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| Cardoso, Lindembergue (1939-1989) |
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| Lindembergue Cardoso was one of the major representatives of the Composers’ Group of Bahia, a state of Brazil. He was born in Livramento de Nossa Senhora, a small inland village in Bahia on 30 June 1939. There he started his musical life at eleven years old, playing in the philharmonic band. At age 17 he moved to Salvador, the capital of Bahia, in order to further his studies at the college level. While studying bassoon and singing at the Music School of the Federal University of Bahia, he made a living from playing saxophone in pop bands and dance hall orchestras. In 1964 he began to study composition with Ernst Widmer, and two years later he was among the founding members of the Composers’ Group of Bahia. Cardoso became professor of music at the Federal University of Bahia and the Catholic University of Salvador, where he taught composition, improvisation and theory. Choir singing was his major musical passion. Throughout his professional life he conducted and created community choirs in churches and commercial companies, for which he wrote arrangements and original pieces. Nevertheless, Cardoso was outstanding in all instrumental media. In 1987 he was elected a member of the Brazilian Music Academy; this important national recognition of his musical talent and competence occurred one year before his premature death by heart attack on 23 May 1988. |
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Throughout his professional life he conducted and created community choirs in churches and commercial companies, for which he wrote arrangements and original pieces. Nevertheless, Cardoso was outstanding in all instrumental media. In 1987 he was elected a member of the Brazilian Music Academy; this important national recognition of his musical talent and competence occurred one year before his premature death by heart attack on 23 May 1988. The Oeuvre of Cardoso Lindembergue Cardoso lived fewer than 50 years; nevertheless, he left an expressive body of music. His oeuvre consists of 110 works classified with opus numbers, as well as other pieces without classification: 40 arrangements, incidental music (sound tracks for film and scenic spectacles), a few transcriptions, and orchestrations. He wrote for diverse instrumental formations: solo, traditional and original chamber ensembles, *a cappella* choir, choir and instrumental accompaniment, chamber and symphonic orchestra (with and without soloist) and choir and orchestra (with and without solo voices).  His first work to garner attention was the *Missa Nordestina* op. 3 (1966) for mixed choir, whose second version (1988, choir and chamber orchestra) was also his last work, classified as op. 110. *Procissão Das Carpideiras* (1969, for mezzo-soprano, choir and symphonic orchestra) won third prize at the first Guanabara Music Festival, giving him national prestige — and international visibility when published by Hans Gerig Verlag in 1975.  His compositional output was always accompanied by activity as choir conductor in the Federal University of Bahia (UFBA), in the Catholic University of Salvador (UCSAL), and in many non-professional community choirs founded by the composer in religious communities and enterprises. This work inspired many arrangements and original pieces, notably the *Kyrie-Christe* (1971), *Os Atabaques de Pombagira* (1974), *O Navio Pirata* (1979, for children’s choir) and the arrangement *Forrobodó da Saparia* (1982).  Besides music for choir, the mixed ensemble was also very dear to the composer. Prominent works in this genre are: Trio I for violin, cello and piano (1967); *Captações* for mixed ensemble including radios and phonographs (1969); *Requiem para o Sol* (1976), *Suitemdó* (1979) and*Relatividade I* (1981). His only string quartet for traditional formation, *Sedimentos* (1973), was recorded by RBM (‘Streichquartette Brasilianischer Komponisten’, 1973).  