



Heloisa Fleury

French/Brazilian composer Heloisa Fleury arrived in Paris in 1980, after obtaining a scholarship from the French Government. At the CNSMP she was trained in Composition and Analysis (with Claude Ballif) and Orchestration (with Serge Nigg), and at the Sorbonne in Musicology. Heloisa Fleury has attended several international composition and contemporary music master-classes and has composed a great number of pieces in the late 20th century style, ranging from post-serialism to spectral music. This includes her orchestral works, such as *Briseur d'Images* and *Vom Lichte getragen*. Over time she evolved towards a more "classical", tonal, and, at the same time, a more modern style, with works such as *Germinal*, an opera rock, and dozens of songs in English, Portuguese or French. Next she entered a sacred music phase, with works like the *Brazilian Mass*, *Missa Brevis*, *Requiem*, *Preghiera Semplice* and *There the soul dwells*, among others.

Heloisa has often performed in Europe and won several awards in composition competitions; some of her scores have been edited in France (*Editions À Coeur Joie*) and in England (*Recital Music*).

In 2018, Heloisa Fleury's music was performed three times, at the Hoffnungskirche, Berlin, with Michael Geisler as conductor. In addition to a new version of the *Brazilian Mass*, others new pieces were also performed, as *Ich stehe an deiner Krippen hier*, *Tempo de Natal*, *Chacona Latina* and *Prélude* (all these pieces based on J.S.Bach) and *Die Seligpreisungen*. Certain pieces are performed again in 2023.

Curriculum Vitae

Birthplace: São Paulo, Brazil

Nationality: Brazilian/French

Email : helomusic@me.com

Education in Brazil:

- University of São Paulo – Instituto de Artes do Planalto – (1978 – 1980), under the direction of Michel Philippot (Composition), Beatriz Balzi (piano), Roger Cotte (History of Music) and Françoise Cotte (Analysis).

Education in France: French Government Scholarship (1980 – 1984)

- **Conservatoire Régional à Rayonnement de Paris:** (1982)

Instrumentation, Superior, First Prize

Harmony, Superior, Second Prize

Analysis, Superior, First Prize

Ear training, Superior, First Prize

- **Université de Paris-Sorbonne Paris IV:**

DEUG (Equivalence) in Musicology

Licence d'Education Musicale (1982)

- **Conservatoire National Supérieur de Musique de Paris:**

Composition, under the direction of Claude Ballif (1982-1986)

Analysis, under the direction of Claude Ballif (1982-1984) 2nd Prize Analysis (1984)

Instrumentation and Orchestration, under the direction of Serge Nigg (1984-1986)

MAO under the direction of David Wessel (1985)

- **Master Classes:**

Composition and MAO (Music Assisted by Computer) at the IRCAM (1984-1985)

Contemporary Music under the direction of Pierre Boulez at the Collège de France (1984-1986)

Composition under the direction of Luciano Berio (Aix-en-Provence – 1985)

Composition under the direction of Franco Donatoni (Sienna, 1985)

Professional Activities: Teacher in Musical Education

Composer : Membership at the SACEM (Société des auteurs, compositeurs et éditeurs de musique) since 1998.

