
MIC.PT . Portuguese Music Research & Information Centre

Dossier no. 8 . *Portuguese Composers of the 20th and 21st Centuries*

MIGUEL AZGUIME



MIC.PT . Portuguese Music Research & Information Centre

The Portuguese Music Research & Information Centre is a public service project by the Cultural Association Miso Music Portugal dedicated to the research, preservation, dynamization, edition and promotion of the Portuguese music patrimony.

This project of national importance has also an effective international projection, benefiting widely from its connections as member or partner to several international networks, and thus contributing for the promotion and circulation of Portuguese music in Europe and the world over.

The website of the Portuguese Music Research & Information Centre, MIC.PT, is regularly updated with relevant information on Portuguese composers, or residing in Portugal, with focus on the music creation from the 20th and 21st centuries, including the performers of Portuguese contemporary music. The MIC.PT is continuously enriched with new materials, either scores, audio and video recordings, images, or musicological texts, articles, bibliographies and discographies, as well as music reviews, ...

Dossiers . *Portuguese Composers of the 20th and 21st Centuries*

With the aim to divulge the extensive material contained in the *In Focus'* since 2011, a kind of portrait of composition in Portugal, the MIC.PT publishes a series of new digital editions, and thus promotes even more effectively and directly the work of Portuguese contemporary composers.

The series, *Dossiers. Portuguese Composers of the 20th and 21st Centuries*, constitutes an "introspection" in the work of each composer, published by the MIC.PT, at the same time being an incentive to explore and (re)discover not only their music, but also their reflection on philosophy and aesthetics. Each Dossier is composed of a biographical note, questionnaire / interview or musicological article, two catalogues of works, according to instrumentation and chronological, as well as discography.

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BIOGRAPHY

Miguel Azguime (Lisbon, 1960)

Distinguished for his versatility Miguel Azguime's creative universe reflects an approach based on his multifaceted capacities as composer, performer and poet. This three-dimensionality concomitantly challenges a certain, almost mystical vision of the art.

The beginnings of his music path are marked by the participation in various formations dedicated to jazz and improvisation, by the percussion studies with Catarina Latino, Júlio Campos and Gaston Sylvestre, as well as by the participation in various composition courses and seminars, for example in Darmstadt and with Emmanuel Nunes or Tristan Murail.

A decisive moment in his path took place in 1982 through the contact with the flutist Pierre-Yves Artaud that contributed to the creation of the Miso Ensemble. This flute and percussion duo was founded in 1985 by Paula and Miguel Azguime, and since then it has distinguished itself with the search towards a different way of making music, including the use of amplification and electronic means. The Miso Ensemble's philosophy is reflected in its name – MISO is a traditional ingredient in Japanese cuisine made by means of a long maturing process, responding to an ideal of personal and collective life.

Since the 1990s the artistic partnership between Paula and Miguel Azguime led to the development of their activity also outside Portugal, in collaboration with other performers and composers. This was also the time when Miguel Azguime took up a transition in compositional writing – from a freer towards a more rigorous form, with the almost systematic use of live electronics. This transformation facilitated his affirmation as composer, whose music and personal language is nowadays broadly recognized.

In parallel to his creative activity Miguel Azguime has always remained dedicated to the promotion and diffusion of research and invention music, particularly by Portuguese composers, either as founder of the Miso Music Portugal, artistic director of the Miso Records label and the Música Viva Festival, or as the founder of the Miso Studio and the *Sond'Ar-te Electric Ensemble*. In 1995 he also developed the Loudspeaker Orchestra, a project exclusively dedicated to the performance of electronic music; and still, in 2003, together with Paula Azguime he founded the Portuguese Music Research & Information Centre, a digital platform for research, preservation and communication with an on-line data base, available at www.mic.pt, focused on Portuguese music patrimony from the present to the past, including a large number of documents in different formats, as well as the publication and distribution of scores.

In Miguel Azguime's path as composer another decisive moment is certainly the DAAD residency in Berlin (2006). This context contributed to the creation and production of the multimedia opera *Salt Itinerary* – a culmination of an integrative process between poetic and music writing. This work led towards a new way of collaboration within the Miso Ensemble, with the implementation and consolidation of joint creative processes in the music and image, initiated with Paula Azguime in works such as *Yuan Zhi Yuan* (1997/98), *O Centro do Excêntrico do Centro do Mundo* (1999/2002), and then further developed in the children opera *The Little Girl Water Droplet* (2011) as well as in the opera *A Laugh to Cry* (2013).

The connections between the multiple activities exercised by Miguel Azguime, as composer, poet and performer, gave origin to his interest in the domain designated by the artist himself as "words as meaning/ words as sound", within an attempt of joining the semantic and metaphorical components of words with their sound parameters. This approach is typical not only in his operatic pieces but also in chamber, instrumental and electroacoustic music, simultaneously reflecting the composer's "initiator journeys" in the creation process of each work. Various traces of these principles can be encountered in Miguel Azguime's most recent production.

The composer's page on the MIC.PT: [Miguel Azguime](#)

The composer's official website: [Miguel Azguime](#)

INTERVIEW

PART 1 . Roots & Education

How did music begin for you and where can you identify your music roots?

The music education began very early I believe that around the age of five. Simultaneously I attended "classical" music concerts (using the general term) with my grandmother (amateur pianist) and my parents. Nevertheless, an immense curiosity towards all kinds of music made me cross, during the years (since childhood until the end of adolescence) and beyond the strictly academic contexts (I attended during many years the Academia de Amadores de Música and then the National Conservatory before going to study outside Portugal), baroque music, rock and roll, jazz, free jazz, music from outside Europe, particularly African (with its diverse variants), Arab, Persian and Indian music, music from Bali and Japan (especially Gagaku and Nô). The richness and the fantastic rhythmic complexity of these sound worlds led me to percussion, leaving behind the baroque flute, which accompanied me until the age of sixteen.

Regarding percussion, I began studying it privately with Catarina Latino and at the National Conservatory with Júlio Campos. Then I continued it in Germany with James Wood and then in France with Gaston Sylvestre at the Rueil-Malmaison Conservatory. It was in France with Gaston Sylvestre and around the same time in Portugal with Pierre-Yves Artaud, who gave various flute master classes at the Calouste Gulbenkian Foundation (I got to know about him through Paula Azguime, flutist, my beloved and life partner), that I had a true contact with contemporary music creation and I got to know personally a lot of composers who have made and make the 20th century music history, including Tristan Murail who was my only composition teacher and with whom I studied privately in Paris between 1985 and 1986 – it was a short but decisive period.

There are also other composers who came to mark my education, that is Emmanuel Nunes, Clarence Barlow and Brian Ferneyhough, whose composition seminars I attended.

What led you to composition?

In the childhood: the regular audition, either at home by means of the records that my father used to listen to almost every night or at concerts where they used to take me, of the great works for orchestra from the classic and romantic repertoire, originating in the idea that one day I would write "such things". In the adolescence: in the mid 1970s the audition in concert of Arnold Schönberg's *Variations for Orchestra* op. 31 that constituted a revelation and opened me the door to a totally new music world, to which I came to "aspire". What followed was the search and discovery of a new repertoire that until then I had been unaware of, and that came to be my companion.

In 1984: the participation in the International Summer New Music Courses in Darmstadt and consequently the decision that apart from the professional activity as percussionist (accompanying me until the age of 47), music composition would be "the objective to follow" at the heart of my activity.

PART 2 . Influences & Aesthetics

Are there any non-musical sources that influence your work significantly?

