

Itinerario de Luz

ENRIQUE X. MACÍAS



Itinerario de Luz

CD1

Itinerario de Luz (1995) *live recording*

1 19:15

MARK FOSTER: conductor MIGUEL AZGUIME: electronics
LONDON SINFONIETTA

Recording: Auditorium Centro Galego de Arte Contemporânea, Santiago,
15/04/1995, Pablo Barreiro: sound engineer

Antistrofas (1993/95)

2 17:05

PIERRE STRAUCH: cello MIGUEL AZGUIME: electronics

Recording: Estudios da Radio Galega, Santiago, 16/04/95, Pablo Barreiro: sound
engineer

Adhuc (1992/93) *live recording*

3 16:52

LAURENT CUNIOT: conductor
ENSEMBLE INSTRUMENTAL TM+
PHILIPPE BERROD: clarinet; JACQUES DELEPLANQUE: horn; FLORENT
JODELET: percussion; CHRISTOPHE MAUDOT: synthesizer; JEANNE-
MARIE CONQUER: violin; SOOK YOUNG LEE: cello

Recording: Salle du Conservatoire, Paris, 13/03/93, Radio France recording

La Lyre du Désert (1988)

4 18:09

electroacoustic music

Realized and produced by Enrique X. Macías at INA/GRM, Paris, 1988

ENRIQUE X. MACÍAS

CD2

Ubi laeum (1993)

1 *De fora* 06:16

2 *Gaudium in universo mundo* 08:09

3 *Memorial* 08:10

MARYVONNE LE DIZÉS: violin; SABINE TOUTAIN: viola; PIERRE STRAUCH: cello

Recording: Estúdios da Radio Galega, Santiago, July 1993, Pablo Barreiro: sound
engineer

La Chambre dans l'Espace (1992/93) *live recording*

4 11:00

MULTIFONIA ENSEMBLE TRIO

ISABELLE DUVAL: flute; GENEVIEVE STROSSER: viola; CAROLINE DELUME: guitar

Recording: Pazo de Castrelos, Vigo, March 1993, Radio Galega, Pablo Barreiro:
sound engineer

Sonata (1986/89)

5 *Impromptu I* 4:40

6 *Impromptu II* 6:47

7 *Refrain* 5:27

8 *Paráfrasis I* 9:21

ROBERTO BOLLEA: piano

Recording: Sala de Congressos 2 at Calouste Gulbenkian Foundation, Lisboa, June
1993, Miguel Azguime: sound engineer

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Remembering Enrique X. Macías

My admired friend Miguel Azguime asked me for a few paragraphs describing or recalling the late Galician composer Enrique Macías (Vigo, 1958-1995) and my memory takes me straight away to two very special moments in which I was closely involved, corresponding respectively to the beginning and the end of his short but intense creative trajectory. I met Macías in the summer of 1976 during an Encounter of Young Artists which took place in his native city and which I attended as a new music critic for the newspaper "El País". Enrique had just celebrated his eighteenth birthday and was a hotbed of activity, tumult, of a desire to do things. Though he had not studied music academically, he felt that he was a composer and was entirely ready to launch himself on this road, leaving things initially to pure intuition. In a fine concert in the open air in the Jardines del Castro, at that Encounter in Vigo I heard an early piece by Macías, for percussion, which the composer later excluded from his catalogue of works, not even listing it as "withdrawn" and I saw him also collaborate with enthusiasm with the percussionist Katsunori in the performance of Variaciones Laberinto by Carlos Cruz de Castro.

Then there would come years of study, both autodidactic and through contact with teachers and pupils in courses in Darmstadt and in laboratories and centres of electroacoustic music in Finland (Helsinki), Spain (Cuenca), The Netherlands (Utrecht), France (Bourges)... When the time came for his compositions to be heard, Spain, Portugal, Italy and Mexico were the countries in which the young Macías found that his work and inspired creative proposals elicited the greatest resonance.

And twenty years had passed following that meeting in Vigo, a little less, when I was shaken by the news of the tragic death of Enrique Macías. It was early November in 1995 and at that time Enrique had reached maturity, known still as a nonconformist and a revolutionary, and already deserving of the title "young master". He had shortly before just managed to finish writing Clamores y alegorías, the symphonic work commissioned by the Canaries Festival for its January 1996

edition. It was, indeed, his colleague and friend Miguel Azguime who worked on the proofing and finalizing of the performance materials so that the world première could take place at the prestigious festival which had commissioned it. It was with interest and not little excitement that I travelled to Las Palmas on Gran Canaria in order to hear that posthumous première and record the event in the "ABC" newspaper, for which I worked as a critic at the time... "The timbral interest is constant and huge, truly huge. The play of interrelations between the timbres and between the thematic cells betrays an extremely fine and intelligent compositional process. Everything functions as though it were a macro-chamber-work, given that the role of each orchestra, or within each of them the role of each section and even of each instrument, is differentiated and subtle. It runs for little more than twenty substantial minutes of concentrated musical interest and weight, in spite of the abstraction of the author's language; the score is of an expressiveness that becomes truly moving in the beautiful finale"... The presence of the word clamores is not without significance in this last composition by Macías. The Dictionary of the Real Academia de la Lengua Española, as well as that of María Moliner, gives as one of the meanings of clamor "the pealing of bells for the dead". Pure coincidence or a hidden message in the title of his farewell composition? Small difference it makes now!

Finally, everything is past. On the 18th May, if he were alive, Enrique Macías would be fifty years old and the celebration would have obliged us to recall many things and speculate on many more left to do. As a consolation let us welcome this substantial anthology of what Macías's talent enabled him to record in his scores while he was still with us.

José Luis García del Busto
Madrid, April 2008
Translated by Ivan Moody

Enrique X. Macías na lembranza

O meu admirado Miguel Azguime pídemes uns parágrafos de descrición ou recordo do malogrado compositor galego Enrique Macías (Vigo, 1958-1995), e a memoria váiseme, de inmediato, a dous momentos moi especiais e que vivín de preto, correspondentes, respectivamente, ao comezo e ao fin da súa curta, pero intensa, traxectoria creativa. Coñecín a Macías no verán de 1976, co gallo dun Encontro de Artistas Novos que se celebrou na súa cidade natal e ao que decidín asistir como debutante crítico musical para o xornal El País. Enrique acababa de facer dezaioito anos e era un ferveiro de actividade, de inquedanza, de ganas de facer cousas. Sen cursar estudos académicos de música, sentíase compositor e estaba completamente disposto a lanzarse por esa vía, deixándose levar inicialmente pola pura intuición. Nun simpático concerto ao aire libre, celebrado nos Xardíns do Castro, naquel encontro de Vigo escoltei unha peza dun Macías novel, para percusión, que o compositor non incluíría despois entre as súas obras, nin sequera “fóra de catálogo”, e tamén o vin colaborando con desenvoltura co percusionista Katsunori na interpretación das Variaciones Laberinto de Carlos Cruz de Castro.

Despois virían anos de formación autodidacta e en contacto con profesores e alumnos de cursos en Darmstadt e en laboratorios e gabinetes de música electroacústica de Finlandia (Helsinki), España (Cuenca), Holanda (Utrecht), Francia (Bourges), etc. Á hora de dar a coñecer as súas composicións, España, Portugal, Italia e México foron países onde o novo Macías atopou o eco máis inmediato ao seu traballo e ilusionadas propostas creativas.

E pasaran vinte anos desde aquel encontro en Vigo, algo menos, cando nos sacudiu a noticia da tráxica morte de Enrique Macías. Eran os primeiros días de novembro de 1995 e, por aquel tempo, Enrique alcanzara a madurez e, malia seguir exercendo de inconformista e rompedor, tiña xa o selo ben gañado de “novo mestre”. Polos pelos chegara a rematar a composición de Clamores y Alegorías, a obra sinfónica que lle encargara o Festival de Canarias para a súa edición de xaneiro de 1996. Precisamente, foi o seu colega e amigo Miguel Azguime quen traballou na corrección e posta a punto dos materiais para que fose factible a estrea mundial da obra

no marco do prestixioso festival canario que lla encargara. Con interese e un punto de emoción, despraceime ata As Palmas de Gran Canaria para asistir a aquela estrea póstuma e deixar constancia informativa no xornal ABC, onde daquelas exercía eu a crítica musical: ...“É permanente e grande, moi grande, o interese tímbrico. O xogo de interrelacións entre os timbres e entre as células temáticas supón un traballo compositivo moi fino e intelixente. Todo funciona como se se tratase dunha macro-obra camerística, xa que o papel de cada orquestra e, dentro de cada unha delas, o de cada familia, e aínda o de cada instrumento, é diferenciado e sutil. Son pouco máis de vinte minutos substanciais de reconcentrado interese musical e, malia a abstracción da linguaxe do seu autor, a partitura é dunha expresividade que chega a ser emocionante no fermosísimo final”... Non deixa de ser significativa a presenza do termo clamores no título da derradeira composición de Macías. O Diccionario de la Real Academia de la Lengua Española, así como o de María Moliner, dan como unha das acepcións de clamor a de “toque de campás polos defuntos”. Pura casualidade ou mensaxe oculta no título da súa obra-despedida? A estas alturas, que máis ten!

