

An abstract painting featuring a violin and its bow. The violin is rendered in dark red, black, and white, with visible wood grain and metallic strings. The bow is primarily black with red highlights. The background is a textured dark blue/black, with expressive brushstrokes and splatters of red and white. The overall style is modern and expressive.

Suzanna Lidegran

portuguese music for violin

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- | | |
|--------------------------------|-------|
| 1. Oi In Lov | 09:03 |
| CÂNDIDO LIMA | |
| 2. Solo | 05:52 |
| JOÃO MADUREIRA | |
| 3. Soit Seul Sûr de Son | 07:11 |
| MIGUEL AZGUIME | |
| 4. Peça X | 07:08 |
| ÂNGELA LOPEZ | |
| 5. Einspielung I | 19:09 |
| EMMANUEL NUNES | |
|
TOTAL TIME: | 48:23 |

Special thanks:

I would like to thank all the people that helped and supported the preparations and recordings of this CD; the composers for their precious advice and inspiration and my three daughters for their ever-lasting energy and affection.

Suzanna Lidegran

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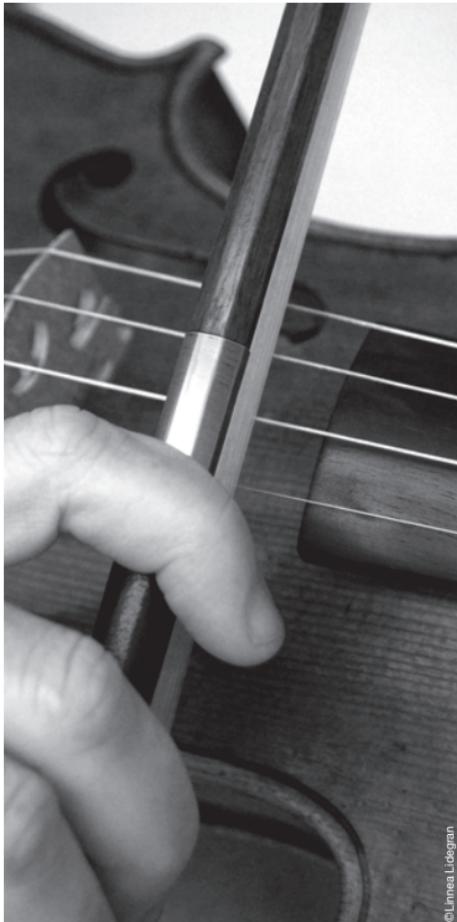
Lidegran, João Messias, Paula Azquime, Perseu

Mandillo.

Suzanna Lidegran plays with a violin by luthier

Yuri Bushagan.

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







Cândido Lima (1939)

Composer, organist and pianist, professor, conference speaker and essayist, programmer and broadcaster, received diplomas in Piano, Composition, Classic Studies and Philosophy in Portugal and France (Paris-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 grants from the Gulbenkian Foundation and the Secretary of Culture of Portugal.

In 1973 Cândido Lima created the Música Nova Ensemble (Grupo Música Nova). Since 1963 he has collaborated with the 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 artistic director of the Viana do Castelo Music Weeks.

Since 1972 he has been writing 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" (2003). Cândido Lima was the first composer to introduce computer music in Portugal (1978). "Oceanos" and "A-MÉR-ES" (1977/78) are the first Portuguese works for orchestra and electronics generated by computer. It is also worth mentioning "NCÂNCÔA" (1995) selected for the World New Music Days in 2005 and "Músicas de Villaiana – Coros Oceânicos" (2009) for orchestra, choir, electronics, narrator, rapper and audiovisuals, which was premiered in Viana

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

Cândido Lima's most recent projects include the recording of a double, monographic CD by the Música Nova Ensemble conducted by the composer. The recording includes 10 of his works, 3 with electronics.