No. Although it is possible to establish all kinds of associations in the realization of any artistic object, in my case music follows its own paths. In other words, music is constructed by means of its own material, from the research and its organization in a music discourse. Just like science, the research on bacteria, for example, or on any other phenomena, constitute in fact the bacteria themselves and their environment, or the phenomena and their own conditions.

In the context of Western art music do you feel close to any school or aesthetics from the past or the present?

I feel heir of the whole artistic, intelligent and sensible past, being in the present close to what is progressive and innovative.

Throughout history the creative power has been the key to the capacity of human evolution, giving in the present the answers that construct the future.

The heritage that constructed me, and which came from the past, is only the one that has made the art of music and consequently the humanity move forward, whereas along the way all the superficiality, unnecessary repetitions, epigonisms, inconsequent reflections, mediocre realizations... have been disappearing. In the recent past the approach that has influenced me the most has been spectral music. It has revealed and made me discover a new understanding of the sound phenomenon, integrating acoustics and psychoacoustics, reincorporating the perception into music discourse, being envisioned as an extended and therefore comprehensive concept of what music and sound is.

Are there any non-Western culture influences in your music?

I don't think so, despite my studies and practice, during many years as percussionist, of a large amount of non-European music.

However it is evident that nowadays, more than ever and by means of mobility, internet and, in short, globalization, we are subject to a constant relation with cultural diversity and the multiplicity of expression within the artistic objects. It certainly has and will have definitive consequences in our sensible understanding of the world.

It should lead to a definitive abandonment of the idea of cultural superiority that has characterized the Westerners, heading towards a new paradigm that is nevertheless still difficult to imagine.

This exposition to cultural plurality is slowly but decisively changing the view on us and on the others, hence exercising an indelible influence. Nonetheless I envision myself in the strict context of Western art music, as outside of it I could only be what my time would make of me.

What is your understanding of the "avant-garde" and what in your opinion can nowadays be considered as "avant-garde"?

In a time when apparently everything seems possible, paradoxically we live in a totalitarian regime of the market and economy, which shapes, formats, restrains and muzzles (even when we aren't aware of it).

The past totalitarian regimes "on behalf of the people", which crossed the 20th century, together with the present democratic demagoguery distorted little by little the need and the concept of the elite, diverting the idea of the avant-garde

through depreciation, rejection or even denigration. By definition the avant-garde is innovation and without it there would be no future.

What would be of us without the avant-gardes that in every time and space pointed out ways, led to research, thought, the essential creation until the last consequences in the light of their time, making the humanity move forward.

In every time the men and women who assumed the responsibility of the avant-garde frequently faced prejudice or even occasionally persecutions. The material poverty and humiliation, from which they suffered, was also not rare. However they followed it in order to broaden the horizons of our sensibility and knowledge. The avant-garde is thus also a synonym of freedom.

PART 3 . Music Language & Practice

Characterize your music language taking into account the techniques/aesthetics developed in music creation in the 20th and 21st centuries, on the one hand, and on the other, having in mind your personal experience and your path from the beginning until now.

To characterize my music language seems an impossible enterprise... but I understand my compositional practice as continuity in relation to different pasts, some of them more recent than the other ones, within a hybridization and multiplicity that reflect equally diverse experiences. Making reference only to the 20th and 21st centuries there are technical and aesthetic contributions that marked my path, such as the heritage of Schönberg and serialism, the heritage of Cage and a certain idea of both experimentalism and aleatorism, the heritage of spectralism of Grisey and Murail, but also their predecessors (Debussy, Messiaen, Scelsi, Ligeti,...) and above all the revolution initiated with Pierre Schaefer and concrete music accompanied by a profound technical and scientific knowledge on the sound phenomenon. This led to a new way of making and thinking of music, going beyond the note concept and replacing it with a different, more comprehensive one, that is sound and timbre.

Regarding your creative practice, do you create your music from an embryo-idea or after having developed the global form? In other words, do you start from the micro to the macro form or is it the other way round? How does this process develop?

In my case a composition normally starts from

the material itself, from what I designate as a morpho-temporal configuration, that is a sound object with determined timbral properties, and which at a microscopic level develops over time. It has, thus, a form of its own and carries a unique potential of transformation.

When I mean the timbre of a certain sound object, I am referring to its acoustic characteristics, to its spectral components, to the harmony and rhythm inherent to it at a microscopic level.

This "starting point" can be built of one or more sound objects that can be synthetic, concrete, instrumental, natural... The form of a piece is constructed as a journey, which actually means travelling through and crossing these objects, subject to various processes of transition and interpolation between them, and/or transformations and inner metamorphoses. Consequently, the macro-form appears posteriorly as a result of this journey!

How in your music practice do you determine the relation between the rational and the "creative impulses" or "inspiration"?

My music practice is intimately linked to reasoning applied to creation, to the search for the most adequate answer (frequently by means of considerable analysis and research) to the problems posed by a determined morpho-temporal configuration or context. Nevertheless at the moment of starting a new piece I always put myself in front of the "void" of a blank page (or the "emptiness" of silence), listening to the "appearance" of a significant sound object or its idea.

What is your relation with the new technologies, and if there is any, how do they influence your music?

For its production, music has always been connected (except for the voice) with the use of an instrument. Throughout history, the instruments were evolving, coming to exceptional examples of technological development, as in the case of the piano. In every moment the improvement of the music instruments concurrently gave place to the creation of a unique repertoire (sustained by exceptional instrumentalists), which in many cases has come to perpetuate their existence, crossing periods and aesthetics. Electric instruments emerged within this continuum, followed by the electronic and more recently by the digital. All of them motivated and motivate a new repertoire, stimulating the creation of new sets of works. These, in their turn, will possibly validate and ensure the longevity of the instruments that brought them to life. In this sense and assuming here "new technologies" as synonym of "new instruments" that belong

to the present tense (in the plural because they are multiple and different, despite existing within the same logical and physical support: the computer), they make part of my music, side by side with many others instruments already with history and repertoire. It is evident that, just as the ones in the past, these new instruments have come to stimulate the creation of works specifically destined... or in other words, that explore their potential giving us the possibility to listen to something new and never heard before still waiting to be invented. Otherwise the art of music wouldn't be creation! The influence that the new instruments exercise in my music is thus the one they stimulate according to their own characteristics. In this sense, I wouldn't write the music that I write in the cases when I use these new instruments, just as Chopin wouldn't be Chopin without the existence of the piano.

Your work frequently takes upon a multidisciplinary approach. Could you explain how and why?

Apart from this particular dimension considering computer as a music instrument, its role in supporting the textuality is broader. Apparently there is no great change between the "printed culture" represented by the book (a privileged medium of the Gutenberg revolution) and the "electronic culture" represented by the computer. Yet, one cannot loose from sight the fact that for the set of its diverse applications the computer has a singular function: the manipulation of data in binary format. It thus constitutes a polyvalent medium for writing thanks to its capacity of receiving different input sources either visual, auditory, tangible or conceptual... All of them are converted into elementary information through this series of electric alternations between zero and one. Once captured and reduced to this common binary denominator, the differences between the various types of information become blurred and easily combinable. Whilst allowing this transparent integration of sensorial, intellectual and historical data, the computer became the first artistic instrument (and perhaps the catalyst) converging all representations. The computer's subjacent logic can seem to be the quintessence of the logics and linear constructions typical of the "printed culture". Yet while the experience of a user in the "printed culture" can be reduced to a line that goes from A to B, the experience of a computer user is more similar to a unique central point with different rays that reach it and depart from it. Every ray is linked with another point, which on its turn can be linked to another series of rays, and so on. The central point would be the result of the mixture of the inputs of all

the rays, moving from the simplicity of a short text towards the complexity of a virtual simulation of any movement or model.

