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Ana Telles

piano & electronics

music by the Sond'Ar-te Electric Ensemble Soloists

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1. *De l'Étant Qui Le Nie* 17:02
 2. *In Tempore* 11:15
 3. *Duetto 1* 10:01
 4. *Cadências e Interlúdios-Percurso 1* 26:02
- TOTAL TIME: 64:20

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Sond'Ar-te Electric Ensemble Soloists

The Sond'Ar-te Electric Ensemble consists of exceptional musicians, who also develop their careers as soloists. Due to the recent expansion of mixed repertoire (combination of solo acoustic instruments with electronic means) it became obvious that it was important to develop within the ensemble special programs taking advantage of the Sond'Ar-te musicians' artistic and technical competences as well as available technological means.

Ana Telles, an incomparable pianist on the Portuguese new music scene has, since various years, devoted her career to the interpretation of new music with a strong emphasis on Portuguese music. As a result of her work with the Sond'Ar-te Electric Ensemble, Ana Telles joined her extraordinary interpretative and technical qualities with her taste towards challenging technology. Together with composer Miguel Azguime, who has great experience in the domain of music with electronics, they created a one and only partnership in the dissemination of new music for piano and electronics.

The research and achievements in computer music developed during the last decades at the Miso Studio provides the proper technological means, crucial for the exemplary execution of a demanding repertoire.

This CD showcases this collaborative work between composition, interpretation and technology.

sondarte@sondarte.com
www.sondarte.com

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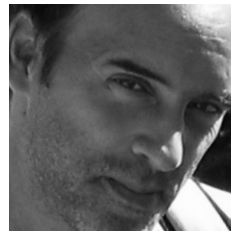
João Pedro Oliveira (1959)

João Pedro Oliveira is one of the most prominent Portuguese composers of his generation. He began his music studies at the Gregorian Institute of Lisbon where he studied organ performance. From 1985 to 1990 he moved to the US as a Fulbright student, with a fellowship from Gulbenkian Foundations, where he completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music and electroacoustic music. Recently he has been exploring the possibilities of interaction between instrumental and electroacoustic sounds, and most of his recent works use both media. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visões Sonoras Competition, 1st Prize in Musica Nova competition, etc.. His music is played all over the world, and most of his works have been commissioned by Portuguese and foreign groups and foundations. He is Senior Professor at Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis. He contributed to the development of a new generation of Portuguese composers, and many of his students already received national and international awards. He published several articles in journals, and has written a book about analysis and 20th century music theory.

In Tempore (2000)

This piece pretends to be a game with time. Just as in fairy tales, time seems to be stretched or compressed to create a sense of magic in the child that listens to it. The expression *In tempore* itself was also used by the classical poets to express the involvement of the reader in the "mäelstrom" of time.

João Pedro Oliveira
www.mic.pt
jppo@ua.pt • www.jpoliveira.com



Carlos Caires (1968)

Carlos Caires 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 received 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.



Miguel Azguime (1960)

Composer, poet, and performer, 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 hundreds of 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 majors 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 performer, 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,

Carlos Caires
www.mic.pt

carloscaires@gmail.com • www.carloscaires.com

Duetto 1 (2001)

"Duetto 1" for Piano and electronics was premièred by Ana Telles in 2001 (Festival Musica Viva, in Centro Cultural de Belém, Lisbon).

This piece follows the idea of the baroque keyboard Suite, and it's organized in four movements — Partita, Fantasia, Toccata and Postludio — that could be described as follows:

1. Partita/Introduction(solo piano): A set of 6 motives organized and permuted in six different ways, resulting in six phrases always ending with the same motive.
2. Fantasia: Harmony and resonance, exploring contrasts in dynamics , range and tempo.
3. Toccata: Slowly growing from a six note motive towards a energetic stream of 16ths in a regular pulse.
4. Postludio: Harmonic statism and heterophony are this movement's main features. At the end, the electronics closes alone the piece mirroring the piano solo at the beginning (Partita).

quently this piece calls for a grand piano with MIDI communication between the piano and the computer, thus allowing the computer, through a virtual score, to follow in a note by note basis the pianist, reacting permanently and virtuously to the acoustic piano.

"De l'Etant Qui Le Nie" was premiered by Alain Neveux in 1998 at the "Música em Novembro" festival in Lisbon and has been performed since then many times, in Portugal and abroad, by several pianists including Jean-Marie Cottet, Roberto Bollea, Yoshiko Shibuya, Ana Telles and Reinier Van Houdt. To this day Ana Telles has been the first and only Portuguese pianist to approach such a challenging score!

Miguel Azguime
www.mic.pt
www.azguime.net

together with Paula Azguime the Portuguese Research & 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.

De l'Étant qui le Nie (1997/1998)

"De l'Etant Qui Le Nie" was composed in 1997/1998 after a previous piece for piano solo I've written, using the same material.

This piece constitutes a significant landmark in my compositional work as it puts in perspective a journey through different technical and esthetical approaches. One could almost say: a journey from post-serialism to spectralism, but also a development of the form based on dramatic features, that more and more, I've consistently and successively incorporated into my music. Starting with the horizontal exposition of 7 complementary chords, the pieces develops, as a whole, like a continuous flow of processes both in the piano and the electronics, driving itself from one point to another without any return ever. Those chords transform gradually into timbre-harmonies, in an endless mutation. Only in the last part of the piece this continuous flow seems to become suspended, refusing to conclude, giving the music the right to live... forever!

Regarding the composition of the electronics, I intended to deeply develop the real-time interaction between the piano part and itself, in which the computer "listen" and follows the piano in order to create (up to 8 parts) a real-time accompaniment and commentary. The only sounds heard are the piano sounds themselves, although ring-modulated, harmonized, phase shifted, etc; but no synthetic sounds are used. Conse-



Enrique X. Macías (1958/1995)

Enrique X. Macías was born in Vigo, in 1958, where he died in 1995. Basically an autodidact, he took part in the Darmstadt summer courses from 1980 to 1984, with a scholarship granted by the New Music Institute of this German city.

