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| **Antunes, Jorge (1942-)** |
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| Jorge Antunes, who was born in Rio de Janeiro on April 23, 1942, and is one of Brazil’s most active vanguard musicians, is fond of observing that “life imitates art,” thus demonstrating his combativeness as an artist. Trained in violin, composition, and conducting, as well as in physics, he became the first composer of electroacoustic music in Brazil in the 1960s, when he wrote about the relationships between sound and color, in addition to exhibiting multimedia works in galleries. In 1971, he won the Angelicum di Milano prize for his composition *Isomerism*, edited by the Edizioni Suvini Zerboni. Following this prize he received various others. His pieces, which include the use of conventional instruments and the symphony orchestra, were a part of the radical vanguard of the time, and gradually evolved to incorporate the values of a technique with roots in his traditional education. |
| File: Antunes.jpg  Jorge Antunes, who was born in Rio de Janeiro on April 23, 1942, and is one of Brazil’s most active vanguard musicians, is fond of observing that “life imitates art,” thus demonstrating his combativeness as an artist. Trained in violin, composition, and conducting, as well as in physics, he became the first composer of electroacoustic music in Brazil in the 1960s, when he wrote about the relationships between sound and color, in addition to exhibiting multimedia works in galleries. In 1971, he won the Angelicum di Milano prize for his composition *Isomerism*, edited by the Edizioni Suvini Zerboni. Following this prize he received various others. His pieces, which include the use of conventional instruments and the symphony orchestra, were a part of the radical vanguard of the time, and gradually evolved to incorporate the values of a technique with roots in his traditional education. Antunes’ revolutionary and humanistic concerns took on political meanings in vigorous works, such as *Proudhonia*, *Violet Elegy for Monsignor Romero (Justice Can’t Be Killed!)*, the opera *Olga*, the *Cantata of the Ten Peoples*, and the *Automobile Claxon Symphony*. His political participation in society, his aesthetic concerns, and his professorship at the University of Brasília has led him to compose works in search of sound renovations and more immediate sound relations as phenomena pertaining to physics.  File: O\_Povo\_Brasileiro\_Nordestino.mp3  The decade of the sixties witnessed the creation of the *Sidereal Waltz*, the *Luminous Flux for White Sounds*, the *Populorum Progressio Mass* (written for his wedding with Mariuga Lisbôa Antunes in 1969), *Dissolution,* and *Acusmorfose*. During this period, Antuness studied abroad, first in Buenos Aires at the Instituto Torcuato di Tella, where Alberto Ginastera was a major influence, then in Utrecht in the Netherlands. Antunes later went on to study at the Groupe de Recherches Musicales in Paris and completed his master’s degree and doctorate at Sorbonne. His doctoral dissertation was entitled “New sound, new notation.” Between 1970 and 1973, he composed radical works like *Poetica*, *Bartokollagia MCMLXX*, *Tartinia, Cromofonética, A Self-Portrait on a Buenos Aires Landscape, Music for Eight Persons Playing Things,* and *Proundhonia*. From 1974 to 197,9 live-electronics dominated his repertoire, with traditional instruments processed in real time. His symphonic works came to acquire a sonority similar to that of electronic music. Works from this phase include: *Concerto for a Month of Sun, Source, Vivaldia MCMLXXV, Trio in Là Pis, Ultra-Violet Catastrophe,* and *Idosynchronie*.  File: Chorinho.jpg  Since 1973, Antunes has worked as a professor of composition at the Universidade de Brasília. He has always traveled widely and, as a result of his theses, has received numerous awards in prize competitions and commissioned works. In addition, Antunes founded and led the Universidade de Brasília Musical Experimentation Group (GeMUnB). Residing in Brasília whetted his political dissident. Beginning in 1980, he joined parties on the left and, for a time, belonged to the Green Party, when his anarchism was enhanced by ecological militancy. Such a vision led him to adopt natural laws in music, such as the harmonic series, the resulting sounds, and acoustical harmony. Between 1980 and 1990, his most noteworthy compositions were *Violet Elegy for Monsignor Romero, The Single Note King* (a mini-opera for children for which he wrote the libretto), *Four short pieces from the people* (for mixed chorus), the opera *Qorpo Santo* (with a libretto he wrote that debuted in the National Theater of Brasília in 1983), the opera *Olga* (composed between 1985 and 1995, with a libretto by Gerson Valle, first performed during the 2006 season of the São Paulo Municipal Theater), and *Context-Without-King*.  