The capacity to work, think and communicate in such a form constitutes a major rupture with regards to the constraint of the printed sequential progression. The place no longer has importance, the context becomes more relative than absolute and the information becomes associative instead of linear. Thus the computer has come to provide the means for a creative transversality and thanks to its multiple inputs and outputs it will allow for an integrated representation and operability within the textuality (understood in the broadest sense as reflection), and therefore within the thought. This intertextual hybridization will ensure not only the operative transversality of the music parameters, but also the transversality of the same parameters with the ones from other areas and disciplines, which I decide to integrate into my pieces. What is more, this intertextual hybridization also changes profoundly the way we listen to and apprehend the world of sounds, and by means of the same technology, the way how we get to know and understand it. Musically speaking, this also means that the nature of the elements that make sense has been considerably extended.

Define the relation between the music and science and how the second one manifests itself in your creation.

Beyond the ancient and eternal intuition of the musicians to understand the sound phenomenon, the contribution of science in the last decades towards the deepening of knowledge on the sound phenomenon, has been decisive and in my case has fundamental implications. The music that I write is thus profoundly marked by these developments and it wouldn't be conceivable without them.

The capacity to comprehend this complex phenomenon (and to relate it to the perception), in parallel to the existence and development of instruments for analysis and other "operative" instruments that allow to manipulate the DNA of the sound (please forgive me the analogy), and to organize in this way new chains of sense as well as to provide new currents of thought, this is what remains at the core of my whole compositional work.

This connection is even more important when in my musical universe not only all the sounds find their place, independently of their origin or way of production: ambient, concrete, instrumental, electronic, synthetic... but also all of them are to become susceptible to transformations as well as to abstract and associative speculations –

in total capable of integration in a coherent and communicative music whole.

What is the importance of space and timbre in your music?

The timbre has a fundamental importance in my compositional work, as I already referred, and it should be understood as a structural element prone to abstract speculations and to its organization as discourse and vehicle for communication. I would like to remind that when I refer to the timbre, I mean its acoustic characteristics, the intrinsic properties of the sound, its spectral components and their dynamic profile...

In my instrumental work the space isn't treated in an equally structuring manner, but in many works it has been taken into consideration in the actual writing. However it is necessary to contemplate differently the space in writing for acoustic instruments than the space in electroacoustic music composition, which I consider to be in its essence the art of sound spaces. It is an art that is produced inside a general sound space constituted by various sound spaces, which make reference to the spaces existing between the sounds, between every music element; they are actually spatial and musical spaces created during a composition of an electroacoustic piece.

How do you handle the relations between music and text?

The relations of music and text are at the heart of my main concerns, probably because of my double occupation as composer and poet. After having written in the mid 1990s a work where I used an ancient Chinese text, sung in Chinese, I was forcibly confronted with the problematic semantic and phonetic relations existing between text and music in the Western languages. This is contrary to what happens with the Chinese language, which due to its characteristics eliminates the dichotomy between the semantic and the phonetic, which is the reason for this subjacent "conflict" in western languages once you bring a text to music.

As a result of composing this work I felt the need to conceive especially the writing of texts to be used in music, where it would be possible to create a state of integration between poetic composition and music composition by means of a specific regulation of parameters. And so I began to conduct compositional operations on the language, in the sense to guarantee a semantic content in pronouncedly "sounding" texts, where the phonetic organization transpires as one of the compositional dimensions.

That is to say that all the works I have written since 1996 and where I used texts, all of them have been submitted to these principles in order to ensure a state of integration between text and music, between semantic and phonetic, as strongly as possible. The knowledge on timbral characteristics of the voice and the spectral properties of the used languages constitute some of the fundamental elements of this integration. In the last 20 years I have composed various pieces that take the feature of “music as text” and “text as music” into consideration, particularly all the stage works created in collaboration with Paula Azguime and which we designate as New Op-Era (that is *O Ar do Texto Opera a Forma do Som Interior*, *Salt Itinerary*, *A Laugh to Cry*), but also other pieces as *Conver(say)tions*, *Mes Ententes pour 4 Personnages*...

Does experimentalism play an important role in your music?

If one understands experimentalism not as an aesthetic current with historical connotations, but yes as a stance towards exploration and artistic research, independent of any particular aesthetics, then experimentalism plays effectively a significant role in my music. I even think that there is no possibility of real invention without a persistent research and without the empiric approach of experimentation. Only the courage to remain ourselves, to accept the dangers of audacity, to run the risks of the unknown, will allow us to explore the path to follow and declare our full responsibility as artists and creators before the humanity and civilization.

To what extent composition and performance are for you complementary activities?

My music practice began as an instrumentalist and additionally to the pleasure of performing, I feel particularly comfortable on the stage. Many people have acknowledged it so I can't deny it. The strictly compositional practice is radically opposite: it is a solitary work in isolation. So, although I abandoned my activity as percussionist the call of the stage makes me intervene vocally in many of my pieces, side by side with singers and instrumentalists, raising questions on the author's presence and absence, put into perspective for example in the *Salt Itinerary*. This frequently complementary position that I take between the composition and the performance also gives me a needed pragmatism regarding the limits of performance in relation to the music text, thus opening a privileged communication with the performers and interpreters of my music. And still, the confrontation of the experience and awareness of the

performance's real time with the “out of time” of the composition process motivates an inner dialog and tension which enriches music creation.

Which of your works do you consider turning points in your path?

If quite generally I run through everything that I have done, since the beginnings of the 1980s until now, I can start with saying that there are at least three phases. An initial phase corresponding to the beginning of my active professional life when I was dedicated firstly to the interpretation of other's works but also simultaneously practicing distinct music genres and forms, what led me to approach jazz and then free improvisation. Here, little by little, composition started to make its own way.

The second phase is marked by the foundation of the Miso Ensemble in its original set for flute, percussion and electroacoustic resources, both amplification and live electronics. In the final of this phase (the end of the 1990s) the more and more frequent collaborations with foreign musicians came to encourage a more intensified dedication towards composition for larger and larger ensembles.

And thus the third phase of my activity as musician and creator was born, where composition occupies the main place within my practice. In the second phase there are some emblematic pieces, such as *4 Estações* (1986), which I consider my opus 1, *Constelações* (1989), *Água ou Maré – Nome de Pedra* (1991), *Icons*...

Meanwhile other pieces as *De l'Étant Qui le Nie* (1994-98) for piano and electronics, *Yuan Zhi Yuan* (1996-98) for soprano, tenor, six traditional Chinese instruments, choir and electronics (sung in Chinese), or *O Centro do Excêntrico do Centro do Mundo* (1999-2002) for 16 solo voices, two reciters and electronics, all of them have been important stages in my career. Nevertheless the beginning of what I call my third phase takes place in 2001 with *Derrière Son Double* for six instruments and electronics, piece in which I think I've found a unique voice and a singular path of my own, and that I have followed since then in such pieces as: *Águas Marinhas* (2005 – 14-instrument ensemble), *Le Feu qui Dort* (2008 – string quartet), *De Part et d'Autre* (2011 – ensemble and electronics), *En Gène Engin ni Gemme* (2015 – ensemble and electronics), *Illuminations* (2016 – orchestra), *ConCordas* (2015/16 – string orchestra), *Le Spleen* (2017 – ensemble), *Orbital Shift Variations* (2017 – marimba quartet), *Luminiferous Aether* (2017 – ensemble), etc.