En fin, todo é pasado. O vindeiro 18 de maio, de seguir con vida, Enrique Macías faría cincuenta anos e a celebración obrigaríanos a recapitular tantas cousas feitas e a apostar por tantísimas outras por facer. Como consolo, benvida sexa esta ampla mostra do que o talento de Macías chegou a plasmar en pentagramas mentres estivo cada nós.

José Luis García del Busto
Madrid, Abril de 2008

Meeting anew the work of Enrique X. Macías

Enrique X. Macías left us a little more than ten years ago, at only 37 years of age, completing a lifecycle that was short, perhaps, but undoubtedly one of the most important and one of the richest in Spanish contemporary music. His trajectory and output constitute a profound and exemplary gesture of rigour and freedom, part of a constant demand for authenticity and personal coherence. He defined his position thus in an

interview given to his friend, the journalist and musical critic Guillermo García-Alcalde, published in December 1991:

"'Autodidacticism' is absolutely basic to creation. Nobody can teach anybody else to compose or, more specifically, to create. Anyone who sticks rigidly to a system makes himself an epigone of its inventor. Creating is, in my opinion, subverting the system. (...) one must be consequent in the acquisition of a personal language. It will be full of influences and references, but true creation arises from an individual reflection that takes on all possible risks in the face of society. Whether we wish it or not, they will place on your head a red or a black cross: you will be, or not, on the crest of the wave, but as a composer you should distance yourself from this and achieve your coherence at any price. As a living being, each work has its own destiny. If it is able to explain itself even in a concert hall, it will live; otherwise, it will die".

As part of this attitude of constant questioning, of urgent invention, of lucidity, Enrique X. Macías withdrew from his catalogue all his works previous to 1981 and then went through fourteen richly productive years (from 1981 to 1995), which left us with 29 works that make up his definitive artistic legacy.

This double CD includes the works that appeared on the CD "Santiago Camiño de Europa" side by side with another CD including three mixed and one purely electroacoustic work, a group of pieces brought together according to the wishes of the composer, who hoped to work on this publication in 1996, had his death not unexpectedly called a halt to the project. In placing in perspective the seven works that go to make up the two CDs, it should be said that, as is the case with most of his work, they are works that intersect with each other, in that Macías almost always took up material, or even quotations from previous works, building a permanent ebb-and-flow and an interrelationship between one work and another.

Rather than an analysis, aware that I am unable to enter the music by means outside it, I would nevertheless like here to discuss in general terms the works on these CDs bringing together and intersecting brief observations and returning

when possible to fragments of texts written by Macías and published as programme notes.

Antistrofas was the penultimate work he wrote and the last piece we worked on together, being in fact a version with electronics of the earlier work for solo 'cello Estrofas, from 1993. In Estrofas the original material itself comes from the string trio Iubilæum, treated in two distinct ways, which gives rise to two movements that one might consider the thesis and antithesis of the same material. In Antistrofas, however, in the version with electronics in real time and spatialization, the electronics accentuate the purification of the antithetic part of Estrofas, taking on the role of the double, or shadow, of the 'cello; inhabiting a multiform space and extending the act of listening to the limits of the physical. Chronologically distant from Antistrofas, La Lyre du Désert and La Chambre dans l'Espace are connected by an extra-musical circumstance, in that they were both motivated by the poetic universe of René Char. In 1988, then, Macías worked in the INA/GRM studios in Paris on this purely electronic (tape) piece, La Lyre du Désert, whose title is an obvious homage to the French poet in the year of his death and about which he wrote:

"Just one verse from his extensive *Lettera Amorosa* gives rise to strength, detachment and peace; the companionship possible in Char's poetry, abstract in its discourse: Je ne confonds pas la solitude avec la lyre du désert. Le nuage cette nuit qui cerne ton oreille n'est pas de neige endormante, mais d'embruns enlevés au printemps [I do not confuse solitude with the lyre of the desert. The cloud which tonight surrounds your ear is not of calming snow, but of mists taken unto Spring]".

And about *La Chambre dans l'Espace* Macías also wrote, in the programme notes for the première of the work in February 1993:

"The originating germ is the poem by René Char which provides the work's title... The world of the French poet, in his poem *La Chambre dans l'Espace*, is once again the detonator".

Iubilæum for string trio was written in 1993 and premièred in Santiago de Compostela in July of the same year. Iubilæum is another notable example of that characteristic aspects of Macías's work mentioned above, in that the material for a new work often comes from an earlier work, subject to a generative process which multiplies it within an omnipresent unity... something like "the absolute presence of all his music in the music of each compositional moment". In this sense, and returning to works earlier than Iubilæum, it is possible to trace crossed lines between the Sonata for piano of 1989 and Nobilissima Visione II / Postludios (for piano, chamber ensemble and electronics) which in its turn was directly responsible for the origin of Cadências e Interlúdios / Percurso I, or even between the same Sonata for piano and the trio for flute, viola and guitar La Chambre dans l'Espace from early 1993, of which in turn Adhuc is a tributary, as well as Iubilæum, from which in turn there derive, as I have mentioned, the two pieces for 'cello solo Estrofas and Antistrofas.

In 1995, however, Enrique X. Macías, with his piece Itinerario de Luz, commissioned by the Galician Centre for Contemporary Art, initiated a new phase in his compositional path, in working out new material without making use of material deriving from earlier works and employing a number of processes in the development of this material hitherto absent in his work and which clearly pointed towards new directions in his work as a composer. Processes of interpolation, controlled between successive chords, would provide the basis for a new way of working, which the composer would use again in his final work, Clamores e Alegorias. What was this new journey to which he was heading? The question will remain without an answer, but a text he published in a concert programme reveals, in the style of a self-portrait, the enigmatic codes for the understanding of his life and work:

"Silence, only silence. The trajectory of silence. There's no trace of any sound. Only silence. Searching for the unknown sound, the most authentic, the preferred one, though unknown.

Chronology of a biography. Memory of a biography. Necessity of memory. Memory and perspective of time. The non-coincidental making real of a time, in order to make it

necessary, in order for it to become necessary.

The work should live its independence and become a living being with its perfections and imperfections. The rewriting of imperfection as a new perspective and realization of a potential. The work grows and follows its road. Open/closed. Silence/sound. Dark/light. Mirror. Figures in the mirror".

Miguel Azguime; Lisbon, April 2008

Translated by Ivan Moody

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Re-coñecer a obra de Enrique X. Macías

Enrique X. Macías deixounos hai pouco máis de dez anos, con só 37, completando un ciclo de vida se cadra curto, pero cuxa obra é seguramente unha das máis importantes e ricas da contemporaneidade musical española. A súa traxectoria e produción son un xesto profundo e exemplar de rigor e liberdade, nunha permanente esixencia de autenticidade e coherencia persoal. A súa postura foi definida así nunha entrevista realizada polo amigo, xornalista e crítico musical Guillermo García-Alcalde, publicada en decembro de 1991:

"O «autodidactismo» é algo vital na creación. Ninguén pode ensinar a compor ou, máis especificamente, a crear. quen se aferra a un sistema faise epígono de quen o inventou. Crear é, ao meu modo de ver, subverter o sistema, (...) Hai que ser consecuente coa adquisición dunha imaxe persoal. Estará chea de influencias e referencias, pero a auténtica creación nace dunha reflexión individual que asume fronte á sociedade todos os riscos posibles. Queirámolo ou non, colocarán sobre a túa cabeza unha cruz vermella ou negra: irás ou non na crista da onda, pero como compositor débete afastar diso e conseguir a túa coherencia á custa do que queira que sexa. Como ser vivo, cada obra ten o seu propio destino. Se ten a capacidade de explicarse por ela mesma diante dun auditorio, vivirá; no caso contrario, morrerá".

Nesta actitude permanente de interrogación, de invención imposible de adiar, de lúcida condición, Enrique X. Macías

retira do seu catálogo todas as obras anteriores a 1981 e a través entón 14 anos fecundos (de 1981 a 1995) que nos deixará 28 opus e que constitúen o seu legado artístico definitivo.

Para este CD dobre reeditáronse as obras que integraban o CD Santiago Camiño de Europa xunto con outro CD que integra tres obras mixtas e unha obra puramente electroacústica, conxunto de obras que aquí se reúnen segundo a vontade expresa do compositor que pretendía realizar esta mesma edición en 1996, de non ter interrompido o seu falecemento inesperadamente ese proxecto. Pondo en perspectiva as sete obras que constitúen os dous CD, cómpre salientar que, conforme acontece na maior parte da súa obra, se tratan de pezas que se entrelazan na medida en que case sempre Enrique X. Macías retoma partes do material ou mesmo citacións de obras anteriores para construír un vaivén permanente e interrelacionado dunha obra cara a outra. Máis ca unha análise, consciente como son de que non se pode chegar á música polos camiños trazados fóra dela, gustárame só percorrer as obras destes CD tecendo e cruzando breves observacións e retomando, cando é posible, fragmentos de textos escritos por Enrique X. Macías e publicados nos programas de concertos.

