**encontro internacional de programadores de música contemporânea**

30 de Janeiro - 2 de Fevereiro de 2026

A Arte no Tempo e o Projecto DME promovem, este fim-de-semana, o primeiro encontro internacional de programadores de música contemporânea “Pensar a Música Hoje”.

Ciente da importância de dar a conhecer ao mundo a cultura e o trabalho dos artistas portugueses, o Governo português, através da Direcção-Geral das Artes, mantém um programa de apoio à internacionalização, no âmbito do qual é possível convidar agentes de programação estrangeiros a visitar Portugal, com vista ao estabelecimento de eventuais parcerias futuras.

A Arte no Tempo e o Projecto DME uniram esforços para convidar um conjunto de programadores que mantêm vivos importantes projectos de divulgação de música contemporânea no contexto europeu, com o objectivo de lhes dar a conhecer o trabalho dos agrupamentos **ars ad hoc** e **Ensemble DME**.

Tirando partido da presença desses mesmos programadores, as duas estruturas entenderam ser da maior importância proporcionar um encontro no qual fosse possível discutir a complexa temática da programação de música contemporânea no mundo actual.

Assim, além de concertos pelos referidos grupos, no dia **31 de Janeiro** e no dia **1 de Fevereiro**, respectivamente no Goethe Institut Lisboa e na Fundação de Serralves, reúne-se Sandro Gorli (festival Rondó / Divertimento Ensemble, Itália), Anna Berit Asp Christensen (SPOR festival, Dinamarca), Johan Tallgren (Time of Music, Finlândia), Eva Maria Müller (Klangspuren Schwaz, Áustria), Ute Pinter (Open Music / Impuls, Áustria), Ramón Souto (Vertixe Sonora, Espanha), Enrique Muñoz e Alejandro Moreno (Asociación Madrileña de Compositores / festival COMA, Espanha) e, ainda, António Jorge Pacheco (cujo trabalho se revelou fundamental na transformação do paradigma da música contemporânea em Portugal, nos últimos 25 anos), para aquilo que se acredita vir a ser um encontro bastante enriquecedor, na partilha de experiências, boas práticas e dificuldades no exercício da actividade de programação de música contemporânea.

**ACTIVIDADES**

**Sexta-feira, 30 de Janeiro**

Lisboa > Lisboa Incomum

18h00 | cocktail de boas-vindas

**Sábado, 31 de Janeiro**

Lisboa > Goethe Institut

14h30 – 18h30 | encontro de programadores de música contemporânea

21h00 | concerto pelo Ensemble DME

**Domingo, 1 de Fevereiro**

Porto > Auditório do Museu de Serralves

16h00 | visita ao Museu de Serralves

18h00 | concerto pelo ars ad hoc

**Segunda-feira, 2 de Fevereiro**

Porto > Sala do Serviço Educativo do Museu de Serralves

10h00 | reflexão final e encerramento

**CONTACTOS PARA IMPRENSA**

Diana Ferreira (Arte no Tempo): +351 963 332 603

Rita Esteves (Projecto DME): +351 924 370 613

**PROGRAMA DOS CONCERTOS**

ENSEMBLE DME  
  
**Mariana Vieira** (1997)  
*Retracement* [2021]

**Jaime Reis** (1983)  
*Sangue Inverso* (II): *Ametista* (A) and *Inverso Sangue* (II): *Granito* (A)

*Sangue Inverso* (III): Cinábrio (A) & *Inverso Sangue* (III): *Obsidiana* (A)

**Carlos Caires** (1968)   
*Propagation* [2022]

**Hector Parra** (1976)  
*Stress Tensor* [2009] ca 19’

Pedro Carneiro > maestro

Alex Waite > piano

Ângela Carneiro > violoncelo

Beatriz Costa > violino

Carlos Silva > clarinete

Mafalda Carvalho > flauta

Trevor McTait > viola

Suse Ribeiro > desenho de som

ARS AD HOC

**José Manuel López López** (Madrid, 1956)

Três peças breves para dois violinos [1997] ca 6’

