

Nuno Pinto

portuguese music
clarinet & electronics



Sond'Ar-te
ELECTRIC ENSEMBLE

Nuno Pinto

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- | | | |
|----|--|-------|
| 1. | No Oculto Profuso
MIGUEL AZGUIME | 15:18 |
| 2. | Time Spell
JOÃO PEDRO OLIVEIRA | 11:14 |
| 3. | Intensités
RICARDO RIBEIRO | 06:13 |
| 4. | Limiar
CARLOS CAIRES | 08:26 |
| 5. | Ncããncôa
CÂNDIDO LIMA | 16:59 |
| 6. | Upon a Ground II
VIRGÍLIO MELO | 14:26 |

TOTAL TIME: 72:37

Producer: Miso Music Portugal / Miso Studio

The contents of the following texts are the sole responsibility of the composers.

Sond-Ar'te Electric Ensemble
Soloists







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 majors festivals of contemporary and electroacoustic music around the world.

Miguel Azguime handles words and music with a combination of genius and lightness, which cleverly counter the reputation of austerity that contemporary music sometimes carries. Both lyrical and entertaining, his polymorphic works amaze and attract both lovers of music and those new to it. His work as a composer is shot through with aesthetic freedom and numerous different sources of inspiration. On hearing the first note, the listener is immediately struck by an incandescent beauty in which the physical presence of the instruments mixes with

an electronic play of light. The energy and rhythm give life to a highly melodic musical phrase in which melismas play an important role. Like ten or so other composers.

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 Electroacoustic 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 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. Miguel Azguime is jury member for the World New Music Days in Sweden 2009.

Miguel Azguime has been commissioned a "Commande d'État du Ministère de la Culture" for the Ensemble Court-Circuit to be premiered in Paris in 2010.

Prize winner in 2008 for his Salt Itinerary opera of the MUSIC THEATRE NOW COMPETITION Berlin in the category OTHER FORMS BEYOND OPERA.

No Oculto Profuso (2009)

"No Oculto Profuso (medidamente a desmesura)" for clarinet

and live electronics was written between November 2008 and February 2009 and is a direct result of a research and sharing project with clarinetist Nuno Pinto, to whom the piece is dedicated.

The harmonic material for the piece develops from a harmonic spectrum of D and various transformations of the same spectrum by frequency modulation and “frequency shifting”.

The live-electronics reinforces the harmonic-timbral instrumental writing, contributing also to the overlapping of different “tempi” generated from the clarinet in a kind of counterpoint with diverse speeds and transpositions of the instrument itself.

Miguel Azguime

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



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-Visiones 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.

Time Spell (2004)

Encomenda do Institut de Musique Electroacoustique de Bourges.

2º Prémio no Concurso Internacional de Música Electroacústica de S. Paulo, Brasil. 2005.

Time Spell usa a repetição transformada e variada como material de construção sonora.

A estrutura da obra é muito semelhante a um ritornello onde os momentos repetidos são transformados para dar a ilusão de um desenvolvimento constante. A inspiração para esta ideia vem de uma história em que um homem é condenado a viver o mesmo dia repetido, até ao fim da sua vida. Então ele tem que inventar sempre novas formas de superar essa repetição e encontrar a novidade.

João Pedro Oliveira

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Ricardo Ribeiro (1971)

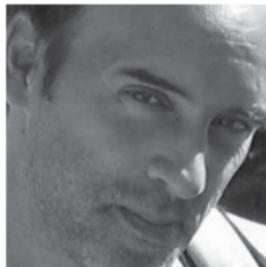
Ricardo Ribeiro was born in Aveiro on 30th January 1971. After having graduated in Composition at Lisbon Higher School of Music, supervised by Christopher Bochmann and António Pinho Vargas, he took the Course of Alto Perfezionamento Musicale (Composizione) in Italy for the two years after. The course was coordinated by the composer Franco Donatoni. Between 1998 and 2002, he carried out his composition and investigation work in Paris with the composer Emmanuel Nunes, who has been since then a crucial influence on his creative path. In addition he participated in different courses directed by the composers Magnus Lindberg, Philippe Manoury, Tristan Murail, Salvatore Sciarrino, Jonathan Harvey, Brian Ferneyhough, among others. In 2003 he became master in Esthétique et Pratique des Arts by the University of Nice-Sophia Antipolis, supervised by Antoine Bonnet. At the moment he is working with the same supervisor on a PhD thesis entitled *Dimensions complémentaires constitutives du temps*. Throughout his artistic and academic path, he was awarded different scholarships such as Scholarship for Artistic Improvement by Fundação Calouste Gulbenkian (1997 a 2001) and PhD Scholarship by FCT. His pieces have been ordered by several European institutions and directed by conductors such as Beat Furrer, Guillaume Bourgogne, Pedro Neves, among others.

