

RESUMÉ

Luiz E. Castelões

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EDUCATION - *Boston University*, Doctor of Musical Arts in Composition (2009); *Universidade do Rio de Janeiro* (UNIRIO), Master's in Composition (2004); *Universidade do Rio de Janeiro* (UNIRIO), Bachelor in Composition (2001). Composit 2013 (Summer course with P. Leroux and J. Fineberg); IRCAM professional formations (OMAudio and OMChroma/Lisp, 2011); Artist Residency at CMMAS (Mexico, 2011); Longy Computer Music Group (USA, 2008).

Studies With: T. Improta, Dario Galante (jazz piano); L. Bustani, E. Caldi, M. A. de Mendonça (classical piano); J. Fineberg, T. Antoniou, R. Cornell, Lukas Foss, R. Tacuchian (composition); Antonio Guerreiro (Harmony), V. D. Leite, J. Van Buskirk (electroacoustic music); Thomas Peattie (musicology); Prasanna Ramaswamy (South Indian Carnatic music); Joãozinho da Percussão (Brazilian percussion).

PROFESSIONAL EXPERIENCE (recent) – **Universidade Federal de Juiz de Fora**, Tenure Professor (2009-present); **Exemplarr Worldwide Limited (former RR Infotech)**, Technical Head – Music Engraving (India, 2008-2009); **Boston University School of Music**, Teaching Assistant for Aural Skills and Keyboard Harmony (2007-2008); **Boston University Music Library**, Supervisor (2006-2008).

AWARDS – Honorable mention in the 1st National Composition Competition of *Escola de Música da UFRJ* (2012); Best sound editing in the “Primeiro Plano” Cinema Festival (2003); First prize winner of the XIV Brazilian Contemporary Music Biennial (2001) in Category I, “Solo Pieces.” [Romanian pianist Bianca Oglice won the Boston University Honors Competition, in the category “work by living composer” performing Luiz E. Castelões’s “Pop Suite” (2007)].

RECENT PERFORMANCES – Ensemble Arsenale (Italy, 2013), Orquestra da Unicamp (Brazil, 2012 and 2013), Duo Amrein-Henneberger (Germany, 2012); Eimas I and II (Brazil, 2010 and 2011); V and X Festival Internacional de Música Contemporânea (Chile, 2005 and 2010); University of Colorado at Boulder (2009); Series “Música no Museu,” Museu de Arte Moderna (Brazil, 2009); Freisinger Chamber Orchestra (USA, 2008 and 2009); ALEA III Ensemble (USA, 2008); Galérie Etc. (Montpellier, France, 2008); Concierto RedAsia at the Escuela de Música de la Universidad ARCIS (Chile, 2007-08); Bay State Brass (USA, 2007); Centro Cultural de España en Buenos Aires (Argentina, 2007); ENCUN V (Brazil, 2007); Boston University Collaborative Composition Project (2007); 14th World Saxophone Congress (Slovenia, 2006), Boston University Composers’ Forum (2005-08); Festival Futura 2005 (Drôme, France); 33rd and 35th Festival Synthèse de Bourges (France, 2003 and 2005); Festival Sonoimágenes (Argentina, 2004).

RADIO BROADCASTS – *Programa Novos Acordes*, Rádio Cultura 103,3 FM, São Paulo (2013); *Música e músicos do Brasil*, Rádio MEC 98,9 FM, Rio de Janeiro (August and September, 2009); *Música de Invenção*, on Radio MEC 98,9 FM, Rio de Janeiro (August, 2009; January and October, 2008); *Epsilonia*, on Radio Libertaire, 89.4 FM, Paris, France (2007); *Vanguarda*, on radio Aperipê, 104,9 FM, Aracaju, Brazil (2007 and 2009); *Compositores brasileiros*, on Radio MEC 98,9 FM, Rio de Janeiro (2004); *Ars Contemporanea*, on Rádio Muda 105.7 FM, Campinas, Brazil (2003); “Supplement-Sugar Hills,” on Radio 4, Netherlands (2002).

CD RECORDINGS – SBME (Brazilian Electro-Acoustic Music Society), “Coletânea de Música Eletroacústica Brasileira” (2008), CD 4, track 7: “Estudos de Plágio No. 1: no limbo da Polimúsicas”; “RedASLA, Red de Arte Sonoro Latinoamericano - Vol. II” (Mexico, 2008), track 17: “Estudos de Plágio No. 1: no limbo da Polimúsicas”; *Revista Hodie*’s CD (Vol. 7, no. 2, 2007), “Pop Etude” for solo piano; *Revista Hodie*’s CD (Vol. 5, no. 1, 2005), “Estudo Ácido e Euforia” for solo piano; SBME (Brazilian Electro-acoustic Music Society), “Música Eletroacústica Brasileira, Vol. III” (2004), track 7: “Móobile das

Letras” for electric guitar, cymbals, double bass and tape; “Estúdio de Música Eletroacústica, EME/IVL” (2000), track 2: “Peça para guitarra e fita,” and track 4: “Peça para fita no. 1.”

