

**Ana Patrícia Ferreira de Almeida, ESMAE**

*Abstract*

I, Ana Patrícia Ferreira de Almeida, student in the Master of Artistic Interpretation in ESMAE, am hereby presenting my research paper communication to participate at the 5th International Contemporary Piano Conference (online edition).

In the context of my final recital of the Bachelor in Music, last academic year, I had to choose to interpret a work post-1950. As a consequence, I got in touch with the music of Toru Takemitsu, which immediately evoked my interest and curiosity.

The Japanese composer Toru Takemitsu (1930-1996) is one of the most important names in the international panorama of contemporary music. His work ranges from instrumental to vocal, orchestral, electronic and film music.

The piece which I chose to interpret is called “*Litany* in Memory of Michael Vyner” (1989) and is a recomposition from memory of the work *Lento in due Movimenti* (1950), since the original score has been lost. This piano work reveals influences from Messiaen and Debussy, combined with the use of elements from traditional Japanese music.

With this investigation, my aim is to have a look on how the work is designed through the alternation between calm and agitated passages, the special treatment of sonorous effects and timbres, the exploration of silence and the sonoric resonance through the notation.

Thereby, I hope to discover a few of the innumerable interpretative possibilities that Takemitsu passes on to the performing pianist of this musical work.

*Short biography of Ana Almeida*

Concerning a jury report in the final of the XI Prémio Nacional / I Prémio Luso-Galaico Elisa de Sousa Pedroso, Ana Patrícia Almeida stands out because of her ‘spirit and deliverance at the piano’. At this moment, she is studying the Master of Artistic Interpretation in ESMAE, in the piano class of professor Madalena Soveral.

In 2020, she finished her Bachelor in Music in ESMAE.

Over the period of her academic path, she had the opportunity to work with innumerable renown musicians such as Imogen Cooper, Aleksandar Madžar, Katya Apekisheva, Eldar Nebolsin, Michael Gurt, Mats Widlund, Katariina Liimataine, Luís Pipa, Filipe Pinto-Ribeiro, João Casimiro Almeida and Tatiana Melikova.

She presented herself in various national concert halls, such as *Sala Suggia (Casa da Música)*, *Casa Comum da Reitoria da Universidade do Porto*, *Teatro Helena Sá e Costa*, *Teatro-Cinema de Fafe* and *Casa das Artes de Felgueiras*, among others.

Ana Patrícia intends to continue to present herself in public regularly and to learn more about contemporary music.