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| Cerqueira, Fernando (1941--) |
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| Fernando Cerqueira was one of the most representative members of the “Composers’ Group of Bahia”. He was born in Ilhéus-BA, Brazil, on September 8, 1941. A scholarship to study at the “Bahia Central Seminar” led him to move to Salvador in 1953. Graduating in Philosophy in 1962, he entered the Music School of the Federal University of Bahia (UFBA), where he graduated in composition in 1969 under Ernst Widmer’s orientation. In 1970, he was hired by the Brasilia University Foundation, where he taught between 1970 and 1974. Returning to Salvador in 1975, he became full professor of composition and theoretic disciplines at UFBA, where he developed a successful professional career between 1975 and 1995. He was also clarinetist of the University Symphony Orchestra and wind ensemble, and joined the Bahia Symphony Orchestra (2nd clarinet) in the period between 1982 and 1987. Since 2000, Fernando Cerqueira has devoted himself to art education, coordinating the Music program of the “Centro Projeto Axé” in Salvador, BA. Cerqueira’s musical catalogue consists of 40 works classified with opus numbers and 43 non-classified works, including sacred music, studies, arrangements, incidental music for dance and theater, sound tracks and sketches for collective improvisation with didactic purpose. |
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Cerqueira.jpg ]  Figure 1 Fernando Cerqueira Work Fernando Cerqueira’s works can be considered a musical reflex of his career: while singing in the UFBA madrigal choir, he composed several arrangements of Brazilian folk and popular music (*Samba de Roda na Capoeira*, *Duas Cantigas de Roda*, *Imbalança, Na Bahia Tem*, *Carolina*, *Roda Viva*); integrating the “Composers’ Group of Bahia”, he produced avant-gardist original works, many of which were prizewinners in national festivals and competitions (*Metamorfose I* op. 2, *Transubstanciação* op. 3, *Heterofonia do tempo* op. 4, *Contração*,op. 5, *Decantação* op. 6); teaching ‘composition workshop’ at the Brasília University Foundation, he elaborated many sketches for collective improvisation with didactic purpose; while integrating the staff of UFBA “School of Music and Scenic Arts”, he composed several audiocomplements for Dance and Theater (*Música para Percussão*, *A Vertigem do Sagrado*, *Álbum de Família*, *Diz que Sim - Diz que Não*, *Yerma*, *Bailes Pastoris da Bahia*); while studying for his Master Degree in Theory of Literature (1990-1994) he was interested in the intimate relationship between poetry and musical conception, a product of which is *Desnovelo* op. 29; and, finally, as Music Coordinator of the ‘Axé Project’, he has composed works for scenic spectacles using the musical forces of the project (pop band, percussion band, berimbau orchestra), examples of which are his *Três Ambiências para a Bandaxé* and *Composição para Quietude na Terra*.  Cerqueira’s musical production embrace works for solo instrument (flute, oboe, clarinet / bass-clarinet, bassoon, trumpet, voice, piano and guitar), traditional and original chamber formations, choir(*a cappella* andwith instrumental accompaniment), chamber and symphonic orchestra, and choir and orchestra (with or without solo voices). Among these categories, quantitatively expressive is his music for *a cappella* choir and non-traditional mixed ensembles.  Fernando Cerqueira was distinguished in many National competitions and won international visibility through expositions, publications, and recordings. *Contração* (1969, mixed ensemble) was exposed in the “Tribune Internationale des Compositeurs” (1970, Paris); *Quanta* (1972, for mixed ensemble) was the only Latin-American composition selected in 1974 for the “Jours Musicaux”of the ISCM in Holland (Den Haag); *Quanta* and *Síndrome* (1973, string quartet) were published in Germany by TONOS Verlag (Darmstadt) in 1974; *Sete Esboços para Espantar G. D’Arezzo* (1989, percussion duo) was published in the United States by *Brazilian Music Enterprise* (WA) in 1995 and recorded in the same year by GHA (Brussels).  Cerqueira’s work was theme of a Doctoral thesis of the Graduate Music Program at UFBA: “O Pensamento Composicional de Fernando Cerqueira: memórias e paradigmas” by Ângelo Tavares Castro was defended in 2004 and published in 2007 by the Federal University of Bahia Press. In his book “Artimanhas do Compor e do Pensar: percurso criativo através de textos” (Salvador: Quarteto, Série Fundação Gregório de Mattos, vol. 5, 2007), a collection of articles, essays, expositions and testimonies,the composer comments some of his works.  