|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Luciana | [Middle name] | Soares |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Catunda, Eunice de Monte Lima (1915 – 1990) |
| Katunda |
| [Enter an **abstract** for your article] |
| Eunice de Monte Lima Katunda was a Brazilian pianist, composer, conductor, and educator. She was born in Rio de Janeiro in 1915 and died in the later studying piano with Branca Bilhar and composition with Oscar Guanabarino. At the age of twelve she gave her debut recital at the *Salão Nobre* of the *Instituto Nacional de Música* in her home town, and five years later entered the concert scene performing Moskowsky’s Concerto in E Major, Op. 59 with the *Orquestra Sinfônica Municipal do Rio de Janeiro*, to critical acclaim. In 1934 she married Omar Catunda and the couple moved to São Paulo, beginning a new and important chapter in Mrs. Catunda’s artistic career.  As a pianist, Catunda attracted the attention of Heitor Villa-Lôbos and Camargo Guarnieri, and in 1942 she began studying composition with the latter. Her compositions from this period reflect a strong nationalistic tendency, however, from 1946 to 1961, she allied herself with German-born Hans-Joachim Koellreuter, an influential leader of the anti-nationalistic movement *Música Viva* and advocate of dodecaphonic music. In 1950, the dodecaphonic movement set off a frenzied debate by nationalist composers, led by Guarnieri. In his legendary ‘Open Letter to Brazilian Musicians and Critics,’ a manifesto published in the *Fôlha de Sao Paulo*, Guarnieri expressed fear that music was becoming denuded of emotional content and national character in the hands of dodecaphonic composers. In the same year, Catunda’s quintet *Homenagem a Schoenberg*, written in dodecaphonic style, was selected for performance at the XXIV International Festival of Contemporary Music in Brussels.  Despite eminent success abroad,Catundaadhered increasingly to Guarnieri’s cause and, motivated by political views, she distanced herself from the Música Viva. She began focusing on the nationalistic ideas of Guarnieri’s mentor, the noted musicologist Mário de Andrade, and initiated a series of journeys to the north-eastern state of Bahia to research early afro-Brazilian rituals. Her compositional language in this later period blended Brazilian folk elements with free use of dodecaphonic techniques as well as extended piano techniques. Selected List of Works: *O negrinho do pastoreio*, cantata (1946)  *Homenagem a Schoenberg* (1949)  Concerto for piano and orchestra (1955)  *A negrinha e Iemanjá* (1955)  *Seresta* (1956)  *Cantiga de cego* (1964)  *Duas serestas* (1972)  *Momento de Lorca* (1957)  *Quatro momentos de Rilke* (1958)  *Sonata de lovação* (1960)  *Três momentos em New York* (1971)  Three pieces for two pianos and percussion (1979)  *Cantos de Macunaíma* (1983). |
| Further reading:  (Kater) |