Bach & Gira

Grupo Corpo

BAM Howard Gilman Opera House
Jan 31; Feb 1 & 2 at 7:30pm

Running time: approx. one hour & 45 minutes, including intermission

Choreography by Rodrigo Pederneiras

2019 Winter/Spring is programmed by Joseph V. Melillo.
**BACH**
(1996)

Choreography **Rodrigo Pederneiras**  
Music **Marco Antônio Guimarães** (inspired by J.S. Bach)  
Set design **Fernando Velloso** and **Paulo Pederneiras**  
Costume design **Freusa Zechmeister**  
Lighting **Paulo Pederneiras**

It’s like a game between what one hears and sees. This is where Bach’s baroque and the baroque of the state of Minas Gerais are fulfilled, in the form of dance. The choreography aspires for the above and the music for what is inside Bach’s music score, which composer Marco Antonio Guimarães helps unveil. Among shades of blue, gold, and darkness, a dance which celebrates the architecture of life: The continuous flow from where surprising kinetic constructions emerge.

**GIRA**
(2017)

Choreography **Rodrigo Pederneiras**  
Music **Metá Metá**  
Stage design **Paulo Pederneiras**  
Costume design **Freusa Zechmeister**  
Lighting **Paulo Pederneiras** and **Gabriel Pederneiras**

The rites of **Umbanda**—one of the most widely-practiced Brazil-born religions, which resulted from a combination of **Candomblé** with Catholicism and Kardecism—serve as the great source of inspiration for the aesthetic scene design of **Gira**.

**Exu**, the most human of the **Orixás**—without whom, in religions of African origin, the ritual simply won't happen—is the main poetic imagery which evokes the 11 musical themes especially created by Metá Metá for **Gira**.

First and foremost, the artistic creators of Grupo Corpo had to delve into the universe of Afro-Brazilian religions in preparation for the theme proposed by Metá Metá. However, the performance is far from being a mimetic representation of these syncretic rituals. Instead, the choreographer Rodrigo Pederneiras re(constructs) the powerful glossary of gestures and movement he accessed as he experienced rites of **Candomblé** as well as **Umbanda**, particularly **Exu** ceremonies (giras de Exu).

Paulo Pederneiras conceived the stage design as an installation or a non-setting, in which he covers the bodies of the dancers off stage with the same black tulle as the three walls of the black box, turning them into the ether and this way creating an eerie atmosphere of endlessness.

As for the costumes, Freusa Zechmeister adopts the same language for the whole cast, both female and male dancers: naked torso and the other half of the body in white skirts of primitive cutting and raw linen.
Artistic director: Paulo Pederneiras

DANCERS

Ágatha Faro
Bianca Victal
Carol Rasslan
Dayanne Amaral
Edésio Nunes
Edmárcio Júnior
Edson Hayzer
Elias Bouza
Filipe Bruschi
Grey Araújo
Helbert Pimenta

Janaina Castro
Karen Rangel
Luan Batista
Lucas Saraiva,
Malu Figueirôa
Mariana do Rosário
Rafael Bittar
Rafaela Fernandes
Silvia Gaspar
Williene Sampaio
Yasmin Almeida

Rehearsal director: Carmen Purri
Choreography assistants: Ana Paula Cançado, Carmen Purri, Miriam Pederneiras
Ballet mistress: Bettina Bellomo
Pianist: Anna Maria Ferreira
Technical director: Pedro Pederneiras
Technical coordinator: Gabriel Pederneiras
Technicians: Átila Gomes, Stefan Böttcher
Wardrobe assistants: Alexandre Vasconcelos, Maria Luiza Magalhães
Administrator: Marcello Cláudio Teixeira
Administrative manager: Kênia Marques
Administrative assistant: Marcel Gordon Firing
Secretary: Flávia Labbate
Documentation: Candida Braz
Communication director: Cristina Castilho
Communication assistant: Mateus Castilho
Program director: Cláudia Ribeiro
Executive producer: Michelle Deslandes

grupocorpo.com
Facebook: /grupocorpo
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Twitter: /grupocorpo
YouTube: /grupocorpooficial
Vimeo: /grupocorpo
Who’s Who