**György Kurtag** (Lugoj, 1926)

*Jatekok III* [1979]  
para piano solo

31. *Hommage a Christian Wolf* ca 1’

24. *Hommage a Petrovics* ca 30’’  
 26. *Hommage à Farkas Ferenc (Evocation of Petrushka)* ca 1’

*Officium breve, in memoriam Andreae Szervánszky*, Op. 28 [1989] ca 16’  
para quarteto de cordas

**Chaya Czernowin** (Haifa, 1957)

*fast darkness III: Moonwords* [2022] ca 15′

para flauta, clarinete, violino, viola, violoncelo e piano amplificados

**Pedro Berardinelli** (Viseu, 1985)  
*a* [2024] ca 10’

para flauta baixo, clarinete baixo, violino, violoncelo e piano

Ricardo Carvalho > flauta  
Horácio Ferreira > clarinete  
Diogo Coelho and Matilde Loureiro > violino

Francisco Lourenço > viola

Gonçalo Lélis > violoncelo

João Casimiro Almeida > piano

Diana Ferreira > programação

Arte no Tempo > produção

**OS GRUPOS**

O **Ensemble DME** foi criado em 2013 no âmbito do Projecto DME, uma iniciativa fundada pelo compositor Jaime Reis para promover a prática da música contemporânea e electroacústica. Tem trabalhado com maestros como Jean-Philippe Wurtz, Jean-Sébastien Béreau, Pedro Figueiredo, Rita Castro Blanco, Valerio Sannicandro, entre outros.

Mais recentemente, o ensemble tem realizado projectos multidisciplinares, onde se destaca a estreia do espetáculo “Geometrias do Inelidível”, de Jaime Reis, produzido pela EMSCAN em 2022, o concerto co-organizado com o Instituto Italiano de Cultura de Lisboa, “Esplorazioni”, dedicado à relação entre espaço e som, com o compositor e maestro italiano Valerio Sannicandro, assim como colaborações com o Centro de Arte Moderna da Fundação Calouste Gulbenkian em torno de Iannis Xenakis e Mieko Shiomi, uma das fundadoras do movimento Fluxus.

O ensemble tem tocado em vários palcos e festivais, incluíndo a Logos Foundation (Gent, Bélgica), Palladium (Malmö, Sweden), digressões no Brasil (2015, 2023), Auditorio Santa María (Plasencia, Espanha), Casa da Música (Porto), Fundação Calouste Gulbenkian (Lisboa), Palácio Foz (Lisboa), o Museu Nacional de Arte Antiga (Lisboa), e o Loop Festival (Bruxelas, Bélgica).

Desenvolve ainda vários projectos didáticos e pedagógicos com o intuito de se aproximar das camadas mais jovens de artistas, proporcionando experiências formativas em contexto performativo, oportunidades de criação colaborativa e contacto directo com a linguagem e estética da música contemporânea.

projecto-dme.org/p/ensembles.html

Surgido em 2018, o **ars ad hoc** é o projecto de música de câmara da Arte no Tempo (AnT). A partir de 2021, a música contemporânea assumiu maior proeminência no trabalho regular do grupo, que tem desenvolvido as suas residências artísticas e realizado concertos regulares na Fundação de Serralves, para além de outras apresentações em que combina a interpretação de música contemporânea com obras do grande repertório clássico/romântico/modernista.

Com programação de Diana Ferreira, o ars ad hoc é formado por um corpo estável de músicos versáteis que, depois de se terem notabilizado em Portugal, complementaram os seus estudos no estrangeiro. Apresenta, actualmente, uma temporada regular com 3 programas na Fundação de Serralves (Porto), à qual se acrescenta a participação nas bienais da Arte no Tempo e em diferentes festivais nacionais, bem como a interpretação de programas ‘clássicos vs contemporâneos’ em diferentes localidades, com o apoio do Banco BPI | Fundação "la Caixa". Realiza ainda audições comentadas para escolas do ensino regular na região de Aveiro, no âmbito do programa ‘crescer com a música’, da AnT.