Cardoso wrote 15 symphonic works, among which are one Symphony (1985, dedicated to Ernst Widmer), the ballet *Simôa* (1986), one Ouverture, and two symphonic poems: *A Festa da Canabrava* (1966) and *Via Sacra* (1968).  In the complex category of solo voices, choir, and orchestra, besides the above mentioned *Procissão das Carpideiras*, the following deserve attention: *Oratório Cênico* (1972), *As Alegrias de Nossa Senhora* (1982), *Romaria a S. Gonçalo Da Canabrava* (1982), *Ode ao Dous de Julho* (1986), and *Lídia de Oxum* (1988), his only opera.  An outstanding characteristic in Cardoso’s music is its intimacy with Brazilian folk and popular music. Approximately 20% of his musical output consists of arrangements of folk and popular music. The movements of *Minisuite* (*Choro* – *Valsa* – *Frevo*) or *Lembrandinha* (*Dobrado – Maxixe – Frevo*), *Serestachorofrevo* and *Cordel* reflect, in the titles, proximity with Brazilian popular culture.  Religiosity is another characteristic of Cardoso’s music, which can be traced to his childhood in the small town of Livramento de Nossa Senhora. In *A Festa da Canabrava* (1966), the composer projects the sacred and profane environment of the traditional festivity honouring Saint Gonçalo in the district of Canabrava: the church bells, religious hymns, folk dances, and fireworks. The same theme returns in *Romaria A S. Gonçalo da Canabrava* (1982): the pilgrim’s devotion in the pursuit of miracles or paying vows. *Procissão das Carpideiras* (1969) also refers to the mystic faith of inland Bahia: the lamentation ritual to invoke the divine favour of the rain. *Via Sacra* pictures the religious and profane faces of the celebration of Christ’s death in the small villages of Northeastern Brazil: ‘Some people pray and meditate while other people drink and dance,’ says the composer. Cardoso turns also towards the Afro-Bahian religiosity in *Os Atabaques de Pombagira*,*Oniçá Orê* and the small Christmas cantata *Oxaguian*. His *Missa João Paulo Ii na Bahia* specially reflects the religious syncretism of Bahian culture: while the modal sonorities of the melodic lines in parallel thirds refer to the community chants, traditional percussion instruments (atabaques and agogô) refer to the candomblé tradition. *Missa Brevis*, *Missa do Descobrimento*, *Requiem em Memória de Milton Gomes*, the oratory *As Alegrias de Nossa Senhora* and small pieces for *a cappella* choir complete Cardoso’s catholic liturgic and devotional repertoire.  Other characteristics of Cardoso’s music are: timbre creativity, mainly in the use of alternative materials as musical instruments; eclecticism resulting from the interaction between innovation and tradition (especially of Brazilian Northeastern roots); heterodox attitude in the use of musical systems; valorisation of scenic expression in the musical conception; openness to the creative interaction of interpreters; and functional orientation towards student and amateur musicianship.  Lindembergue Cardoso’s musical patrimony (manuscripts, published works, recordings, publicity materials, etc.) is preserved in the Lindembergue Cardoso Memorial of the Federal University of Bahia. The catalogue of his complete works is available on the website of the research project Historical Landmarks of Contemporary Composition at UFBA. Chronology of all works[[1]](#footnote-1)Solo instrument Fantasia para oboé solo (w/d) [ob.]  Toccata op. 25 (1972) [pf.]  Estudo op. 51 (1977) [fl: picc., c-fl., a-fl.]  PF (P + F) op. 66 (1980) [pf.]  La Torada op. 70 (1981) [pf.]  Pequeno estudo para viola op. 78 (1981) [vla.]  Relatividade III op. 79 (1982) [pf.]  Relatividade IV op. 81 (1982) [pf.]  Colóquio op. 92 (1983) [vlc.]  2 Miniaturas p/ Tuba Solo op. 91 (1983) [Tb.]  Pequeno Estudo para Violão op. 104 (1987) [g.] Duo Dois op. 12 (1970) [S and bsn.]  