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| Movement of musical creation initiated within the context of the Music Seminars of the Federal University of Bahia in 1966, around one of the most succinct and paradoxical of all manifests: ‘we are mainly against all and every asserted principle’. This creative rebellion reverberates the cultural context of Bahia with its traditions and vanguards, the political conjuncture, an answer to previous manifests in Brazil – specially the *Música Viva* (1946), the Open Letter to Musicians and Critics (1946) and the *Música Nova* (1963) - and certainly Ernst Widmer’s heterodox teaching initiated in 1963 and always concerned with the manifestation of singularity. Founding members: Lindembergue Cardoso, Fernando Cerqueira, Milton Gomes, Nikolau Kokron, Antonio José Martins or Tomzé, Carmen Mettig, Rinaldo Rossi, Carlos Rodrigues and Ernst Widmer himself. Walter Smetak was an honorific member, the only one who was not Widmer’s student. The movement gained national acknowledgement in the Guanabara Festivals, 1969-70, with awards given to several pieces, and in the following decades it is established in the university institution itself, a significant cultural resistance process involving hundreds of premieres, events and publications and which has been kept active up to now, through the work of Agnaldo Ribeiro, Ilza Nogueira, Paulo Costa Lima, Wellington Gomes, Ângelo Castro, Fred Dantas, Tuzé de Abreu, Pedro Augusto Dias, Ricardo Bordini, Pedro Kröger, among others. |
| Movement of musical creation initiated within the context of the Music Seminars of the Federal University of Bahia in 1966, around one of the most succinct and paradoxical of all manifests: ‘we are mainly against all and every asserted principle’. This creative rebellion reverberates the cultural context of Bahia with its traditions and vanguards, the political conjuncture, an answer to previous manifests in Brazil – specially the *Música Viva* (1946), the Open Letter to Musicians and Critics (1946) and the *Música Nova* (1963) - and certainly Ernst Widmer’s heterodox teaching initiated in 1963 and always concerned with the manifestation of singularity. Founding members: Lindembergue Cardoso, Fernando Cerqueira, Milton Gomes, Nikolau Kokron, Antonio José Martins or Tomzé, Carmen Mettig, Rinaldo Rossi, Carlos Rodrigues and Ernst Widmer himself. Walter Smetak was an honorific member, the only one who was not Widmer’s student. The movement gained national acknowledgement in the Guanabara Festivals, 1969-70, with awards given to several pieces, and in the following decades it is established in the university institution itself, a significant cultural resistance process involving hundreds of premieres, events and publications and which has been kept active up to now, through the work of Agnaldo Ribeiro, Ilza Nogueira, Paulo Costa Lima, Wellington Gomes, Ângelo Castro, Fred Dantas, Tuzé de Abreu, Pedro Augusto Dias, Ricardo Bordini, Pedro Kröger, among others.  Although the creation of the GCB took place during military dictatorship, which started in 1964, Bahia was still living a cycle of cultural effervescence resulting from the previous decades, and which had Dean Edgard Santos as a leader and a symbol of the vanguard project that was being designed here, with important consequences for all the areas of culture, since it was then that the Theater School and the Dance School were created with clearly avantgardeguidance, of important achievements in plastic arts and in poetry, of the invention of the new cinema by Glauber Rocha, of the vindication for the street Carnival with the appearance of the *Trio Elétrico*, much more participative than the previous model; a time when artists like Gilberto Gil and Caetano Veloso were being modeled and who, together with Tomzé and Capinam, would be the leaders of the *Tropicalia* movement started in 1967. Therefore, it is in this kind of transformation and insurgency environment that the vanguard movement of the Bahian music flourishes, having to face a dictatorship more and more repressive until the middle of the next decade. Besides, the trace of cultural resistance present in the movement is also related to the audacity of supporting an inversion of the communication flux from the centers to the so called peripheries, thus sustaining the principle that they could be innovation poles.  The GCB’s manifest represents the conscience of an intense cultural diversity that would weave Bahia’s social texture. How could one appoint a principle, a rule, and a direction in detriment of others? This trait, many times described as having an anarchical taste, is a simple translation of the cultural experience in Bahia. However, because it was set forth in a time of dictatorship it gains a special contour of anticipated resistance of the Tropicália motto – ‘it is forbidden to forbid’. As for the traditional division between nationalists and dodecaphonists (or universalists as they were called at the time), the GCB’s manifest declares obsolete this dilemma and approaches the paradoxical by establishing as a single principle the decision to stand against any and all declared principles.  