

# ARCHITECTURES WHAT WILL WE LISTEN?

ÂNGELA LOPES

CÂNDIDO LIMA

“THROUGHOUT  
OVERLAPPING THINGS  
THE VARIOUS  
FLOORS OF LIFE  
ACCUMULATION...”\*

---

1

CÂNDIDO LIMA

Two works simultaneously in both rooms

ROOM HENRIQUE ALVES COSTA

*Optic Music-quadros cinéticos (“trompe l’oeil”)* (2009/2010)

Pre-recorded pianos (3) and live piano  
Projection of the score of the work and paintings  
by António Quadros Ferreira for the exhibition  
“Metamorphosis” at Museu Teixeira Lopes (Vila  
Nova de Gaia)  
10’

AUDITORIUM

*Bleu-Rouge (masques)* (1989/1992)

Remembering *Tapiserie I* (croquis), spatial work  
inspired and premiered in this room designed by  
architect Souto Moura.

Electroacoustic compact of the work with the same  
title for instruments and electroacoustic  
10’

---

2

ÂNGELA LOPES

Two works simultaneously in both rooms

SALA HENRIQUE ALVES COSTA

*Fong-Song* (2012)

Tale from “A China fica ao lado”  
(China is next door) by Maria Ondina Braga  
Electroacoustic music with flute (Gil Magalhães)  
and text projection  
15’30”

AUDITORIUM

*Gárgulas d’Arga* (2014)

Electronic part of the mixed work with the same  
title for instruments and electroacoustics  
11’

---

3

CÂNDIDO LIMA

ROOM HENRIQUE ALVES COSTA

*Momento-Paisagem* (2009)

Electroacoustic compact from the multimedia work  
“MÚSICAS DE VILLAIANA – coros oceânicos”  
Work conceived for the Viana do Castelo Coliseum  
(Cultural Center) designed by architect Souto Moura  
Electroacoustic music  
Projection of images and live piano  
5’

---

4

ÂNGELA LOPES

ROOM HENRIQUE ALVES COSTA

*E(H)LLE(M)- Sete momentos em forma de trança* (2017)

Electroacoustic music, cello and double bass  
(Duo Contracello) and video projection  
Video by Inês Silva  
8’

---

5

ÂNGELA LOPES

ROOM HENRIQUE ALVES COSTA

*Reciclo-Recírculos – em forma de sanza* (2019)

Electroacoustic music on recycling sources,  
sound materials and video projection  
Video by Inês Silva  
11’

---

6

CÂNDIDO LIMA

A simultaneous work in both rooms

ROOM HENRIQUE ALVES COSTA AND AUDITORIUM  
*OCEANOS* (1978-1979)

New imaginary journey to the bottom of the  
time/ to unknown seas / to interplanetary seas  
/ to intergalactic oceans / deep into the soul  
and distant seas  
Electronic and computer music  
26’25”

# WHAT UNKNOWN STORIES OF MUSICAL PORTO?

CÂNDIDO LIMA

---

It is with friendship, in the first place, but also with some hidden embarrassment, expectation and pleasure that I fulfill the promise to my artist friends Susana Camanho and Emídio Agra, listeners and enthusiasts of my music. Talking about their ideas for this presence in the activities of Sismógrafo, they suggested, they wished, always leaving an open field for the composer. And, thus, a spontaneous network emerged, with the presence of the composer Ângela Lopes and the idea of a space: Casa das Artes.

Being proposed Casa das Artes for this presence of two foreign composers in the city of Porto, I remembered a memorable night lived in the architecture of Souto Moura Auditorium. The National Meeting of Artistic Teaching was taking place, organized by GETAP / DGES / Ministério da Educação, at the time installed at Avenida da Boavista and directed by Joaquim Azevedo, Elvira Leite, Isabel Rocha, José Luís Borges Coelho, among other personalities.

To the closing ceremony of the Meeting, three Portuguese contemporary music groups were invited, and, for the same concert, three commissions were made to the composers Álvaro Salazar, Cândido Lima and Jorge Peixinho, artistic directors, respectively, of Oficina Musical, Grupo Música Nova and Grupo de Música Contemporânea de Lisboa. Each group presented a program, something remarkably unprecedented in Portugal. Beside the Auditorium, framing the concert and the night, in one of the neutral walls of the backstage, an autograph panel was growing as the artists went by and performed at the venue. Wall that became common memory, a premonitory writing like the old messages of the gods that addressed men to warn them.

When Casa das Artes was presented as a suitable space and in the context of a comprehensive and open program, I hoped tonight to rediscover the memory of the premiere space of the work, *Tapiserie I (croquis)*, composed specifically for this space, thrillingly hoping to review these autographs, even from missing colleagues. Both unforgettable memories suspended in space, hundreds of autographs like flooded modern times “Côa engravings”. The written wall, an alliance between different times, has been erased.