SOUNDTRACKS AND SOUND EDITING – for educational/institutional videos or CDs:

“Escuta Criativa”, Yoga-course CD by professor Alexandre Perlingeiro; “Fórum Imprensa 2004”, media-conference video sponsored by *Firjan*, featuring Brazilian journalists such as Sidney Resende, Ana Paula Padrão and Mírian Leitão (director: T. Scorza); Martha Gubernikoff’s “México”, video sponsored by the Mexican Consulate in Rio de Janeiro and premiered at the *Centro Cultural Justiça Federal* (2004); Rafael Ramalho’s “Profecia No. 1”, a part of the master’s dissertation entitled “A imagem da Arte da Música” (2004); **for Cartoon:** Paula Dager’s “Vrruummm!!!” (2003), premiered at the 11th AnimaMundi; **for plays:** Paulo R. Berton’s “Philistines” (2009), premiered at the University of Colorado at Boulder; Nadam Guerra’s “Complexiótica Hermética” (2001), “Cinema Manual” (2002) and “Lenda de Sued” (2004), premiered at the CCBB/RJ; Carol Fadini’s “Cidad’Eu” (2003), premiered at UNIRIO; **for short films:** “O Latido” (2005), by Camila Marquez, Rebeca Ramos, Raul Fernando, Estevão Garcia and Pedro Urano; Tiago Scorza’s “sobre viver” (2002) and Aleques Eiterer’s “O Livro” (1999), both premiered at the Centro Cultural Banco do Brasil (Rio, Brazil).

GRANTS – CNPq Universal, research grant (2010-12) **Capes/Fulbright**, doctoral scholarship (2005-2009); **FAPERJ/bolsa nota 10**, Master’s scholarship granted for the 1st place in the master’s admission exams of UNIRIO (2003-04); **CNPq**, Master’s scholarship (2002); **CNPq/PIBIC**, research scholarship from *Conselho Nacional de Pesquisa* (1999-2001); **UNI-RIO/IC**, research scholarship from *Universidade do Rio de Janeiro* (1997-1999); **PUC/RJ**, full scholarship granted for the 2nd place in the general admission exams (1995).

PUBLICATIONS – “Análise espectral e teoria musical em suporte ao pianismo de samba e gêneros afins” (“El oído pensante”, Vol. 1, N. 1, 2013); “Conversão imagem-som através de três classes do OpenMusic” (*Revista DAPesquisa*, July 2011); “Proposals of Compared Music Theory” (*Revista Eletrônica de Musicologia*, 2011); “Proposals of Multimethod Analysis (I): Statistical Procedures Used as Pre-Analytical Tools” (*Revista DAPesquisa*, October 2010); “Catalogue of Musical Onomatopoeia” (*International Review of the Aesthetics and Sociology of Music*, issue 40/2, December 2009); “Musical Composition Based on Extra-Musical Data” (published in the periodical *Revista Eletrônica de Musicologia*, Vol. XII, April 2009, Brazil); “An Introduction to Musical Onomatopoeia” (published in the periodical *Problemu Muzikal’noi Nauki*, number 4, February 2009, Russia); “Musical onomatopoeia” (published in the periodical *Arte e Filosofia*, July 2007, Brazil); “Utilization of verbal language resources for musical composition” (published in the periodical *Caderno do Colóquio do PPGM/UNIRIO*, Volume I, No. 5, 2005, Brazil); “Musical Composition Based on Extra-Musical Data” (Master’s Thesis, UNIRIO, 2004, 135 pp., Brazil).

LECTURES/ROUNDTABLES – “Cartoon Etude” (Officine Fundazione Verrona, Italy, 2013); “4 ideias sobre composição musical” (MAB, Brazil, 2012); “Forms of Legitimation in Music” (III SIPAD, UFJF, Brazil, 2010); “On Musical Onomatopoeia” (II SIPAD, UFJF, Brazil, 2009); Tanglewood Institute Composers’ Forum (lecture and roundtable discussion, 2008, USA); “Improvisation as Social Practice: Brazil and the Brazilian Diaspora” (roundtable discussion, Brandeis University, 2007, USA); “Brazilian Popular Music Pianism and Trends of 20th-Century Brazilian Culture” (Boston University, 2007); Boston University Composers’ Forum (2005); Electro-acoustic music lecture (Campos/RJ, Brazil, 2000); “Mimesis in Brazilian Concert Music from 1964 to 1997” (paper and lecture, UNIRIO, 2000, Brazil); “Indeterminate procedures in Brazilian Concert Music from 1964 to 1997” (paper and lecture, UNIRIO, 1999, Brazil); “Humor and irony in the works of Gilberto Mendes and Tim Rescala” (paper and lecture, UNIRIO, 1998, Brazil).