Oi In Lov (1997)

As in so many other titles, the composer enjoys playing with the onomatopoeical sound, and the meanings of words in one word. "Oi In Lov", is an anagram of "violino" ("violin") and an echo of the verse, "All you need is love". Yet, whether it has something to do with the music is another matter. The soulful, the lyrical and the vitality of sound coexist as the centre of the musical objects. The flow of time and harmony, built on several intervallic structures around an axis sound, blends with the angularity of the melodic line, the virtual polyphony, loudness, modes of sound production. However, the violin does not exist: there is only the sound. It reads, acrobatically, "Oi In Lov", but the rhythm of three syllables (phonemes) indicates the emotional world of John Lennon's verse, the sound of the composer, the performer and the listener. The work is dedicated to all lovers, real or abstract ("à l'amour sous toutes ses formes", said one day Xenakis about Anaktoria dedicated to Sappho), and to friends who are in the origin of the score, Radu Ungureanu who asked me to compose the piece, and Suzanna Lidegran who made me finish it, and who gave its first performance and has been presenting it in Portugal and several other countries.

September 27, 2012, Cândido Lima

www.mic.pt

candidolima@netcabo.pt



João Madureira (1971)

João Madureira studied composition in Lisbon, with António Pinho Vargas and Christopher Bochmann, and abroad with Franco Donatoni, York Höller and Ivan Fedele. He was awarded in October 1998 with the ACARTE / Maria Madalena Azereido Perdigão award of the Gulbenkian Foundation. In 2003 he was the Orchesatrópica's composer in residence.

João Madureira's compositions include orchestral, chamber, and solo instrumental music, as well as music for cinema and theatre. His works have been performed in Germany, England, France, Italy, Spain, Croacia and Portugal, and at festivals like Festival dos 100 Dias / Expo 98, Festival Internacional de Música de Mafra (1999, 2004), Festival Musica in Strasbourg (2001, 2006), Festival Temps d'Images (2004), World Music Days Festival in Zagreb (2005), Musikfestspiele Dresden (2005), Festival Música Viva 2006, and Festival d'Automne in Paris (2006), during the 50th Anniversary of the Gulbenkian Foundation in Lisbon (2007), at the Festival International de Música do Estoril (2008 and 2010 editions), and at the Dias da Música 2009 Festival – Bach Heritage (2009).

João Madureira teaches at the Escola Superior de Música in Lisbon.

Solo (2002)

"Solo", for violin, was commissioned by Fundação das Descobertas / CCB and Casa da Música / Porto 2001. It is a short piece with a brief and troubled melodic rise, followed by a slow and gradual descending curve towards a final rest, disillusioned and desolate, expressing a very brief allusion to the act of musical creation, with its euphoria, expectations and awareness of its transitory nature.

João Madureira

www.mic.pt

joaomadureira.mail@clix.pt • www.joaomadureira.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 500 performances to date.

Miguel Azguime has received 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 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 Research & Information Centre. This same year Miguel Azguime won the 2003 EMS Composition Prize.

Miguel Azguime has been composer in residence at many electronic studios around the world, namely the Heinrich Stroebel Experimental Studio of the Südwestfunk – 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 winner of the UNESCO's Music Theatre Now competition with his "Salt Itinerary" opera.

Soit Seul Sûr de Son (2004-2006)

"Soit Seul Sûr de Son" was commissioned by the Casa da Música to be included in the "Consequenze" project, an homage to Luciano Berio and his "Sequenze", which was composed of several short solo pieces to be performed by the Remix Ensemble soloists.

This piece uses as its unique material a harmonic and sub-harmonic spectrum built on the same fundamental note, which

acts as a kind of pivot note with a supersonic and subsonic space. For most of it, the piece is a non-linear morphing between those two harmonically related worlds. The premiere performance was given by Angel Gimeno at the MUSICA Festival in Strasbourg, in September 2006. This CD by Suzanna Lidegran contains the work's premiere recording.

Miguel Azguime

www.mic.pt

azguime@azguime.net • www.azguime.net



Angela Lopes (1972)

Angela Lopes was born in Ovar, having in 1995 completed a piano course at the Santa Maria Academy of Music. In 1994 she entered the Superior School of Music and Performing Arts (ESMAE, Porto), where, in 1997, she graduated from Composition (BA), under the orientation of Cândido Lima. She also studied with such composers as Filipe Pires, Álvaro Salazar and Virgílio Melo, finding inspiration in the work of Karlheinz Stockhausen, Iannis Xenakis or Cândido Lima, among others, and absorbing from their music a variety of compositional techniques. In the academic year 2004/05 she started a PhD at the Aveiro University, under the supervision of João Pedro Oliveira and Mario Mary (from Paris University VII).