Composers Ernst Widmer, Walter Smetak, Lindembergue Cardoso, Fernando Cerqueira and Jamary Oliveira, dedicated themselves simultaneously to being artists and to teaching at UFBA, guaranteeing the continuity of the movement through the university institution, always prioritizing the formation of composers as the structuring axis. By the end of the seventies, the composers Agnaldo Ribeiro and Paulo Costa Lima began working as teachers at UFBA. The group’s initial dynamics – concerts and recitals, publication of bulletins and release of recordings – was absorbed by the experience at the institution, where all these formats now with the trademark Bahia’s Composers were recreated, generating a series of events dedicated to compositional production – more than 40 Presentations of Composers and Contests of Composition, a series of 15 LP’s and CD’s recordings, a series of scores, the journal ART (1981) that would put together in 23 published numbers the theoretical production of all active composers, besides the creation of specialized ensembles in contemporary repertoire - *Conjunto Música Nova* (decade of 1970 and 1980) and *Bahia Ensemble* (decade of 1990) coordinated by Piero Bastianelli and Ana Margarida Lima respectively, apart from innumerable participations at festivals and composition meetings in Brazil and abroad.  Therefore there was a clear modelling of the institution from the composers’ movement on, leading to a new baseline as a consequence of the creation of graduate courses under the leadership of composer Paulo Costa Lima (1986-1992), as the Director of the School of Music, bringing back the realization of the International Seminars, a series of events that brought to Salvador about 300 researchers and visiting artists, making the new academic project well accepted in Brazil and with lots of contacts abroad. In 1992 the Lindembergue Cardoso Memorial and the Archive of Bahia’s Composers were created.  Ernst Widmer, who was no doubt a kind of subtle catalyst of the movement, worked as a professor of the School of Music between 1956 and 1987, having exerted several posts of academic leadership contributing for the formation of innumerable composers. As time went by, he deepened his composition vision (and at the same time the ideas concerning the teaching of composition) as a permanent dialogue between two laws named by him as organicity and relativeness or inclusivity. The first one is concerned with the logical organization of ideas through constant critical efforts. The second recognizes the inexorable presence of deviational and paradoxical logics in the compositional (or educational) process. He left about two hundred compositions, thirty-one of which received awards.  Walter Smetak dedicated himself tenaciously to the building of musical instruments, or sonorous plastics, as he himself called them, in the scope of a project that traveled through Theosophy towards what he denominated *Caossonância*. Smetak’s music and discourse required a plunge into Cosmology, and criticized simultaneously pop musicians because they still sang to the moon and the contemporary composers because they were only concerned with placing contents into space, with no preoccupation with cosmology. He built almost two hundred instruments, opening incredible possibilities of construction of timbres and textures and of possible new fields of musical creation. Several composers of the movement used Smetak’s instruments in their compositions, like for instance Milton Gomes and Ernst Widmer. As a professor, Smetak dedicated himself to the teaching of musical improvisation and to the recording these works, something that called the attention of the media, projecting his work nationally and internationally. He formed a generation of composers, like Tuzé de Abreu, who built a trajectory between pop music, approaching Caetano Veloso and João Gilberto, and experimental improvisation.  Lindembergue Cardoso entered the Music Seminars in 1959, after several years performing as a pop musician (saxophonist), an activity that he maintained in the night of Salvador up to the end of the sixties. He was a member and later on the conductor of the University Madrigal, bassoonist of the UFBA’ Symphonic Orchestra and professor of several disciplines, including Composition. He dedicated himself strenuously to the composing practice, leaving about 120 pieces of work, many of which received awards. He was praised nationally and internationally, he deserved innumerable premières and participations in festivals. His works offered a sophisticated and effective combination of perspectives including ethnic materials, the popular song universe, traditional occidental music and avant-garde practices — always vibrant in terms of expression, attentive to the subtlety of musical construction, pregnant of creative solutions of orchestration. He died prematurely when he was 49 years old.  