O ars ad hoc concentra-se na interpretação de nova música para diferentes formações, com e sem electrónica, interpretando e estreando obras de compositores nacionais e estrangeiros, trabalhando sempre que possível em contacto directo com os criadores que, por vezes, escrevem música propositadamente para este grupo. Mais do que procurar estrear muitas partituras e de diversos compositores, o ars ad hoc preocupa-se, contudo, em aprofundar a sua interpretação de diferentes obras, proporcionando-lhes diferentes leituras ao longo do tempo.

A Arte no Tempo é financiada pela República Portuguesa - Cultura / Direcção-Geral das Artes. O ars ad hoc é apoiado pelo Banco BPI | Fundação “la Caixa”.

Ricardo Carvalho (flauta) | Horácio Ferreira (clarinete) | Diogo Coelho e Matilde Loureiro (violino) | Ricardo Gaspar e Francisco Lourenço (viola) | Gonçalo Lélis (violoncelo) | João Casimiro Almeida (piano)

arsadhoc.artenotempo.pt

**SOBRE A PROVENIÊNCIA DOS PROGRAMADORES CONVIDADOS**

**SPOR Festival** is a vibrant celebration of contemporary music and experimental arts, founded in 2005 and based in Aarhus. It brings together bold composers, performers, and interdisciplinary artists from around the world to present new works, premieres, and site-specific performances that challenge boundaries between sound, movement, and visual practice. With intimate concerts, talks, workshops, and late-night events, SPOR fosters artistic exchange and audience engagement. Championing risk-taking and curiosity, the festival offers fresh perspectives and memorable moments that linger long after the last note.us, SPOR offers fresh perspectives and memorable moments that linger long after the last note.

sporfestival.dk

Founded in 1998, the **Asociación Madrileña de Compositores y Compositoras** (AMCC) stands as a vital pillar for contemporary music in Spain. Born from a need to unite creators within the Community of Madrid, the association protects authors' rights while fostering a collaborative environment for a profession that is often solitary.

Today,AMCC is the most influential collective of its kind in Spain, representing over 130 members, including National Music Award winners. Its flagship project is the **COMA Festival**, an international showcase for contemporary creation that has hosted over 25 editions. Beyond the festival, AMCC organizes professional conferences (Jornadas Profesionales) and the Premios AMCC, which honor excellence in research, performance, and the dissemination of new music. By bridging the gap between veteran masters and emerging talents, AMCC ensures that the "cultivated" musical tradition continues to evolve and resonate within Madrid’s vibrant cultural landscape.

amcc.es

**Klangspuren Schwaz**, founded in 1993, is a Tyrolean festival for new music that takes place every September. Since October 2025, the artistic director has been trumpeter and curator Marco Blaauw. Over the years, the festival has developed into the largest and most successful festival of contemporary music in western Austria. Today’s programming is still strongly informed by the original concept of providing the contemporary music scene in western Austria with a professional, constantly growing platform while at the same time honouring its origins and innovative character. Klangspuren also sees itself as an employer, mediator and promoter of young composers and performers on a local and international level. We achieve this in large part by systematically integrating young talent into our concert programme, commissioning compositions and developing new projects. Another focus has been and continues to be our work in augmenting our festival programme with music education projects.

klangspuren.at

**Time of Music** (Musiikin aika) festival is organised by an association called Viitasaaren kesäakatemia ry in the beginning of July every year in Viitasaari, Central Finland. Founded in 1982, Time of Music focuses on cutting-edge contemporary music, and hosts the most important composers and artists of the field yearly, gaining an international reputation as a courageous, border-breaking and innovative event. Its exotic and remote location in the small town, by the lake, has caused a buzz within the visitors which cannot be compared to any other festival. “The spirit of Viitasaari” is a known statement spread throughout the most active countries of contemporary music.