Antístrofas foi a penúltima obra que escribiu e o último traballo que realizamos xuntos, que en realidade constitúe a versión con electrónica da obra anterior para violoncello só Estrofas de 1993. En Estrofas o material de orixe é el mesmo proveniente do trío de cordas Iubilæum, tratado de dúas maneiras distintas para resultar en dous movementos que poderíamos considerar como a tese e a antítese dun mesmo material. Non obstante, en Antístrofas, xa que logo, na versión con electrónica en tempo real e espazamento, a electrónica acentúa a depuración da parte antitética de Estrofas, e desempeña o papel de duplo, como se dunha sombra se tratase, do violoncello; habitando un espazo un espazo multiforme e estendendo a escoita ao limiar do físico. En oposición cronolóxica con Antístrofas, La Lyre du Désert e Le Chambre dans l'Espace están ligadas por unha circunstancia extramusical, na medida en que ambas as dúas foron motivadas polo universo poético de René Char. En 1988,

Enrique X. Macías realizaba así nos estudos de INA/GRM en París esta peza puramente electrónica fixada sobre soporte magnético, La Lyre du Désert, cuxo título constituíu unha homenaxe evidente ao poeta francés no ano da súa morte e a propósito de quen escribiu:

“Soamente un verso da súa extensa Lettera Amorosa motiva a forza, o desconsolo e a paz; a convivencia posible na poesía de Char, dun discurso abstracto: Je ne confonds pas la solitude avec la lyre du désert. Le nuage cette nuit qui cerne ton oreille n'est pas de neige endormante, mais d'embruns enlevés au printemps”.

E sobre La Chambre dans l'Espace escribiu aínda Enrique X. Macías nas notas do programa de estrea da obra en febreiro de 1992:

“O xerme orixinador é o poema de René Char que dá o título á obra... O universo do poeta francés co seu poema La Chambre dans l'Espace, unha vez mais é o detonante”.

Iubilæum para trío de cordas foi escrita no ano seguinte, en 1993, e estreouse en Santiago de Compostela en xullo dese mesmo ano. Iubilæum é un exemplo notable máis dun dos aspectos máis característicos da obra de Enrique X. Macías anteriormente mencionado, no sentido en que o material para unha nova obra provén frecuentemente dunha obra anterior suxeito a un novo proceso xenerativo, que o multiplica no anterior dunha omnipresente unidade... algo como a “presenza absoluta de toda a súa música na música de cada instante compositivo!1”. Nesta medida, e recorrendo a obras anteriores a Iubilæum é posible trazar liñas cruzadas entre a Sonata para piano de 1989 e a Nobilissima Visione II / Postludios (para piano, conxunto de cámara e electrónica) que, á súa vez, dá directamente orixe a Cadencias e Interludios / Percurso I, ou mesmo entre a propia Sonata para piano e o trío para frauta, viola e guitarra La Chambre dans l'Espace de principios de 1993, da que, ao mesmo tempo, Adhuc é tributario ao igual que Iubilæum, da que derivan así mesmo, como xa indiquei, as dúas pezas para violoncello só Estrofas e Antístrofas.

Non obstante, en 1995 Enrique X. Macías, coa súa obra *Itinerario de Luz*, encargada polo Centro Galego de Arte Contemporáneo, iniciaría unha nova fase no seu percorrido compositonal, ao elaborar un material novo sen recorrer a materiais provenientes de obras anteriores e utilizando algúns procesos de desenvolvemento dese mesmo material ata entón ausentes nas súas obras e que, claramente, apuntaban cara a novos camiños no seu traballo de compositor. Procesos de interpolación controlada entre acordes sucesivos constituirían unha nova forma de traballar e que o compositor volvería empregar na súa derradeira obra *Clamores y Alegorías*. Cal era ese novo itinerario para o que apuntaba? A pregunta permanecerá sen resposta, pero o texto que publicou nun programa de concerto revelábanos entón, coma se fose un autorretrato, os códigos enigmáticos para a comprensión da súa vida e obra:

"Silencio, só silencio. Percurso do silencio. Non hai rastro de calquera son. Só silencio. Tratar de buscar o son descoñecido, o máis auténtico, o máis privilexiado para nos aínda que descoñecido.

Cronoloxía dunha biografía. Memoria dunha biografía. Necesidade da memoria. Memoria e perspectiva do tempo. Concretización non casual dun tempo, para facelo necesario, para que se torne necesario.

A obra deberá viví-la súa independencia e tornarse ser vivo coas súas perfeccións e imperfeccións. Reescritura da imperfección como nova perspectivización e concretización dun potencial. A obra crece e segue o seu itinerario. Aberto/pechado. Silencio/son. Escuro/claro. Espello. Figuras no espello".

Miguel Azguime / Lisbon, April 2008

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Miguel Azguime e Enrique X. Macías

Itinerario de Luz (1995)

Itinerario de Luz (Light Itinerary) was thought out as a five-section piece with no interruption, for an ensemble of six instruments (flute / flute in G, clarinet, horn, violin, viola and 'cello) and a system for live signal treatment. The latter is composed of a sampler, which works in two courses: on the one hand, it works as an additional instrumental ensemble, like a score of shadows to complete the instrumental part; on the other hand, as an intersection (hybridization) point between acoustic instrumental sounds and the instrumental sounds from the sampler (mostly resonance instruments – piano, guitar, harp – or percussion-resonance).

Alternatively, the electroacoustic treatment and the specialization. The electroacoustic treatment would run live on each instrument, like an unfolding identity, either by interacting to transform its timbre, or on the time level to alter the discourse of the instrumental part, as well as like a counterpoint of the harmonic writing.

The specialization of the acoustic and electronic sounds (both the sampler and the live treatment) is oriented in two directions. The placing and movement of each sound in

space, as well as the interpolation (restriction) of the acoustic space by means of reverberation. The specialization was not only originated from the instrumental part of the piece, it also sheds light on its own writing.

The mentioned hybrid sounds (interpolated) were created with SVP (Super Vocoder de Phase, by IRCAM) and Turbosynth (modular synthesis) software.

The whole electroacoustic part is merged into a computer score that follows the instrumental score. It controls the specialization and treatment and was written with the object programming language Max (created and developed at the IRCAM). It is not just a matter of control, but also of real time treatment computation.

The electronic part was developed by Miguel Azguime at the MISO STUDIO (Portugal).

The piece is a commission by the Galician Centre for Contemporary Art.

Concibida en cinco seccións que se interpretan sen interrupción, utiliza un conxunto de seis instrumentos (frouta/frouta en sol, clarinete, trompa, violín, viola e violoncello) e un dispositivo de tratamento informático en tempo real, que consiste nunha parte de sampler que actúa na obra en dúas liñas: unha como un conxunto instrumental complementario, como unha partitura de sombras en complementariedade coa parte instrumental; outra como punto de interpolación (de hibridación) entre os sons instrumentais acústicos do conxunto dos músicos e os sons instrumentais do sampler (fundamentalmente instrumentos de resonancia –piano, guitarra, arpa– ou percusión resonancia).

Por outra banda, o tratamento electroacústico e a espazamento. O tratamento electroacústico actúa sobre cada instrumento, en tempo real, como un desdoblamento da súa identidade, tanto pola súa interacción na modificación da súa tímbrica, interacción temporal no discurso da parte instrumental da peza, así como un contrapunto da escritura no plano harmónico.

O espazamento dos sons acústicos e electrónicos (sampler e tratamento en tempo real) está orientado en dous aspectos. Por unha banda, a localización e movemento no espazo de cada son, por outra, a interpolación (como condicionamento) do espazo acústico por medio dunha escritura de

reverberación. O espazamento non só está deducido da parte instrumental da obra, senón que é unha clarificación da súa propia escritura. Os sons híbridos (interpolados) referidos máis arriba foron creados cos programas SVP (Super Vocoder de Phase, do IRCAM) e Turbosynth (síntese modular activa). Todo se integra nunha partitura informática que segue á partitura instrumental. Esta actúa de control do espazamento e tratamento e foi escrita utilizando a linguaxe de programación de obxectos Max (creado e desenvolvido no IRCAM de París). Pero non só estamos falando de control, senón tamén de cálculo dos procesos en tempo real.

O proxecto da parte informática da obra foi desenvolvido por Miguel Azguime no MISO STUDIO (Portugal).

A obra é unha encomenda do Centro Galego de Arte Contemporánea.

Antistrofas (1995)

Like in the Greek metric, this work is divided into two fragments or sections: strophe and antistrophe. In contrast with the Greek metric, this work has a complete asymmetry between both parts in terms of material proliferation, but not in what concerns its integrity: the exact same as in the first part.

To counterbalance the strophes' turmoil, the antistrophes plunge in a calmer and more translucent atmosphere. Still, the memory of the verse and the rhyme improvisation remain.

The piece was commissioned by the painter Amando González and is dedicated to Pierre Strauch, who premiered the first part "strophes" in 1993 and the complete version "antistrophes" in 1995.

Como na métrica grega, atopamos a peza dividida en dous fragmentos ou seccións: estrofa e antístrofa. En contraposición á definición da métrica grega, na obra hai unha total asimetría entre ambas as partes en termos de proliferación do material, aínda que non de integridade, rigorosamente o mesmo da primeira parte. Fronte á axitación das estrofas, as antístrofas

somérense nun clima máis tranquilo e transparente. Pero aínda así, a memoria do verso e a improvisación da rima perduran.