Sincronia Fonética op. 50 (1977) [S and pf.]  Variações sobre o Nordeste op. 53 (1978) [vl. and pf.]  V + P op. 64 (1980) [vl. and pf.]  Cinco por dois op. 71 (1981) [*picc.*/c-fl./a-fl. and cl. /S-sax)]  Fla  op. 83 (1982) [fl. and pf.]  Monódica I op. 106 (1988) [cl. and pf.]  Negro Preto op. 108 (1988) [S and vlc.] Trio Trio op. 4 (1967) [vl., vlc., pf.]  Trio N.º 2 op. 17, 1.ª versão (1970) [vl., vlc., pf.]  Trio N.º 3 op. 38 (1975) [vl., vlc., pf.]  (In)Variações op. 43 (1976) [Fl., pf., vl.]  A Estrela op. 49 (1977) [hrn., S, pf.]  Trio N.º 4 op. 52 (1977) [vl., vla., vlc.]  Dança op. 57 (1978) [cl., Bar., pf.]  A Estrela op. 49, 2.ª versão (1986) [S, S-Sax. and perc.] Quartet Espinho de Mandacaru (1964) [sax.:SATBar.]  Sedimentos op. 27 (1973) [2 vl., vla., vlc.]  Natureza Morta op. 42 (1976) [fl., ob., sax., pf.] Quintet Quinteto op. 15 (1970) [fl., ob., cl., hn., bsn.]  Sincronia op. 33 (1974) [fl., ob., cl., hn., bsn.]  Canção Sintética op. 41 (1976) [MS and woodwind quartet: Ob., cl., hn., bsn.]  Fonte Luminosa op. 47 (1977) [A soloist and voice quartet: S, MS or A, T, B]  A Casinha Pequenina (1981), transcription (S. Caldas) [2 vl., vla., vlc., cb.]  Xaxando op. 94 (1983) [fl., ob., cl., hn., bsn.] Sextet Funeral d’um Rei Nagô (w/d), arrangement (H. Tavares) [B, string quintet] Other chamber ensembles A Seca (1965) [2 tr., 2 hrn., 2 tbn., tba.]  Minisuite op. 5 (1967) [mixed ensemble]  Caricaturas op. 7 (1968) [8 percussionists]  Captações op. 9 (1969) [mixed ensemble]  Extreme op. 11 (1970) [mixed ensemble]  Órbitas op. 20 (1971) [mixed ensemble]  5 Assuntos op. 37 (1975) [mixed ensemble]  Requiem para o Sol op. 44 (1976) [mixed ensemble]  6 Aspectos de Ouro Preto op. 45 (1976) [10 fl.]  Cordel op. 55 (1978) [mixed ensemble and magnetic tape]  Molécula op. 59 (1978) [mixed ensemble]  Outros Aspectos (de Ouro Preto) op. 56 (1978) [15 Fl. or more]  Suitemdó op. 60 (1979) [mixed ensemble]  VC 30 + 1 op. 63 (1980) [vlc. soloist and 4 Groups of 6 or more celli]  Dança de Salomé ‘7 Véus’ op. 67 (1980) [mixed ensemble]  Relatividade I op. 69 (1981) [mixed ensemble]  Atmosferas caatingueiras op. 89 (1983) [mixed ensemble] A cappella choir Reisado do Piau (1965), arrangement (Brazilian folklore)  Aboio, folklore (1966), arrangement (Brazilian folklore)  Canção da Partida (1966), arrangement (D. Caymmi)  Missa Nordestina op. 3 (1966)  O Mar (1966), arrangement (D. Caymmi, 1st. version)  Reisado dos Compadres (1966), arrangement (Brazilian folklore)  Disparada (1967), arrangement (T. de Barros and G. Vandré)  Domingo no Parque, 1st. version (1968), arrangement (G. Gil)  Marujada (1969), (arrangement (Brazilian folklore) [youth female choir]  Kyrie op. 18 (1970)  Asa Branca (1971), arrangement (L. Gonzaga and H. Teixeira)  O Mar, 2nd. version (1971), arrangement (D. Caymmi) [female choir]  Song for Anna (1971), arrangement (P. Mauriat) [Female choir or childrens choir]  Chuva, Suor e Cerveja (1972), arrangement (C. Veloso)  Homenagem a Caymmi (1972), arrangement (D. Caymmi)  Santo op. 23 (1972)  Dona Nobis Pacem op. 28 (1973)  Os Atabaques de Pombagira op. 35 (1974), arrangement (Brazilian folklore)  Caleidoscópio op. 40 (1975)  Frevo (1975)  Maringá (1975), arrangement (J. de Carvalho)  Oniçá Orê op. 39 (1975)  Ave Maria op. 46 (1976)  Chromaphonetikos op. 58 (1978)  O Navio Pirata op. 62 (1979)  Naquele Tempo, 1st. version (1980), arrangement (B. Lacerda e Pixinguinha)  Carnavalito (1981), arrangement (Argentine folklore)  Forrobodó da Saparia op. 84 (1982), arrangement (Brazilian folklore)  A Lenda do Pássaro que Roubou o Fogo (1983), arrangement (C. Pitta)  Apanhei-te Cavaquinho (1983), arrangement, (E. Nazareth)  Paxorô (1985), arrangement (C. Negrita and M. Moreira) [T or Bar., choir]  É d’Oxum (1986), arrangement (Gerônimo)  Bahia com H (1987), arrangement (D. Brean)  Carnavalito Humahuaqueño(1987), arrangement (Argentine folklore) Choir and instruments O Fim do Mundo op. 1 (1966)  Reisado do Bicho Turuna (1966), folklore. [choir, 2 atabaques]  Encontro (w/d), arrangement (T. Drummond and K.Drummond) [choir, g., vl., vlc.]  