Intensités (2001-2009)

In *Intensités* for clarinet and live-electronics, the initial pair question/answer – reintroduced in the end – in a cretic rhythmic unit, offers a precise hearing frame of the play: long-short-long, big, high pitches in between, highly sewn in permutation profiles gravitating in a relapsing harmonic aura of a non-teleological nature. Electronics examines these gestures under a magnifying glass: the *velatura* technique pries and projects instrumental written signs into space, in translucent shades and percussion impulses. In subtle anamorphosis, the electronic virtual thickens the real instrumental without ever covering it, following it like a shadow that lets allows us to become acquainted as per its inclinations, with the different melodies of a musical landscape.

*Computer music: Gilberto Bernardes

Fábio Gorodski



Carlos Caires (1968)

Carlos Caires (b. 1968, Lisbon) made his First Degree in composition at the Escola Superior de Música de Lisboa. He was the 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 as 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 CIMC (Centre de recherche Informatique et Création Musicale at Paris8 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.

Limiar (2004)

Limiar, for solo clarinet and electronics, was commissioned by the Foundation Centro Cultural de Belem/Festival dos 100 dias for a dance performance. Its creation took place in Lisbon October 2002, performed by Vitor Pereira (Remix Ensemble) and was danced by Martin Nachbar with a choreography by Lília Mestre.

Limiar is a path between two extremes: the “noisy-percussive” sounds on one hand, and, on the other hand, the clean “instrumental-notes”.

The intention is not to seek a true integration between the instrumental and electroacoustic world, but rather to propose a slow transformation from one to another.

Limiar is the Portuguese word for threshold.

Carlos Caires
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Cândido Lima (1939)

Cândido Lima is a composer, organist, pianist and professor, conference speaker and essayist, programmer and broadcaster. He received diplomas in Piano, Composition, Classic Studies and Philosophy in Portugal and France (Paris I-II-IV Sorbonne / Panthéon), where he studied with Iannis Xenakis, with whom he maintained a close artistic relation until his death in 2001. He received a grant of the Gulbenkian Foundation and the State Secretary of Culture.

In 1973 Cândido Lima created the *Música Nova Ensemble*. Since 1963 he has collaborated with Portuguese radio and television in making programmes dedicated to new music (in 1987, together with Júlio Montenegro, he received a special Prize of the Press). He has also been director of the Viana do Castelo Music Weeks.

Since 1972 he has written texts for the *VERBO Encyclopedias*. He made interviews with such composers as Iannis Xenakis, Pierre Boulez and György Ligeti and wrote “Origins and Secrets of Contemporary Portuguese Music. Music through Sound and Image.”

Cândido Lima was the first composer to introduce computer music in Portugal. “*Oceanos*” and “*A-MÉR-ES*” (1978/79) are the first Portuguese works for orchestra, and electronics generated by computer. It is also worth mentioning “*NCÃANCÃOA*” selected for the World New Music Days in 2005 and “*Músicas de Villaiana – Coros Oceânicos*” (2009) for orchestra, choir, electronics, audiovisuals and narrator, which was premiered in

Viana do Castelo. In 2009 the Música Viva Festival dedicated several concerts to his vast work.

ÑCÁÄNCÔA (1995)

ÑCÁÄNCÔA evokes the imaginary voices, time and environment 20.000 years ago, through the paleolithic pictures discovered in the borders of the River Côa, at the North of Portugal.

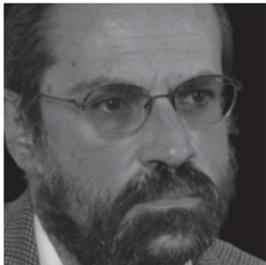
Aerial and sub-aquatic textures, following time and matter. Power, communication, magic, ritual, myth, art. Remains of life about thousands years old, carved on stone, schist, granite, shale, sand, machine, in some place in the world. They repeat the gesture, the writing, the drawing, the stroke, the symbol, the picture in the memory of water, in the resonance of time. Order and chaos of man and earth. The continuum and the discontinuum of matter and human life. The ephemeral and eternity.

ÑCÁÄNCÔA like an "ancient hymn". Like a glaze on music of an unknown but now half-open period.

The various words that are included in the title will be in the texts. Like the "texts" of the remains. (Of "remote nights" of the rock drawings of Rio Côa. Pictures and fictions).

The score can be played by a soloist or several instrumentists, or by a soloist with a pre-record on tape music or on by digital means. The interpretation must be an asymmetric and irregular flow. Time!