A obra foi unha encomenda do pintor Amando González e está dedicada a Pierre Strauch, quen fixo a estrea de Estrofas en 1993 e de Antistrofas en 1995. A versión que aquí se presenta é a versión integral con electrónica.

Adhuc (1992/93)

Adhuc was written in 1992 and 1993 for clarinet, horn, violin, cello, vibraphone and synthesizer. It is the result of a commission by the French Ministry for Culture and the TM+ Ensemble and it is dedicated to the ensemble and its director Laurent Cuniot. The instrumentation is of course adapted to the TM+ Ensemble characteristics, taking advantage of the electronic means present in the group. The synthesizer part is clearly revealing of Enrique Macías' distinctive writing, with a sound treatment that is meant to enlarge the timbre scope with sounds of instrumental origin.

This work is included in a group of pieces of plain maturity of the composer's language, in which Enrique Macías takes a piece of material from a previous work, analyses and rereads it in detail, thus giving place to the material of the new work. The latin title means "again, return, go back" and points to the reuse of a previous material from other works.

Adhuc was premiered within the concert season of the TM+ Ensemble in Paris on the 13th March 1993.

Adhuc foi composta entre 1992 e 1993 para clarinete, trompa, violín, violoncello, vibráfono e sintetizador e resultou dunha encomenda conxunta do Ministerio de Cultura francés e do conxunto musical TM+, dedicada a este conxunto e ao seu director Laurent Cuniot. A instrumentación adáptase, evidentemente, ás características de TM+, tirando partido en concreto da presenza de instrumentos electrónicos no seo da agrupación e, nese sentido, a parte de sintetizador da obra revela claramente o tipo de escritura utilizada habitualmente

por Enrique X. Macías, cun tratamento sonoro que vai completar e alargar con timbres de orixe instrumental a paleta de cores dispoñible.

Esta obra encádrase nun grupo de obras de clara madurez da linguaxe do compositor, na que Enrique X. Macías parte dun fragmento do material dunha obra anterior, que é suxeito a unha análise e relectura detalladas que dan, á súa vez, lugar ao material da obra nova. O propio título en latín, que significa "outra vez, retornar, volver", apunta á reutilización dun material previo doutra obra.

Adhuc foi estreada, no marco da tempada de concertos do conxunto TM+ en París, o 13 de marzo de 1993.



Enrique X. Macías

La Lyre du Désert (1988)

La lyre du désert (desert lyre) - an obvious homage to René Char, was achieved at the INA/GRM (Institut National de l'Audiovisuel - Groupe de Recherches Musicales) in Paris in February 1988, just when the French poet would die.

Just one verse from his extensive Lettera Amorsa gives rise to strength, detachment and peace; the companionship possible in Char's poetry, abstract in its discourse: Je ne confonds pas la solitude avec la lyre du désert. Le nuage cette nuit qui cerne ton oreille n'est pas de neige endormante, mais d'embruns enlevés au printemps [I do not confuse solitude with the lyre of the desert. The cloud which tonight surrounds your ear is not of calming snow, but of mists taken unto Spring] (René Char).

La Lyre du Désert (evidentemente, en homenaxe a René Char) foi realizada nos estudos do INA/GRM (Institut National de l'Audiovisuel - Groupe de Recherches Musicales) de Paris en febreiro de 1988, data na que morre o poeta francés.

Soamente un verso da súa extensa Lettera Amorsa motiva a forza, o desconsolo e a paz; convivencia posible na poesía de Char, dun discurso abstracto: Je ne confonds pas la solitude avec la lyre du désert. Le nuage cette nuit qui cerne ton oreille n'est pas de neige endormante, mais d'embruns enlevés au printemps. (René Char).

Tubilaeum (1993)

Three parts, three inter-related universes. A starting point: just six measures from a previous work. Joy, condensation of gestures in search of the greatest possible essentiality.

This work is a commission from Galicia no tempo for the "Santiago, camiño de Europa" exhibition and was premiered at the "San Martiño Pinario" Church in Santiago de Compostela on the 2nd July 1993 by the same performers of this recording.

The piece is dedicated to Guillermo García-Alcalde.

Tres partes, tres universos interrelacionados. Punto de partida: apenas seis compases dunha obra precedente. Xúbilo, condensación de xestos na procura da maior das esencialidades posibles.

Escrita por encomenda de Galicia no tempo para a exposición "Santiago, camiño de Europa", estreouse na igrexa de San Martiño Pinario, en Santiago de Compostela, o día 2 de xullo de 1993, polos intérpretes da presente gravación. A obra está dedicada a Guillermo García-Alcalde.

La Chambre dans l'Espace (1992-93)

For flute, viola and guitar, written from November 1992 to January 1993. Its origin was René Char's poem with the same title. It's written in one movement made up of four sections. The last of these could be seen as variations of material from the second section, where we hear three sounds of each of the three instruments playing, which is also a reduced summary of the material used.

A quiet atmosphere where a pianissimo dynamic dominates the first section. A crucial memory bonds the beginning and the end together.

The work is a commission of the Madrid Centre for the Diffusion of Contemporary Music and was premiered at the IVth Granada Contemporary Music Journeys in 1993 by the Multifonia Ensemble Trio. It is dedicated to Luisa Martínez.

Para frauta, viola e guitarra, foi escrita entre novembro de 1992 e xaneiro de 1993. O golpe orixinador da partitura foi o poema de René Char que dá título á obra. Escrita nun só movemento, está dividida en catro seccións. A última destas poderíamos entendela como variacións dun material que provén da segunda, onde atopamos tres solos de cada un dos tres instrumentos que son, ao mesmo tempo, un resumo extremo do material aludido.

Un clima calmo e de dinámica en torno ao pianissimo domina a primeira sección. Unha memoria, sempre necesaria, une o

principio da obra co final.

A obra foi encomenda do Centro para a Difusión da Música Contemporánea de Madrid e estreada durante as IV Xornadas de Música Contemporánea de Granada, en 1993, polo trío do Ensemble Multifonia. A obra está dedicada a Luisa Martínez

Sonata (1986-89)

This work had a long composition process that lasted three years. Both the first fragment (Impromptu I) and the complete work saw the light in Santiago de Compostela. The four-part structure (two Impromptu, a Refrain and a Paráfrasis) can be played by the performer in any order. The sections could be briefly described as a rhapsodic development (Impromptu I), a permanent game of mirrors (Impromptu II), a concentration of material in its circling aspect (Refrain) and the summary and proliferation of derived forms (Paráfrasis). It is a commission by the IIIrd Santiago Contemporary Music Journeys in 1989 and was premiered by Roberto Bollea to whom it is also dedicated.

Tivo un longo proceso de composición que durou tres anos. O seu primeiro fragmento ("Impromptu I") viu a luz en Compostela (1986), de igual modo que a obra enteira (1989). A estrutura cuádrupartita (dous impromptu, un refrain e unha paráfrase) pode ser ordenada optativamente polo intérprete. A caracterización de cada unha das partes podería xirar nos desenvolvementos rapsódicos do "Impromptu I", nos xogos de espellos permanentes do "Impromptu II", na concentración de material e o seu aspecto circular no "Refrain" e no de resumo e proliferación de variantes da "Paráfrasis". Foi encomenda das III Xornadas de Música Contemporánea de Santiago en 1989 e estreada por Roberto Bollea, a quen está dedicada.

Enrique X. Macías

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 in Paris (INA/GRM, 1986, 1988 and 1991) and STEIM (Amsterdam, 1988). He also worked in the Espace Musical de Paris (1987 and 1988) and at Miso Studio in Lisbon (1994 and 1995). In 1992 he took part in the summer course for composers at the IRCAM (Paris).

Among his prizes there are the Gaudeamus award (Netherlands, 1981 and 1984), Cristobal Halffter Composition award (Spain, 1983), 1st prize and mention in the Composition Competition of the Young Spanish National Orchestra (respectively 1984 and 1986); honorary mention in the Fernando Pessoa International Composition Competition (Portugal, 1985); Young Composers Tribune of the Juan March Foundation (Madrid, 1983 and 1987); Young Composers Scene of the Spanish National Orchestra (1987) and 2nd prize in the SGAE Composition Competition (1987). He represented Spain in UNESCO's International Rostrum of Composers (Paris, 1985). Enrique X. Macías had commissions from many Spanish, Portuguese and foreign institutions and a great part of his musical output was performed in festivals worldwide.

His work was recorded for some of the most important European radios (RNE, RAI, Radio France, NOS, Finnish Radio...) and programmed in festivals and venues worldwide: Venice Biennale, Turin Antidogma Festival, Gaudeamus International Week, Contemporary Music Meetings in Lisbon, Bourges International Experimental Music Festival, "Perspectives du XXème Siècle" in Paris, "Tage für Neue Musik" in Zurich, INA-GRM's "Cycle Acousmatique" in Paris, the "Ensemble 2e2m" concert season in Champigny, "Salzburger Kulturtag", "Festival de Genève", Radio France's

"Musique du XXème Siècle" concert series and EBU's "Let us Know the names", Musica Viva Festival in Lisbon.