Aleluia op. 16 (1970) [choir and b-drum]  Kyrie-Christe op. 22 (1971) [S solo, choir, tbn., string quintet]  Praia de Amaralina (1972), arrangement (D. Caymmi) [childrens choir and perc. ]  Sanctus op. 26 (1972) [choir and hrmn.]  A Noite do Meu Bem (1974), arrangement (D. Duran) [choir, hrmn., 2 vl.]  Agnus Dei op. 31 (1974) [choir and hrmn.]  Missa Brevis op. 18, 26 and 31 (1974) [choir and hrmn.]  Memórias I op. 48 (1977)  Missa João Paulo II na Bahia op. 65 (1980) [S, MS, choir, 2 perc. and org.]  Missa do Descobrimento op. 68 (1981) [childrens choir and instruments]  O Chão da Praça (1982), arrangement (M. Moreira) [choir and perc. *ad lib*.]  Auto das Pastorinhas (1984) [6 solo voices, choir, childrens choir, fl., perc., hrmn., g.]  Cantata para as Cores op. 99 (1985) [childrens choir and instruments]  História do Arco da Velha op. 101 (1986) [7 childrens narr., childrens choir and pf.]  As Alegrias de N. Sra. op. 82, 2nd. version (1988) [narr., MS, T, choir and instruments]  Minimalisticamixolidicosaxvox op. 109 (1988) [choir and T-sax.] Choir and band Oxaguian op. 77 (1981), arrangement (Afro-Brazilian folklore), [children’s choir, choir, band, perc.] Band Divertimento op. 54 (1978)  A Festa do Bonfim op. 93 (1983)  Lembrandinha op. 88 (1983)  Natalinas (1988), arrangement (Christmas carols) String orchestra Influência op. 21 (1971)  Parodichiana Brasileira op. 73 (1981)  Caleidoscópio II op. 87 (1983)  O Voo do Colibri op. 96 (1984) [cemb. and strings]  9 Variações para Fagote e Orquestra de Cordas op. 98 (1985) [bsn. and strings] Chamber orchestra Arena Conta Zumbi (1966), arrangement (E. Lobo)  Reflexões I op. 29 (1973)  Reflexões II op. 30 (1974)  Desconcertante op. 61 (1979) [ob. solo and orch.]  Naquele Tempo, 2nd. version (1981), arrangement (B. Lacerda and Pixinguinha)  Apresentação dos Instrumentos (1986), arrangement (Brazilian traditional songs)  Suite Infantil (1986), arrangement (Brazilian childrens songs) Choir and chamber orchestra A Lenda do Bicho Turuna op. 34 (1974) [solo voices, choir and orch.]  Domingo no Parque, 2nd. version (1980), arrangement (G. Gil)  O Mar, 3rd. version (1980), arrangement (D. Caymmi)  Carinhinho a Diamantina op.72 (1981) [Bar., choir and orch.]  As Alegrias de Nossa Senhora op. 82 (1982) [S, T, Narr., choir and orch.]  Missa Nordestina op. 110 (1988) Symphonic orchestra A Festa da Canabrava op. 2 (1966)  Via Sacra op. 6 (1968)  Alegria, Alegria (1969), arrangement (C. Veloso)  Serestachorofrevo op. 14 (1969)  Abertura Tobogã op. 13 (1970)  Pleorama op. 19 (1971)  Relatividade II op. 76 (1981)  Rapsódia Baiana op. 85 (1982)  Cantigas de Roda op. 90 (1983)  Didática I op. 86 (1983)  Soterofonia op. 95 (1984)  Sinfonia N.º 1 op. 100 (1985)  Ritual op. 103 (1987) Choir and symphonic orchestra Procissão das Carpideiras op. 8 (1969) [MS solo, choir, orch.]  Espectros op. 10 (1970)  Oratório Cênico op. 24 (1972) [S, T, Bar., choir, band, orch.]  Rapsódia Caymmi op. 36 (1974), arrangement (D. Caymmi)  Requiem em Memória de Milton Gomes op. 32 (1974)  Oniçá Orê op. 75, 2nd. version (1981) [female choir, orch. + acc.]  Rapsódia Luiz (Lua) Gonzaga op. 74 (1981), arrangement (L. Gonzaga)  Romaria a S. Gonçalo da Canabrava op. 80 (1982) [SATBar., choir, orch.]  4 Momentos da Infância op. 97(1984) [narr., childrens’ choir, orch.]  Ode ao Dous de Julho op. 102 (1986) [narr., choir, orch.]  Lídia de Oxum op. 107 (1988) [2S, A, 2T, 2Bar., B, choir, orch.]  Os Santos op.105 (1988) |
| Further reading:  (Bastos)  (Behague)  (Nogueira, Lindembergue Cardoso: Catálogo de obras)  (Nogueira, Lindembergue Cardoso: Aspectos de uma obra plural)  (Pérez)  (Silva) |

1. Audiocomplements, sound-tracks and scripts with didactic purpose do not integrate this list. [↑](#footnote-ref-1)