She participated in several projects, some of them focused on electroacoustic music, such as her collaboration in technical

assistance and sound projection, since 2000, with the Grupo Música Nova (Música Nova Ensemble) directed by Cândido Lima. She also participated in various editions of the Música Viva Festival (2000, 2001, 2003, 2007 and 2008) organized by the Miso Music Portugal. One should emphasise the composer's collaboration in the electroacoustic production of the work "Madonna of Winter and Spring" by Jonathan Harvey at the Casa da Música in Porto, as well as her participation in the electroacoustic production of Karlheinz Stockhausen's "Mikrophonie I" and "Mixtur" at the Helena Sá e Costa Theatre and the Jerónimos Monastery in Lisbon, respectively.

Ángela Lopes composes music for various formations having her works presented in concert inside and outside of Portugal, for example (the most recent performances): the 25th Anniversary of the Miso Music Portugal with her collaboration in the collective work "Cadastrum Exquis"; world premiere of "7 Peças Fáceis", a pedagogical piece for piano, commissioned by 2nd National Piano Competition – Cidade de Gaia (2012); world premiere of "Fong song" composed in homage to Ondina Braga (a project of the Expressoriente Duo).

She collaborates with the Pé de Vento Theatre as well as in the Miso Music Portugal project Contos Contados com Som (Sound Told Fairy Tales) – Electroacoustic Theatre for Children. Angela Lopes is a composition teacher.

Peça X (1998)

"Peça X" is a short piece for violin solo composed in 1998. It was written in the class of Cândido Lima and belongs to the composer's academic time. It resulted from a challenge made by Radu Ungureanu, a violin teacher at the Superior School of Music in Porto. The piece had its world premiere at a school concert, performed by a finalist student from Ungureanu's class. The violinist Suzanna Lidegran was subsequently responsible for further performances and dissemination of the work.

The piece's neutral title emerged in a time when the author refused to suggest any type of explaining intentions through the works' titles. "Peça X" is divided in three moments with very different characteristics. One of the composer's objectives was, considering that the challenge concerned a difficult

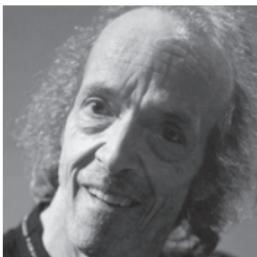
area, writing an idiomatic piece and exploring techniques as well as several contemporary sonorities appropriated to the instrument.

The piece is dedicated to violinist Suzanna Lidegran.

Ángela Lopes

www.mic.pt

angela65@sapo.pt



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Emmanuel Nunes (1941)

Emmanuel Nunes was born in Lisbon, where he studied from 1959 to 1964 at the Academia de Amadores de Música de Lisboa, with Francine Benoît as well as Fernando Lopes-Graça. Simultaneously he attended the Germanic Philology course at the Faculty of Letters. He received significant stimuli from attending seminars at the Darmstadt Summer Courses (1963 to 1965), and from studying composition in Cologne with Karlheinz Stockhausen and Henri Pousseur. The writings by Pierre Boulez and Edmund Husserl were also crucial in forming the composer's aesthetics.

Emmanuel Nunes was an important pedagogue, having taught many Portuguese composers from younger generations. He taught and gave lectures at numerous institutions, such as the Calouste Gulbenkian Foundation in Lisbon (1980 to 2009), the Darmstadt Summer Courses (1986 to 2002), the Musikhochschule Freiburg (1986 to 1992) and as professor at the Paris Conservatoire (1992 to 2006); in addition, from the mid-eighties

he worked regularly at the IRCAM.

Emmanuel Nunes succeeded in creating a world of sounds exclusively his own, but in which the echo of the near and distant past remains audible. Thus he achieved, early on, a synthesis between the most dominant movements in the music of the post-war era, represented by Boulez and Stockhausen.

Emmanuel Nunes left us a vast work, which approaches various musical genres. In particular works like "Ruf", "Wandlungen", "Quodlibet" and "Lichtung I-III" gave him international attention, not least on account of the ingenious application of electronic means and spatial concepts. The two stage works, "Das Märchen" and "La Douce", can be regarded climatic points in his output. A particular characteristic of his music is the cohesion of detail and overall form, within a discourse that is rhythmically very diverse and full of contrasts.