Some of his significant works are: Morgengesang III (great orchestra); Duplo (orchestra and electronics); Extracto (string quartet); Les Adieux (chamber orchestra and electronics); Nobilissima Visione II / Postludios (piano, chamber orchestra and electronics); Sonata (piano); Iubilæum (string trio); La chambre dans l'espace (flute, viola and guitar), Exequias (great orchestra); Itinerario de Luz (six instruments and electroacoustic device), Clamores y Alegorias (great orchestra).

www.mic.pt

Naceu en Vigo en 1958 e faleceu en 1995 nesta mesma cidade. Participou, de 1980 a 1984, nos cursos de verán de Darmstadt, cunha bolsa do Instituto para a Nova Música desta cidade alemá.

Foi compositor representante dos estudos de música electrónica da Radio Finlandesa (Helsinki, 1981) e da Academia de Música de Cracovia (Polonia, 1982); así como compositor convidado do Instituto de Sonoloxía de Utrecht (Holanda, 1985), Groupe de Recherches Musicales de París (INA-GRM) (1986, 1988 e 1991) e STEIM de Amsterdam (Holanda, 1988). Tamén traballou no Espace Musical de París (1987 e 1988) e no Miso Studio de Lisboa (1994 e 1995). En 1992 participa no escenario de verán para compositores no IRCAM de París.

Entre os premios obtidos cóntanse: Tribuna Internacional Gaudeamus (Holanda, 1981 e 1984); Cristobal Halffter de composición (España, 1983); primeiro premio e accésit do concurso de composición da Joven Orquesta Nacional de España (1984 e 1986, respectivamente); mención de honra do concurso internacional de composición Fernando Pessoa (Portugal, 1985); Tribuna de Jóvenes Compositores da Fundación Juan March (Madrid, 1983 e 1987); Panorama de Jóvenes Compositores da Orquesta Nacional de España (1987) e o segundo premio do Concurso de Composición da Sociedad General de Autores de España (1987). Representou ademais a España na Tribuna Internacional de Compositores da UNESCO (París, 1985).

Recibiu encomendas de: RNE, Fundación Calouste Gulbenkian de Lisboa, Radio Finlandesa, Ministerio de Cultura español,

Círculo de Bellas Artes de Madrid, Groupe de Recherches Musicales de París, Centro para la Difusión de la Música Contemporánea de Madrid, Festival Antidogma de Turin, Festival Música Viva, Universidade de Santiago de Compostela e Radio France.

A súa obra foi gravada para as máis importantes radios europeas (RNE, RAI, Radio France, NOS, Radio Finlandesa...) así como programada en importantes festivais e tribunas internacionais: Bienal de Venecia, Festival Antidogma de Turin, Semana Internacional Gaudeamus de Holanda, Encontros de Música Contemporánea de Lisboa, Festival de Música Experimental de Bourges, Perspectives du XXème Siècle de París, Tage für Neue Musik de Zurich, Cycle Acoustique do INAIGRM de París, tempada do Ensemble 2e2m de Champigny, Salzburger Kulturtag, Festival de Genève, Serie Musique du XXème Siècle de Radio France e Let us Know the Names da Unión Europea de Radiodifusión.

Entre as súas obras destacan: Morgengesang III (grande orquestra); Duplo (orquestra e electrónica); Extracto (cuarteto de cordas); Les Adieux (orquestra de cámara e electrónica); Nobilissima Visione II / Postludios (piano, orquestra de cámara e electrónica); Sonata (piano); Iubilæum (trío de cordas); La Chambre dans l'Espace (fruta, viola e guitarra), Exequias (grande orquestra); Itinerario de Luz (seis instrumentos e dispositivo informático), Clamores y Alegorias (grande orquestra).

www.mic.pt

London Sinfonietta

The London Sinfonietta is one of the world's elite contemporary music ensembles with a reputation built on the virtuosity of its performances and ambitious programming. It is committed to placing new music at the heart of contemporary culture and pushing boundaries.

The creation of new work has been at the core of the London Sinfonietta's work since its foundation in 1968. It has commissioned or premiered over 200 works, many

of which remain in its repertoire today. The ensemble has been associated with some of the most eminent names in modern music – György Ligeti, Harrison Birtwistle, Luciano Berio, Steve Reich, John Tavener, John Adams, Mark-Anthony Turnage and George Benjamin to name a few – continues to support emerging talents from the UK and abroad – Tansy Davies, Dai Fujikura, Anna Meredith and Luke Bedford. Always willing to take a risk and break new ground London Sinfonietta performances are increasingly conceived as the centrepiece of a cluster of related projects and events. It explores the creative space where artistic and educational experiences meet, embraces the challenge of mixing new technology and new media with live music-making and seeks innovative ways of reaching out to new audiences including a collaboration with Warp Records (with concerts already seen by over 22,000 people across Europe).

The London Sinfonietta is a Resident Orchestra of Southbank Centre in London. The ensemble regularly works with composer-conductors such as Oliver Knussen (who is conductor laureate) and George Benjamin, as well as some of the finest interpreters of modern and contemporary music including Diego Masson, Pierre-André Valade and Martyn Brabbins. From 2008, the ensemble will establish a new administrative base at Kings Place, a new development in King's Cross, where it will also give regular performances. It continues to take the best contemporary music to venues and festivals throughout the UK and worldwide with a busy touring schedule.

An acclaimed discography includes seminal recordings of many 20th-century classics on numerous prestigious labels as well as its own London Sinfonietta Label. These CDs include the Jerwood Series featuring young composers working in the UK and a critically acclaimed live recording of Toru Takemitsu's Arc and Green.

www.londonsinfonietta.org.uk

Conductor Laureate: Oliver Knussen CBE

Resident Orchestra at Southbank Centre

London Sinfonietta performs with the support of Arts Council England

A London Sinfonietta é un dos conxuntos máis aclamados a nivel internacional, recoñecido polo virtuosismo das súas

presentacións e pola ambición dos seus programas. Dedicase a traer a nova música ao corazón da cultura contemporánea e a superar fronteiras. Desde a súa fundación en 1968 a London Sinfonietta ten como actividade central a creación de novos traballos. Encargou ou estreou máis de 200 pezas, moitas das cales forman parte do seu repertorio actual. O conxunto está asociado a algúns dos nomes máis significativos da música moderna (György Ligeti, Harrison Birtwistle, Luciano Berio, Steve Reich, John Tavener, John Adams, Mark-Anthony Turnage e George Benjamin, entre outros) e continúa apoiando o xurdimento de novos talentos dentro e fóra do Reino Unido (Tansy Davies, Dai Fujikura, Anna Meredith e Luke Bedford).

Sempre na senda do risco e de novos desafíos, as presentacións da London Sinfonietta son, cada vez máis, o punto de encontro de diversos proxectos e eventos relacionados. Explora o espazo creativo de encontro entre experiencias educacionais e artísticas, a mestura de novas tecnoloxías e medios coa produción de música en directo e busca modos innovadores de chegar a novos públicos, o que inclúe unha colaboración co selo Warp Records (con concertos vistos por máis de 22 000 persoas en toda Europa).

A London Sinfonietta é orquestra representante do Southbank Centre en Londres. Traballa regularmente con compositores-mestres como Oliver Knussen (mestre laureado) e George Benjamin, así como os mellores intérpretes de música moderna e contemporánea: Diego Masson, Pierre-André Valade e Martyn Brabbins. A partir de 2008 o conxunto vai establecerse no Kings Place, un novo edificio na zona de Kings Cross, onde se presentará tamén de forma regular. Continuará, ademais, levando a mellor música contemporánea a salas e festivais no Reino Unido e en todo o mundo.

Unha discografía recoñecida inclúe gravacións de clásicos do século XX con prestixiosos selos e tamén coa London Sinfonietta Label. Estes CD inclúen a serie "Jerwood" que presenta novos compositores residentes no Reino Unido e unha notable gravación en directo de Arc and Green de Toru Takemitsu.

www.londonsinfonietta.org.uk

Mestre laureado: Oliver Knussen CBE

Orquestra representante do Southbank Centre

A London Sinfonietta actúa co patrocinio do Arts Council England



Enrique X. Macías e Mark Foster

MARK FOSTER, conductor

After studying piano and composition in Melbourne, Mark Foster was a Deutscher Akademischer Austausch Dienst scholar. In 1977 he went to Munich where he conducted, composed and orchestrated incidental music and music for the cinema. From 1993 till 2003 he was the musical director of the Orchestra of the Countries of Savoy (France). He has been a regular guest of the Symphonic Orchestra of WDR in Cologne, the Philharmonic Orchestra of Radio France, the

RAI Symphonic Orchestras (Italy), the Berlin Radio Orchestra, the Collegium Musicum in Zurich, the Asko Ensemble in Amsterdam, and maintains a narrow collaboration with the Hilversum Radio Chamber Orchestra since 1990.

