



School of Music  
University of Missouri

2020-2021 Series | Student and Guest Ensembles

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# Monday Mashup No. 10

*featuring*

**Mizzou New Music Ensemble**

**Mizzou Cello Choir**

**American Wild Ensemble**

November 16, 2020 | 7:00pm  
Pre-Recorded Performance

## Program

*longing for peace in the garden of lost children* (2005) .....Evan Chambers  
(b. 1963)

*Cateretê* (2020) ..... Luis Hermano Bezerra  
(b. 1996)

### Mizzou New Music Ensemble

Stefan Freund, director  
Yoshiaki Onishi, conductor

*Isolation* (2020)\* ..... Sam Whitty  
(b. 2001)

### Mizzou Cello Choir

Eli Lara, director

*American Horror Story Theme* (1998) ..... César Dávila-Irizarry  
Charlie Clouser (b. 1963)  
Mac Quayle  
arr. Daniel Fitzpatrick (b. 1995)

Daniel Fitzpatrick, banjo, audio engineer, video editor  
Evan Watkins, cello | Jordan Nielsen, waterphone, Thai gong

*Il n'y aura pas de regrets* (2020)\* ..... Carolina Heredia  
(b. 1981)

### American Wild Ensemble

Emlyn Johnson, flute | Bill Kalinkos, clarinet  
Sarah Peters, violin | Daniel Ketter, cello | Megan Arns, percussion

\*denotes world premiere

## Program Notes

### *longing for peace in the garden of lost children (2005)*

In her book *When Things Fall Apart*, Pema Chödrön writes: “The father of a two-year- old talks about turning on the television and unexpectedly seeing the bombing...in Oklahoma City. He watched as the firemen carried the limp and bloody bodies of toddlers from the ruins.... He says that in the past he was able to distance himself from other people’s suffering. But since he’s become a father...he feels as if each of those children were his child...

This kinship with the suffering of others, this inability to continue to regard it from afar, is...the discovery of [our] noble and awakened heart.”

I have come to believe in the necessity of looking out at the world and seeing all people as our own children. While we cannot alone ease every suffering, we can at least begin to create a place within ourselves where we can bring those sorrows, draw comfort, and offer our deepest hopes for the suffering family of this world.

I imagine the garden in the title of this piece as a place we enter prayerfully, seeking healing. Every path returns to the same upwelling of sorrow. This is the well of compassion that springs from our awakened heart—a pool where we bathe in our common wishes for kindness and for peace. The final moments of the piece envision a place where all of the broken and lost ones might be found and made whole, their child- souls playing and sleeping in the safety of encompassing love.

The piece draws on the semi-improvisational instrumental form from Albania called kaba, or “music with tears.” Although it is not specifically about Albania, I was inspired by the great sadness and the sighing pull of the lines in kaba; it seemed an especially good carrier for the content of the piece, composed as it was during yet another war. *Longing for peace in the garden of lost children* was written for eighth blackbird, and was commissioned by the Third Practice Festival in 2005.

-- Evan Chambers

### *Cateretê (2020)*

Brazilian popular music has its roots in the folk African dances, namely Lundu, Côco, and Batuque. They were brought to the South American continent in the 16th century. Later, this tradition was mixed with native Brazilian music, which includes the Cateretê. Originally, it was performed as a round dance with vocal improvisation and had the presence of the acoustic guitar as accompaniment. Its origins emerged from the Tupi tribes and contributed to the birth of some of the well-known traditional music from the Northeast part of the country, which includes the Baião as one of the most famous rhythms of that region. *Cateretê* is influenced by the combination of all these dances and aims to synthesize the Brazilian folk idioms with Western art music techniques, presenting infectious and full of energy syncopated rhythms by which the country achieved its notoriety.

--Luis Hermano Bezerra

### *Isolation (2020)*

As the world struggles to cope with a global pandemic and puts in place social distancing restrictions, many people were suddenly cut off from their friends and family at a time when they needed them the most. *Isolation* explores the thoughts and emotions that one feels when alone and attempts to make peace with the inescapable voices inside one’s head that can no longer be drowned out by others. With time, the voices that you try to avoid may become your friends. *Isolation* was commissioned by the Mizzou New Music Initiative for the Mizzou Cello Choir, and this is the premiere of the work.

--Sam Whitty

***Il n'y aura pas de regrets (2020)***

*Il n'y aura pas de regrets* is an homage to the incredible pioneer Bessie Coleman (1892-1926), a woman who inspires me not only for her remarkable accomplishments as a professional pilot and flying acrobat but also for her integrity and strong sense of purpose. I couldn't think of a more liberating feeling than flying. Weightless, unaffected by the law of gravity, detached and thriving, euphoric, and peaceful simultaneously. During her short life, her uncompromised commitment to bringing justice to Black US Americans, to fearlessly follow her inner vocational call, and to pursue what she believed was her maximum potential, defeated every external force. I remember her Today, with this work, by the immense legacy that she left behind both, in the aviation industry, and as a role model for all women, Black, Indigenous, People of Color, and human beings as a whole.

I wrote a poem and included it in this piece. It departs from a phrase attributed to Bessie Coleman: "If I can create the minimum of my plans and desires, there shall be no regrets." *Il n'y aura pas de regrets* [There shall no regrets] sets about the idea of detachment as a path for freedom and peace. Utterly, detachment from our own ego will result in a deeper experience of life and connection in its fullness.