Major Concerts

Date	Place	Pieces played
02/12/1995	Consulat Général du Brésil - Marseille	<i>Retalhos</i> (double bass and piano)
06/02/1996	Ambassade du Brésil, Paris	<i>Retalhos</i> ; <i>Onde andarà</i> (Brazilian Song)
23/01/1997	Conservatoire Paul Dukas, Paris	<i>Retalhos</i> ; <i>Five Brazilian Songs</i>
04/12/1997	Ambassade du Brésil, Paris	<i>Retalhos</i> ; <i>22 American Songs</i> (texts by Emily Dickinson); <i>Terra Vermelha</i> (viola, double bass and piano); <i>Six Brazilian Songs</i> ; <i>Liberté</i> (text by Paul Eluard)
26/03/2000	Eglise Saint-Jean-Baptiste de Belleville, Paris	<i>Ave Maria</i> (soprano and organ); <i>Lacrimosa</i> (soprano and organ) <i>Missa Brevis</i> (mixed choir, organ, cello and soloists)
30/04/2000	Eglise Saint-Jean-Bosco, Paris	<i>Ave Maria</i> ; <i>Missa Brevis</i>
14/05/2000	Eglise Saint-Roch, Paris	<i>Preghiera Semplice</i> (soprano, contralto and organ); <i>Missa Brevis</i>
28/06/2000	Eglise Saint-Baudile, Neuilly sur Marne	<i>Preghiera Semplice</i> ; <i>Lacrimosa</i> ; <i>Ave Maria</i> ; <i>Missa Brevis</i>
25/03/2001	Eglise Saint-Roch, Paris	<i>Missa Brevis</i> (liturgical version)
26/05/2001	Eglise Saint-Thomas, Strasbourg	<i>Missa Brevis</i>
27/05/2001	Abbaye de Marmoutier	<i>Missa Brevis</i> (liturgical version)
22/05/2005	Eglise Saint-Jean-Bosco, Paris	<i>Requiem</i> (mixed choir, organ, cello and soloists)
29/05/2005	Temple de Pentement, Paris	<i>Requiem</i>
08/10/2005	Notre-Dame de l'Espérance, Paris	<i>Requiem</i>
25/03/2006	Eglise Saint-Paul Saint-Louis, Paris	<i>Requiem</i>
20/01/2007	York Minster, United Kingdom	<i>Carillons d'York</i>
03/07/2007	Durham, United Kingdom Association of Anglican Musicians	<i>There the soul dwells</i>
23/05/2009	Temple de Salin, Toulouse	<i>Requiem</i> (CFA de Toulouse et de Bremen, director Jacques Michel)
31/10/2009	Église St. Stéphane, Brême (Allemagne)	<i>Requiem</i> (CFA de Toulouse et Bremen, director R. Popescu)
21/06/2013	Eglise Saint-Roch, Paris	<i>Brazilian Mass</i> (Conservatoire Georges Bizet, director Laurent Saudain)
14/03/2015	Chapelle Saint-Anne, Toulouse	<i>Brazilian Mass, Retalhos, Preghiera Semplice, There the soul dwells</i> (CFA de Toulouse, director J.Michel)
30/06/2018	Hoffnungskirche Pankow, Berlin	<i>Brazilian Mass, Retalhos, Fruto exótico, Die Seligpreisungen</i> (Chœur Hoffnungskirche, director Michael Geisler)
08/12/2018 09/12/2018	Hoffnungskirche Pankow, Berlin	<i>Brazilian Mass, Retalhos, Fruto exótico, Die Seligpreisungen, Habe Dank, Prélude, Chacona Latina, Tempo de Natal, Ich stehe an deiner Krippen hier</i> (Hoffnungskirche Choir, director Michael Geisler)
17/06/2023	Hoffnungskirche Pankow, Berlin	<i>Die Seligpreisungen, Habe Dank</i> (for flute and piano) (Hoffnungskirche Choir, director Michael Geisler)

List of Compositions:

Musical (Rock opera)

Germinal, lyrics by H. Fleury and S. Milanezi, inspired by E. Zola's *Germinal*

Sacred Music

1. *Missa Brevis* (soloists, mixed choir, cello and organ)
2. *Requiem* (soloists, mixed choir and organ)
3. *Cantique des créatures* (children choir and organ)
4. *Lacrimosa* (soprano and organ)
5. *Ave Maria* (mezzo-soprano and organ)
6. *Pater Noster* (children choir and organ)
7. *Psalms 23 and 121* (children choir and organ)
8. *Preghiera Semplice* (children choir and organ) (2014: new version for SATB choir, piano, two trumpets and two cellos)
9. *Vespri e Inni di San Pier Damiani* (2 mixed choirs and organ), First Mention Creator Faenza
10. *There the soul dwells* (mixed choir and organ), First Prize Association of Anglican Musicians – Durham UK (2014: new version for SATB choir, piano and two cellos)
11. *Vergine Madre* (Dante Alighieri), for mixed choir a cappella
12. *Missa Brasileira* (Brazilian Mass) for mixed choir, two double bass and organ (2013: new version for SATB choir, children choir, piano, two trumpets and two cellos)
13. *Missa Brasileira* (2018: new version for SATB choir and chamber orchestra)
14. *Die Seligpreisungen* (2018: for SATB choir and chamber orchestra)
15. *Ich stehe an deiner Krippen hier* (2018: for SATB choir and chamber orchestra)
16. *Ave Maria do Brasil* (contralto and piano)
17. *Pai Nosso* (contralto and piano)