In France, he has often conducted the Ensemble Intercontemporain and the national orchestras of Bordeaux, Lille and Lyon. He is the main conductor invited by the Orchestra of Caen since autumn 2000 and he is also the main conductor of Ensemble L'Itinéraire. Mark Foster is Chevalier of Arts and Letters.

Mark Foster, de orixe chinesa e lituana, naceu en 1957 en Melbourne (Australia). Despois de realizar estudos musicais de piano e composición na súa cidade natal, obtivo unha bolsa do Deutscher Akademischer Austausch Dienst en Munich, entre 1978 e 1980, que lle permitiu perfeccionar a súa arte. Durante este período empezou a dirixir e a orquestrar música diversa para o cine e o teatro. A partir de 1980, foi director de canto e axudante de dirección de orquestra na Ópera de Zürich e, posteriormente, na Ópera de Berlín, entre 1981 e 1983. Estes postos proporcionáronlle a oportunidade de traballar preto de Ferdinand Leitner, Daniel Barenboim, Giuseppe Sinopoli, Heinrich Hoereiser, Jesús López Coboz e Armin Jordan. En 1983, foi nomeado director de Estudos Musicais na Ópera de Lyon.

De 1993 a 2003, foi director musical da Orchestre des Pays de Savoie en Francia. Foi convidado regular da Orquestra Sinfónica da WDR, da Nouvelle Orchestre Philharmonique de Radio France, das orquestras sinfónicas da RAI, da Orquestra da Radio de Berlín, do Collegium Musicum Zürich, do Asko Ensemble de Ámsterdam e colaborou tamén coa Orquestra de Cámara da Radio de Hilversum desde 1990.

En Francia, dirixiu o Ensemble Intercontemporain e as orquestras nacionais de Bordeaux, Lille e Lyon. É o director principal convidado da Orquestra de Caen desde 2000 e mestre principal do conxunto l'Itinéraire.

Mark Foster é Chevalier des Arts et des Lettres.

Ensemble Instrumental TM+

LAURENT CUNIOT, artistic direction

Since its first concert that took place on the 16th December 1986 at radio France under the direction of Laurent Cuniot, TM+ has made a name for itself as one of the first French ensembles dedicated to contemporary and classical repertoires.

With a nucleus of twenty musicians, all remarkably versatile, and around fifteen musicians who join every so often, TM+ tackles XVIIIth century chamber music together with XXth century classics and the most recent works.

A regular guest at top-notch theatres and festivals geared to creation (Cit  de la Musique, IRCAM, Radio France, Musica in Strasbourg, Les Musiques in Marseille, Manca in Nice...), TM+ also performs at the Op ra Comique, Salle Gaveau, Louvre auditorium, Th atre des Bouffes du Nord, and throughout France in numerous multidisciplinary venues (national theatres of M con, Niort, La Roche sur Yon, Nantes) as well as abroad (Sala Cultura Artística in Sao Paulo, Cec lia Meireles in Rio de Janeiro, Radio Hall in Copenhagen, Villa Medici in Rome, Rai auditorium in Turin...).

Since 1996, TM+ has been a resident at the Maison de la Musique de Nanterre, where it offers a concert season in addition to various cultural activities all over the city.

Convinced that high-level musicians are most adept at setting up powerful interchange between new audiences and music, TM+ has been heightening its confrontations by way of concert-encounters in different neighbourhoods, commented rehearsals, lecture-concerts.

Through its original programs, its relationship with the public and its emphasis on living composers, TM+ has invented an ongoing musical structure in synch with the times, refreshing the way we listen to past works and fostering the discovery of contemporary works.

TM+ is supported by the French Ministry for Culture and Communication, the Regional Direction of cultural Affairs as a conventional ensemble.

It also receives support from the city of Nanterre, the general

council of the Hauts-de-Seine, the  le-de-France region, the Sacem and the Spedidam*. TM+ is a resident at the Maison de la Musique de Nanterre since 1996.

www.tmplus.org

Desde o seu primeiro concerto o 16 de decembro de 1986 na Radio France, baixo a direcci n de Laurient Cuniot, o conxunto TM+ evidenciouse como un dos primeiros conxuntos franceses dedicados aos repertorios contempor neos e cl sicos.

Composto por un n cleo de vinte m sicos de extraordinaria polivalencia aos que se unen outros quince instrumentistas, o TM+ aborda tanto a m sica de c mara do s culo XVIII como os cl sicos do s culo XX ou as obras m is recentes.

Convidado regularmente polos eventos e festivais de primeiro plano dedicados   creaci n (Cit  de la Musique, IRCAM, Radio France, M sica en Estrasburgo, Les Musiques en Marsella, Manca en Nice...), o TM+ pres ntase a nda na Opera Comique, na sala Gaveau, no Auditorio do Louvre, no Teatro des Bouffes do Norte, na provincia en diversos espazos pluridisciplinares (Sc nes Nationales en M con, Niort, La Roche sur Yon, Nantes...) e no estranxeiro (Sala Cultura Artística en S o Paulo, Cec lia Meireles en R o de Janeiro, Auditorio da Radio de Copenhague, Villa Medici en Roma, Auditorio da RAI en Tur n...).

  representante da Casa da M sica de Nanterre desde 1996. Organiza unha temporada de concertos e desenvolve numerosas actividades culturais na cidade. Convencido de que os m sicos de alto nivel est n mellor situados para favorecer un encontro forte entre os novos p blicos e as obras, o TM+ multiplica as oportunidades de confrontaci n a trav s de concertos-encontro no seo dos barrios populares, ensaios comentados, concertos-conferencia...

Por medio da orixinalidade dos seus programas, da s a relaci n co p blico e da importancia atribuida ao compositor vivo, o TM+ imprime  s s as tempadas unha estrutura musical en consonancia co seu tempo, que renova a escoita das obras do pasado e favorece o descubrimento das obras contempor neas.

O TM+ ten o apoio do Ministerio de Cultura e Comunicaci n / DRAC  le-de-France, con motivo do patrocinio aos conxuntos convencionados.

Recibe, ademais, o apoio da cidade de Nanterre, do

Departamento de Hauts-de-Seine, da rexión Île-de-France, da SACEM e da SPEDIDAM*. O TM+ é representante da Casa da Música de Nanterre desde 1996.

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PIERRE STRAUCH, cello

Born in 1958, Pierre Strauch studied 'cello with Jean Deplace. He won the first prize at the La Rochelle Rostropovitch competition in 1977 and joined the Ensemble Intercontemporain the following year. He has performed, premiered and recorded many 20th century works by composers such as Iannis Xenakis, Luciano Berio, Bernd Alois Zimmermann and Olivier Messiaen. He gave the Parisian première of Time and Motion Study II by Brian Ferneyhough and Ritorno degli Snovidenia by Luciano Berio. Presenting, analyzing and transmitting are the pillars of his work as a teacher and a conductor. His intensive compositional activity has spawned works for soloists, chamber ensembles (la Folie de Jocelin, Preludio imaginario, Faute d'un royaume for solo violin and seven instruments, Deux Portraits for five violas, Trois Odes Funèbres for five instruments, Quatre miniatures for 'cello and piano 2003), as well as for voice (Impromptu acrostiche for mezzo and three instruments, la Beauté (Excès) for three female voices and eight instruments). The Ensemble Intercontemporain commissioned him to write a work for fifteen instruments, La Escalera del dragón (In memoriam Julio Cortázar), which was premiered in 2004 par Jonathan Nott. He is the co-founder, together with composers Diogène Rivas and Antonio Pileggi, of the Festival A Tempo in Caracas.

Nacido en 1958, Pierre Strauch estudou violoncello con Jean Deplace, gañou o Concurso Rostropovitch en La Rochelle en 1977 e uniuse ao Ensemble Intercontemporain no ano seguinte. Estreou, interpretou e gravou diversas obras do século XX de compositores como Iannis Xenakis, Luciano Berio, Bernd Alois Zimmermann ou Olivier Messiaen.

Estreou en París as obras Time and Motion Study II de Brian Ferneyhough e Ritorno degli Snovidenia de Luciano Berio. Presentar, analizar e transmitir son os motores de toda a súa actividade de pedagogo e mestre. A súa intensa actividade como compositor lévao a escribir pezas solistas e de música de cámara (la Folie de Jocelin, Preludio imaxinario, Faute d'un royaume para violín só e sete instrumentos, Deux Portraits para cinco violas, Trois Odes Funèbres para cinco instrumentos, Quatre miniatures para violoncello e piano), así como obras vocais (Impromptu acrostiche para mezzo e tres instrumentos, la Beauté (Excès) para tres voces femininas e oito instrumentos).

Recibiu un encargo do Ensemble Intercontemporain dunha peza para quince instrumentos, La Escalera del dragón (In memoriam Julio Cortázar) estreada en 2004 por Jonathan Nott. Foi co-fundador do Festival A Tempo de Caracas xunto cos compositores Diogène Rivas e Antonio Pileggi.