*Il n'y aura pas de regrets*

I fell down  
In a swoon of indulgence.  
In your coerced kindness.  
Your groomed seamlessness.  
The redolent flesh.  
Fulgent beauty.

The poignant collapse.

The bitter mourn.

The inconceivable vast of emptiness.

I'm weightless now.  
Insubstantial.  
I've been forgotten.  
I've forgotten them.  
I've relinquished.  
I've surrendered.

I've forgiven.

The Other and myself.

I'm weightless now.  
*Il n'y aura pas de regrets.*

--Carolina Heredia

## Biographies

**Evan Chambers** (b 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminus.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies, among others; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, and the American Composers Forum. He has been a resident of the MacDowell Colony and Yaddo, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.

**Luis Hermano Bezerra** is a Brazilian composer primarily focused on mixing his Brazilian roots with the classical legacy. His compositions, which are profoundly influenced by popular dances and musical genres, present a variety of traditional musical expressions from his country of origin. He has recorded and toured with many groups and ensembles in Brazil, where he also worked as an educator at the Alberto Nepomuceno Music Conservatory, before moving to the United States. Luis is a graduate assistant with the Mizzou New Music Initiative at the University of Missouri.

**Sam Whitty** is a sophomore at the University of Missouri working towards a bachelor's degree in composition. He is also a cellist and a member of the Mizzou Cello Choir, whom he worked with to record this piece. Whitty is from Kansas City, Missouri, and placed third in the high school fine art division of the Creating Original Music Project (COMP) Competition with his work for string quartet "Chicago" in 2019. His music has been performed by several groups, including the Mizzou New Music Ensemble, Khemia Ensemble, and the Staley Falcon Philharmonia.

The **American Wild Ensemble** began in 2016 with a commissioning project inspired by and performance tour of American national parks, in honor of the National Park Service centennial. Since 2016, AWE has continued to celebrate American places, historic figures, and events by commissioning new works and performing them in site-inspired and site-specific locations. Since 2016 AWE has commissioned 30 new works for 2-7 performers, with support from organizations including the National Endowment for the Arts, Chamber Music America, Mid-America Arts Alliance, and New Music USA, for performances in traditional and nontraditional venues across the country.

The American Wild Ensemble specializes in context-driven music that encourages audiences to explore their environment through a different lens, engage with contemporary music in a new way, and foster the sense of community between performers, listeners, and the spaces that surround them. AWE designs programming that is unique to each of its partnering organizations or locations, offering cohesive, site-inspired performances, workshops, and special events that support and reflect the vision of their collaborators. Ensemble directors Emlyn Johnson (flute) and Daniel Ketter (cello) are both on faculty in the music department at Missouri State University.

**Carolina Heredia** is a composer of acoustic and electronic Classical New Music, as well as an Intermedia producer and artist. Her works have been commissioned and performed in the United States, South America, and Europe by several esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, and Khemia Ensemble, among others. Her music has been featured at the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, the Mizzou International Composers Festival, SEAMUS, Strange Beautiful Music, among many others. Her work *Ius in Bello* (2014), for clarinet and string quartet, was released in 2019 in an album titled *Joy and Desolation*, recorded by Alexander Fiterstein and the Tesla Quartet and produced by Orchid Classics.

Heredia's 2015 Fromm Music Foundation Commission supported the creation of her work *Ausencias/Ausências/Absences*, for string quartet and fixed media, which was premiered by the JACK Quartet in March 2016. *Ausencias/Ausências/Absences* was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition, among others.

Carolina holds a Doctorate in Music Composition degree and was a Research Fellow for the Institute of Humanities at the University of Michigan. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. She was a 2017-18 postdoctoral fellow at the University of Missouri School of Music where she currently holds the position of Assistant Professor in Music Composition and Assistant Director of the Mizzou New Music Initiative.

### **Mizzou New Music Ensemble**

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of seven University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative.

### **Mizzou New Music Initiative**

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.

The commission of Sam Whitty's *Isolation* was made possible by generous support from the Mizzou New Music Initiative and the Sinquefield Charitable Foundation.

The commission of Carolina Heredia's *Il n'y aura pas de regrets* is generously funded by Mid-America Arts Alliance, the National Endowment for the Arts, and the state arts agencies of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.



## **Personnel**

### **Mizzou New Music Ensemble**

Stefan Freund, director  
Yoshiaki Onishi, conductor

Tâmila Freitas De Souza, flute  
Andrew Wiele, clarinet  
Johanny Barbosa, violin  
Andy Lewis, cello  
Stephen Landy, percussion  
Jordan Nielsen, percussion and electronics  
Eve Werger, piano

### **Mizzou Cello Choir**

Eli Lara, director

Maya Bell  
Sofia Copat  
Abby Dickinson  
Dylan Enyart  
Emily Harrelson  
Andy Lewis  
Nate Roberts  
Paige Spencer  
Cameron Tubbs  
Evan Watkins  
Sam Whitty  
Kyle Yerby

### **American Wild Ensemble**

Emlyn Johnson, flute  
Bill Kalinkos, clarinet  
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