Transversally to these works there is a complementary path that I follow ceaselessly, the one that inhabits

the relations of music with poetry, of music with words, in the search for integrating my two creative practices: music and poetic composition. In this sense I have developed my own path of intertextual hybridization and transmediality being acknowledged in the search towards semantic and phonetic integration. Pieces for solo voice, voice and instruments, opera and music theatre or even for instruments that “speak” are paradigmatic of this approach. Among them I should refer the *Salt itinerary* (2003-06), which is an important moment, but also *Circundante Circunstância dos Círculos* (2007), *Conver(say)tions* (2011), *Mes Ententes pour 4 Personnages* (2012), *A Laugh to Cry* (2013) and the new Op-Era that is being prepared (still without title); among other pieces written since 1998, which deal with the same aspects.

PART 4 . Portuguese Music

Please try to evaluate the present situation of Portuguese music.

If in terms of artistic teaching and music education what has been invested in Portugal in the recent decades has been giving exceptional results, with qualified musicians, the same can't be said when it comes to the creation and the conditions of its production. There are unstable models for maintaining the “music companies” such as ensembles and small formations, which remain underfinanced and fragile (within the few that manage to survive in such conditions). It is a sad waste of talents and competences and the public presentations remain considerably beyond the immense audience that they could reach. The present situation of Portuguese music, despite its quality and richness, is thus active resistance for some and survival for all the other ones. It is therefore a strong demand to give to art music in general and to music creation in particular the right to play its fundamental role within its need and qualifiable utility.

What in your opinion distinguishes Portuguese music on the global scene?

The ability to be itself, simultaneously belonging to an extended, supranational cultural space – should have given to Portuguese music a distinction, which unfortunately it doesn't have because of the disconsolate impossibility to be acknowledged internationally, lacking proper means and constructive politics (meaning thorough and not superficial with its habitual events of mercantile logic, rootless and sterile).

According to your experience what are the differences between the music environment in Portugal and in other parts of the world?

Presently, and in relation to the financially more developed countries, there is only a difference of means for its valorisation, its recognition and its exposition to a broader community. In view of the quality that presently is created and produced in Portugal, I am distressed by the auditory desensitization and stupefaction. I can't accept that this great music, certainly of unparalleled richness in the history of Portugal, is so little known and disadvantaged as it is, because of the auditory laziness, mercantile greed, imbecile voyeurism of the major part of mass media, as well as because of the lack of a strategic vision and waste for which the Portuguese state is to be made responsible by its successive tutelage.

PART 5 . Present and Future

How do you see the future of art music?

As a resistant survival in opposition to the totalitarian market, in opposition to all the forms of reductive and stultifying formatting, in opposition to the alienation of the highest values regarding human condition and civilization.

I consider of the utmost and most vital importance that the Art in general and the Art of music in particular, in society, and outside the financial interests and the market, continues to resist and is able to develop in order to ensure the permanence of these values. Its role is even more relevant in this context of profound crisis that is philosophical and civilizational in nature, and from which we nowadays suffer (it is far more serious and upstream than the financial crisis). Art, just as science and scientific research, is knowledge, constituting a true model of civilizational thought. It has always played – and will play – a fundamental role in the interconnection within the knowledges, in the development of the capacities to reflect on individual and collective problems within their complexity, encouraging the sense of communitarian responsibility and the sense of solidarity, stimulating the independence given to everyone separately and to all, individuals and communities. It constitutes a true intellectual, psychological and civilizational model. And so that Art continues to exist it needs to remain free and it is necessary to avoid at all costs its closure in a technical-financial logic of development. For this reason it is necessary to oppose the calculation as an instrument of supposed development, in other words, it is necessary to avoid the logic of quantity

and promote the quality, to promote the aspects that don't have a price in our existence and above all what can't be calculated in human existence, which is the actual essence of our lives. I believe in the ancient and eternal aspiration of humans towards harmony that constitutes the cause of all the paradises, utopias and ideologies. This aspiration has always revived, being present in the proliferation of multiple initiatives at the foundations of a free society. Art consummates this aspiration.

Miguel Azguime, July 2016 . Revision: August 2018

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LIST OF WORKS BY INSTRUMENTATION

Title	Musical Category	Instrumentation (general)	Date	Duration	
3 Cantos para Libertar o A(r) 1. A(ir) Prologue 2. Es gibt keine Zeit im Weißen 3. Faz um Tempo	vocal group/ choir (a cappella)	soprano, mezzo-soprano, tenor and baritone	2020	14'30''	
Language Building	vocal group/ choir (a cappella)	12 voices (SATB)	2020	19'00''	
Naturezas da Menina Gotinha de Água	vocal group/ choir (a cappella)	choir and piano	2013	13'00''	MIC.PT Score MA0017
À Procura de Dizer as Palavras dos Poetas	vocal group/ choir (a cappella)	eight declaiming voices	2002	60'00''	
O Centro do Excêntrico do Centro do Mundo A	vocal group/ choir (a cappella) with live electronics	16 voices, two reciters and live electronics	1999/ 2002	34'00''	MIC.PT Score MA0005
O Centro do Excêntrico do Centro do Mundo B	vocal group/ choir (a cappella)	16 solo voices	1999/ 2002	25'00''	MIC.PT Score MA0012
Poesia Cantada	vocal group/ choir (a cappella)	eight declaiming voices	2000	50'00''	
Assombro	vocal group/choir and orchestra/ensemble	children choir and two cellos	2015	3'15''	
Circundante Circunstância dos Círculos	vocal group/choir and orchestra/ensemble with live electronics	ensemble, choir and electronics	2007	18'00''	
Par ce Chemin de Rien	chamber music (2-8 instruments)	flute and piano	2019/ 20	15'00''	
D'un horizon tendu	chamber music (2-8 instruments)	clarinet, percussion, piano and violin	2019	15'00''	
Du reste, un fil de sable	chamber music (2-8 instruments) with live electronics	percussion quartet and electronics	2019	18'00''	
Melancholia	chamber music (2-8 instruments)	violin, cell and piano	2017/ 19	16'00''	
Orbital Shift Variations in Space	chamber music (2-8 instruments) with live electronics	four marimbas and electronics	2018	16'00''	
Le Spleen	chamber music (2-8 instruments)	violin, cello and piano	2017	12'00''	
Luminiferous Aether	chamber music (2-8 instruments)	saxophone, cello and accordion	2017	10'50''	
Orbital Shift Variations	chamber music (2-8 instruments)	marimba quartet	2017	15'00''	

