

# GRUPO CORPO

## Dança Sinfônica

[Symphonic Dance]

[Premiere: 2015]

choreography **Rodrigo Pederneiras**  
music **Marco Antônio Guimarães**  
scenography **Paulo Pederneiras**  
costumes **Freusa Zechmeister**  
lighting **Paulo Pederneiras** and **Gabriel Pederneiras**

[duration: 42 minutes]

Created in 2015, to celebrate Grupo Corpo's four decades of activities, *Dança Sinfônica* is based on the concept of memories. The theme, proposed by artistic director and scenographer Paulo Pederneiras, sees Rodrigo Pederneiras bring back his best representations of a whole vocabulary of movements, written over more than 40 years of residence as the company's choreographer. It is a recreation of his memories that uses all the emotion accumulated over decades of deconstructing shape and form to develop a near synthesis of all his writing.

The set reflects these memories. A panel, which covers the entire backdrop of the stage, is perceived by the audience as an abstract mosaic, while over a thousand memories and tributes cover the 8m x 16m surface. Photographs gathered and selected by set designer Paulo Pederneiras reflect the daily lives of the artistic and technical team members – Grupo Corpo dancers, ballet masters, producers, teachers, set designers, and lighting and costume technicians. This tapestry of faces does not include a single picture of an entire set – all the images are informal, spontaneous depictions of rehearsals, journeys, backstage moments and classes. The sides of the stage – called 'legs' in scenographic terms – are covered by a solemn red velvet, creating a kind of celebratory frame for the photos – intimate portraits of 40 years living and working with the top private dance company in the country.

The revisited memories appear in the music. The score, by Marco Antônio Guimarães – five-time collaborator for the company's ballets, including *21* and *Bach* – also follows the idea of a puzzle of memories. It presents a set of themes interpreted by the Philharmonic Orchestra of Minas Gerais, interspersed with the unique sound of the Uakti, with many of them evoking memorable sections of previous pieces. There is considerable poetic license, as well as quotes, overlays, subversions and transcreations that Guimarães incorporates into the 42-minute score. Being the first symphonic piece represented on stage by Grupo Corpo since Edward Elgar's *Enigma Variations* (1991), the music unfolds in an elaborately woven web performed by the Philharmonic Orchestra of Minas Gerais. Under the direction of conductor Fabio Mechetti, this orchestra, after only seven years, has been hailed as one of the top orchestras in the country.

The result is a cascading lyricism, woven with references to characters and eras that, on or off the stage, have marked the history of Grupo Corpo. It is a subtle and well-balanced dilution of memories, which lends highly charged emotions to the work – and which reach their climax in the extensive and exquisite *pas-de-deux* spiral, reputed by its creator as among the best that he has ever worked on.