The hospitality of Casa das Artes, the friendship and affection, the intertwined music and architecture, surpass tonight these roughness of memory. Some

moments of friction between music and other arts of non-complicities do not hide also complicities.

After remembering the premiere venue of *Tapiserie I* and the unlikely collective night at Souto Moura Auditorium, my memory was flooded by other unforgettable experiences lived in these spaces surrounding Casa das Artes, on different afternoons and evenings, of both programming and public.

Devoted to contemporary music, the series *Janelas sobre o novo século- em diálogo-música e outras artes (Windows on the New Century-in Dialogue-Music and Other Arts)* (1984) occupied months of living contact with various audiences, anticipating the coming century. The brass band contest promoted by Monte da Virgem television over the summer, outdoors, in the gardens of the small palace, left me with an indelible memory as a jury member and as a pianist at the closing concert, closing the event with three other pianists with the music of the *Auto de Floripes* counterdances of my land. Memory of my childhood, of the stories I heard, and of the direct contact with the great tradition of the music of the brass bands.

The park and the open-air music, concert halls and ministerial administration rooms of Casa Allen's small palace at Rua António Cardoso were real and symbolic architectures of cross-memories of practices enthusiastically lived by audiences and artists in this space made of open spaces.

The music by the composers Ângela Lopes and Cândido Lima symbolize the defense of universal values beyond musical abstractions, of which their artistic and pedagogical activities are passionate manifestations of communication with human realities. The friendship and affection between the hosts and the artists allow that imaginary, provocative and smiling question between friends before entering a concert hall, before encountering an unknown world:

## WHAT WILL WE LISTEN?

# ÂNGELA LOPES

---

Ângela Lopes has a degree in Composition from *ESMAE and UA/Paris VIII University*. She collaborates in the technical assistance and sound projection with the groups *Música Nova*, directed by Cândido Lima and *MC47*, directed by Virgílio Melo. She participates in the electroacoustic festivals – *Música Viva and DME / Electroacoustic Music Days*, among other projects. She usually collaborates in the electroacoustic technical realization of several works by the composer Cândido Lima. Ângela Lopes composes works for diverse formations presented in Portugal and abroad. She composed for theater and for electroacoustic theater. She has several scores and works published / edited. She is currently a composer published by *Centro de Investigação & Informação da Música Portuguesa (MIC.pt)*. She is a member of *Sociedade Portuguesa de Autores (SPA)*. Ângela Lopes is a professor of Analysis, Composition and Organology. She is President of the Administrative Direction of *Academia de Música de Santa Maria da Feira*, as well as an element of Pedagogical Direction. Ângela Lopes has recent premieres, commissioned by the *DME/Lisboa Incomum festival*, the work *Reciclo-Recírculos – em forma de sanza*, or the *SÍNTESE – Grupo de Música Contemporânea*, the work *DARGUA – de poemas helénicos*. The release of a DVD by DuoContracello is under preparation with her work *E(H)LLE(M) – sete momentos em forma de trança*. At the moment, she is working on a new work for viola and electronic, commissioned by *Associação Arte no Tempo*.

# CÂNDIDO LIMA

---

Began his musical studies in Piano and Composition in Braga, where he played for years as an organist at the Cathedral. He graduated in Piano and Composition in the Lisbon and Oporto Conservatories. After his military service in Bolama Island in Guinea, he studied Philosophy in the University of Braga. Later, Cândido Lima obtained a PhD in Aesthetics in the *Université Paris I Panthéon – Sorbonne*. He attended several international courses with Nadia Boulanger, Aloys and Alphonse Kontarsky, Gérard Frémy, Stockhausen, Kagel, Ligeti, Pousseur, Boulez and Xenakis among others. He also studied Analysis and Conducting with Gilbert Amy and Michel Tabachnik and attended several electronic and computer music courses at the University of Paris 8 – Vincennes, the University of Paris I-II – Panthéon-Sorbonne, CEMAMu and IRCAM. Having regularly published articles in the press, he has created television and radio series to promote the work of Portuguese contemporary composers. In 1973, Cândido Lima founded “Grupo Música Nova”. Pioneer in Portugal of electroacoustic music and computer music, he has written pieces for a diversity of instrumental ensembles, voice, piano and orchestra. He was the first Portuguese composer to use simultaneously, among other media, computer, electroacoustics and orchestra (*Oceans, A-mèr-es*, etc.). He composed, as memories of the return of the war (Guinea-1968/69), the works *HÉAMAÓAMAÉH-grooves.silences* (2007) and *ODE to Tejo-the return of a war piano* (2018/2019). For the 750 years of Viana do Castelo’s Charter (2008/2009) he composed *VILLAIANA’s MUSICS-ocean choirs*, multimedia work for orchestra, choir, electronics, audiovisual, narrator, rapper and public. Among his last works, is *CHANTIER – melodies in stone* (2019).