Title	Musical Category	Instrumentation (general)	Date	Duration	
En Gêne Engin ni Gemme	chamber music (2-8 instruments) with live electronics	flute, clarinet, piano, violin, cello, live electronics	2015	10'00''	MIC.PT Score MA0023
Tra le terre	chamber music (2-8 instruments)	flute, clarinet, violin, cello and piano	2015	3'30''	MIC.PT Score MA0037
Son a ta demeure	chamber music (2-8 instruments)	clarinet and piano	2014/ 15	13'50''	MIC.PT Score MA0022
Enveloppement (ver. soprano & piano)	chamber music (2-8 instruments)	soprano and piano	2013/ 15	6'40''	MIC.PT Score MA0031
Enveloppement (ver. soprano & ensemble)	chamber music (2-8 instruments)	soprano and ensemble	2013/ 15	6'40''	MIC.PT Score MA0032
Le bleu profond	chamber music (2-8 instruments)	clarinet and piano	1995/ 2015	8'16''	
Mes Ententes pour 4 personnages	chamber music (2-8 instruments) with live electronics	saxophone quartet and electronics	2012	18'00''	MIC.PT Score MA0027
Conver(say)tions	chamber music (2-8 instruments) with live electronics	violin, piano and percussion (digital controller)	2011	12'00''	MIC.PT Score MA0013
De part et d'autre	chamber music (2-8 instruments) with live electronics	flute, clarinet, violin, cello, piano and live electronics	2010/ 11	18'30''	MIC.PT Score MA0008
Vinnsszzinnnc	chamber music (2-8 instruments)	flute, clarinet, violin, cello, piano	2010	1'00''	
Mestre Gato ou o Gato de Botas A PT	chamber music (2-8 instruments) with live electronics	flute, clarinet, violin, cello, reciter, piano and live electronics	2009	27'00''	MIC.PT Score MA0006
Mestre Gato ou o Gato de Botas B EN	chamber music (2-8 instruments) with live electronics	flute, clarinet, violin, cello, reciter, piano and live electronics	2009	27'00''	MIC.PT Score MA0010
Mestre Gato ou o Gato de Botas B FR	chamber music (2-8 instruments) with live electronics	flute, clarinet, violin, cello, reciter, piano and live electronics	2009	27'00''	MIC.PT Score MA0009
Mestre Gato ou o Gato de Botas B PT	chamber music (2-8 instruments) with live electronics	flute, clarinet, violin, cello, reciter, piano and live electronics	2009	27'00''	MIC.PT Score MA0007
Le Feu qui Dort	chamber music (2-8 instruments)	string quartet	2008	11'00''	MIC.PT Score MA0016
Paraître Parmi A	chamber music (2-8 instruments) with live electronics	string quartet and live electronics	2006	14'30''	MIC.PT Score MA0002
Paraître Parmi B	chamber music (2-8 instruments)	string quartet	2006/ 12	14'30''	MIC.PT Score MA0018
Derrière Son Double	chamber music (2-8 instruments) with live electronics	flute, clarinet, violin, viola, cello, piano and live electronics	2001	19'16''	MIC.PT Score MA0001

Title	Musical Category	Instrumentation (general)	Date	Duration	
Parfaire le Bleu	chamber music (2-8 instruments) with live electronics	clarinet, piano and live electronics	1998	10'00''	
Parfaire le Bleu	chamber music (2-8 instruments) with live electronics	flute, harpsichord and live electronics	1996	10'00''	
Arcano I	chamber music (2-8 instruments)	flute and wooden barrel	1986/ 92	5'00''	
Arcano II	chamber music (2-8 instruments)	flute and wooden barrel	1986/ 92	5'00''	
Arcano IV	chamber music (2-8 instruments)	flute and wooden barrel	1986/ 92	5'00''	
Arcano VI	chamber music (2-8 instruments)	flute and wooden barrel	1986/ 92	5'00''	
Arcano VII	chamber music (2-8 instruments)	flute and wooden barrel	1986/ 92	5'00''	
Arcano VIII	chamber music (2-8 instruments)	flute and wooden barrel	1986/ 92	5'00''	
<i>Música para Solo para Dois Intérpretes</i>	chamber music (2-8 instruments) music for dance	flute and percussion	1991	45'00''	
Mammoths Over the Rainbow	chamber music (2-8 instruments) with live electronics	flute, trumpet, prepared piano, percussion and live electronics	1989	15'00''	
Alentour Allant Même	chamber music (+ than 8 instruments) with live electronics	instrumental ensemble and live electronics	2003/ 06	15'30''	MIC.PT Score MA0003
Águas Marinhas	chamber music (+ than 8 instruments)	14 instruments	2004/ 05	14'00''	MIC.PT Score MA0015
A Laugh to Cry	opera with live electronics and multimedia	two sopranos, bass, two reciters, flute, clarinet, piano, percussion, violin, viola, cello, live electronics	2013	75'00''	
A Menina Gotinha de Água EN	opera with live electronics and multimedia	reciter, children choir with solo soprano, live electronics and video	2011	35'00''	MIC.PT Score MA0020
A Menina Gotinha de Água PT	opera with live electronics and multimedia	reciter, children choir with solo soprano, live electronics and video	2011	35'00''	MIC.PT Score MA0019
Itinerário do Sal	opera with live electronics and multimedia	voice, live electronics and multimedia unit	2003/ 06	60'00''	
ConCordas	orchestra	string orchestra	2016	17'00''	MIC.PT Score MA0028
Illuminations	orchestra	orchestra	2016	13'00''	MIC.PT Score MA0030
Triple Concerto	soloist(s) and orch./ ens. and/or choir	clarinet, cello, piano and string orchestra	2020	25'00''	

Title	Musical Category	Instrumentation (general)	Date	Duration	
NÃO! (NO!) – Concerto for Marimba and Orchestra	soloist(s) and orch./ ens. and/or choir	marimba and orchestra	2019	29'00''	
Trabalho Poético I: árvore	soloist(s) and orch./ ens. and/or choir	soprano and ensemble	2016	13'50''	
(ThS)inking Survival Kit	soloist(s) and orch./ ens. and/or choir with live electronics and multimedia	voice, percussion, instrumental ensemble, live electronics and video	2010	37'00''	MIC.PT Score MA0026
Yuan Zhi Yuan	soloist(s) and orch./ ens. and/or choir with live electronics	soprano, tenor, six traditional Chinese instruments, chamber choir and live electronics	1997/ 98	15'00''	MIC.PT Score MA0024
Avoir l'Air	solo with live electronics	contrabass clarinet and electronics	2019	14'20''	
Et s'il à l'issue	solo with live electronics	fute and electronics	2019	18'00''	
Dedans-Dehors	solo with live electronics	viola and electronics	2018	9'00''	
Feedback Orders	solo with live electronics	recorders and electronics	2018	12'00''	
Tudo concorre sem saber para um ponto exacto	solo with live electronics	soprano and electronics	2012/ 18	2'00'	
A narrativa do espaço	solo with live electronics	soprano and electronics	2001/ 18	2'00''	
Mon silence silencie	solo with live electronics	soprano and electronics	1999/ 2018	2'00''	
Aliteraões de Água	solo with live electronics	soprano and electronics	2017	17'00''	
Trabalhos da Madeira	solo with live electronics	marimba and electronics	2017	24'00''	MIC.PT Score MA0035
Descriptions de la Matière	solo with live electronics	piano and live electronics	2016	11'00''	MIC.PT Score MA0029
De Fond en Comble	solo with live electronics	baritone and live electronics	2014	12'00''	
Sweet Jasmin I	solo	cello	2014	10'00''	
No Oculto Profuso (medidamente a desmesura)	solo with live electronics	clarinet and live electronics	2009	15'00''	MIC.PT Score MA0011
moment à l'extrêmement...	solo with live electronics	cello and live electronics	2006	14'20''	MIC.PT Score MA0014
Soit Seul Sûr de Son	solo	violin	2005	7'00''	MIC.PT Score MA0004
Trabalho da Madeira	solo with live electronics	bass marimba and live electronics	2003	10'00''	