NB: *Preghiera Semplice*, *There the soul dwells* and *Requiem* are edited by Editions à Coeur Joie

Choral Works

- 1- *The Dead* (Ruppert Brooke), for soprano, trumpet, mixed choir and organ. Finalist in the Recital Music Composition Competition, 2011.
- 2- *This England* (Shakespeare), for mixed choir and organ
- 3- *American Songs*, lyrics by Emily Dickinson, for female Choir and piano: *Ample, Wild Nights, Fate, The Sea, Nature*.
- 4- *Tempo de Natal*, for SATB choir and chamber orchestra.

Songs (soloist and piano)

1. Lyrics by Emily Dickinson: 22 *American Songs*

- | | |
|-------------------------------------|----------------------------------|
| 1 <i>Emily</i> 227* | 13 <i>Ghosts</i> 670 |
| 2 <i>In vain</i> 640 | 14 <i>What if</i> 177 |
| 3 <i>It's like the light</i> 297 | 15 <i>T'was such</i> 107 |
| 4 <i>Solitude</i> 1695 | 16 <i>If you were coming</i> 511 |
| 5 <i>The sea</i> 695 | 17 <i>Nature</i> 790 |
| 6 <i>The signal woe</i> 135 and 167 | 18 <i>Wild nights</i> 249 |
| 7 <i>The windman</i> 436 | 19 <i>To know</i> 622 |
| 8 <i>Ample</i> 829 | 20 <i>Day's parlor</i> |
| 9 <i>The letter</i> 494 | 21 <i>Fate</i> 1523 |
| 10 <i>Returning</i> 609 | 22 <i>Fame</i> 1763 |
| 11 <i>Presentiment</i> 764 | |
| 12 <i>T's this</i> 673 | |

*See Thomas Johnson (Ed.), *The Complete Poems*, London-Boston, 1975.

Songs from different authors

- | | |
|---|---|
| 2. Lyrics by Plinio de Negreiros
<i>Três melodias brasileiras,</i> | 12. Lyrics by Rudyard Kipling |
| | 1. <i>Boots</i> |
| | 2. <i>Mother O'Mine</i> |
| 3. Lyrics by Christina Rossetti | 3. <i>If</i> |
| 1. <i>Remember</i> | 13. Lyrics by La Fontaine |
| 2. <i>Sappho</i> | 1. <i>La cigale et la fourmi</i> |
| 3. <i>Echo</i> | 2. <i>Le corbeau et le renard</i> |
| 4. Lyrics by Sara Teasdale | 14. Lyrics by Paul Eluard |
| 1. <i>Let it be forgotten</i> | <i>Liberté</i> |
| 2. <i>I am wild</i> | 15. Lyrics by Cecilia Meirelles |
| 5. Lyrics by Josefina Pla | <i>Desenho</i> |
| <i>Pelando las palabras</i> | 16. Lyrics S. Milanezi |
| 6. Lyrics by Renée Vivien | 1. <i>Amanhecer</i> |
| 1. <i>Comment oublier</i> | 2. <i>A beira amor</i> |
| 2. <i>Chanson pour mon ombre</i> | 3. <i>Petalas de março</i> |
| 3. <i>Ondine</i> | 17. Lyrics by S. Milanezi and H. Fleury |
| 7. Lyrics by Pablo Neruda | 1. <i>Lygia</i> |
| <i>De las estrellas</i> | 2. <i>Fruto Exótico</i> |
| 8. Lyrics by Heine Maria Rilke | 3. <i>Onde andar</i> |
| <i>Der Panther</i> | 4. <i>Átomos, semideuses</i> |
| <i>Werkleute sind wir</i> | 5. <i>Tudo</i> por Paris |
| 9. Lyrics by Amado Nervo | |
| <i>Vida</i> | |
| 10. Lyrics by Carlos Drummond de Andrade | |
| <i>Canção Flautim</i> | |
| 11. Lyrics by Paul Claudel | |
| <i>Kyrie</i> | |

