

Patricia de Almeida, *Reditus ad Vitam*

COMMENT:

reditus ad vitam (renaissance), praesto est illis semper aqua nova (the water is renewed incessantly) - the constant rebirth and renewal after unexpected moments, difficulties, and the analogy of these cyclical moments with the metamorphic path of beings, until their interaction on a common "flight" and combined with another of its kind contributed as source of inspirational impulse.

The symbolism of the butterfly, existential association (man/butterfly) and "flight", influenced the constituent elements of the piece: formal structure (metamorphic path and various stages related to "parts" of the piece despite not following the metamorphic stages); the rhythmic material (simple/complex rhythms); melodic/harmonic material (chords, melodic lines and textures); texture (dense/empty/raw (silence)); and tempo (fast/slow).

Still to mention that the first version of the piece is for piano, actor (voice-off declaiming a poem by Russell Edson, *The Marionettes Of Distant Masters*), two dancers and the second version, presented at the this concert, includes piano and film, as a result of a collaborative work dealing technical and aesthetical issues with the Portuguese visual artist, Daniel Antero, having as main source the video recording from the first version of the piece, where two dancers (Maria Rita Nogueira and Sara Gil Agostinho) were performing and choreographed by Teresa Gouveia.