



# 2019 Despedida

No dia 13 de fevereiro de 2019, Bibi faleceu em casa.

## BIBI FERREIRA

*uma vida dedicada à arte*

Atriz, diretora e cantora morreu no Rio, aos 96 anos, meses depois de se aposentar dos palcos

**A**triz e diretora carioca Bibi Ferreira morreu na manhã de ontem, aos 96 anos, em seu apartamento no Flamengo, cinco meses depois de ter anunciado a aposentadoria dos palcos, ao final da turnê "Por toda a minha vida. O comunicado do afastamento da atriz, diretora e cantora se deu através das redes sociais: "Nunca pensei em parar, essa palavra nunca fez parte do meu vocabulário, mas entender a vida é ser inteligente. Fui muito feliz com minha carreira. Me orgulho muito de tudo que fiz. Obrigada a todos que de alguma forma estiveram comigo, todos que me assistiram, a todos que me acompanharam por anos e anos. Muito obrigada!", informou ela, em 10 de setembro, depois de sair de uma nova internação hospitalar em junho, devido a um quadro de desidratação, e se ver obrigada a se manter em repouso. O velório será hoje, no Teatro Municipal, das 10h às 15h. A cremação está marcada para às 10h no Cemitério da Penitência, no Caju.

O genêtra Renato Diniz Kovach, que anunciou a morte da atriz pela rede social, informou ontem que cuidou dela por 30 anos e se tornou seu amigo íntimo. "Em 2017, ela rodou o Brasil fazendo shows. Mas, em 2018, foram dez semanas de internação em meses alternados, mas nada ligado ao coração, pequenas infecções, problemas intestinais. Sua saúde começou a se deteriorar, ela já não queria mais sair da cama, comer ou beber. Hoje (ontem), a cuidadora Laila me ligou dizendo que ela estava passando mal. Mande imediatamente uma ambulância do Pré-Cardiaco para a casa dela, mas chegando lá já não tinha sinais vitais. Foi uma morte sem sofrimento. Se eu fosse definir uma causa, diria que foi por tristeza de não poder estar mais no palco". De acordo com ela, nem os médicos entendiam como Bibi conservava a voz, apesar da idade avançada. "É um fenômeno da natureza", dizem.

Jalusa Barcellos, atriz que trabalhou muito tempo com Bibi, está escrevendo uma biografia dela, intitulada "A saga de uma diva". Conta que a ideia surgiu há 20 anos: "Estávamos tomando um café quando disse que queria contar a sua história. Ai, ela falou que primeiro eu tinha

de reparar uma injustiça saindo uma fotobiografia o mágico da expressão". Ela veio novamente à tona que foi internada a brincar animar, afinal tinha aquele enrolando. Ela me disse: faça uma biografia afetiva, sete encontros com Bibi, e apontamentos que estava colhendo para ela que Fulano tinha a verdade. Ela respondia: 'Di um colega a quem pergunte e ele respondeu que 'Um caíssa'. Já estava respondendo, mas apenas falou: 'Então não, né'.

O livro terá dez capítulos décadas, Jalusa pretendia entre escrevendo o quinto capítulo, um acidente e precisou interter 50 anos de amizade e ficou muito com a confiança de Bibi. Há com nunca falar, mas o livro terá um grande amor. A única coisa que com cuidado", diz.





"All the News  
That's Fit to Print"

# The New York Times

Late Edition

Today, clouds giving way to some  
sunshine, breezy, much milder, high  
56. Tonight, partly cloudy, low 35.  
Tomorrow, mostly sunny, chiller,  
low 46. Weather map, Page A28.

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MAURO SALVIANO

Bibi Ferreira in "Man of La Mancha" in 1966, left, and singing at Town Hall in Manhattan in 2013.

## Bibi Ferreira, 96, Icon of Brazilian Stage

By DANIEL E. SLOTNIK

Bibi Ferreira, an indefatigable grande dame of the Brazilian stage who performed internationally and helped bring Broadway musicals to Brazil in the 1960s, died on Feb. 13 at her home in Rio de Janeiro. She was 96.

Her death was confirmed by Júnior Amaro, the producer of her New York shows.

Ms. Ferreira, who sang in English, French and Spanish as well as in Portuguese, began acting when she was a child and continued performing well into her 90s — although she did not make her New York debut until 2013. Her voice was powerful and protean, capable of making material identified with artists like Édith Piaf and Frank Sinatra entirely her own.

"Ms. Ferreira is a chameleon known for her probing, psychologically layered portrayals and the sweeping grandeur of her singing," the music journalist James Gavin wrote in The New York Times of her last performance in New York, in 2016 at 94.

Beginning in the early 1960s, Ms. Ferreira starred in Portuguese translations of three Broadway musicals that became widely popular in Brazil. She was Eliza Doolittle in "My Fair Lady," Dolly Gallagher Levi in "Hello, Dolly!" and Aldonza in "Man of La Mancha."

In 1975 she starred in "Gota d'Água," a hit reworking of the Greek tragedy "Medea" set in an impoverished neighborhood in Brazil. The show featured music by the celebrated songwriter and novelist Chico Buarque and was written by Paulo Pontes, Ms. Ferreira's husband at the time.

Ms. Ferreira was closely identi-

fied with her interpretation of Piaf's work, which began in 1983 with a Portuguese version of the play "Piaf," by the British playwright Pam Gems. She performed the play in Brazil and Portugal, and Piaf songs remained a favorite part of her repertoire.

"She was the real voice, singing on the streets, never learning music," Ms. Ferreira said of Piaf in 2016. "She only cared about two things: love and love."

Although Ms. Ferreira was beloved in Brazil and familiar to audiences around the world, she was

### A born performer, from infancy to well into her 90s.

little known in the United States until 2013, when she played a packed, one-night engagement at Alice Tully Hall at Lincoln Center.

She returned twice more. On her last visit, she performed a one-woman show, "Bibi Times Four," at Symphony Space on the Upper West Side.

Ms. Ferreira acknowledged that some people thought performing at her age could be dangerous. But she called such concerns silly. "People are worried about me, and they shouldn't be," she said. "Now I'm 94, and I sing better every day."

Abigail Izquierdo Ferreira was born in Rio de Janeiro on June 1, 1922, to Aída Izquierdo, a dancer, and Procópio Ferreira, an actor and director. Her life practically began onstage: When she was

about a month old, she appeared in a production as a last-minute stand-in for a lost baby doll.

Ms. Ferreira studied at an American diplomatic school in Rio, having been turned away by a local Roman Catholic school, which would not accept the daughter of entertainers; the profession was widely considered disreputable at the time. She danced all over South America, beginning when she was about 3; studied ballet and opera; played the piano, violin and guitar; and learned several languages.

Ms. Ferreira appeared in her first lead role in a major production in 1941, alongside her father in Rio de Janeiro, in "The Mistress of the Inn," by the Italian playwright Carlo Goldoni. She remained with her father's theater company until 1944, when she formed her own. That company performed Portuguese translations of plays by Oscar Wilde and Joseph Kesselring as well as an original play by Ms. Ferreira, "Angelus."

She also appeared in a few movies — notably "The End of the River" (1947), with the Indian actor Sabu — but most of her career was spent on the stage.

Ms. Ferreira was married many times; she was usually vague about how many, but when pressed often told interviewers that the number was five. She told The Times that she was "born to be married," adding, "Well, marriage shouldn't be long."

Her marriage to Mr. Pontes ended with his death in 1976. She is survived by a half sister, Lígia Ferreira; a daughter, Teresa Cristina Ferreira, from her marriage to Armando Pinto Martins; two grandchildren; and two great-grandchildren.