MARYVONNE LE DIZÈS, violin

First Prize in violin and chamber music from the Paris Higher Music Conservatoire, Maryvonne Le Dizès has performed in Europe, United States and Japan, where she presented a repertoire including classic and contemporary music. She is the first woman to win the First Gold Paganini Prize in Gena in 1962. In 1977 Alain Louvier trusted her with a violin class at the Boulogne-Billancourt Region Conservatoire. The next year she joined the Ensemble Intercontemporain. In 1983 she presented herself at the American Music International Competition, having won the first prize. In 1987 Maryvonne Le Dizès won the Sacem Great Prize for the best performance of a contemporary work. Several composers have written works for her: Gilbert Amy, Joël François Durand, Jean-Baptiste Devillers, Peter Eötvös, Philippe Fénelon, Jacques Lenot, Nguyen Thien Dao...

She found the Cappa Quartet and the Schoenberg Sextet.

Primeiro premio de violín e de música de cámara do

Conservatorio Nacional Superior de Música de París, Maryvonne Le Dizès introduzese rapidamente en Europa, nos Estados Unidos e no Xapón, onde interpreta repertorios clásicos e contemporáneos. É a primeira muller que gañou o Gran Premio Nicolo Paganini de Génes en 1962. En 1977, Alain Louvier confíalle unha clase de violín no Conservatorio Nacional de Région de Boulogne-Billancourt. O ano seguinte entra a formar parte do Ensemble Intercontemporain. En 1983, preséntase ao Concurso internacional de Música Americana, onde obtén o Primeiro Premio. En 1987, recibe o Gran Premio Sacem á mellor interpretación dunha obra contemporánea.

Numerosos compositores escribiron para ela obras solistas: Gilbert Amy, Joël François Durand, Jean-Baptiste Devillers, Peter Eötvös, Philippe Fénelon, Jacques Lenot, Nguyen Thien Dao...

Fundou o cuarteto Cappa e o sexteto Schoenberg.

SABINE TOUTAIN, viola

She was born in 1966. In 1988 she started her studies at the Paris Higher Music Conservatoire, where she graduated two years later, having achieved the First Prize in viola and chamber music in the classes of Serge Collot and Bruno Pasquier.

She further studied viola under the direction of Serge Collot and chamber music with Jean Mouillière.

After presenting herself as a finalist in several international contests (Geneva International Contest, Reims International Competition...), she started a brilliant career, having played in the most important concert halls in Paris: Pleyel, Gaveau, Radio France – and abroad – ancient Czechoslovakia, Italy – both in solo concerts as in chamber music.

Several composers trust her with the première of their works: Episode 6^o by Betsy Jolas, Concerto by Alain Sève... She is a teacher at the National Region Conservatoire in Paris and is the soloist viola of the French National Orchestra.

Nacida en 1966. En 1988, entra no Conservatorio Nacional Superior de Música de París onde obtén, dous anos máis tarde, o primeiro premio de viola na clase de Serge Collot, e de música de cámara na de Bruno Pasquier. Continuará os seus estudos de perfeccionamento de viola baixo a dirección de Serge Collot e de música de cámara na clase de Jean Mouillière.

Tras presentarse e quedar finalista de concursos internacionais (Concurso Internacional de Xenebra, Concurso Internacional de Reims, etc.) comeza unha brillante carreira e toca nas grandes salas parisienses de Pleyel, Gaveau e Radio France, e no estranxeiro (Checoslovaquia, Italia, etc.) tanto en concertos como en música de cámara.

Numerosos compositores confíanle a estrea das súas obras: Episode 6^o de Betsy Jolas, Concerto de Alain Sève... É profesora no Conservatorio Nacional da rexión de París. Desde 1990 é viola solista da Orquestra Nacional de Francia.

Multifonia Ensemble Trio ISABELLE DUVAL, flute

Having studied at the Rouen and Boulogne Conservatoires with Michel Debost, Catherine Cantin and Pierre-Yves Artaud, having obtained the First Prize in flute and chamber music.

She's a laureate of the Menuhin Foundation and plays regularly with several European orchestras, even though she dedicates most of her activity to contemporary music. She has recorded for Radio France.

Isabelle Duval plays in the flute quartet Ulyses and the flute and percussion duo Vis-à-Vis.

Estudou nos conservatorios de Rouen e Boulogne, con Michel Debost, Catherine Cantin e Pierre-Yves Artaud, onde gañou os primeiros premios de frauta e música de cámara. É laureada da Fundación Menuhin e toca habitualmente en diversas orquestras europeas, aínda que consagra a maior parte da súa actividade artística ao campo da música contemporánea.

Ademais fixo numerosas gravacións para Radio France. Forma parte do cuarteto de frautas Ulyses e do dúo Vis-à-Vis, de frauta e percusión.

GENEVIEVE STROSSER, viola

She obtained the First Prize in viola at the Strasbourg Conservatoire in the class of C. Ducocq and later at the Paris Higher Music Conservatoire in the class of Serge Collot and Jean Sulem.

Geneviève Strosser was a member of the French Youth Orchestra directed by Emmanuel Krivine and the European Union Youth Orchestra directed by James Conlon.

From 1989 to 1991 she played with the Ensemble Orchestre Harmonia Nova under the direction of Didier Bouture and recorded works by Landowski and Honegger as a solo viola. Since 1990 she regularly plays with the Ensemble Itinéraire and since July 1991 with the Ensemble Intercontemporain directed by Pierre Boulez, P. Eötvös, H. Zender. In October 1992 and January 1993 she did two tours with the European Chamber Orchestra, under the direction of Ivan Fischer and N. Harnoncourt.

Primeiro premio de viola no conservatorio de Strasburg, na clase de C. Ducocq. Primeiro premio de viola por unanimidade no Conservatorio Nacional Superior de Música de París na clase de Serge Collot e Jean Sulem.

Membro da Orchestre Français des Jeunes, baixo a dirección de Emmanuel Krivine, e membro da Orquestra Xuvenil da Comunidade Europea baixo a dirección de James Conlon.

Membro do conxunto orquestral Harmonia Nova, baixo a dirección de Didier Bouture, entre 1989 e 1991, participa na gravación de discos como viola soa (Landowski, Honegger). Desde 1990, toca regularmente no conxunto l'itineraire e desde xullo do 91 no Ensemble Intercontemporain baixo a dirección de Pierre Boulez, P. Eötvös e H. Zender. En outubro de 1992 e xaneiro 1993 fixo dúas xiras coa Orquestra de Cámara de Europa, baixo a dirección de Ivan Fischer e N. Harnoncourt.

CAROLINE DELUME, guitar

She studied at the Paris Higher Music Conservatoire, where she obtained the First Prize in guitar, analysis and research. She won the Xenakis Prize for contemporary music performance and the Performance Prize at the Darmstadt New Music Courses. Caroline Delume focuses her activity on contemporary music and her repertoire includes the most recent works for her instrument by composers such as Berio, Durville, Luque, López López, etc. She has performed with groups like Musique Oblique or the Ensemble Intercontemporain and also plays the tiorba when performing ancient music. As an analyst, she has published her essays in specialized magazines.

Estudou no Conservatorio Superior de Música de París, onde obtivo o primeiro premio de guitarra por unanimidade, ademais de dous primeiros premios en análise e investigación. Recibiu o Premio Xenakis de interpretación de música contemporánea e o Premio de Interpretación dos cursos de Nova Música de Darmstadt. A súa actividade céntrase na música contemporánea e o seu repertorio inclúe as obras máis recentes, escritas para o seu instrumento, como as de Berio, Durville, Luque, López López, etc. Participou en concertos dos grupos Musique Oblique, Ensemble Intercontemporain e outras formacións, e tamén foi executante de tiorba na interpretación de música antiga. Como analista publicou diversos artigos en revistas especializadas.



Enrique X. Macías e Roberto Bollea

ROBERTO BOLLEA, piano

Roberto Bollea graduated from the G. Verdi Conservatoire in Turin with maximum degree in the class of Anna Maria Cigoli. He perfected his piano technique with several other renowned personalities such as R. Szidon, A. Specchi, B. Rigutto and K. Bogino. For several years his repertoire was centred in Liszt, the Russian late Romantics and the most advanced musical research, in which the well-known performer and teacher Marian Mika followed Roberto's career.

He has performed as a soloist all over Italy and abroad (National Music Auditorium in Madrid, Tage für Neue Musik in Zurich, Geneva Festival, Salzburger Kulturtage, Settimana Musicale Senese at the Chigiana Music Academy in Siena and tours in Spain, Switzerland, former Yugoslavia, Argentina, Brazil, Japan and Australia), taking part in the Compostela Contemporary Music Journeys with the première of Enrique

Macías' piano Sonata, dedicated to Roberto Bollea. He is the soloist piano player of the Turin Antidogma Música Ensemble. As a teacher he is an assistant for Marian Mika in several courses. He has recorded for RAI, RNE and Radio Suisse Romande.

Diplomouse en 1983 coa máxima puntuación no Conservatorio G. Verdi de Turín, na clase de Anna Maria Cigoli. Perfeccionou a súa técnica pianística con numerosas e importantes personalidades do mundo concertístico como R. Szidon, A. Specchi, B. Rigutto e K. Bogino. Durante anos Marian Mika, concertista e profesor polaco, seguiu o afondamento do seu repertorio, centrado principalmente en Liszt, a literatura tardo-romántica rusa, así como a máis avanzada investigación musical da música de vangarda.