Cândido Lima
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Virgílio Melo (1961)

Virgílio de Melo was born in Lisbon in 1961. He is a composer, teacher and musicographer. He began his music studies at the National Conservatory of Lisbon, having studied violin and composition with Constança Capdeville and Santiago Kastner. Having obtained a scholarship by the Calouste Gulbenkian Foundation, he studied composition with Emmanuel Nunes in Paris and Cologne. He has a Diploma in Composition (with unanimity) by the École Normale in Paris, the First Prize in Aesthetics by the Conservatoire Supérieur de Musique de Paris and the Second Prize in Electronic Music by the Conservatoire Royal de Musique de Liège. He attended the Sound Technician Course at the Institut des Arts de Diffusion in Louvain-la-Neuve.

His pieces have been played in Portugal, France, Germany, Belgium and Hungary. He took part in the Lisbon Contemporary Music Encounters, the Música em Novembro Festival, the Ars Musica Festival in Brussels and the Música Viva Festival. He has had commissions by Porto 2001, the University of Aveiro, the Viana do Castelo Professional School and the Artave, mostly for educational music pieces.

Some of Melo's scores have been edited in Oficina Musical, Ediciones Cecilia Colien Honneger and the Oporto Academic Journalism Group. Atelier de Composição Editions currently represent him. Some of his pieces are also available in CD. His articles have been published in newspapers and specialist magazines, such as Público, Colóquio/Artes magazine, Arte

Musical, as well as in the Contemporary Portuguese Composers series. He also wrote programme notes for the Calouste Gulbenkian Foundation and the São Carlos National Theatre. Virgílio de Melo often participates in commented concert sessions produced by the Músicos e Músicas Association (of which he is the vice-president), especially in the North of Portugal.

He has studied conducting with Luca Pfaff and Jean-Claude Harteman and has since directed several ensembles.

He is a teacher at the University of Aveiro and the Vila Real Music Conservatory.

Upon a Ground II (2001)

The work presented here is not a mere electronic extension of *Upon the ground*, for clarinet solo (1987); unlike the original piece, *Upon a ground II* transforms the logic of theme and variations in a logic of ramification, creating an spatialized arabesque in unceasing revolution, dominated by counterpoint and timbral harmonies, derived from the manipulation of pre-recorded motives on the clarinet.

The part of the soloist has a dimension of openness, as there is the possibility of the player choosing various paths, among the fragments of the variations of the original.

The electronics were composed at the studio of the ESMAE (School of Music and Performing Arts, Porto) and the fragments were recorded by Nuno Pinto, who also gave the premiere of the work.

Virgílio Melo
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Nuno Pinto (1976)

Nuno Pinto studied Clarinet with Saul Silva, António Saiote, Michel Arrignon and Alain Damiens in Portugal and France. He also attended master-classes led by such clarinetists as Guy Dangain, Walter Boeykens, Howard Clug, Robert Fontaine and Alois Brandhofer.

Nuno Pinto has dedicated much of his work to chamber and contemporary music, having worked with many musicians and ensembles. He is founding member of such chamber music ensembles as *Camerata Senza Misura*, *Trívem de Palhetas e Clarinetes Ad Libitum* as well as member of the *Sond'Ar-te Electric Ensemble* and *OrchestrUtopica*. He also creates a piano and clarinet duo with Elsa Silva.

As soloist and member of chamber music groups he participated in premiere performances of about one hundred new works by sixty composers, and is dedicatee of works by Cândido Lima, Luís Tinoco, Sérgio Azevedo, Ricardo Ribeiro, Telmo Marques, Virgílio Melo and Miguel Azguime.

Nuno Pinto was soloist at the Oporto Classic Orchestra (*Orquestra Clássica do Porto*), Orchestra of the North (*Orquestra do Norte*), *OrchestrUtopica*, Oporto Soloists (*Solistas do Porto*), *Cascais e Oeiras Chamber Orchestra*, *Musicare Chamber Orchestra*, *Artave Orchestra* and *European Medical Students Orchestra*. He also collaborated with the *Gulbenkian Orchestra*, *Portuguese Symphonic Orchestra* and *Oporto National Orchestra*.

Nuno Pinto participated in various international music festivals in such countries as Portugal, Spain, France, Germany,

Áustria, the UK, Italy, Slovenia, Hungary, Poland, the United States, China and Japan.

In 2006, together with the Clarinetes Ad Libitum Ensemble, he recorded a CD entitled "Contradanza", in 2007 with Camerata Senza Misura he participated in a film by João Botelho, "A Terra antes do Céu" and recorded a CD, "Torga – Retratos e Paisagens". In 2008 he recorded two CDs – one dedicated to solo clarinet works by Portuguese composers and the other with music by Robert Schumann for clarinet and piano. He also took part in the recording of "Our Secret World", which Kurt Rosenwinkel made in 2009 with the Matosinhos Jazz Orchestra.

Nuno Pinto, a Buffet Crampon and Rico artist, is Clarinet and Chamber Music professor at the Oporto Superior School of Music and Performing Arts.



