**Katunda (Catunda), Eunice de Monte Lima**

Luciana Soares

Katunda (Catunda), Eunice de Monte Lima (1915 – 1990) was a Brazilian pianist, composer, conductor and pedagogue. She was born in Rio de Janeiro in 1915 and died in the state of São Paulo in 1990. Catunda began her piano studies at the age of five with Mima Oswald and later studied 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 began studying composition with the latter. Her compositions from this period reflect a strong nationalistic tendency. Later, 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 polemic by the 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 of 1950, Catunda’s quintet *Homenagem a Schoenberg*, written in dodecaphonic style was chosen to be performed at the XXIV International Festival of Contemporary Music in Brussels. Despite an 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 northeastern state of Bahia researching 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*, for clarinet, bass clarinet, viola, cello and piano (1949)*;* Concerto for piano and orchestra (1955); *A negrinha e Iemanjá*, suite for voices and orchestra (1955); *Seresta*, for four saxophones (1956); *Cantiga de cego*, for viola and piano (1964); *Duas serestas*, for guitar (1972); *Momento de Lorca*, for piano (1957); *Quatro momentos de Rilke*, for piano (1958); *Sonata de lovação*, for piano (1960); *Três momentos em New York*, for piano (1971); Three pieces for two pianos and percussion (1979); *Cantos de Macunaíma*, for piano (1983)

Bibliography and further reading:

Kater, C. (2001) *Eunice Katunda: musicista brasileira*, São Paulo: Fapesp.