PAULO PEDERNEIRAS
(artistic director, set and lighting designer)
In Grupo Corpo, everything—dance, music, lighting, costumes, stage sets—is integrated. But Paulo Pederneiras has always directed the group. As general and artistic director of the company, which he founded in 1975, Paulo has also been responsible for lighting and since Bach (1996), has also created the sets. The lighting is a strong presence, which both illuminates and serves as a space for dancing. In O Corpo (2000; BAM, 2002), the distinction between stage set and lighting virtually disappears; the dancers are immersed in red. In 21 (1992; BAM, 2002), a spotlight serves as a mobile tunnel for a block of bodies. In Sete ou oito peças para um ballet (1994), at the end, each dancer appears in a vertical column of color. Since 1975, Grupo Corpo has dealt with not only the learning process but the control of a language and the administration of the company; to seek funds and to support work, without compromising quality, has been a characteristic of the internationally known troupe for 43 years. In addition to his work with Grupo Corpo, Paulo has done lighting for several operas such as Don Giovanni, Suor Angelica, Lucia de Lammermoor, La Voix Humaine, Salomé, and Orfeo, to mention a few. He has also designed sets for exhibits such as the Indigenous and Anthropologic Art section in Brazil 500 Years Exhibit at the “Oca” (Hut) at the Ibirapuera Park, São Paulo, 2000. Paulo said, “A Brazilian company has great physical diversity. Each dancer’s movement is different, and yet the idea of being a group is not lost. That’s where the dance draws its strength from.” The words describe what happens with bodies, but also describe the company. Under the direction of Paulo, Grupo Corpo has made a virtue from its differences.

RODRIGO PEDERNEIRAS (choreographer)
“It was only in 1988 that I started thinking about what it would be like to make a dance which would be more inside our body.” Rodrigo’s words define a crucial moment for his career and for Grupo Corpo. His work can be seen in explorations of this “dance inside our body”—the dance of Corpo. “Our body” learned how to dance on the street and the language of Rodrigo is essentially a modern one. In his own way he harbors the xaxado, samba, ballroom dance, celebrations, capoeira. Everything is translated into a private world where dynamics and balance have even more meaning than movement. The dances have a certain amount of joy and humor which, even though lighthearted, does not hide violence and ambiguity. Always guided by music, Rodrigo “breaks” classical movements in a uniquely Brazilian way—free from the exotic, from boastfulness, and from easy identification. As Corpo’s choreographer since 1978, Rodrigo’s work is known nationally and internationally. He has choreographed for Ballet do Theatro Municipal do Rio de Janeiro, Ballet do Teatro Guaíra, Ballet da Cidade de São Paulo, and Companhia de Dança de Minas Gerais, and internationally for Deutsche Oper Berlin Company (Germany), Gulbenkian (Portugal), Les Ballets Jazz Montréal (Canada), Stadttheater Saint Gallen (Switzerland), and Opéra du Rhin (France).

DANCERS

ÁGATHA FARO joined Grupo Corpo in 2017 having previously danced with Cia Sesc de Dança.


CAROL RASSLAN began dance studies in 1999 and has danced with Ballet Jovem do Palácio das Artes. She joined Grupo Corpo in 2013.

DAYANNE AMARAL joined Grupo Corpo in 2012 having previously danced with Cia de Dança Sesimanas. She began dance studies in 2001.

EDÉSIO NUNES started his dance studies in 2004 and worked with Cia de Dança Sesiminas before joining Grupo Corpo in 2018.

EDMÁRCIO JUNIOR began dance studies in 2002 and danced with Ballet Jovem do Palácio das Artes before joining Grupo Corpo in 2014.
EDSON HAYZER before joining Grupo Corpo in 2001 worked with Ballet do Teatro Guaira and began dance studies in 1997.


FILIPE BRUSCHI joined Grupo Corpo in 2005 and previously danced with Raça Companhia de Dança and Ballet do Teatro Castro Alves. He began dance studies in 1993.


HELBERT PIMENTA joined Grupo Corpo in 2004 and previously danced with Companhia de Dança de Minas Gerais, Grupo Camaleão and Quik Companhia de Dança. He began studies in 1996.

JANAINA CASTRO began dance studies in 1981 and danced with Companhia de Dança de Minas Gerais before joining Grupo Corpo in 2000.


LUAN BATISTA began dance studies in 2007 and has danced with Cia de Ballet Jovem do Rio de Janeiro, Cia Nós da Dança, and Cia Sesc de Dança before joining Grupo Corpo in 2016.

LUCAS SARAIVA began dance studies in 2006, and danced with Cia de Teatro e Dança Ivaldo Bertazzo, Bienal de Dança Contemporânea de Veneza, and Cia Deborah Colker. He joined Grupo Corpo in December 2013.


RAFAEL BITTAR started dance studies in 2002 and danced with Cia Mario Nascimento before joining Grupo Corpo in 2012.

RAFAELA FERNANDES started dance studies in 1998 and joined Grupo Corpo in 2011.


WILLIENE SAMPAIO before joining Grupo Corpo in 2012 worked with Washington Ballet and São Paulo Cia de Dança. She began dance studies in 1990.

YASMIN ALMEIDA started dance studies in 1999 and joined Grupo Corpo in 2012.