Instrumental Music

1. *Briseur d'images* (orchestral music)
2. *Sonate pour piano*
3. *Quatuor à cordes* (string quartet)
4. *Vom Licht getragen* (contralto and chamber orchestra)
5. *Duetтино* (violin and piano)
6. *France-Brésil* (piano)
7. *Petit matin* (piano, four hands)
8. *Variations sur l'hymne national brésilien* (piano)
9. *Retalhos* (double bass and piano) (2014: new version for two cellos and piano)
10. *Terra vermelha* (viola, double bass and piano)
11. *Carillons d'York* (rings and organ), First Prize (York Spire – York Minster)
12. *Habe Dank* (chamber orchestra)
13. *Chacona Latina* (two violins)
14. *Prélude* (two violins and two celli)
15. *Prière sans paroles* (piano)
16. *Hélène* (piano)
17. *Batuque* (2 pianos)

Biography

Heloisa Fleury is a French Brazilian composer born in São Paulo in 1959.

Even though growing up in a family of musicians — her brother is himself musician, a professional trumpeter — Heloisa is first noticed for her literary talents winning the first prize of the writing contest organized by the Brazilian weekly journal *A Folha de São Paulo*. This prize gives her the possibility of travelling to the United States when only 10 years old. Her writing talent coupled with her passion for poetry led her very quickly to lyric music, both sacred and profane. Therefore, she does not hesitate to write herself some of the texts she puts into music, the most important being *Germinal*, transforming Zola's masterpiece into a rock opera!

Her musical studies start fairly late, despite her constant demands for piano lessons, as they were very expensive in Brazil at that time. Then, it is only at 8 years old that she starts studying piano. From her very first years of studies, she also composes and performs her scores in front of an audience.

At age 11, she is accepted in the Mozarteum Conservatory of São Paulo. Within this institution, her piano teacher, Beatriz Balzi, from Argentina, herself a Ginastera's student, decides to help Heloisa and leads her in her musical studies. Because of this providential help, Heloisa is able to cumulate an impressive number of prizes in national piano contests, as well as pursuing composing. Through Beatriz Balzi and her engagement in avant-garde Argentinean and Brazilian contemporary music, Heloisa also develops her interest in contemporary music.

At age 18, she starts her undergraduate studies at the University of São Paulo, studying piano under the direction of Beatriz Balzi, and composition with Michel Philippot, the famous French composer who was, at the time, travelling between Paris (and the CNSMP) and Brazil, country of his wife Anna-Stella Chic, the great Brazilian pianist and, specialist of Villa-Lobos. This couple of musicians, as well as Roger and Françoise Cotte, respectively professors of music history and music analysis at the UNESP (State University of São Paulo), are at the core of a renaissance in the teaching of music in São Paulo. The city became then a research centre for composing and performing 20th century music in Brazil. With their help, two scholarships from the French Foreign Affairs Ministry were given to two students, Heloisa Fleury and José-Augusto Mannis, nowadays director of the CDMC (Centro de Documentação de Musica Contemporânea in São Paulo).

Heloisa Fleury arrives in France during the autumn of 1980 and benefits from a scholarship from the French Government for the following four years. During her first year, she takes classes at the Conservatoire Régional à Rayonnement de Paris, in order to prepare the entrance exam at the CNSMP, where she wins several Prix Supérieurs in Music Theory, Analysis, Harmony and Instrumentation. The second year, she is accepted at the CNSMP and follows the Composition and Analysis course of Claude Ballif (Prize in 1984), Serge Nigg's Orchestration course and David Wessel's Music Computer Sciences course. A car accident deprives her of the use of her right hand, and she is not able to follow piano courses at the CNSMP. Nonetheless, she graduates in Musicology at the Sorbonne.

This period is also for Heloisa the time of an amazing creative activity in contemporary music, especially with the composition of : *Trois mélodies brésiliennes* (with texts written by her own father, Plinio Negreiros), *Sonate pour piano*, *Quatuor à cordes*, *Briseur d'images* (orchestral music), and *Vom Lichte getragen* (Contralto and Chamber Orchestra), with a text from Cyrille Draïrg). It is also the time when she attends important master classes at the IRCAM and at the Collège de France with Pierre Boulez; at Aix-en-Provence with Luciano Berio or at Siena with Franco Donatoni.

In 1986, during the main rehearsal of *Vom Lichte getragen* at the Maison de la Radio France, Heloisa decides to cancel the performance, judging inadmissible the “public first lecture” of her score in only a few hours of the concert. At the same time, she is also hurt by the death of her father, event that triggers a period of personal doubt. Because of these two events, she decides to leave the CNSMP immediately.