File: Elegia\_Violeta\_para\_Monsenhor\_Romero-1 coÃÅpia.mp3  His participation in Brazilian political life, when the country was still under military rule, caused Antunes to join a demonstration in Brasília to demand direct popular vote for the election of the President of the Republic. At this demonstration, which was attended by some of the most important figures of the political opposition, such as the future President Lula, he presented the *Symphony of the Direct Vote* (or *Symphony o the Automobile Claxons*) on June 1, 1984. Perched on a platform, Antunes conducted motorists lined up in a large parking lot in which each row had horns of a specific musical note, with a background chorus intoning a text written by Tetê Catalão. His political streak had already been manifested in his *Violet Elegy for Monsignor Romero*, subtitled *Justice Can’t Be Killed*, a phrase pronounced by the cleric himself who was assassinated for defending better conditions for the poor in El Salvador. This piece, written for symphony orchestra and children’s chorus when he was a guest composer in a kibbutz in Israel, debuted at the SIMC Festival in the Beersheba Conservatory on July 3, 1980.  File: Jorge Antunes and Claude Levis-Strauss.jpg  To commemorate the five hundredth anniversary of the discovery of Brazil, Antunes prepared an oratory that was not laudatory, but, consistent with his utopian anarchistic view; the oratory presented a conciliatory reality in the Portuguese language, claiming space for all peoples colonized by Portugal. The *Cantata of the Ten Peoples*, for large orchestra, mixed chorus, electronic sounds, narrator, actors, and solo singers, with texts drawn from the Portuguese chroniclers and poets from the ten lands considered, debuted in the National Theater in Brasília on April 27, 1999.  File: Valsinha da Eudoxia.mp3  The musical line of this cantata followed that achieved in the opera *Olga*, in which electroacoustic music coexists with symphonic music, atonalism with tonal melodies, and a series of twentieth century revolutionary tendencies gained from his university education. The multimedia artist appears here with the multiple perspective of post-modernity and the revolutionary recounts the story of the Brazilian Communist leader, Luiz Carlos Prestes, who, with his companion Olga Benario, lived undercover in Brazil in 1935, testing the possibilities of revolution, until both were arrested and she, a German Jew, was deported to Germany, where she died in a concentration camp (the final scene of the opera).  File: Xenakis and Antunes.jpg  One could say that, beginning in 1991, Jorge Antunes has undergone a process of revisionism and eclecticism in his aesthetic concepts. Other pieces he has composed include: *Ballade Dure, Miró Escuchó Miró, Klarinettenquintett, The Blue Butterfly* (a mini-opera with a libretto he authored), *Violet Ritual*, and *Eoliolinda*,. In 2011, based on research in medieval music and theater, he wrote the libretto and music for the *Auto of Don Bosco’s Nightmare*, an opera which he called a street opera, presented in the squares of Brasília and the surrounding region, which questioned the hardly ethical behavior of Brazilian politicians whose stories are told in a burlesque manner that severely critiques the system. Antunes continued to present *Auto of Don Bosco’s Nightmare* in 2012, adding a new character with each new political scandal. |
| Further reading:  (Amaral)  (Amaral, Os Estudos Culturais e a mediação na música clássica)  (Appleby)  (Appleby, Trends in Recent Brazilian Piano Music)  (Appleby, La Música de Brasil)  (Aretz)  (Aretz, Amérique Latine dans en Musique)  (Barret)  (Bayle)  (Bosseur)  (Carvalho)  (Creux)  (Del Pino)  (Delalande)  (Dibelius)  (Dourado)  (Ellmerich)  (Ferreira)  (P. A. Ferreira)  (Fonseca)  (Gandelman)  (Hast)  (Hermil)  (Honegger)  (Horta)  (Koenigsbeck)  (Lamarque)  (Litt)  (Litt, Men of Achievement)  (Litt, Men & Women of Distinction (8th edition))  (Litt, Dictionary of International Biography)  (Maneveau)  (Marco)  (Marcondes)  (Mariz)  (Mariz, História da Música no Brasil)  (Mariz, História da Música no Brasil (5th edition): ampliada e atualizada)  (Mariz, Três Musicólogos Brasileiros: Mário de Andrade, Renato Almeida, Luiz Heitor Corrêa de Azevedo)  (Mariz, História de la Música en el Brasil)  (Mariz, Dicionário Biográfico Musical (2nd edition))  (Mariz, A Canção Brasileira de Câmara)  (Massenkeil)  (Medaglia)  (Mello)  (Michalski)  (Moraes)  (Neves)  (Pahlen)  (Panepinto)  (Peixoto)  (Pérez)  (Pérez, Diccionario de La Música y los Músicos)  (Pontual)  (Reibel)  (Reis)  (Ripper)  (Sampaio)  (Serale)  (Tacuchian)  (Tacuchian, A Música de Vanguarda no Brasil: A Música Brasileira de Hoje no Estado da Guanabara)  (Torchia)  (Schaeffer)  (Valle)  (R. Valle)  (Enciclopédia Delta-Larousse)  (Composers of Americas)  (Grove's Dictionary of Music and Musicians (6th edition))  (Sohlmans Musik Lexikon)  (Abril)  (Abril, Brazilian Art )  (Abril, L'Art Brésilien)  (Abril, Arte Brasileira (1st edition))  (Enciclopédia da Música Brasileira erudita folclórica popular)  (Frio)  (Ventura)  (Vertamatti)  (Zeiringer) |