He was a resident composer in the Electronic Music Studios

of the Finnish Radio (Helsinki, 1981) and in the Krakow Music Academy (Poland, 1982), as well as guest composer in the Sonology Institute of Utrecht (Netherlands, 1985), Groupe de Recherches Musicales de Paris (INA/GRM, 1986 and 1988) and STEIM (Amsterdam, 1988). He also worked in the Espace Musical de Paris (1987 and 1988). In 1992, he took part in the Summer course for composers in IRCAM (Paris).

Among the prizes won by Enrique X. Macías there are the Gaudeamus award (Netherlands, 1981 and 1984), Cristóbal Halffter Composition award (Spain, 1983), 1st prize in the Composition Competition of the Young Spanish National Orchestra (1984), honor award in the Fernando Pessoa International Composition Competition (Portugal, 1985), Young Composers Tribune of the Juan March Foundation (Madrid, 1983 and 1987) and 2nd prize in the SGAE Composition Competition (1987). He also represented Spain in UNESCO's International Rostrum of Composers (Paris, 1985).

Enrique X. Macías had commands from many Spanish, Portuguese and foreign institutions, and a great part of his musical output was performed in festivals worldwide.

tation. However, due to Enrique X. Macías' premature demise, "Percurso 1" came to be the definitive version.

Enrique X. Macías
www.mic.pt



Cadências e Interlúdios-Percurso 1 (1989/1992)

As in many of the works by Enrique X. Macías, the material that serves as inception for "Cadências e Interlúdios-Percurso 1" originates from a previous work, hence creating an encompassing link of continuous relations of materials and ideas in all of his composer's work. Consequently, "Cadências e Interlúdios-Percurso 1" unfolds as a suite, creating a structure that leans on the space of a previous work: *Nobilíssima Visione II-Postludios* (for piano, chamber ensemble and electronics). Consequently, "Cadências" evolves in a constant stream of images ranging from the manipulation of virtual fragments (over the magnetic tape) to the material being interpreted by the soloist, which originates from similar fragments and original cadences present in "Nobilíssima Visione II-Postludios". "Cadências" is split in 15 sections: 4 cadences, 4 intermezzos, 3 transitions, an almost cadence, coda and finale, all of which are performed without interruptions.

This work was composed between 1989 and 1992, and was originally conceived to be in a never-ending evolution and mu-

Ana Telles (1973)

Portuguese pianist Ana Telles has pursued musical studies in Lisbon, New York and Paris. She has graduated from Escola Superior de Música de Lisboa («Bacharelato»), Manhattan School of Music (Bachelor's Degree in Piano Performance) and New York University (Master's Degree in Piano Performance), having studied with Sara D. Buechner, Nina Svetlanova, Dmitry Paperno, Sequeira Costa and Alicia de Larrocha (piano), as well as Isidore Cohen and Sylvia Rosenberg (chamber music), among others. She holds a doctoral degree in Music and Musicology from the Paris IV University (Sorbonne) and the University of Évora (Portugal), where she conducted her research project under the guidance of Danièle Pistone and Rui Nery; her thesis on Portuguese composer Luís de Freitas Branco's piano music was distinguished with the highest classification. Ana Telles has devoted much attention to the study and interpretation of Olivier Messiaen's piano music; she has played all of his works for piano and small orchestra (plus *Le Réveil des Oiseaux* and *Trois petites liturgies de la présence divine*) with

the Lisbon Metropolitan Orchestra and the National Taiwan Symphony Orchestra. Between 1999 and 2002, she studied privately with Yvonne Loriod- Messiaen.

Ana Telles plays regularly in Portugal, Germany, France, Italy, Ireland, Cuba, Brasil, Taiwan and the United States, as a soloist or integrated in chamber music groups. She performed in prestigious venues, such as: the "Salle Cortot" (Paris), the Auditorium of Dijon (France), Borden Auditorium (New York), Sophiensaele (Berlin), the Great Auditorium of Calouste Gulbenkian Foundation, the Great Auditorium of Culturgest Foundation, the Small Auditorium of Calouste Gulbenkian Foundation and the Small Auditorium of Belém Cultural Center (Lisbon), etc. She participated in festivals such as: International Computer Music Conference (2001), Jornadas Nova Música (Aveiro, Portugal, 2001), Música Viva (Lisbon, Portugal, 2002, 2007, 2008), International Music Festival of Aveiro (Aveiro, Portugal, 2004), "Colla Voce" Festival (Poitiers, France, 2004), Young Soloists' Cycle of the Calouste Gulbenkian Foundation (Lisbon, Portugal, 2006), 26th "Música em Leiria" Festival (Leiria, Portugal, 2008), "Música portuguesa hoje" Festival (Lisbon, Portugal, 2008), Warsaw Autumn Festival (Warsaw, Poland, 2008).

She played as a soloist with the National Taiwan Symphony Orchestra, the Nuova Amadeus Orchestra (Rome, Italie), the Gulbenkian Orchestra, Lisbon Metropolitan Orchestra, the Classical Orchestra of Madeira, the "Filarmonia das Beiras" Orchestra and the OrchestreUtopica as well as the Symphonic Band of the National Republican Guard (Portugal), the "Orchestre de flûtes français", the Tutti Orchestra of Levallois and the "Rouvres en Musique" Festival Orchestra (France).

Ana Telles teaches at the University of Évora's Music Department and is a member of the *Sond'Ar-te* Electric Ensemble.

Ana Telles
www.anatelles.com
www.mic.pt