A long musical silence follows and is broken only by Heloisa Fleury's teaching in music education in a secondary school at Bagnole, a Parisian suburb. There, a different set of musical expectations and realities helps her develop in a different way. With her students, some of them coming from difficult backgrounds, she uses a wider range of modern pieces and songs, which seemed uninteresting for her until then. She even composes with her students a musical called « *Une journée à Saint-Joseph* ».

In September 1988, Heloisa Fleury transferred to the École des Francs-Bourgeois, in the Marais area, in Paris. Within this prestigious school, she got acquainted with the world of the monks of the Écoles Chrétiennes, which inspires her to compose sacred music. She then leaves her musical silence to assume a new identity as a composer of lyric music, both sacred and profane. Indeed, aside numerous sacred pieces such as *Le Cantique des créatures*, *Lacrimosa*, *Ave Maria*, *Pater Noster*, *Psaumes 23 et 121* and the *Preghiera Semplice*, she starts composing Brazilian songs accompanied whether by her own texts or those written with the collaboration of a longtime friend, the classicist Silvia Milanezi: *Amanhecer*, *À beira amor*, *Pétalas de março*, *Lygia*, *Fruto Exótico*, *Onde andaré et Átomos, semideuses*.

Afterwards, she composes a cycle of songs based on texts by Emily Dickinson (*Emily, In vain, It's like the light, Solitude, The sea, The signal woe, The windman, Ample, The letter, Returning, Presentiment, T's this, Ghosts, What if, T'was such, If you were coming, Nature, Wild nights, To know, Day's parlor, Fate, Fame*), Rudyard Kipling (*If, Mother o' mine, Boots*), Paul Claudel (*Kyrie*), and Rainer Maria Rilke (*Der Panther*).

Her music also makes its return on stage. At first in 1996 with a command by the bass player Thierry Barbé and the pianist Margaret Fazoline, a childhood friend who had a professional career similar to Heloisa's. From this command is born *Retalhos (Patchworks)*, a duo for double bass and piano, based on pieces from Brazilian folklore. This composition meets with a large success through a series of concerts organized by the Embassy and Consulate of Brazil. With Jean-François Benattar, the duo becomes a trio in a new composition called *Terra Vermelha*. The year is 1998 and Heloisa goes herself on stage to sing and perform the cycle of Emily Dickinson songs, as well as her Brazilian songs and *Canção Flautim* with a text from Carlos Drummond de Andrade, *Fruto Exótico*, with a text written by herself and Silvia Milanezi, and *Liberté* with a poem from Paul Eluard.

Heloisa finally assumes her new style after having gone through a very painful period of change over more than 10 years, leaving definitely behind what she had grown up for, believed in and motivated her coming to France and her struggles: contemporary music. From that time on, it became about creating a space to express herself, her truth, her faith in God and man, as well as in all the young students with whom she interacts and who help her grow. Her students admire her compositions and do not hesitate to perform them.

In 1999, the Heures Musicales of St Roch — directed by Loïc Métrope — invite Heloisa Fleury to perform her *Missa Brevis*, composition made for the 150th year anniversary of the Francs-Bourgeois. The *Missa* is conducted by Laurent Saudain and the Parisian Chœur Georges Bizet, as well as Hubert Dennefeld and the choir of the Centre Rhénan de Formation Musicale from Strasbourg. The performance takes place in May 2000 at the St Roch Church and is followed by a tour, first in Paris (Saint-Jean-Baptiste de Belleville, Saint-Jean-Bosco), Strasbourg (Saint-Thomas) and even in the Marmoutier abbey, in a liturgical version. Later on, her composition is played once more at the St Roch Church, also in its liturgical version.

A new reading of the famous *Germinal* by Zola makes such an impression on her that she decides to write an opera out of it, using a more modern language, i.e. to compose a rock opera. The composition of the music takes in itself one year. Later on, following the advice of the Zola specialist Jean-Sébastien Macke, she writes the text of the opera in collaboration with Silvia Milanezi. Henri Mitterand, specialist of Zola's work, praises this text « audacieux et à la fois très fidèle à Zola ». The composition, which lasts two hours, for soloists, two mixed choirs, including an atonal one, uses a large instrumentation. Because of its complexity, this composition is still waiting for a *mise en scène*, which would honour properly this famous French writer.

