

musical genre with an identity of its own, among them *Cochichando*, and $1 \times 0 = Um \ a \ Zero$.

AQUARELA DO BRASIL ARY BARROSO (1903-1964)

He was born Ary Evangelista Barroso in Ubá, Minas Gerais and his father João Evangelista was known as a poet, guitar player, singer Bohemian and lawyer. However, both parents died when Ary was nine years old; raised by aunt Rita she made him take three daily hours of piano lessons which in spite of being painful at the time, later helped him to get a job accompanying films on the piano at a cinema in Ubá when he was twelve years old. His poor childhood gave way to the extravagances in his elder life. At seventeen he went to Rio to study law and spent a small fortune left by his uncle. In 1929 he finished law school, but never practised, and married Ivone; his first hit came out entitled *Vamos Deixar* recorded by Mario Reis. By 1934 Ary had experimented and found his innovative style and continued to write music while Noel Rosa wrote the lyrics and together they made more than a dozen masterpieces. His passion was not only music he was equally a fervent football follower of the *Flamengo Club* and as a sport commentator was the first one to interview the player who scored a goal. As a member of the Council Committee he contributed with his work to build up the dream stadium Maracanã.

But Ary's peak was reached when Getúlio Vargas decided to stay as President by his own choice and used nationalism as the government's foundation, it was 1935 and of course, the President destined funds to promote culture, therefore, bought Radio Nacional which became the largest in the country with unlimited power; but to regulate the broadcasting he founded the Department of Press and Propaganda (DIP). When all this was happening *Aquarela Do Brasil* won first prize in a popular music contest sponsored by DIP and a new era was inaugurated in

Brazilian popular music. The truth is that the lyrics of *Aquarela* had problems with censorship but this was overcome by other verses sung about the beautiful things of Brazil in a melancholic way. What contributed to the piece's success was that it was recorded by the hottest Brazilian singer Francisco Alves, the King of song, and with a promising orchestra conducted neither more nor less than by Radamés Gnattali and until today *Aquarela* is the most well known song in Brazil and abroad. There can be no doubt that Ary is the first name exported by Brazil in the field of popular music for he has written the 20 most recorded songs in the world.

ONE NOTE SAMBA* ANTONIO CARLOS JOBIM (1927-1994)

Jobim belonged to a family of musicians with two uncles playing guitar: one cultivated the popular genre specially *samba* and the other interpreted Bach, Albéniz, Sor and Tárrega. Jobim's early training was strictly classical on the piano. His early influence was Villa-Lobos as well as French impressionist composers. On his opinion, popular and classical should not be constructed as two separate kinds of music. He has written guitar pieces with Luiz Bonfá, João Gilberto and Oscar Castro Neves. He covered a whole range from the classical to the popular genres in a most innovative manner. His name is synonym with *bossa nova*. He blended samba with jazz with the whispering voice of João Gilberto with hits such as, *Chega de Saudade*, *Corcovado*, *The Girl from Ipanema*, *Desafinado* and *One Note Samba*, the two last pieces were his early hits. He contributed to a new vocal repertoire equal only to the songs of Cole Porter and George Gershwin.

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GUSTAVO COLINA

He is the recipient of the Order José Félix Ribas presented to him by former President of Venezuela, Doctor Rafael Caldera. Later he was pronounced Hijo Ilustre and patrimonio Cultural Viviente of the State of Falcon in Santa Ana de Coro, and is the Director of Culture of the Maracaibo Mayoralty. His first CD the Venezuelan Cuatro was taken by the Boston Ballet for a choreographic montage in 1996. At the moment he is recording two new CDs *El Cuatro en Tres Movimientos* and *Gustavo Colina y sus Amigos*.

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