

A string quartet is performing through a large, white, circular lattice structure that resembles a spiderweb or a decorative screen. The lattice is composed of concentric circles and radial lines, creating a grid of irregular shapes. The musicians are visible through the openings of the lattice. The background is dark, and the lighting is focused on the musicians and the lattice.

Miguel Azguime
music for strings

Quarteto de Cordas de Matosinhos

MIGUEL AZGUIME music for strings

Quarteto de Cordas de Matosinhos



Miso
Studio

1 *Le Feu Qui Dort* (2008 - rev. 2012) - 10:52

MIGUEL AZGUIME (1960)

QUARTETO DE CORDAS DE MATOSINHOS

VÍTOR VEIRA - violín; JUAN MAGGIORANI - violín; JORGE ALVES - viola;

MARCO PEREIRA - cello

Recorded at Centro Cultural de Belém, February 2012.

Commissioned by the Matosinhos Municipality.



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2 *Moment à l'extrêmement...* (2006) - 15'35"

MIGUEL AZGUIME (1960)

MARCO PEREIRA - cello; MIGUEL AZGUIME - live-electronics

Recorded at Miso Studio, June 2012.

Commissioned by the Collectif éOle.



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3 *Paraître Parmi* (2006 - rev. 2012) - 15'52"

MIGUEL AZGUIME (1960)

QUARTETO DE CORDAS DE MATOSINHOS

VÍTOR VEIRA - violín; JUAN MAGGIORANI - violín; JORGE ALVES - viola;

MARCO PEREIRA - cello

Recorded at Centro Cultural de Belém, February 2012.

world premiere recordings

detailed information about the works & composer at www.azguime.net

detailed information about the quartet at quartetomatosinhos.blogspot.pt



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MIGUEL AZGUIME (1960)

www.mic.pt
azguime.net

Distinguished for his work's originality and diversity, Miguel Azguime's musical world reflects an approach that relies on his multifaceted capabilities as a composer, performer and poet.

Together with Paula Azguime he founded the Miso Ensemble in 1985, a duo recognized by the public and by the critics alike as one of the most important Portuguese contemporary performing groups.

Miguel Azguime's music relies on aesthetic innovation and freedom, revealing an intensely emotive mix of acoustic instrumental writing and electronics, where his approach is one of the most innovative. The energy and rhythm in his works give life to inventive melodic phrases in which "melismas" play an essential role.

Composer, poet and performer, Miguel Azguime relentlessly challenges the boundaries between music, text and drama, hence shaping new grounds in contemporary music and redefining music theatre and opera within the concept of *New Op-Era*. Miguel Azguime handles words and music with a combination of genius and lightness, cleverly opposing the reputation of austerity not infrequently associated with contemporary music. Both lyrical and engaging, his polymorphic works amaze and attract both contemporary music lovers and the ones new to it.

Miguel Azguime's music has been performed all around the globe by renowned soloists, ensembles and conductors, being regularly presented at major international contemporary music festivals.

Besides his creative work, he is actively engaged in promoting Portuguese New Music, as artistic director of numerous projects, namely Miso Music Portugal, *Música Viva* Festival, Miso Records, the Portuguese Music Research & Information Centre, ..., and also as researcher.

In 2006 Miguel Azguime was DAAD composer-in-residence in Berlin and this context allowed him to create and produce his multimedia opera *Salt Itinerary*, for which he was awarded, in 2008, of the UNESCO *Music Theatre Now* Competition. His more recent opera *A Laugh to Cry*, where the composer continues to explore his interest in speech as music, music as speech, was premiered in September 2013 at the *Warsaw Autumn* International Festival of Contemporary Music.



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QUARTETO DE CORDAS DE MATOSINHOS

"(...) *Matosinhos String Quartet*, an ensemble of overwhelming refinement, capable of mastering the numerous difficulties that today's music challenge them to, at the same time extracting a musicality full of sense and beauty (...)"

Paco Yáñez, in mundoclasico.com, 2011

The Matosinhos String Quartet (MSQ), currently in its sixth year of artistic activity, is now one of the ECHO Rising Stars. Acclaimed as a "singular example of excellence on the Portuguese musical scene" (Diana Ferreira, in *Público*, 2010), since the very beginning all its members have been striving towards building a unique string quartet sound and bringing the great string quartet repertoire to the audiences.

Created as an initiative of the Matosinhos City Hall, the MSQ has been enjoying a residency and concert season in Matosinhos since 2008, and established itself as a leading ensemble in Portugal, making appearances at numerous festivals and concert venues, such as the *Dias da Música* at Centro Cultural de Belém, the Espinho and Póvoa de Varzim International Music Festivals, Casa da Música in Porto, and also abroad at the Auditorio Nacional de Música de Madrid and the Centro Gallego de Arte Contemporánea in Santiago de Compostela. The MSQ also collaborates with leading Portuguese musicians, such as the pianists Pedro Burmeister, António Rosado and Miguel Borges Coelho, the clarinetist António Sadio, the cellist Paulo Gaio Lima, and the percussionist Pedro Carneiro.