Then, Heloisa begins composing a cycle of songs based on texts written by female authors, in French, English, and Spanish: from Christina Rossetti: *Remember, Sappho, Echo*; from Sara Teasdale, *Let it be forgotten*,

I am wild; from Josefina Pla, *Pelando las palabras*; from Renée Vivien, *Chanson, Ondine, Chanson pour mon ombre*.

In 2003, the death of a relative seems to shake up once more her family. It is from her distant “exile” that Heloisa tries and transcend her horror of death in a desperate cry calling for the return of life: her *Requiem*. Composed for a mixed choir and organ, and lasting about one hour, it had been performed by Laurent Saudain and the Chœur Georges Bizet from Paris, at the Saint-Jean-Bosco Church in Paris in May 2005, then at the Pentemont Temple, at the Notre-Dame de l’Espérance Church and at the Saint-Paul Saint-Louis Church, still in the French capital.

In 2007, Heloisa starts competing in composition contests in which her work is always recognized and awarded prizes. At first, she wins the first prize in a contest organized by *Spire*, the amazing light and sound show of York Minster, in the United Kingdom, with her *Carillons d’York*, for carillon and organ. Then, she is awarded the first prize in a contest for women’s compositions organized by the Association of Anglican Musicians, with her « *Anthem* » *There the soul dwells*, a composition for a mixed choir and an organ, with a text by Catherine de Sienne, translated into English. This composition is performed in Durham, in the United Kingdom, in July 2007 during the AAM International Conference. Later on, she gains the first mention at the Creator Faenza contest, in Italy, with her *Vespri e Inni di San Pier Damiani*, for 2 choirs and organ.

The same year, she composes *Vergine Madre*, for a choir *a capella*, with an excerpt from the *Paradise* of *The Divine Comedy* written by Dante Alighieri.

The year of 2008 sees the composition of a *Missa Brasileira (Brazilian Mass)*, based on Brazilian folklore, for a three-voice children choir, a cello and an organ. The time of completion of this work corresponds to the granting to Heloisa of the French citizenship — a nice coincidence confirming the harmony of her French-Brazilian style.

The French-German Choirs of Toulouse and Bremen under the directions of Jacques Michel and Rucsandra Popescu, give life one more time to her Requiem, on May 23 of 2009, at the Salin Temple at Toulouse and on October 31 at the St. Stéphane Church at Bremen, in Germany.

During the summer of 2011, Heloisa Fleury composes *The Dead*, with a text by Rupert Brooke, for the composition contest organized by the Recital Music, at Somerset, in the United Kingdom. The composition being ranked among the finalists, the organizer David Heyes, decides to publish it.

From 2011, she teaches in another religious institution, La Bruyère Sainte Isabelle, Paris, where she heads *Musical* projects as *Sister Act III* and *Sacred Spring*.

A new version of her Brazilian Mass, for SATB choir, children choir, piano, two trumpets and two cellos was performed by Georges Bizet’s Choir on the 21st June 2013 at the St Roch Church in Paris, directed by Laurent Saudain. The Chœur Franco-Allemand of Toulouse performs a great concert in March 2015, directed by Jacques Michel: *Missa Brasileira, Retalhos, Prehiera Semplice* and *There the soul dwells*.

In 2018, two new concerts dedicated to Heloisa Fleury’s compositions take place in Berlin, in the Hoffnunkirche of Pankow, directed by Michael Geisler. The first one, in June, performs: *Messe Brésilienne, Retalhos, Fruto exótico, Die Seligpreisungen*. The second one, « *Brasilianische Weihnachte* », in December 2018: *Messe Brésilienne, Retalhos, Fruto exótico, Die Seligpreisungen, Habe Dank, Prélude, Chacona Latina, Tempo de Natal* and *Ich stehe an deiner Krippen hier*. In 2023, Michael Geisler performs *Habe Dank* and *Die Seligpreisungen*.

Nowadays, Heloisa Fleury works simultaneously in “*Raïzes*” for choir, soloists and chamber Orchestra; in a “*Deutsche Lieder*” cycle and in the “*Jeux d’enfants*” — for children choir, based on fables and legends.