Time of Music offers summer academy courses and workshops and because of that it is an important meeting point for music professionals and students from both Finland and abroad. The festival offers not only concerts but meetings and lectures plus presentations.

In 2009 Finland Festivals chose Time of Music The Festival of The Year.

The artistic director of Time of Music festival is composer Johan Tallgren, who is the fifth artistic director in the festival’s history, after composers Jukka Tiensuu, Jarmo Sermilä, Tapio Tuomela and Perttu Haapanen.

musiikinaika.org

Since its appearance in 2011, **Vertixe Sonora** has established itself as a leading voice in the European contemporary music scene. An irreplaceable opportunity to experience the music of our time firsthand, it boasts an extensive network of collaborators dedicated to fostering the evolution of thought, research, and sonic creativity. Open to discussion and exchange, Vertixe Sonora has experimented with all kinds of formats, developing challenging and constantly evolving musical initiatives. Sound art, musical theater, opera, dance, chamber music productions, and large ensembles are at the forefront of artistic innovation, driven by energy and determination. Fifteen years of bold projects at renowned festivals and prestigious venues worldwide, and a track record backed by over 300 world premieres from 220 composers in 46 countries. Vertixe Sonora is a member of the International Society for Contemporary Music (ISCM).

vertixesonora.gal

The **Divertimento Ensemble** was founded in 1977 in Milan and it has now over 1000 international concerts and 19 CDs to its credit. The composer Sandro Gorli is the ensemble’s conductor and artistic director since its creation. Over one hundred composers have dedicated new compositions to the Divertimento Ensemble. These works, and many others, have helped consolidate one of the most inclusive and up-to-date repertoires of new music, both Italian and international.

The ensemble organizes the Rondò concert season every year in Milano, which is entirely dedicated to contemporary music.

Through its academy – IDEA International Divertimento Ensemble Academy – the group promotes the creativity and the education of young musicians, realizing commissions of new works to young composers, conducting courses for the contemporary repertoire, national and international composition competitions, workshops, and masterclasses for young composers, master classes for instrumental and vocal performance of new music, music workshops for children.

divertimentoensemble.it

**open music**

- a concert series of contemporary music

“open music”, founded back in the early 90ies and further on developed and run by Ute Pinter since 2000, is dedicated to the communication of “today´s current music”: be it composed or improvised,  contemporary classical music or advanced jazz, acoustic or electronic music, …, or any other productions beyond any strict aesthetical, stylistic and genre borderlines.

“open music” promotes and initiates projects that enhance music with other artistic forms (such as film/video, fine arts, performative/theatrical elements ...),  encourages experiments and supports also young rising artists.

“open music” vouches for top quality and continuity in the midst of quantity and diversity.

“open music” takes place at different venues in Graz, Austria, such as Stockwerk, tube´s, MUMUTH, MUWA, Akademie Graz, ARTist´s, churches and further other places also beyond traditional stages.

openmusic.at

**António Jorge Pacheco** is a leading figure in European musical life. He served as Artistic Director at Casa da Música in Porto from 2009 to March 2025, shaping it into one of the most respected and forward-thinking concert halls in Europe. Under his leadership, Casa da Música commissioned more than 260 new works by 121 composers, and established partnerships with leading composers, musicians, concert halls and festivals. Pacheco was an active member of Réseau Varèse, promoting new music and emerging composers across Europe, and was Board member of the European Concert Hall Organisation (ECHO), where he shared artistic initiatives among major European venues. Pacheco was a Jury member of the Venice Biennale Music Festival I 2007. In 2014, the French Republic awarded him the title of Chevalier de l’Ordre des Arts et des Lettres. Lately he was guest lecturer at international music events, such as the Grafenegg Festival presenting his essay “Contemporary Music: the lost innocence?”.