The MSQ has been committed to promoting the Portuguese string quartet repertoire, having performed and edited many lesser-known works and embracing new music by contemporary composers. During more than 100 concerts, the MSQ has premiered works by Carlos Azevedo, Carlos Guedes, Fernando C. Lapa, Vasco Mendonça, Miguel Azguime, Eurico Carrapatoso, António Chagas Rosa, Álvaro Salazar, Nuno Cória-Real, Eduardo Patriarca, Paulo Ferreira-Lopes, Telmo Marques, Sérgio Azevedo and António Pinho Vargas (including his Concerto for String Quartet, premiered at the Casa da Música with the Porto Symphony Orchestra Cosa da Música). Another main artistic goal of the MSQ is the performance of the core string quartet repertoire during its concert seasons in Matosinhos; it has already performed the complete works for string quartet of Mozart and Mendelssohn as well as performs ongoing cycles with music of Haydn, Beethoven and Shostakovich.

The qualities of its members were acknowledged with prizes at the most important national musical competitions such as the Young Musicians Award by the Portuguese National Radio and the International Chamber Music Competition *Cidade de Alcobaca*. All MSQ members studied at the Academia Nacional Superior de Orquestra (Lisbon) and perfected their art at various prestigious schools, including the Escuela Superior de Musica Reina Sofia (Madrid), Northwestern University (Chicago) and Sion Conservatory (Switzerland). The quartet also had specialized training at the Instituto Internacional de Musica de Camara de Madrid, where they studied with Rainer Schmidt (violinist of the Hagen Quartet), Masterclasses and regular coaching at their schools included contact with members of leading string quartets, such as the Alban Berg Quartet, LaSalle Quartet, Emerson String Quartet, Melos Quartet, Vermeer Quartet, Kopelman Quartet and Talich Quartet.



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MARCO PEREIRA (1981)

Marco Pereira had his first contact with the cello at age 13 at the Viana do Castelo Professional School of Music. His sensibility, commitment, talent and motivation led him to pursue the studies at the National Superior Orchestra Academy, in Lisbon, with Paulo Gaio Lima, which he finished with the maximum grades, and later at the Escuela Superior de Musica Reina Sofia, in Madrid, with Natalia Shokovskaya. During his career he has had the opportunity to work with the greatest masters of the cello, such as Natalia Gutman, Gary Hoffman, Philippe Muller, Ivan Monighetti, among many others. The string quartet has always been present

in the career of Marco Pereira; its cultivation has been the formation of the Matosinhos String Quartet. Marco Pereira always works with great enthusiasm; playing solo, with piano, and in the orchestra, have always been the main objectives in his career. He has won a prestigious status on the Portuguese and international music scene by giving solo concerts, recitals and participating in competitions. Among the competitions one can highlight the Young Musicians Award, which he won in the Chamber Music and Cello categories in 2003, having subsequently won the

Moestra Silva Pereira Award. At the international level one can highlight the 1st prize at the *International Liezen Wettbewerb für Violoncello* in Austria, in the category *Konzert III* and also at the *VI Certamen de Musica de Camara del Sardinero* in Santander in 2006. He was also the winner of the Estoril Performance Competition, and the Julio Cardona Competition, among others.

LE FEU QUI DORT (2008 - rev. 2012)

This piece was commissioned by the Matosinhos Municipality and it is dedicated to my wife Paula like all I've created and owe her. But it is also dedicated to Dr Manuel Dias da Fonseca and the Matosinhos String Quartet, courageously responsible for provoking and giving voice, on these difficult times, to what threatens to become a "crime": the musical art!

When I began the composition of this piece I got to know a book of poems; French title for a collection of poems in French by Portuguese poet Mário Dionísio and beyond the sublime poetic art, this book has had on me the strange parallelism of a Portuguese author writing in French! These cases are rare, and so is mine that it moved me, and ever more deeply I found within a fire that seems to sleep, but that permeates all living thought, every emotion.

Le Feu qui Dort took care of me and while a Mystery it became the composition of this second string quartet, in which I wanted to make clearer the language (my own musical language), clarifying the harmony, in the ubiquity of a fire that fuses in all musical parameters.

MOMENT À L'EXTRÊMEMENT... (2005/2006)

The cello in a hand-to-hand fight with the human who inhabits it. The communicating vessels through the electronics.

Consider a common entity of timbre, organic, which draws on the "natural" and exceeds it! The composition as an initiation process of sound! Is this possible? Is that right? From all the rights that we give ourselves to art and musical thought?

It is at the extremely precise moment of those words, at the culmination of "person", for the perfect name that sounds!

Written between July 2005 and January 2006, *Moment à l'extrêmement...* was commissioned by Collectif éOole (Toulouse) and is dedicated to Juliane Trémoulet who made its premiere on April 4, 2006 at Théâtre National de Toulouse. The piece consists of several parts that follow one another without interruptions and which decompose into one another, the first in the following, however each one carries its germ and states its exact moment.

PARAÎTRE PARMİ (2006 - rev. 2012)

This piece uses as its main material, "sound objects" or "aggregates of pitches" closely related to the Frequency Modulation synthesis method, applied here to instrumental writing. The piece develops as a series of compositional processes applied to this same harmonic material from which timbral, rhythmic and tempo consequences are derived. *Paraître Parmi* (the title meaning something like "appearing among") was first written for amplified string quartet and electronics and composed between February and August 2006, while I was DAAD composer-in-residence in Berlin. It is dedicated to the Smith Quartet, who performed the premiere in Madrid at the Centro de Arte Reina Sofía, on the 6th of November 2006.

The piece was later revised, which coincided with a period of reflection on the use of live electronics on most of my works. Therefore, I have, in some cases, added a version with electronics to the original acoustic version and, in other cases, I've created a new version without electronics. In the case of *Paraître Parmi*, I made two versions, one with electronics and another one without. This recording is the first world recording of the revised version without electronics.