

23/24



Grupo Corpo

Wednesday, March 13, 2024 • 7:30 pm
Jackson Hall, UC Davis

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Mary Horton

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We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people.

Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

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In Memory of Rodney Boon | 1967 - 2024

Rodney Boon began working for the Mondavi Center in 2011 with a background as a musician, touring sound engineer and tour manager working with bands in the 1990s and early 2000s. He was promoted to Head Audio Engineer in 2013. Over the years, he worked tirelessly to improve and upgrade the sound and sound control systems in both Jackson Hall and the Vanderhoef Studio Theatre, especially the Meyer Leopard speaker arrays that are hanging in Jackson Hall and strived to make our theatre spaces sound perfect for our patrons. In fact, whenever you hear the lobby chimes, know that he personally created and recorded them!

Rod was able to pass on his knowledge of touring and live sound mixing to our current Mondavi Center team and leaves behind a legacy of excellence and ensuring a superb patron experience for all who come to the Mondavi Center. He was also a great friend and mentor to all of us on the production team.

Rod's impact to the Center cannot be overstated and his presence is felt every time you hear music in our venues. Our thoughts are with his wife, Melissa, and Rod will be greatly missed by those who knew him.

Grupo Corpo

Artistic Director: Paulo Pederneiras

Choreographer: Rodrigo Pederneiras

COMPANY

Ágatha Faro, Bianca Victal, Davi Gabriel, Dayanne Amaral, Débora Roots, Edésio Nunes, Giulia Madureira, Isabella Accorsi, Jônatas Itaparica, Jonathan de Paula, Karen Rangel, Luan Barcelos, Luan Batista, Lucas Saraiva, Malu Figueirôa, Rafael Bittar, Tris Martins, Vitória Lopes, Walleyson Malaquias, Yasmin Almeida.

PROGRAM

Gil Refazendo (2022)

Choreography: Rodrigo Pederneiras

Music: Gilberto Gil

Set Design and Lighting: Paulo Pederneiras

Costume Design: Freusa Zechmeister

INTERMISSION

Gira (2017)

Choreography: Rodrigo Pederneiras

Music: Metá Metá

Set Design: Paulo Pederneiras

Costume Design: Freusa Zechmeister

Lighting: Paulo Pederneiras and Gabriel Pederneiras

PROGRAM SUBJECT TO CHANGE



BICENTENNIAL OF
U.S. - BRAZIL DIPLOMATIC RELATIONS
1824 - 2024



PROGRAM NOTES



GIL REFAZENDO (2022)

The soundtrack, created by one of the godfathers of Brazilian music, Gilberto Gil, was first heard by Paulo and Rodrigo Pederneiras in 2019. Its initial onstage interpretation – **GIL** – followed soon after. Three years later (including a lengthy interruption caused by the Covid-19 pandemic) the music is back on the stage in a new incarnation, and with a spirit of renewing, rebuilding, revising, reviving, and remaking. “It’s a new show,” says Grupo Corpo artistic director Paulo Pederneiras. That spirit is captured in the name: **GIL REFAZENDO** (Gil Remaking). Like Gilberto Gil’s music, which is based on a rereading of the Bahian songwriter’s most famous themes, the ballet has been reconstructed in its entirety.

The scenography is supported by a minutely shifting background image. “These are magnified images of sunflowers slowly coming back to life,” says Paulo Pederneiras. Dressed in raw linen – female dancers in shirts over a two-piece knitted outfit, male dancers in casual pants and shirts – the performers dance under a “simple white” light, he explains. In the music, phrases and themes from Gilberto Gil songs emerge – reworked, but in perfectly recognizable variations, with ancestral drums, electronic distortions, *afoxé*¹, *modinha*², *berimbau*³ and a jazzy woodwind section.

¹ Afro-Brazilian musical instrument composed of a gourd wrapped with a net threaded with beads.

² a type of sentimental love song

³ a single-string percussion instrument or musical bow, originally from Africa



GIRA (2017)

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 eleven musical themes 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.

ABOUT THE COMPANY

Grupo Corpo comes from Minas Gerais, Brazil, but their ballet crosses borders. Brazil as a whole, with all its cultural diversity, can see itself in Grupo Corpo, founded in 1975 in Belo Horizonte. In a world where the speed of information is producing an increasingly homogeneous landscape, they stand out for having developed a signature of their own.

There are three basic reasons for the uniqueness of the company in the contemporary dance scene. First, there is Rodrigo Pederneiras, the house choreographer: one of the few able to mix classic ballet and folk dances and then set to motion bodies that push the limits of technical rigor. Second, the wisdom with which Paulo Pederneiras transforms choreography into dance artwork. Besides directing the company, he designs the sets and lighting for each production with a kind of quality that continues to introduce new ideas to the works. And third, there is a balanced cast of dancers, stars in their own right, fine-tuning each other with exquisite precision.

When one sees Grupo Corpo dance on stage, it is as if all questions concerning the transit between nature and culture were being fully answered. All facets of Brazil, past and future, erudite and popular, foreign influence and local color, and the urban and the suburban come to being as art. Brazilian art. World art.

— Helena Katz

RODRIGO PEDERNEIRAS

Choreographer


Rodrigo Pederneiras has been Grupo Corpo's choreographer since 1978, and his work is recognized nationally and internationally. The musicality of his compositions has awakened interest since his first works. It was as if his language sought the same spatiality of the music used in the choreographic work. The bodies of his dancers danced as if they were sounds in human form.


When he mastered this way of creating, he broke through the symmetry of the relationship between movement and music. He then started to construct increasingly sophisticated dialogs between music and dance with the bodies of his interpreters. His gesture became far richer, his calligraphy became more complex. His works depict a choreographer who masters accurate amounts of plastic meaning and sense. The ruptures of the traditional ballet lines that he brings into performance construct new designs. In these, some kind of typical local atmosphere commences to emerge. The choreography by Rodrigo Pederneiras offers synthesis for the issues lying between the universal and the individual.


GRUPO CORPO

Artistic Director	Paulo Pederneiras
Choreographer	Rodrigo Pederneiras
Dancers	Ágatha Faro, Bianca Victal, Davi Gabriel, Dayanne Amaral, Débora Roots, Edésio Nunes, Giulia Madureira, Isabella Accorsi, Jônatas Itaparica, Jonathan de Paula, Karen Rangel, Luan Barcelos, Luan Batista, Lucas Saraiva, Malu Figueirôa, Rafael Bittar, Tris Martins, Vitória Lopes, Walleyson Malaquias, Yasmin Almeida
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Production	Instituto Cultural Corpo

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