Realizou recitais como solista en moitas cidades dentro e fóra de Italia (Auditorio Nacional de Música de Madrid, Tage für Neue Musik de Zurich, Festival de Genève, Salzburger Kulturtage, Settimana Musicale Senese da Academia Musical Chigiana de Siena), xiras en España, Suíza, Iugoslavia, Arxentina, Brasil, Xapón e Australia, e participou, entre outros eventos, nas Xornadas de Música Contemporánea de Compostela coa estrea mundial da Sonata para piano de Enrique Macías, a el dedicada.

É pianista solista do Ensemble Antidogma Música de Turín. Dedicado ao ensino, é asistente de Marian Mika en diversos cursos de perfeccionamento. Efectuou gravacións radiofónicas como solista e en dúo de piano para a RAI, RNE e Radio Suisse Romande.

ENRIQUE X. MACÍAS COMPLETE CATALOGUE

(works withdrawn by the composer are not included)

FOGLIO I * (1981)

Harpsichord

Première: Vigo, January 1983. Jorge Peixinho, harpsichord.

SOUVENIR N° 1 *** (1982)

Fl, ob, cl, perc, 2 pianos, vn, vla, vc.

Première: Madrid, May 1983. "Young Composers Tribune" of the Juan March Foundation. Koan ensemble. Director: J. R. Encinar

SOUVENIR N° 2 *** (1983)

Fl, bass cl., vib, celesta, guit, vc and Live electronics "ad libitum".

Première: Turin, September 1983. "Antidogma Festival" in Turin.

Antidogma Ensemble. E. Macías (electronics). Director: A. Brizzi

Première: Paris, January 1984. "Perspectives du XXème Siècle", (version without electronics). Ensemble Musique Oblique. Director: M. Swierczewski.

LANGSAM *** (1985)

Contrabassoon (or bassoon), marimba, vn, vla, vc.

Commission of the Madrid "Círculo de Bellas Artes – Fine Arts Circle".

Première: Madrid, May 1985. Venue: "Talleres de Arte Actual". Círculo de Madrid ensemble. Director: J. L. Temes

MORGENGESANG III ** (1986/...)

Orchestra (3.3.3.3 - 4.3.3.1 - perc (5)/harps (2)/piano-cel - strings: 13.11.11.7.4)

Commission of the European Broadcasting Union.

Première: Utrecht, February 1987. European Broadcasting Union. Dutch Radio Symphonic Orchestra, Director: L. Shambadal.

PORTRAIT DU MATIN *** (1986)

Electroacoustic (stereo tape).

Production: INA/GRM, Paris.

Commission of the INA/GRM, Paris. Première: Bourges, June 1988. "XVIIème. Festival International de Musique Experimentale"

TRÁNSITO * (1987)

Solo Harp, 13 instruments and Live electronics, (fl, ob-eng horn, cl, bncb, horn, trpt, trbn, marimba, piano, vn, vla, vc, db). Première: Madrid, December 1987. SGAE Prize.

M. Falcão (harp), A. Mannis (electronics), Círculo ensemble. Director: J.L. Temes.

LES ADIEUX ** (1983-88)

A) (I, II, III and IV)

15 instruments (fl, cl, trbn, mandolin, guit, harp, cel, piano, 2 perc, Dx7, 2 vns, vla, vc), tape and Live electronics.

Tape production: STEIM, Amsterdão; INA/GRM, Paris.

Première: Turin, September 1988. "Antidogma Festival", Turin. Ensemble Antidogma, A. Mannis and E. Macías (electronics). Director: E. Correggia.

B) (I, III y IV) 15 instruments and tape.

LA LYRE DU DÉSERT *** (1988)

Electroacoustic (stereo tape).

Production: INA/GRM, Paris.

Commission of the INA/GRM, Paris.

Première: Paris, February 1990. "Cycle Acousmatique INA/GRM".

SONATA *** (1986-89)

Piano.

Commission of the "III Jornadas de Música Contemporánea"

Première: Santiago de Compostela, April 1989. "III Jornadas de Música Contemporánea". R. Bollea, piano.

CLARE I ** (1989)

11 string instruments (3.3.2.2.1)

Commission of the "Antidogma Festival" in Turin

Première: Turin, October 1989. "Antidogma Festival" in Turin

"Ensemble Orchestral de Perpignan". Director: D. Tosi.

NOBILISSIMA VISIONE II ** (1988-89/REV. 1990)

Piano, 9 instruments (fl, cl, horn, guit, Dx7, 2 vns, vla, vc), tape and Live electronics.

Tape production: INA/GRM, Paris.

Commission of the "Tage für neue musik"

Première: Zürich, November 1989. "Tage für neue musik".

R. Bollea, piano. Antidogma Ensemble. E. Macías, electronics. Director: E. Correggia. Première of the revised version: Salzburg, November 1990. "Salzburger Kulturtag" 1990.

R. Bollea, piano. Antidogma Ensemble. E. Macías, electronics. Director: E. Correggia.

EXTRACTO *** (1989-90)

String quartet

Commission "Antidogma Festival", Turin

Première: Turin, October 1990. "Antidogma Festival", Turin.

"Voces Quartet" from Romania.

Première of the revised version: Zurich, September 1991. "World Music Days 1991" (ISCM) "Quartetto Musica Nova"

NOBILISSIMA VISIONE II/POSTLUDIOS ** (1988/91)

Piano, ensemble (fl/picc, cl/B.cl/picc, horn, guit, perc, Dx7, 2 vns, vla, vc, db), tape and electronics (ad libitum)

Commission of the "Festival Internacional de Música Contemporánea" in Alicante.

Première: Alicante, September 1991. Festival Internacional de Música Contemporánea. R. Bolea, piano. Antidogma Ensemble. E. Macías, electronics. Director: P. Ferrara.

POSTLUDIOS ** (1991)

Piano, ensemble (fl/picc, cl/B.cl/picc, horn, guit, perc, Dx7, 2 vns, vla, vc, db), tape and electronics (ad libitum)

Première: Turin, October 1991. Antidogma Música Festival.

R. Bolea, piano. Antidogma Ensemble. E. Macías, electronics. Director: P. Ferrara.

DUPLO * (1991)**

Two orchestral groups, tape and live electronics (ad libitum).

Commission of Radio France /INA-GRM.

Première: Paris, 28th March 1992. Grand Auditorium in Radio France.

Radio France "Orchestre Philharmonique". Daniel Teruggi, Syter; Director: Roland Kieft.

CADENCIAS E INTERLUDIOS / PERCURSO I * (1989/92...)**

Piano, tape and live electronics.

Première: Santiago de Compostela, 19th December 1992.

R. Bolea, piano. Enrique X. Macías, electronics.

LA CHAMBRE DANS L'ESPACE * (1992-93)**

Flute, viola and guitar.

Commission of the "Centro para la difusión de la Música Contemporánea" (Madrid).

Première: Granada, 28th February 1993.

Trío Multifonía.

ADHUC * (1992-93)**

Ensemble (fl, horn, vibraphone, synthesizer, violin and cello).

Commission of the TM+ Ensemble. Première: Paris, 13th March 1993.

TM+ Ensemble. Director: L. Cuniot.

ESTROFAS * (1993)**

cello

Commissioned by Amando González.

Première: Pontevedra, 6th November 1993, Soutomaior Castle.

Pierre Strauch, cello

IUBILAEUM * (1993)**

String trio

Commission of Galicia no Tempo for the "Santiago, camiño de Europa" exhibition.

Première: Santiago de Compostela, 2nd July 1993, San Martiño Pinaro church. Maryvonne Le Dizes, vl - Sabine Toutain, vla - Pierre Strauch, vlc

ALIAS * (1994)**

11 string instruments.

Première: London, March 1994, Almeida Festival.

London Sinfonietta. Director: D. Masson.

EXEQUIAS * (1994)**

For great orchestra.

Commissioned by the City of Vigo.

Première: Porto, 21st May 1994, Porto Coliseum.

Galicia Symphonic Orchestra. Director: Mark Foster.

ITINERÁRIO DE LUZ * (1995)**

6 instruments and live electronics (fl,cl,hrn,vl,vla,vc).

Commissioned by CGAC.

Première: Santiago de Compostela, 15th May 1995, CGAC auditorium.

London Sinfonietta. Miguel Azguime/Miso Studio, electronics. Director: M. Foster.

ANTISTROFAS * (1995)**

cello and live electronics

Commission of the Música Viva Festival

Première: Lisbon, 9th June 1995, São Luiz Theatre.

Pierre Strauch, cello. Miguel Azguime/Miso Studio, electronics.

CLAMORES Y ALEGORIAS * (1995)**

For great orchestra.

Commission of the Canarias Music Festival

Première: Las Palmas de Gran Canaria, 22nd January 1996.

Gran Canaria Philharmonic Orchestra. Director: A. Leaper.

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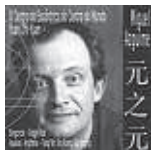
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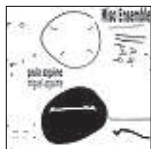
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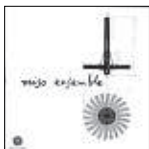
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