Title	Musical Category	Instrumentation (general)	Date	Duration	
Du Néant de l'Étant	solo with live electronics	vibraphone and live electronics	1999/ 2000	12'00''	
De l'Étant qui le Nie	solo with live electronics	piano and live electronics	1998	16'00''	MIC.PT Score MA0025
Múltiplos-Transitórios	solo with live electronics	marimba and live electronics	1995	12'00''	
Du Néant qui le Croit	solo with live electronics	bassoon and live electronics	1994	14'00''	MIC.PT Score MA0021
Une Aile Pourvu qu'Elle Soit du Cygne	solo	piano	1993	16'00''	
A Vida é Sempre Preferível, ou o monólogo do sal para lhe completar a medida	performance (sound poetry) with live electronics	speaker (voice) and electronics	2020/ 21	45'00''	
Um livro é um livro... Será?	music theatre with live electronics	narrators and electronics	2017	12'00''	
O Rouxinol do Imperador	music theatre with live electronics	reciter and live electronics	2006	16'00''	
O Ar do Texto Opera a Forma do Som Interior	music theatre with live electronics	voice, percussion and live electronics	2001	22'00''	
A Ausência do Autor	music theatre with live electronics	voice, percussion and live electronics	1997/ 99	12'00''	
Notes on Books	electroacoustic music ("tape music")	electroacoustic music	2013	8'42''	
Progressões do Tempo	electroacoustic music ("tape music")	electroacoustic music	2012	8'00''	
Lissabon Klang	electroacoustic music ("tape music")	electroacoustic music	2011	36'00''	
she being Brand	electroacoustic music ("tape music")	electroacoustic music	2010	5'58''	
Des Cercles En Cercles	electroacoustic music ("tape music")	electroacoustic music	2008	14'59''	
Liquidus Sonorus Luminaris	electroacoustic music ("tape music")	electroacoustic music	2005	20'00''	
Le Dicable Enfin Fini	electroacoustic music ("tape music")	electroacoustic music	2003	8'47''	
Sobreposições	electroacoustic music ("tape music")	electroacoustic music	1998/ 2000	9'17''	
Comunicações	electroacoustic music ("tape music")	electroacoustic music	1998	7'59''	
96 Digital Bells	electroacoustic music ("tape music")	electroacoustic music	1993	21'00''	
Déposer la Forêt	electroacoustic music ("tape music")	electroacoustic music	1990	7'33''	
Pedra e Moinho, Nome de Água	installations	electroacoustic music	2009	10'00''	
Barcos Memórias do Tejo	installations	multimedia	2004/ 05	15'00''	

Title	Musical Category	Instrumentation (general)	Date	Duration
Música e Texturas Sonoras	installations	electroacoustic music	1998	90'00''
Sonic Installation for the exhibition: <i>Terra-Mãe...Terra-Pão</i>	installations	multimedia	1995	15'00''
Sonic Installation for Nuno Mateus/ARX Portugal's architecture exhibition <i>Realidade-Real</i>	installations	electroacoustic music	1993	30'00''
Sonic Installation for Bauduin's sculpture exhibition	installations	electroacoustic music	1990	15'00''
Sound Installation for Jorge Vilaça's painting exhibition	installations	electroacoustic music	1990	30'00''
Sonic Installation for Manuel Vicente's architecture exhibition	installations	electroacoustic music	1989	30'00''
Music for "Discurso sobre o Filho-da-puta"	other music for theatre	four actors	2020	1'45''
600 anos de moagem no Moinho de Maré de Corroios	other music for image	electroacoustic music	2009	30'00''
Music for <i>Teatro Virtual</i>	other music for image	electroacoustic music	1998	6'00''
Music for <i>12 Rounds</i>	other theatre music	electroacoustic music	1997	60'00''
Music for <i>Sonho de uma Noite de Verão</i>	other theatre music	electroacoustic music	1996	140'00''
Music for <i>A Disputa</i>	other theatre music	electroacoustic music	1995	120'00''
Music for <i>Self(ish) Portrait</i>	other dance music	electroacoustic music	1995	50'00''
Music for <i>O Jogo das Perguntas</i>	other theatre music	electroacoustic music	1993	180'00''
Music for <i>Primavera Negra</i>	other theatre music	electroacoustic music	1993	180'00''
Music for <i>Realidade-Real</i>	other music for image	electroacoustic music	1993	21'00''
Music for <i>Déposer la Forêt</i>	other music for image	electroacoustic music	1990	7'33''
Music for <i>Onde Bate o Sol</i>	other music for image	electroacoustic music	1989	110'00''
Music for <i>Uma Pedra no Bolso</i>	other music for image	electroacoustic music	1988	90'00''

LIST OF WORKS CHRONOLOGICAL

1986/92

Arcano I, II, IV, VI, VII, VIII .

1988

Music for *Uma Pedra no Bolso* .

1989

Mammoths Over the Rainbow .
Music for *Onde Bate o Sol* .
Sonic installation for Manuel
Vicente's architecture exhibition .

1990

Déposer la Forêt .
Music for *Déposer la Forêt* .
Sonic installation for Bauduin's
sculpture exhibition .
Sonic installation for Jorge Vilaça's
painting exhibition .

1991

Music for *Solo para Dois*
Intérpretes .

1993

96 Digital Bells .
Sonic installation for Nuno
Mateus/ARX Portugal's
architecture exhibition
Realidade-Real .
Music for *O Jogo das Perguntas* .
Music for *Primavera Negra* .
Music for *Realidade-Real* .
Une Aile Pourvu qu'Elle Soit
du Cygne .

1994

Du Néant qui le Croit .
[MIC.PT score . MA0021](#)

1995

Múltiplos-Transitórios .
Music for *A Disputa* .
Music for *Self(ish) Portrait* .
Sonic installation for the
exhibition: *Terra-Mãe... Terra-Pão* .

1996

Music for *Sonho de uma Noite*
de Verão .
Parfaire le Bleu .

1997

Music for *12 Rounds* .

1997/98

Yuan Zhi Yuan .
[MIC.PT score . MA0024](#)

1997/99

A Ausência do Autor .

1998

Comunicações .
De l'Étant qui le Nie .
[MIC.PT score . MA0025](#)
Music for *Teatro Virtual* .
Música e Texturas Sonoras .

1998/2000

Sobreposições .

1999/2000

Du Néant de l'Étant .

1999/2002

O Centro do Excêntrico do Centro
do Mundo A . [MIC.PT score . MA0005](#)
O Centro do Excêntrico do Centro
do Mundo B . [MIC.PT score . MA0012](#)

2000

Poesia Cantada .

2001

Derrière Son Double .
[MIC.PT score . MA0001](#)

O Ar do Texto Opera a Forma
do Som Interior .

2002

À Procura de Dizer as Palavras
dos Poetas .

2003

Le Dicable Enfin Fini .
Trabalho da Madeira .

2003/06

Alentour Allant Même .
[MIC.PT score . MA0003](#)
Itinerário do Sal .

2004/05

Águas Marinhas .
[MIC.PT score . MA0015](#)
Barcos Memórias do Tejo .

2005

Liquidus Sonorus Luminaris .
Soit Seul Sûr de Son .
[MIC.PT score . MA0004](#)

2006

moment à l'extrêmement... .
[MIC.PT score . MA0014](#)
O Rouxinol do Imperador .
Paraître Parmi A .
[MIC.PT score . MA0002](#)

2006/12

Paraître Parmi B .
[MIC.PT score . MA0018](#)

2007

Circundante Circunstância
dos Círculos .