Fernando Cerqueira’s opus unites and integrates poetic and political issues. He sets in motion the idea of *sistema-obra*, a meta-language that denounces something different, greater (or smaller) than the sum of their parts. He reflects about the baroque fusion of our post-modern times and about the artist’s responsibility to distinguish between conciliating carnivals and critical fusions. Fernando began his formation in the beginning of the sixties, studying clarinet and singing, and from 1963 on composition with Widmer. He participated in the students’ movement that tried to react against the dictatorship of 1964. Several of his pieces debuted and received awards during this period, including in the Guanabara Festival of 1969. He was a composition professor of the University of Brasília (from 1970 to 1975) and in The Federal University of Bahia (1975-1994). He published several articles about composition and a book about the relationship between musicality and poetry. After retiring from the university he coordinated for a decade the musical activities of one of the most important social projects of Bahia, the Axé Project. His opus has been object of research by Ângelo Castro, a composer from Minas Gerais who moved to Bahia in the eighties.  Jamary Oliveira graduated in music theory (the teaching of literature and materials of music) and in composition, both from UFBA. He got a Master’s Degree from the University of Brandeis and a Doctorate from the University of Texas - Austin, both in composition. He taught several disciplines at UFBA’ School of Music between 1967 and 1994 when he retired. He influenced a whole generation of composers with his clear insights and critical vision. He was president of ANPPOM from 1991 to 1993, a Member of the Brazilian Music Academy from 1994 on, and published along his academic life several pieces of work, especially on themes such as informatics and music, music analysis and composition. According to Jamary Oliveira, composing is a challenge involving elaboration and solution of compositional problems and it is there that creation is identified.  For several reasons, composers Milton Gomes, Nicolau Kokron Yoó, Rinaldo Rossi and Antônio José Martins (Tomzé) participated for a shorter time in the movement, although they contributed decisively in the first stage. Milton Gomes, who was also a pediatrician doctor, made his first debut in 1962, when he was 46 years old. In twelve years of participation he left almost 40 pieces of work. Rinaldo Rossi had a strong participation as a composer. He divided the podium with Ernst Widmer in the concert of creation of the GCB in 1966. He moved to Brasilia by the end of 1960, where he was appointed as Head of the Music Department of the University of Brasília. In Rio de Janeiro, he was the head of the Musical Section of MEC’s Educative Radio Broadcasting Service and led an important project of recording of contemporary Brazilian opuses. Nicolau Kokron studied and taught at UFBA’s School of Music and was transferred to the University of Brasília by the end of 1960, where he passed away. Antônio José Martins (Tomzé) had his musical formation as Ernst Widmer’s student, becoming a very successful composer of the Brazilian Pop Music (MPB) by the end of 1960, always relating himself to experimentation. Rufo Herrera, an Argentine composer eradicated in Brazil, also deserves being mentioned as an invited composer and resident for some years in Bahia, besides the important visits of Uruguayan composer Leon Biriotti.  In the last decades, several studies, theses and dissertations have been dedicated to the aspects of this Bahian wellspring of musical creation, involving more than a thousand pieces of work, having as a basis the studies about Ernst Widmer carried out by Paulo Costa Lima and Ilza Nogueira in the nineties, which stimulated Ilza Nogueira in partnership with Pablo Sotuyo Blanco to engender the project called Historical Marks of Composition in Bahia – MHCB. Actually, the composition movement in Bahia set off a new stage with the creation of post-graduate studies in music (master’s degree and doctorate) in the nineties. This dynamics will promote the arrival of a new generation of composers, giving a renewed impulse to the activities in Bahia in several distinct creative directions. Within this contemporary context, one should mention composers Alexandre Espinheira, Alex Pochat, Guilherme Bertissolo, Joélio Santos, Marcos da Silva Sampaio, Paulo Rios Filho and Pedro Amorim around the *Oficina de Composição Agora — OCA* (Composition Workshop) and the School of Music itself, a nucleus that has guaranteed the reverberation of the creation paths initiated in 1966 with the appearance of the GCB. Composers and Works:Abreu, Tuzé de (1948--) *Aibão* for piano (1986)  *Eu me lembro* for chamber group (2004)  *Única testemunha* for a large ensemble of Walter Smetak’s instruments (2011)  Bertissolo, Guilherme (1984--)  *Fumebianas n. 5* forflute, clarinet, guitar and cello (2012) *Supernovas, ondas, partículas e buracos negros* for fl, cl, vn, vc, pnf (2010) *Noite* for dancer, fl, cl, guitar, percussion, vn, vc, electronic