

Editorial –

Gilberto Mendes, Gilberto Worlds

In 2022 we celebrated the centenary of the birth of composer Gilberto Mendes. The MusiMid Magazine considered the occasion to present recent research regarding the artistic trajectory of the musician, his artistic poetics and existence, the intersemiotic dialogues present in the composer's own work, as well as the readings and developments of this same work in the production of contemporary artists.

During his career, Gilberto Mendes moved between various modernist artistic proposals, a fact that made him consider himself, first, a "transmodern" composer. His life, his tastes and his inventions were guided by the aesthetic and political adventures possible within his historical time and his cultural environment, agitated by the vanguards and their limits. In this sense, Gilberto was an artist inventor - someone who invented sounds, new conceptions of music and dialogued with literature and theater to produce what he called the new sign.

In this task of inventing and imagining new signs, his artistic, political, and personal trajectory developed. Gilberto Mendes wanted to create new languages and new worlds, transpose aesthetic and political boundaries, imagine new auditory and political sensibilities and fight for other possibilities of existence, less unequal and more humanistic.

He chose a city to live and to love, but he was not restricted to it: his art dialogued with European and American art and his songs were played on the five continents, which he made a point of visiting. He was a traveler and with that he fed guidelines so that his creations were cosmopolitan, like him.

For the scientific curation of the articles submitted for publication, MusiMid Magazine invited professors Rita de Cássia Domingues dos Santos (UFMT), Teresinha Prada (UFMT) and Fernando de Oliveira Magre (FAMES), specialists in the composer. Among the topics covered, included compositional processes and artistic-cultural and didactic actions of Gilberto Mendes, suggested to idealize the lines that guided the debates of the 18th MusiMid Meeting¹, under the namesake title.

Following the guidelines of the 18th. Meeting, this volume sought research to expand and expand studies on Gilberto Mendes, in dimensions: 1) The relations between the artist and his time: macro and micropolitical discussions around the work and life of Gilberto Mendes, his reinterpretations and appropriations; 2) the artist and his transits: the inter-semiotic relations between various artistic expressions in the composer's production; 3) the artist and his worlds: interconnections of spaces, aesthetics and politics in the composer's musical production, antagonists in the field of Brazilian classical music.

With this publication, MusiMid magazine hopes to contribute, albeit in a simple way, to a deeper knowledge about Gilberto Mendes and his worlds.

Heloísa de A. Duarte Valente

Editor-in-Chief

Dealing with Gilberto Mendes, his art, his trajectory, has always been something connected to the avant-garde, to what was modern, most recent. Therefore, when addressing his centenary of birth in this special issue it seems that we have overcome the temporal barrier, because his poetics remain emanating a surprising and new content, paradoxically the longer we move away from their stronger performances the experiences are configured.

This publication, which we are pleased to present, brings together a set of six articles that attest to the varied strands, which make up its pioneering in Electroacoustic music, Aleatory music, Improvisation, bold assemblies of works and didactic challenges, as the authors attest.

Four articles are from participations in the 18th MusiMid Meeting. In the article "Gilberto Mendes at the Latin-American Courses for Contemporary Music", Daniela

¹ Gilberto Mendes, *Gilberto Mundos* (September 14-16, 2021) performed digitally, with live transmission through social networks. Detailed information on the event page: www.doity.com.br/18encontromusimid.

Fugellie examines some of the performances of Gilberto Mendes in which contemporary art and its didactics arise in the contents explored in the renowned events of the CLAMC and the Chilean musical society Anacrusa, with the political bias of an artistic community left-wing musical. The revisitation promoted by the author offers new keys of reading for that moment and its repercussions on contemporaneity.

In "The postmodern resignification in the work *Recado a Schumann*, by Gilberto Mendes", Edson Zampronha, who is also a composer, elucidates characteristic aspects of the third compositional phase of Gilberto Mendes. To this end, the author introduces the concept of resignification in postmodern music and evaluates how it is employed by Gilberto Mendes in the 1983 work *Recado a Schumann*. The author demonstrates how this work illustrates a paradigmatic use of resignifications that go beyond mere quotations or overlaps of musical fragments.

In the article "Gilberto Mendes: indeterminacy experiences in the new music", the author Maria Lúcia Pascoal recalls moments experienced by her husband, pianist Alexandre Pascoal, with Gilberto Mendes, with whom he was a partner in various musical activities. The author focuses on the works *Blirium C9* and *The Apocalypse*, describing both their compositional procedures and the backstage of their debuts.

In "What is a choir? Reflections from Gilberto Mendes' works and personal trajectory", Susana Igayara-Souza and Marco Antonio da Silva Ramos reflect on the potential of choral practice from the experiences bequeathed by Gilberto Mendes. The authors demonstrate how the composer's choral work offers tools for the expansion of the potential of choral singing, not only in the aesthetic sphere, but also in the dimension of collectivity and human exchanges.

From Anselmo Guerra, we revisit the pioneering and dialogical processes with concrete poetry and diverse sonorities in "The composition *Nascemorre* by Gilberto Mendes: soundscapes memories and the electroacoustic dimension". According to the author, the composition *Nascemorre* is the synthesis of a series of aesthetic influences and affective memories of Gilberto Mendes and brings together in the same cauldron the oralization of the poem, the scenic orientation that refers to the happenings of the randomness and chance of inspiration cageana, and electroacoustic techniques.

In "Improvisation on *O Pente de Istambul*: initial cartography", the authors Celso Marques and Rita de Cássia Domingues dos Santos describe compositional processes of collective improvisation and in real time with the theoretical foundations raised; in particular, cartography as an academic path of an ongoing doctoral research, in a "gilbertian environment" - of letting oneself be carried away by the flow of artistic ideas and making it a work, a performance and a thesis.

This section ends with the lecture by Lúcia Santaella given at the 18th MusiMid Meeting, under the title "In defense of memory", transcribed by Aline Wendpap Siqueira.

Matching the academic standard to the essayist - which Gilberto Mendes did very well - a section was opened dedicated to personal testimonies sent by musicians who accepted the invitation of the chief publisher, Heloísa Valente, to write them: Celso Tenório Delneri, Luiz Celso Rizzo, Joaquim "Zito" Abreu and André Ribeiro.

Finally, there is also a review about the book *Gilberto Mendes: Academic interviews* written by Alexandre Guilherme Montes Silva. Concluding this issue, the *Breves* section was also dedicated to recording sources and news about studies on Gilberto Mendes.

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We thank the invitation of Heloísa Valente, being also a “gilbertiana”, pioneer and author of numerous texts about the composer Santista, for this space of sound-affective memories.

Thus, a Gilbertian mosaic opens before so many glances to soon become again, in music and experimentalisms, artistic works of indetermination, didactic and political, choral, and avant-garde movement, intertextual semantics and electroacoustic pioneering ... as we said, a Centenary that reflects ideas and symbols of the recent history of Brazilian concert music. It happened that it was Gilberto Mendes who had to develop so many activities, for the longevity and dynamics focusing on crucial moments. If today his Centenary "amazes us" it is not by the temporal weight of his journey, but rather by the personal lightness with which he moved between so many avenues, leaving us close to him by the bifurcations that he composed and indicated us. With sound and without sound, the 100 worlds of Gilberto Mendes show us their multiple gestures of action.

Rita de Cássia Domingues dos Santos

Teresinha Prada

Fernando de Oliveira Magre

Invited Editors