

**Artistic Name: Flo Menezes**

**Full Name: Florivaldo Menezes Filho**

**Date of birth: 18<sup>th</sup> April 1962**

**Nationality: Brazilian and Italian.**

### Summary

**Flo MENEZES** was born in São Paulo in 1962. Between 1980 and 1985 he studied Composition with Willy Corrêa de Oliveira at the University of São Paulo (USP), where he had also classes of musical analysis with Gilberto Mendes. In 1986 he became a German scholarship of DAAD to study Electronic Composition with Hans Ulrich Humpert at the Cologne *Studio für elektronische Musik* of the Music High School, where he was active as guest composer until the end of 1990, receiving his German diploma in 1989 (Mauricio Kagel, Hans Werner Henze and other in the jury). In 1991 he lived in Italy and worked as a composer at the *Centro di Sonologia Computazionale* of the University of Padua, working with *Music V*.

In 1988 he was selected for the International Centre Acanthes Courses with Pierre Boulez. In 1989 he was invited by the Mozarteum of Salzburg to follow all activities of Luciano Berio as guest composer of that Festival. In 1992 he concluded his PhD on Berios Music at the University of Liège, Belgium, under the orientation of Henri Pousseur. His analysis of *Visage* by Berio won unanimously the First Prize at the First International Prize for Musicology organized in Latina, Italy. In 1992, Berio himself asked Paul Sacher to afford him a scholarship to organize and develop research on Berios manuscripts at the Paul Sacher Foundation, Basle.

In 1994 he founded the *Studio PANaroma* of Electroacoustic Music at the State University of São Paulo (Unesp), internationally considered as the most important center of research and production of electroacoustic music in Brazil. In 1997 he obtained the highest academic order (*Livre-Docência*) in his country with a theoretical work on the Aesthetics of the Electroacoustic Music.

As a composer Flo Menezes was awarded some of the most important international prizes in composition: in 1989 a selection from Unesco in Paris for *Contextures I* (1988-89); in 1993 from TRIMALCA for *Profils écartelés* (1988); in 1995 the Prix Ars Electronica in Linz, Austria, for *Parcours de l'Entité* (1994); in 1996 the First Prize of the «Luigi Russolo» Contest in Varese, Italy, for *A Viagem sobre os Grãos* (1996); in 2002 the Prêmio Cultural Sergio Motta of the city of São Paulo (among 441 inscribed works, for *Colores (Phila: In Praesentia)* (2000)); in 2003 the prestigious Bolsa de Artes Vitae for *labORAtorio* (2003); in 2007 the Giga-Hertz-Preis in Germany for *La Novità del Suono* (2006), with Pierre Boulez, Wolfgang Rihm, Horacio Vaggione and other in the international jury.

As invited or selected composer Flo Menezes could take part of innumerable festivals, foundations, institutes, as for instance: Centre Acanthes in Villeneuve lez Avignon (1988); Mozarteum of Salzburg (1989); Paul Sacher Foundation in Basle (1992); Fondation Royaumont in Paris (1995); Carnegie Hall in New York (1996); Ars Musica in Brussels (1996); Ensemble Contrechamps in Swiss (1996-97); GRM in Paris (1997); IRCAM in Paris (1997); Walt Disney Hall (RedCat) in Los Angeles (2003); Acousmonium (GRM, Paris)/Audiovisionen in Cologne (2004); SWR Experimentalstudio für akustische Kunst in Freiburg (2008) and so on.

In 1999 and 2001 he was personally invited by Karlheinz Stockhausen to become his Pedagogical Assistant giving the Analysis Courses about the works of Stockhausen for more than 50 composers and musicologists in the Stockhausen-Kurse Kürten, Germany.

In 2002 he founded the first loudspeaker orchestra of Brazil: the PUTS (*PANaroma/Unesp: Teatro Sonoro*).

Flo Menezes is author of more than 50 compositions in all kinds of musical genres (vocal, instrumental, electroacoustic, acousmatic) and of many books and articles on experimental music published worldwide.

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### **The most important dates**

1980-1985: Study on Composition at the University of São Paulo (USP) with Willy Corrêa de Oliveira.

1983: Introduces for the first time the term *maximalism*, which will be pregnant for his musical poetics.

1987: Publication of his first book – *Apoteose de Schönberg* –, which was written in the age of 22 and is considered as one of the most important books on new music and specially new harmony in Portuguese.

1988: Study with Pierre Boulez at Centre Acanthes, in Villeneuve lez Avignon, France.

1989: Study with Luciano Berio at Mozarteum, Salzburg, Austria.

1986-1990: Study of Electronic Composition with Prof. Hans Ulrich Humpert (DAAD-scholarship) at the *Studio für elektronische Musik*, Musikhochschule-Köln; highest German degree in (Electronic) Composition on November 1989 (Jury: Hans Ulrich Humpert, Johannes Fritsch, Mauricio Kagel and Hans Werner Henze).

1990: Unanimous First Prize in Italy (Premio Latina di Studi Musicali) with an analysis of *Visage* by Luciano Berio.

1991: Guest composer at *Centro di Sonologia Computazionale* of the University of Padua, Italy.

1991: International selected composer from UNESCO in Paris with his electronic composition *Contextures I (Hommage à Berio)*.

1987-1992: PhD at the University of Liège, Belgium, under the orientation of the Composer Henri Pousseur with a theoretical work about the relationships between Berio's music and the structural phonology (degree obtained „*avec haute distinction*“).

1992: Post-Doctoral research at Paul Sacher Foundation, Basle, as a consequence of a scholarship asked by Berio personally to Paul Sacher; there he studied and organized many of Berio's manuscripts and letters, including the letters from Stockhausen of the 1950<sup>ties</sup> and 1960<sup>ties</sup>.

