

Reflections on points of contact between various artistic fields, especially between the plastic arts and music: working models, aesthetic perspectives, delimitations and limits.

Historical context and analysis of works by Tiago Cutileiro.

Tiago Cutileiro

Tiago Cutileiro was born in Lisbon in 1967.

He studied in Lisbon in the National Conservatory with Carla Seixas (piano) and with António Sousa Dias and Jorge Peixinho (composition). He also studied Classical Guitar with Luís Robert and has the National Conservatory diploma in this instrument.

He graduated in Composition in the Évora University, having studied with Amílcar Vasques Dias.

He attended several composition master classes with composers such as Emmanuel Nunes, Leo Brouwer and Salvatore Sciarrino.

He was selected to represent Portugal in the 7th Bienal dos Jovens Criadores da Europa e do Mediterrâneo in 1994 and in the Mostra de Jovens Criadores in 1996. In the years 2000 and 2001 he won the Merit Scholarships of the Évora University.

Tiago Cutileiro teaches Analysis and Composition Techniques in the Lagos's Music Academy (Academia de Música de Lagos).