In 2011, his musical work was catalogued by the research project ‘Historical Landmarks of Contemporary Composition at UFBA’. This catalogue, with 78 musical items, includes the composer’s life chronology, bibliography and discography. Chronology of all works[[1]](#footnote-1)Solo instrument/voice Ao Declinar do Dia (1959)[cl.]  Primeira Valsa (1959) [cl.]  Murmúrio em Sol Maior (1960) [pf.]  Impressão de Samba (1964/2010)[g.]  Pequena Fantasia para Clarineta op. 28 (1966 / 1992) [cl.]  Ressonâncias I (1973)[voice: C or B]  Trópico op. 27 (1991) [pf.]  Variantes do Pássaro Preto op. 31 (1994) [fl.]  Sete Clipes Emotivos op. 34 (1997) [tr.]  Paraphrase op. 35 (1998) [b-cl.]  Pertinências op. 36 (1998) [ob.]  Teias do Livre Expressar op. 38 (2007) [bsn.] Duo Ave Maria (1960) [S, A and T, B (solo voices or choir)]  Canção do Dia da Hora (1966) [voice, g.]  Vox Vocis (1974)[mgn. tape and slides projector]  Dualismo I op. 15 (1979) [fl. (2)]  Sete Esboços para Espantar G. d’Arezzo op. 25 (1989)[perc. (2)]  Debussy (1993) [Reciter, singer(in)]  Dualismo II op. 30 (1994/1998)[fl. ,cl. / Eb-cl., A-cl.]  Alter-nativa op. 40 (1995/2010)[cl., reciter] Trio Ave Maria, 2nd. version (1960) [S, A, T (solo voices or choir)]  Metamorfose I op. 2 (1967) [vl., vlc., pf.]  Estudo Cromático e Registros (1971, didactic study) [cl. (3)]  Trio (1972) [cl., hrn., pf.]  Equilibrista op. 23 (1988) [cl., voice (S or MS or Bar.), pf.] Quartet Aboio op. 8 (1973) [cl. (3), vlc.]  Por Fas ou por Nefas op. 10 (1973) [voice (T or Bar. or B), pf., vlc., dancer]  Ressonâncias II (1973) [cl. (or voice), pf. vl., vlc.]  Síndrome op. 9 (1973) [2 vl., vla., vlc.]  Quadrantes Líricos I op. 32 (1995) [fl., vl., vla., vlc.]  Quadrantes Líricos II op. 39 (2009) [fl., ob., cl., fag.] Quintet A Chegada de Lampião no Inferno op. 19 (1983) [tr (2)., hrn., tbn., tb.] Sextet Música para Percussão (1976) [perc. (5), pf.]  Expressões Cibernéticas op. 20 (1985) [perc. (5), voice (S or T)] Other chamber ensembles Contração op. 5 (1969) [mixed ensemble]  Quanta op. 7 (1972) [mixed ensemble]  Parábola op. 11 (1976) [mixed ensemble]  Obstinações op. 12 (1977) [mixed ensemble]  Rupturas op. 17 (1981) [mixed septet]  Memórias Espirais op. 18 (1983) [mixed ensemble]  Híbrido Concerto op. 26 (1991) [mixed ensemble]  Desnovelo op. 29 (1994) [mixed ensemble]  Digressões op. 33 (1997) [mixed ensemble]  Três Ambiências para a Bandaxé (2004) [vocal group (6); pop band (10)] A cappella choir Ave Maria (1960) [two voices (choir or solo voices)]  Ave Maria, 2nd. version (1960) [three voices (choir or solo voices)]  Alleluia (1962) [three voices (choir or solo voices)]  Duas Cantigas de Roda (1964 / 1966, 2nd. version), arrangement (Brazilian folklore)  Quando o Vento Dava (1964), arrangement [S and Bar. soloists and choir]  Samba de Roda na Capoeira (1965), arrangement (Bahian folklore)  Imbalança (1966), arrangement (L. Gonzaga / Zé Dantas)  Na Bahia Tem (1967-2010), arrangement (Bahian folklore)  Carolina (1968), arrangement (C. Buarque de Holanda)  Roda Viva (1968), arrangement (C. Buarque de Holanda)  Haikai op. 13 (1978) [3 voices youth choir]  Rola mundo op. 14 (1978)  Hino da Greve (1980) [unisson choir]  Cantares (1982/rev. 2010), arrangement (Brazilian folklore) Choir and instruments Elegia op. 1 (1966 / rev. 1967) [choir, tr., hrn. (2), tbn., perc. (9)] Symphonic orchestra Transubstanciação op. 3 (1968)  Gênese op. 16 (1980)  3 Quadros do Natal op. 21 (1985)  Paradigmas op. 22 (1986) Choir and orchestra Decantação op. 6 (1970) [choir and symphonic orch.]  Cataclismas op. 24 (1988) [choir, chamber orch. and dance group] Soloists, choir and symphonic orchestra Heterofonia do Tempo op. 4 (1969) [ S, Bar., choir, symph. orch. and magnetioc tape]  Sinfonia Rey Brasil op. 37 (2000) [Nar., S, Bar., choir, symph. orch with mandolin] |
| Further reading:  (Behague, Cerqueira, Fernando)  (Behague, Cerqueira, Fernando)  (Castro)  (Cerqueira, Artimanhas do Compor e do Pensar: percurso criativo através de textos)  (Cerqueira, Musicalidade e Poesia: anseio e recusa do sentido (O texto poético e a música))  (Historical Landmarks of Contemporary Composition in Bahia) |

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