1992: Goes back to São Paulo, where he is invited to assume a Professorship on Musical Composition at the State University of São Paulo (Unesp).

1993: International Prize on Composition at TRIMALCA, Mar del Plata, Argentine, with *Profils Écartelés*.

1994: In July he founds the most active studio for electroacoustic music in Latin America: the *Studio PANaroma*.

1994-95: Becomes director of the composition section of the most important music festival in Brazil, the Festival Campos do Jordão, organizing special courses on the music of Olivier Messiaen (1994) and Luciano Berio (1995).

1995: Creates and organizes the first edition of the CIMESP – International Contest for Electroacoustic Music of São Paulo –, the most important in the Americas.

1995: Guest (and selected) composer at *Fondation Royaumont* in Paris, where he studies with Brian Ferneyhough and Michael Jarrell.

1995: International Prize on Composition *Ars Electronica* in Linz, Austria, with *Parcours de l'Entité*.

1996: Dean of the Music Department at the State University of São Paulo.

1996: Creates and organizes the first edition of the BIMESP – International Biennial for Electroacoustic Music of São Paulo –, one of the most important festivals of this genre in the Americas.

1996: Creates the CD/DVD series *Música Maximalista – Maximal Music*.

1996: Publishes the first book on the history of electroacoustic music in Portuguese.

1996: Guest composer of the American Composer Orchestra at Carnegie Hall in New York.

1996: International Prize on Composition „Luigi Russolo“ in Varese, Italy, with *A Viagem sobre os Grãos* (premiered at Carnegie Hall in the same year).

1996: Receives the visit of Pierre Boulez in the *Studio PANaroma*; from this visit he publishes an important interview with Boulez.

1997: May: obtains the highest academic degree in his country – *Livre-Docência* –, being the first in his field in Brazil.

1997: Guest composer and musicologist at Sorbonne in Paris, where he gives a lecture on spatiality in the electroacoustic music, which is published by Sorbonne.

1997: Guest (and selected) composer at IRCAM, Paris, where he composes *Sinfonias*.

1997: Invited composer at GRM in Paris, where he realizes a concert together with Luciano Berio at the *Salle Olivier Messiaen*.

1997: Foundation member of the SBME – *Sociedade Brasileira de Música Eletroacústica* (Brazilian Society for Electroacoustic Music).

1998: Participates as composer of the first international *Stockhausen-Courses* in Kürten, Germany.

1999: Karlheinz Stockhausen invites him personally to become the Professor of Analysis of his music at the Stockhausen-Courses in Kürten, Germany.

1999: Selected composer (under 508 inscribed works) of the International Contest for Electroacoustic Music in Bourges, France, with *ATLAS FOLISIPELIS*.

2001: For the second time, he is invited by Stockhausen to do the Analysis Courses at the Stockhausen-Course in Kürten, Germany. (He decides due to professional

engagements to do that for the last time and will be substituted by Richard Toop in the following years).

2001: Selected composer of the International Contest for Electroacoustic Music in Bourges for the festivities of its 30 years.

2002: Founds the PUTS – *PANaroma/Unesp: Teatro Sonoro* –, the first loudspeaker orchestra in Brazil.

2002: Wins the most important Brazilian Prize on Digital Arts (under 441 inscribed works), the *Prêmio Cultural Sergio Motta*, in São Paulo, with *Coiores (Phila: In Praesentia)*.

2003: Wins the prize *Bolsa Vitae de Artes* for the composition of an Electroacoustic Oratorium for soprano, 5-voiced choir, large orchestra, electroacoustic sounds and Live-Electronics, *labORAtorio* (issued in DVD).

2003: Guest composer at CalArts – California Institute of the Arts – in Los Angeles, with the world premiere of his orchestral electroacoustic composition *Pulsares* in the inaugural month of the Wall Disney Hall Complex, at the RedCat Theater, with the New Century Players conducted by David Rosenboom.

2004: January/February: his 55 minutes long work *labORAtorio* is world premiered in the commemorative concerts for the 450 years of the city of São Paulo at the Theatro Municipal of São Paulo.

2004: Becomes Guest Professor at the Institute of Musicology of the University of Cologne, Germany.

2004: Commissioned by the *Acousmonium* loudspeaker orchestra of the GRM (Paris) and the University of Cologne, Germany. Composed piece: *O Livro do Ver(e)dito*.

2004/2005: Commissioned by the *Kunsthochschule für Medien-Köln*, Cologne, Germany. Composed piece: *Todos os Cantos*.

2005: Selected composer of the *V Festival Internacional de Música Electroacústica Aimaako* in Santiago de Chile with his composition *Todos os Cantos*.

2006: Commissioned by the *Ensemble Orchestral Contemporain* of Lyon, France. Composed piece: *La Novità del Suono*.

2006: Commissioned by the most important orchestra in Brazil, the OSESP – Orquestra Sinfônica do Estado de São Paulo –, for which he writes *Crise* for large orchestra and electronics.

2007: International Prize on Composition *Giga-Hertz-Preis*, organized by the ZKM (*Zentrum für Kunst und Medientechnologie*) and the *SWR Experimentalstudio für akustische Kunst* of Freiburg, Germany, with *La Novità del Suono* (in the Jury: Pierre Boulez, Wolfgang Rihm and others).

2008: February/March: Commissioned by the *Experimentalstudio für akustische Kunst* of Freiburg, Germany, as consequence of the *Giga-Hertz-Preis 2007* to compose the 34' long electroacoustic piece *Retrato Falado das Paixões* for mixed choir and live-electronics.