

Patrícia Sucena de Almeida

Patrícia Sucena de Almeida studeerde Elektroakoestische Muziek en Compositie bij Joao Pedro Oliveira aan de universiteit van Aveiro. In 1997 behaalde ze haar diploma in Muziekonderwijs en in 1998 haar masterdiploma Compositie aan de University of Edinburgh. Datzelfde jaar vatte ze een doctoraat in de compositie aan bij de City University of London, waarna ze haar onderzoek voortzette bij de University of Southampton onder Michael Finnissy. Ze behaalde haar doctoraat in 2004. Tussen 2007 en 2013 ontwierp ze een postdoctoraal project gebaseerd op de interactie van muziek met andere media, waarbij ze een nieuw concept ontwikkelde dat haar werk kenmerkt door de combinatie van verschillende modi van artistieke expressie: Transversal Multi Art.

Haar portfolio omvat zowel akoestische als interactieve en interdisciplinaire werken, zoals *Solitude* (1999) (creatie International Gaudeamus Music Week 2001); *Argumentum* (2001) (creatie Porto 2001, Europese Culturele Hoofdstad); *Transfiguratio* (2002) (creatie Cours du Centre Acanthes 2002, Villeneuve-les-Avignon); *Mens Sana in Corpore Sano* (2003/05) (creatie orkestversie op de 3^e Gulbenkian Workshop for Young Composers, Lissabon, 2004); *Monstrum Horrendum* (2003/04) (creatie orkestversie 2^e Gulbenkian Workshop for Young Composers, Lissabon, 2003); *Fatum Hominis* (2005) (creatie ISCM World Music Days/23^e Muziekbiënnale Zagreb, 2005; Ny Musikk 2005, Oslo); *Silens Clamor* (2004) (creatie Academie de Chambre Contemporaine Jeunesse Moderne 2004, Cambery; Musica 2007, Strasbourg; Futuros 1.2, Lissabon, 2008); *Dulce Delirium* (2005) (creatie Arditti Quartet, Centre Acanthes 2005, Metz; Atlantic Waves 2006, Londen; Festival Internacional de Aveiro, 2007); *Fati Necessitas* (2005) (creatie GMCL, Matosinhos, 2006; IX Semana Cultural da Universidade de Coimbra, 2007); *Aranea* (2006) (creatie Festival Musica Viva 2006, Lissabon; XXVU Festival de Musica de Leiria, 2008); *Nocturna Itinera* (2008) (creatie 44^e International Summer Courses for New Music, Darmstadt, 2008); 2^e Blonay Workshop for Contemporary Quartet Music 2008; World Music Days 2015, Ljubljana); *In Occulto* (2009) (creatie Ciclos de Concertos Momentum, Aveiro, 2009; New Music Festival Transit 2009, Leuven; Concert Series, City University of London, 2010); *Sublime Volans* (2010) (creatie 25.º aniversario da Miso Music Portugal, Instituto Franco-Portugues, Lissabon, 2010; Korea Foundation-Cultural Center Gallery, Seoul, 100; Guimaraes 2012 – Europese Culturele Hoofdstad; Festival Musica Viva 2014, O'culto da Ajuda, Lissabon); *Reditus ad vitam* (2012) (creatie Do Virtuosismo pianistico de Liszt a multi(n)disciplina do seculo XXI, Coimbra, 2013; Flame Festival, Firenze, 2013).

De Almeida woonde de IRCAM Summer Academies bij in Parijs, de International Summer Courses for New Music in Darmstadt, de cursussen bij Centro Acanthes (Villeneuve-les-Avignon en Metz) en Gulbenkian Workshops for Young Composers in Lissabon; ook volgde ze verschillende seminaries bij componisten als Emmanuel Nunes, Jonathan Harvey, Luca Francesconi, Hilda Paredes, Gerard Grisey, Brian Ferneyhough, Mauricio Kagel, Pascal Dusapin en Luc Brewaeys; experimentele workshops en concerten bij Arditti Quartet, pianisten Ian Pace, Filip Fak en Yutaka Oya, het Gulbenkian Orchestra, Lisbon Contemporary Music Group, L'Ensemble Itineraire, Sond'Ar-te Electric Ensemble, Remix Ensemble Casa da Musica, OrchestrUtopica, Orchestre Lyrique de Region Avignon-Provence, Ensemble Studio New Music; en bij dirigenten als Guillaume Bourgogne, Sylvio Gualda, Sarah Ioannides, Igor Dronov, Christopher Bochmann, Pedro Neves, Pedro Amaral en Petter Sundkvist.