media, vídeo *(2009)* Cardoso, Lindembergue (1939-1989) A festa da canabrava for orchestra (1966)  A procissão das carpideiras for mezzo-soprano, chamber choir and orch. (1969)  Extrême for picc, vn, vc, tuba, pnf and percussion (1970)  A estrela for soprano, horn and piano (1977)  Xaxando for orchestra (1984)  Ritual for orchestra (1983)  O Vôo do Colibri for harpsichord and strings (1984) Castro, Ângelo Silêncio for mixed group (1992)  Zero for soprano and marimba (2003)  Talvezmusica for trumpet and orchestra (2004) Cerqueira, Fernando (1941--) *Heterofonia do tempo* for soprano, bass, choir, orchestra and tape (1969)  *Decantação* for orchestra (1970)  *Rola mundo* for choir (SATB) (1978)  *Paradigmas* for orchestra (1986)  *Híbrido Concerto* for orchestra (1993)  *Desnovelo* for soprano and mixed group (1994) Espinheira, Alexandre (1972--) E tornou-se fábula... for orchestra (2010)  O umbigo dela é um ‘O’ for piano solo (2011)  Quatro momentos para Iansã for 2 percussionists (2011)  ***Groove (rock’n roll)* for flute, clarinet, guitar and cello (2012)** Gomes, Milton (1916-1974) *Nordeste* for speaker, choir, 3 pianos, percussion and orchestra (1962-1965)  *Meditação sobre a paz* for orchestra (1965)  Primevos e Postrídios for choir and orchestra (1969)  *A Montanha Sagrada* for an ensemble of Walter Smetak’s instruments(1969)  *Navios Negreiros* for percussion and orchestra (1971) Gomes, Wellington (1960--) Embriões metálicos for mixed group (1993)  Tambores, onda e frevo for flute and clarinet (2002)  Saltos atléticos for percussion group (2009)  Batuque no jazz do xaxaxá for percussion group (2010)  Acordes de ébano for flute, clarinet, trumpet, violin and cello (2010) Kokron, Nikolau Octeto (1957)  O canto das duas pátrias for orchestra (1966)  Pilatus for speaker, winds and percussion (1967) Kröger, Pedro (1974--) *Liberdade Assintótica* for orchestra (1993)  *Divertimento para cordas* (1996)  *Amore et dolore II* for clarinet and electronic media (2000)  *Climas percussivos* for percussion and electronic media (2003) Lima, Paulo Costa (1954--) Atotô Balzare, Si, si, como no ! for 5 percussionists (1985)  Vés op. 26 for piano solo (1990)  Atotô do L’homme armé op. 39 for chamber orchestra (1993)  Yêlêlá Twendê for 2 sopranos, electric bass and orchestra (2009)  Bahia Concerto 2012 for piano and string orchestra (2012) Nogueira, Ilza (1948--) *Metástase* for choir and magnetic tape (1971)  *Kaleidoscope* for brass ensemble (1984)  *In memoriam* for soprano and four percussionists (1988) Oliveira, Jamary (1944--) *Trio* for violin, cello and piano (1967)  *Iterações for mixed group* (1971)  *Pseudópodes II for orchestra* (1985)  *Mesmamusica for piano* (1988) Pochat, Alex (1974--) Concerto para Sítara e Orquestra (2007)  Todo for singer (bass) and 8 snare drums (2010)  Etnex o falatório concertante for electronic media (2012) Ribeiro, Agnaldo (1943--) *Korpus-et-Antikorpus* op. 17 for mixed group (1975)  *Arkétipus* op. 39 for 12 instruments (1981)  *Dois antigos quadros de Dimitris Travlus* op. 45 for mixed group (1983)  *Tela sem moldura* (Actus 1, op. 54) for chamber group (1993) Rios Filho, Paulo (1985--) *Choro de Estamira* for soprano and chamber group (2009)  *Música Peba N. 2 for mixed group (2011)*  *Nav tirs nekadus hibridus n. 1 for mixed group (2011)*  *Nav tirs nekadus hibridus n. 4* for flute and guitar (2012) Rossi, Rinaldo (1945-1984) *Do diálogo e morte do agoniado* for speaker, choir, winds and percussion (1966)  *Do diálogo, morte e ressureição* for speaker, choir, winds and percussion (1967)  *Paisagem agônica II* for orchestra (1968)  *Requiem para o Velho Mundo* for orchestra (1970)  *Epiphanias for string quartet* (1973) Sampaio, Marcos da Silva (1977--) Em torno da romã  op. 6 for fl, ob, cl, fg, tpa (2008) Espiral op. 7 for fl, cl, tpt, vn, vc and piano (2009)  Fuxico op.9 for fl, cl, tpt, vn, vc (2010)  Ímpeto op. 11 for 2 percussionists (2012) Smetak, Walter (1913-1984) *Adeus, Adeus* for cello and piano (1948)  *Retalhos* for chamber group (1970)  *O Vôo das Andorinhas* for voices and instruments (ad libitum) (1971) *Anestesia* for ten surgical instruments freely chosen by their competent interpreter (1971) Widmer, Ernst (1927-1990) *Sinopse* op. 64for orchestra, choir (SATB), soloists (soprano/vn/vc/pnf) (1970)  *Trilemma* op. 80 for vocal sextet (1973)  *Concerto* op. 116 for clarinet and piano (1979)  *Die VierJahrestraumzeiten* op. 129 for 2 flutes and string orchestra (1981)  *Sertania* (Sinfonia do Sertão) op. 138 for voice, guitar and orchestra (1983)  *Utopia* op. 142 for mixed group (1983)  *Sinfonia III* op. 145 (1984) |
| Further reading:  (Bastianelli)  (Béhague)  (León)  (Compositores Da Bahia & Música Experimental, Boletim 1º)  (Grupo de Compositores da Bahia Boletim 1)  (Grupo de Compositores da Bahia Boletim 2)  (Grupo de Compositores da Bahia Boletim 3)  (Grupo de Compositores da Bahia Boletim 4)  (Grupo de Compositores da Bahia Boletim 5/6)  (Lima)  (Neves)  (Nogueiera)  (Nogueira, A declaração de princípios dos Compositores da Bahia em depoimentos) |