2008

Des Cercles En Cercles .
Le Feu qui Dort .
[MIC.PT score . MA0016](#)

2009

600 anos de moagem no Moinho
de Maré de Corroios .
Mestre Gato ou o Gato
de Botas A PT . [MIC.PT score . MA0006](#)
Mestre Gato ou o Gato
de Botas B EN .
[MIC.PT score . MA0010](#)

Mestre Gato ou o Gato
de Botas B FR . [MIC.PT score . MA0009](#)
Mestre Gato ou o Gato
de Botas B PT . [MIC.PT score . MA0007](#)
No Oculito Profuso (medidamente
a desmesura) . [MIC.PT score . MA0011](#)
No Sítio do Tempo
(by Paula and Miguel Azguime) .
Pedra e Moinho, Nome de Água .

2010

(ThS)inking Survival Kit .
[MIC.PT score . MA0026](#)
Vinnnszzzinnc .

2010/11

De part et d'autre .
[MIC.PT score . MA0008](#)

2010/14

she being Brand .

2011

A Menina Gotinha de Água .
[MIC.PT score . MA0019 \(PT\)](#) .
[MIC.PT score . MA0020 \(EN\)](#) .
Conver(say)tions .
[MIC.PT score . MA0013](#)
Lissabon Klang .

2012

Mes Ententes pour 4 personnages .
[MIC.PT score . MA0027](#)
Progressões do Tempo .

2013

A Laugh to Cry .
Naturezas da Menina Gotinha
de Água . [MIC.PT score . MA0017](#)
Notes on Books .

1995/2015

Le bleu profond .

2013/15

Enveloppement (soprano e piano) .
[MIC.PT score . MA0031](#)
Enveloppement (soprano e ensemble) .
[MIC.PT score . MA0032](#)

2014

De Fond en Comble .
Sweet Jasmin I .

2014/15

Son a ta demeure .
[MIC.PT score . MA0022](#)

2015

Assombro .
En Gêne Engin ni Gemme .
[MIC.PT score . MA0023](#)
Tra le terre .
[MIC.PT score . MA0037](#)

2016

ConCordas . [MIC.PT score . MA0028](#)
Descriptions de la Matière .
[MIC.PT score . MA0029](#)
Illuminations .
[MIC.PT score . MA0030](#)
Trabalho poético I: árvore .

2017

Aliteraões de Água .
Le Spleen .
Luminiferous Aether .
Orbital Shift Variations .
Trabalhos da Madeira .
[MIC.PT score . MA0035](#)
Um livro é um livro... Será? .

1999/2018

Mon silence silencie .

2001/18

A narrativa do espaço .

2012/18

Tudo concorre sem saber
para um ponto exacto .

2018

Dedans-Dehors .
Feedback Orders .
Orbital Shift Variations in Space .

2017/19

Melancholia .

2019

Avoir l'Air .
Et s'il à l'issue .
D'un horizon tendu .
Du reste un fil de sable .
NÃO! (NO!) – Concerto
for Marimba and Orchestra .

2019/20

Par ce Chemin de Rien .

2020

3 Cantos para Libertar o A(r) .
Language Building .
Music for "Discurso sobre
o Filho-da-Puta" .
Triple Concerto for clarinet, cello,
piano and string orchestra .

2020/21

A Vida é Sempre Preferível,
ou o monólogo do sal para lhe
completar a medida .

LIST OF WORKS MISO ENSEMBLE . BY INSTRUMENTATION

Title	Musical Category	Instrumentation (general)	Date	Duration
Escrituras (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	flute, percussion and live electronics	2002	14'57''
Nónio (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	five flutes, percussion and live electronics	1998/ 2002	17'00''
Sound Preferences ou a Forma do Silêncio (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	flaute, piano and live electronics	1999	10'06''
Amen para uma ausência (by Paula and Miguel Azguime)	chamber music (2-8 instruments)	flute and percussion	1996	10'00''
Pulse Code Modulation (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	flute, percussion and live electronics	1996	22'00''
Conformal Tetrahedric (by Paula, Miguel Azguime and Robert Glassburner)	chamber music (2-8 instruments) with amplification	flute, bassoon, percussion	1993	10'53''
Cubic Solutions (by Paula, Miguel Azguime and Robert Glassburner)	chamber music (2-8 instruments) with amplification	flute, bassoon, percussion	1993	9'37''
Prismatic Inherents (by Paula, Miguel Azguime and Robert Glassburner)	chamber music (2-8 instruments) with amplification	flute, bassoon, percussion	1993	6'02''
Quadratic Resonances (by Paula, Miguel Azguime and Robert Glassburner)	chamber music (2-8 instruments) with amplification	flute, bassoon, percussion	1993	7'54''
Spherical Harmonics (by Paula, Miguel Azguime and Robert Glassburner)	chamber music (2-8 instruments) with amplification	flute, bassoon, percussion	1993	10'51''
Água ou Maré-Nome de Pedra (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	flute, percussion, tape and live electronics	1991	20'22''
Determinante-Solar (by Paula and Miguel Azguime)	chamber music (2-8 instruments)	bass flute and xilomarimba	1991	3'52''
Déposer la Forêt (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	flute, percussion and live electronics	1990	7'21''
Music for <i>Much Ado About Nothing</i> (by Constança Capdeville, Paula and Miguel Azguime)	chamber music (2-8 instruments) music for theatre	flute and percussion	1990	240'00''

Title	Musical Category	Instrumentation (general)	Date	Duration
Constelações (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with live electronics	flute, marimba or vibraphone and live electronics	1989	10'55''
1 + 1 = 3 (by Paula and Miguel Azguime)	chamber music (2-8 instruments)	flute and percussion	1988	17'00''
Passing Rooms (by Paula and Miguel Azguime)	chamber music (2-8 instruments)	flute and percussion	1988	7'49''
4 Estações (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with amplification	flute and percussion	1986	20'00''
Ascèse (by Paula and Miguel Azguime)	chamber music (2-8 instruments) with amplification	flute and percussion	1986	12'00''
Matrrrrrrrrrrrrrrrrrr (by Paula and Miguel Azguime)	"tape music" music for image with multimedia	"tape music"	2004	8'37''
A evidência dos números (by Paula and Miguel Azguime)	performance	flute and percussion	1989/ 94	15'00''
No Sítio do Tempo (by Paula and Miguel Azguime)	solo with live electronics with multimedia	reciter, video and electronics	2009	31'05''
Ícone I	solo	dome and wooden ladder	1992	5'29''
Ícone II	solo	five roto-toms, one tom-tom and voice	1992	6'40''
Ícone III	solo with live electronics	glockenspiel, gongs, cymbals, sound-icon and live electronics	1992	8'49''
Ícone IV	solo	three wooden barrels	1992	9'26''
Ícone V	solo	xilomarimba	1992	3'44''
Ícone VI	solo	percussion	1992	9'50''
Music for Solos	solo music for dance	percussion	1992	45'00''
Arcano III	solo	wooden barrel	1986/ 92	5'30''
Arcano V	solo	wooden barrel	1986/ 92	4'12'
Arcano IX	solo	wooden barrel	1986/ 92	6'30''
Mandala	solo	xilomarimba	1990	12'37''
Poemas de 3 Sons	solo	percussion	1989	15'00''

DISCOGRAPHY

1988

4 Estações . 1+1=3 . Passing Rooms . Miso Ensemble vol. I . works by Paula and Miguel Azguime .
Paula Azguime (flute), Miguel Azguime (percussion) . Miso Records (mcd 001.89) . LP .

1991

Constelações . Determinante-Solar . Déposer La Forêt . Mandala . Água ou Maré-Nome de Pedra .
Miso Ensemble vol. II . *Música para flauta e percussão* . Paula Azguime (flute), Miguel Azguime (percussion) .
Miso Records (mcd 003.91) .