She studied Electroacoustic Music and Composition with Joao Pedro Oliveira at the Aveiro University and in 1997 she concluded her Licence Degree in Music Teaching. In 1998 she received her Master's Degree in Composition at the University of Edinburgh and in the same year she began her Doctorate in Composition at the City University of London, having continued posteriorly this research and studies at the University of Southampton with Michael Finnissy. She finished her Doctorate Degree in 2004. Between 2007-13 she developed a Postdoctoral project based on the interaction of music and other media, having created a new concept that characterizes works "combining" various means of artistic expression – Transversal Multi Art.

In her portfolio one can mention various acoustic as well as interactive and interdisciplinary works, as Solitudo (1999) (The International Gaudeamus Music Week 2001, Amsterdam); Argumentum (2001) (Porto 2001 – European Capital of Culture); Transfiguratio (2002) (Cours du Centre Acanthes 2002, Villeneuve-les-Avignon); Mens Sana in Corpore Sano (2003/05) (version for orchestra, 3rd Gulbenkian Workshop for Young Composer, Lisbon, 2004); Monstrum Horrendum (2003/04) (version for orchestra, 2nd Gulbenkian Workshop for Young Composers, Lisbon, 2003); Fatum Hominis (2005) (ISCM World Music Days/23rd Music Biennale Zagreb 2005; Ny Musikk 2005, Oslo); Silens Clamor (2004) (Academie de Chambre Contemporaine Jeunesse Moderne 2004, Chambéry; Musica 2007, Strasbourg; Futuros 1.2, Lisbon, 2008); Dulce Delirium (2005) (Arditti Quartet, Centre Acanthes 2005, Metz; Atlantic Waves 2006, London; Festival Internacional de Aveiro, 2007); Fati Necessitas (2005) (GMCL, Matosinhos, 2006; IX Semana Cultural da Universidade de Coimbra, 2007); Aranea (2006) (Festival Musica Viva 2006, Lisbon; XXVI Festival de Musica de Leiria, 2008); Nocturna Itinera (2008) (44th International Summer Courses for New Music, Darmstadt, 2008; 2nd Blonay Workshop for Contemporary Quartet Music 2008; World Music Days 2015, Ljubljana); In Occulto (2009) (Ciclos de Concertos Momentum, Aveiro, 2009; New Music Festival Transit 2009, Leuven; Concert Series, City University of London, 2010); Sublime Volans (2010) (25.º aniversario da Miso Music Portugal, Instituto Franco-Portugues, Lisbon, 2010; Korea Foundation-Cultural Center Gallery, Seoul, 2011; Guimaraes 2012 – European Capital of Culture; Festival Musica Viva 2014, O'culto da Ajuda, Lisbon); Reditus ad vitam (2012) (Do Virtuoso piano de Liszt a multi(n)disciplina do seculo XXI, Coimbra, 2013; Flame Festival, Florence, 2013).

Patricia Sucena de Almeida attended the IRCAM Summer Academies in Paris, in the International Summer Courses for New Music in Darmstadt, the Courses at the Centro Acanthes (Villeneuve-les-Avignon and Metz), Gulbenkian Workshops for Young Composers in Lisbon; in various seminars with composers such as Emmanuel Nunes, Jonathan Harvey, Luca Francesconi, Hilda Paredes, Gerard Grisey, Brian Ferneyhough, Mauricio Kagel, Pascal Dusapin, Luc Brewaeys; in experimental workshops and concerts with the Arditti Quartet, the pianists Ian Pace, Filip Fak and Yutaka Oya, the Gulbenkian Orchestra, Lisbon Contemporary Music Group, L'Ensemble Itineraire, the Sond'Ar-te Electric Ensemble, Remix Ensemble Casa da Musica, OrchestreUtopica, Orchestre lyrique de Region Avignon-Provence, Ensemble Studio New Music; and with the conductors Guillaume Bourgogne, Sylvio Gualda, Sarah Ioannides, Igor Dronov, Christopher Bochmann, Pedro Neves, Pedro Amaral and Petter Sundkvist.