

## **Title - The Influence of Ligeti on the Composers of Bahia**

Thematic area - Interfaces between music theory, analysis, and composition

Abstract: The year 2023 marks the 100th anniversary of the birth of the Hungarian-Austrian composer György Ligeti (1923-2006). His works are still performed a lot all over the world. Also many musicologists have dedicated to his music a lot of books and essays. Thus, his work and his figure is celebrated in many conferences all around the world.

However, there is one aspect that still deserves attention and that has not been investigated in depth until now. This is the influence that the works of Ligeti have had on other composers: his students, first of all, but also composers born in the '20 and '30 of the past century and also composers of the following generation. This influence (at many levels) is particularly evident in Europe. At the same time, it is possible to state that a similar phenomenon happened in many other nations, Brazil among others. In fact, there was a special group of composers, called “composers of Bahia”, which felt the influence of the figure of Ligeti. This group was indeed a movement of musical creation. It started his activity within the context of the Music Seminars of the Federal University of Bahia, in Brazil, in 1966. Their manifesto was “we are mainly against all and every asserted principle”. They shown a sort of creative rebellion developed from the cultural context of Bahia with its traditions and avanguards. In a sense, their way to deal with music was an answer to previous manifestos in Brazil – especially the *Música Viva* (1946), the *Open Letter to Musicians and Critics* (1946) and the *Música Nova* (1963), only to cite a few. Important figures of the group “composers of Bahia” were: Lindembergue Cardoso, Fernando Cerqueira, Milton Gomes, Nikolau Kokron, Antonio José Martins or Tomzé, Carmen Mettig, Rinaldo Rossi, Carlos Rodrigues, and Ernst Widmer. Pieces written by the members of the group were performed many times in the country. Also for this reason they gained national acknowledgement in the Guanabara Festivals, in the years 1969–1970. they also won awards. In the following decades the group became established in the university institution itself.

This papers aims to show how the figure of Ligeti influenced these “composers of Bahia”. Particularly, it will show how this influence happened at several levels of the musical syntax: harmony, structure, counterpoint. In other words it will be shown how the echo of the works by Ligeti reached these composers and specifically why they thought that he was a model for them. These concepts will be shown with historical facts and analysis of works of these Brazilian

composers. Special attention will be dedicated on how elements taken from the music of Ligeti could be mixed with Brazilian popular music elements.

Keywords: Ligeti, contemporary music, Bahia, Influence, composition