1998

Para Lá dos Mares . Music and Sound Textures by Miguel Azguime for the Knowledge of the Seas Pavilion
(EXPO '98) . Miso Records (mcd 010.98) .

2003

Icon I . Icon II . Icon IV . Icon V . Icon VI . Icon VII . ICONS – Percussion Solo . Miguel Azguime (percussion) .
Miso Records (mcd 009.02) .

4 Estações . 1+1=3 . Passing Rooms . Miso Ensemble vol. I . works by Paula and Miguel Azguime .
Paula Azguime (flute), Miguel Azguime (percussion) . Miso Records (mcd 001.03) . re-edition .

Constelações . Determinante-Solar . Déposer La Forêt . Mandala . Água ou Maré-Nome de Pedra .
Miso Ensemble vol. II . *Música para flauta e percussão* . Paula Azguime (flute), Miguel Azguime (percussion) .
Miso Records (mcd 003.03) . re-edition

2004

Derrère Son Double . Remix Ensemble Casa da Música . Remix Ensemble Casa da Música,
Stefan Asbury (direction) . Numérica/Casa da Música (NUM 1126) .

Le Dicable Enfin Fini . *Electronic Music – Vol. I & II*; Portuguese Composers; Música Viva Competition .
Miso Records (mcd 013.03) .

2005

Le Dicable Enfin Fini . Winner Takes All; Stockholm Electronic Arts Award and emsPrize 1995-2004 .
Caprice Records 2005 .

2006

O Centro do Excêntrico do Centro do Mundo . Yuan Zhi Yuan . Singcircle, Gregory Rose (musical
direction); Huaxia/Antifonia – Tsung Yeh, Gao Yongping, Xing Rufeng . Miso Records (mcd 015.06) .

2007

Escrituras (Paula and Miguel Azguime) . **De l'Étant Qui Le Nie** . **Nónio** (Paula and Miguel Azguime) . **Du Néant Qui Le Croit** . Miso Ensemble vol. IV; *electricity* + . Paula Azguime (flute), Miguel Azguime (percussion), Alain Neveux (piano), Robert Glassburner (bassoon) . Miso Records (mcd 017.07) .

Prismatic Inherents . **Quadratic Resonances** . **Cubic Solutions** . **Spherical Harmonics** . **Conformal Tetrahedric** . real time compositions by Paula Azguime, Miguel Azguime and Robert Glassburner . Miso Ensemble vol. III; *improvisation* ³ . Paula Azguime (flute), Miguel Azguime (percussion), Robert Glassburner (bassoon) . Miso Records (mcd 002.07) .

Salt Itinerary . Miguel Azguime . Miso Ensemble . Miso Records (mdvd 001.07) . DVD .

2008

O Rouxinol do Imperador . *Contos Contados Com Som* . Miguel Azguime (narrator) . Miso Records (mcd 018.08) .

2009

Derrière Son Double . *Sond'Ar-te Electric Ensemble, vol. I* . *Sond'Ar-te Electric Ensemble*, Pedro Amaral (conductor) . Miso Records (mcd 021.09) .

Le Dicable Enfin Fini . *20 years, EBU Ars Acustica, 1989 - 2009* . Czech Radio .

2011

Paraître Parmi . *Smith Quartet – Music for String Quartet & Electronics* . The Smith Quartet . Miso Records (mcd 024.10) .

No Oculito Profuso (medidamente a desmesura) . *Nuno Pinto – Portuguese Music, Clarinet & Electronics* . Nuno Pinto (clarinet) . Miso Records (mcd 025.11) .

she being Brand (L.....) . **Des Cercles En Cercles** . **Liquidus Sonorus Luminaris** . **Le Dicable Enfin Fini** . **Comunicações** . *Miguel Azguime – The Adventure of Listening* . Miso Records (mcd 027.11) .

De l'Étant Qui Le Nie . *Ana Telles – Piano & Electronics* . Ana Telles (piano) . Miso Records (mcd 026.11) .

2012

Águas Marinhas . *Camerata Aberta – Espelho d'Água (Water Mirror)* . Camerata Aberta, Guillaume Bourgogne (conductor) . SESC (AA 3000) .

Soit Seul Sûr Son . *Suzanna Lidegran – Portuguese Music for Violin* . Suzanna Lidegran (violin) . Miso Records (mcd 029.12) .

2013

Notes on Books . *Composing with Sounds* . CD do projecto *Composing with Sounds* .

2014

A Laugh to Cry . *Sound Chronicle of the 56th Warsaw Autumn International Festival of Contemporary Music* . Marina Pacheco (soprano), Frances M. Lynch (mezzo-soprano), Nicholas Isherwood (bass baritone), Ágata Mandillo (speaker and performer), Miguel Azguime (speaker and performer), Norrbotten NEO, Petter Sundkvist (conductor) . POLMIC (polmic 105) .

De Part et d'Autre . *Sond'Ar-te Electric Ensemble – Portuguese Chamber Works of the XXI* . *Sond'Ar-te Electric Ensemble*, Laurent Cuniot (conductor) . Miso Records (mcd 033.13) .

Le Feu qui Dort . **Moment à l'extrêmement...** . **Paraître Parmi** . *Miguel Azguime – Music for Strings* . Matosinhos String Quartet . Miso Records (mcd 032.13) .

De Part et d'Autre . **Conver(say)tions** . **Águas Marinhas** . **Derrière Son Double** . *Miguel Azguime – Chamber Music* . *Sond'Ar-te Electric Ensemble*, Camerata Aberta . Laurent Cuniot, Guillaume Bourgogne, Pedro Amaral (conductors) . Miso Records (mcd 035.13) .

Vinnsszzinnnco . *Cadavres Exquis – Portuguese Composers of the 21st Century* . *Sond'Ar-te Electric Ensemble*, Pedro Neves (conductor) . Miso Records (mcd 035.13) .

Moment à l'extrêmement... . *Filipe Quaresma – Portuguese Music for Solo Cello* . Filipe Quaresma (cello) . Artway / Edição de Autor .

2015

she being Brand (L.....) . *EAW 2015, First International Congress of Electroacoustic Music, Aveiro, Portugal* . capella (2017-2)

2016

Le bleu profond . **Son a ta demeure** . *Tempo de Outono* . Nuno Pinto (clarinet), Elsa Silva (piano) . Artway Records (AWR 016 001) .

2020

(ThS)inking Survival Kit . **ConCordas** . *Miguel Azguime* . *Utopia* . Guillaume Bourgogne (musical direction), *Sond'Ar-te Electric Ensemble*, Frances M. Lynch (soprano), Miguel Azguime (speaker), Raquel Lima (flauta), Nuno Pinto (clarinet), Vítor Vieira (violin), Filipe Quaresma (cello), Elsa Silva (piano), João Dias (percussion), Paula Azguime (electronics), Pedro Neves (musical direction), Camerata Alma Mater (Ana Pereira, David Ascensão, Afonso Fesch, César Nogueira, Juan Maggiorani, Ana Filipa Serrão, José Teixeira [violins]; Jorge Alves, Joana Cipriano, Helena Leão [violas]; Marco Pereira, Ana Cláudia Serrão [cellos]; Margarida Afonso [double bass]) . Miso Records (MCD41.17) .

A Laugh to Cry . *A Laugh to Cry – New Op-Era* . Marina Pacheco (soprano), Frances M. Lynch (mezzo-soprano), Nicholas Isherwood (bass baritone), Ágata Mandillo (speaker and performer), Miguel Azguime (speaker and performer), Norrbotten NEO, Petter Sundkvist (conductor) . Miso Records (MCD044.19) .

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