His music has been performed by numerous European orchestras, ensembles and interpreters, and received the highest honours (e.g. UNESCO CIM-Prize 1999, Pessoa Prize 2000).

Emmanuel Nunes passed away on September 2, 2012, in Paris.

Einspielung I (1979)

"Einspielung I" belongs to a series of solo pieces for violin, viola and violoncello. The basic material emerges from a principal rhythmic / melodic relation, which lies in the origin of a family of works – "The Creation" initiated in 1978. In the three "Einspielung" all the technical curiosities and effects of the so-called contemporary music are practically absent (on the contrary to what happens, for example, in "AURA" for solo flute – 1983/89). "For the series of works, which constitutes "The Creation", says Emmanuel Nunes, "I composed a quantity of mother cells, based on one or two kinds of intervals. The "Einspielung" leads all of these mother cells to a maximum development."

"Einspielung I" was commissioned by the Calouste Gulbenkian Foundation.

Emmanuel Nunes
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Suzanna Lidegran (1966)

Suzanna Lidegran was born in Ödeshög, Sweden.

She started studying the violin at the age of five, later on studying piano and organ.

She studied with Prof. Sven Karpe in Stockholm and afterwards at the Royal Danish Conservatory of Music in Copenhagen with Prof. Milan Vitek.

She attended master-classes of violin and chamber music with Liana Issakadze, Igor Ozim, Leo Berlin, Gerd Crawford, Kurt Lewin, Björn Sjögren, Amalie Malling, José Ribera, Gotlandskvartetten, Fresk-kvartetten and the Borodin Quartet among others.

Suzanna Lidegran came to Portugal in 1989 to perform with the Orquestra do Porto – Régie Cooperativa Sinfonia during a period of one year.

She has performed, as a soloist, with her string quartet Lyra and in other chamber music groups, around Portugal. Lyra recorded the string quartet of Luís de Freitas Branco at Numérica studios in Portugal 2007.

In 2003 she formed a duo with the pianist Eduardo Resende. She is a member of the ensemble for contemporary music Grupo Música Nova, led by composer Cândido Lima, with whom she has participated in many premiere performances since 1997.

Suzanna Lidegran has also worked with composers such as Miguel Azguime, Emmanuel Nunes, João Madureira, Ângela Lopes, Isabel Soveral and Salvatore Sciarrino, among others,

performing their pieces for solo violin.

Between 1991 and 2005 she taught at the professional school Artave. From 1996 and on she continues to teach violin and chamber music at the Conservatório de Música do Porto, where she also accompanies her students on the piano. Many of her students have won prizes in national and international competitions.

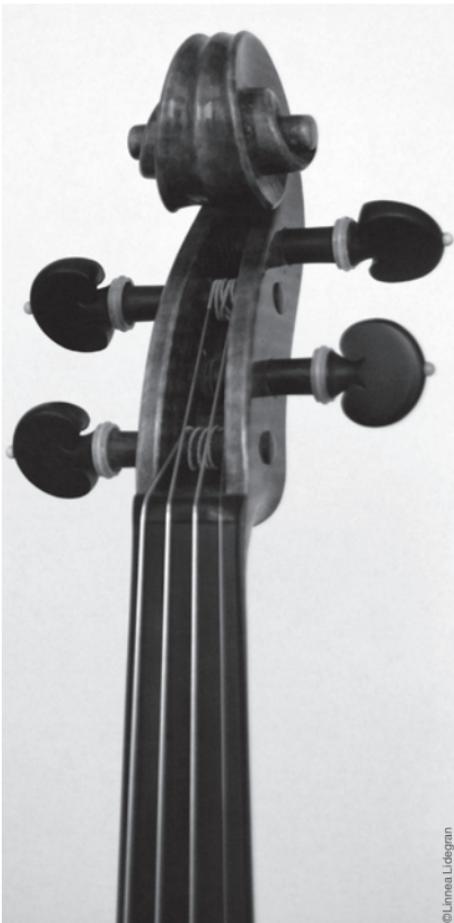
Suzanna Lidegran is regularly invited as a jury member for different violin competitions in Portugal.

Suzanna Lidegran has been a member of the Sond'Ar-te Electric Ensemble since its foundation in 2007.

Suzanna Lidegran

www.mic.pt

lidegran.suzanna@gmail.com



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