



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Johanny Veiga Barbosa, violin

Andy Lewis, cello

Stephen Landy, percussion

Jordan Nielsen, percussion

Eve Werger, piano

Daniel Fitzpatrick, piano

Yoshiaki Onishi, conductor and director

October 10, 2021 • 7:30PM

Sinquefield Music Center Room 132

Program

The Quarry (2021) * **Robyne Sieh**
(b. 2002)

Ngelemen (2021) * **Fernando Zappino Vidal**
(b. 1999)

Matutino/vespertino (2021) * **Ernesto Bojanich Zahnd**
(b. 2000)

Come Round (1992) **Jacob Druckman**
(1928-1996)

I. Variations 1, 2, 3

* *world premiere*

Program Notes

The Quarry

Elephant Rock State Park in southeast Missouri was created to show the natural beauty of formations of granite in the form of large boulders that resemble elephants, as well as lakes where deep mines have been filled with water. Since 1869, the granite mined at the quarry known as “Missouri Red” was used to pave the Eads Bridge piers, downtown streets in St. Louis, the front porch of the Governor’s Mansion, and many other historical landmarks. Today, the granite is primarily used for state monuments.

The beginning of the piece starts slow and melodic to represent a feeling of astonishment, as if one is overwhelmed by the idea of being a part of something much greater than themselves, which is the feeling one gets when they first enter the park. There is a sharp transition between this and a faster, rhythmic movement, symbolic of the construction and physical labor in the quarry of which one realizes what it took to create and transport the red granite.

-- Robyne Sieh

Robyne Sieh

Robyne Sieh is a sophomore at the University of Missouri studying Composition and Public Health. Her main instruments include piano and flute. Robyne received many awards for composing during high school including winning several Mizzou sponsored composition projects as well as being named a St. Louis Fox Talent Finalist for playing her original piano piece. In 2020, she was awarded the Sinquefeld Scholarship for Undergraduate Composition. Robyne’s passion for composing began in late elementary school and continues today. Currently, she is a pianist for the Mizzou Concert Jazz band and is working on a commissioned piece for the Sheldon concert hall.

Ngelemen

Ngelemen means "to gather" in Mapudungun. It is a cry, an essential signal in these times of isolation and in the years to come as well, and at the same time, it is a bridge between distant places and people such as the Mizzou New Music Ensemble and the School of Arts of the UNC.

This work is in gratitude to Quito Mariani.

As an unnecessary supplementary comment I will add the following:

Ngelemen is a continuous sound transit that starts from minimum details to then spread out into an entire ecosystem. In the first bars, the flute begins tentatively with a proposition that then is taken by the other instruments one after another, until the process becomes the whole piece itself. It is like a ray of light that turns out to be the keyhole of a door that hides the sun beneath.

I hope you enjoy the work and be aware that supporting musical composition does not mean supporting the creation of mass products, but supporting a practice. I hope I can manage to pronounce, with sound, something that someone wants to say or hear.

-- Fernando Zappino Vidal

Fernando Zappino Vidal

Fernando Zappino Vidal’s relationship with music composition began at age 9, when he composed his first song in protest against his fourth-grade teacher. From then on, his creative impulse and curiosity about musical

composition has never stopped. From the age of 11 until he became 18, he studied guitar with Professor Guillermo Re following the Suzuki method, completing up to the 7th book. Since 2018, he is pursuing a degree in musical composition with orientation in contemporary languages at the Universidad Nacional de Córdoba, currently in the fourth year of the degree.

Matutino/vespertino

The title of the piece translates to English as “Morning, evening”, and it refers to an idea I had of composing a piece that could be compared to those busy days we all have sometimes, full of different things to do and different places to be. This translates into the form of the piece as a succession of different sections that have in common a rhythmic impulse that, to me, is a reference to the hustle of the city where I live in.

As a pianist I often find it easier to come up with ideas on the piano, and this process is really evident in this piece. The textures I came up with are mostly built around an idea I had on the piano, after which I added the rest of the instruments following an idea of adding ostinato lines in order to create interesting rhythmic situations.

This piece relates aesthetically to the works of the minimalist composers, specially to the works of John Adams, who I have been listening and trying to learn from.

-- Ernesto Bojanich Zahnd

Ernesto Bojanich Zahnd

Ernesto Bojanich Zahnd was born in Corral de Bustos, Argentina in 2000. At the age of 8 he took guitar lessons and piano informally in the local school of music. In 2018 he moved to Córdoba to study in the Universidad Nacional de Córdoba (National University of Córdoba), where he is currently studying in his fourth year of composition and second year of piano. He is also working on having more interesting things to say in my biography section.

This piece is the first piece of his ever to be premiered. Ernesto thanks his composition teachers José Halac and Claudio Bazán and to the people of the University of Missouri for making it possible!

Come Round

Written for Pierrot ensemble and percussion, *Come Round* is a virtual compendium of Druckman’s later style. It is a virtuosic score in three movements, but with six unequally distributed variations (three in the first movement, one in the second, and two in the third). *Come Round* features “six equal incarnations of the same musical materials,” observes Druckman, “coexisting like the parallel truths of the film *Rashômon*.” Instead of a single, privileged motivic “vantage point,” a persistent harmonic scaffolding underlies each of the variations, from which are spun all manner of fresh ideas: quasi-minimalist patterning in the piano and vibraphone; a driving, plaintive melodic theme first initiated by the alto flute; rapid-fire outbursts of the signature harmonies from Stravinsky’s *Petrushka*. Though *Come Round* opens tentatively, most of the new events are strikingly extroverted, and indeed, the work gives considerable rein to the impetuous, assertive side of Druckman’s creative personality (this was a composer who adorned one of his scores with the tempo marking “macho”). This is true, in a way, even of the doleful, dramatic ritornellos that begin the second and third movements: their note of pathos gives way smoothly to the more vigorous music that follows.

One of the senses in which the title can be understood, then, is in terms of Druckman’s ritornello-principle, which may have had roots (so some have speculated) in his love for the music of the French and Italian baroques. There is certainly something of a flighty, almost aristocratic attitude at work in *Come Round*—an attitude some might qualify as “baroque”—and as Harbison said of the piece, in it Druckman’s idiom became

“even more fanciful, and the sensuality took on a kind of philosophical dimension.” But given Druckman’s ever more overt embrace of tonal fundamentals in his last decade, the title can perhaps also be taken as signaling a reaffirmation of first principles—particularly when the score is heard in proximity to a piece like *The Seven Deadly Sins*, a return full circle, even, to basic notions of consonance, rhythmic impetus, and melodic fluency. As Druckman described the situation in a program note written the year before *Come Round*, he felt positively “fate-driven” in those final years, impelled into “a childlike state of delight in those simple harmonies and rhythms that made being a musician the only path my life could take.”

-- Matthew Mendez

Jacob Druckman

One of the most prominent of contemporary American composers, Jacob Druckman was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949. In 1949 and 1950 he studied at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967. Organizations that commissioned his music included Radio France (*Shog*, 1991); the Chicago Symphony Orchestra (*Brangle*, 1989); the New York Philharmonic (Concerto for Viola and Orchestra, 1978; *Aureole*, 1979); the Philadelphia Orchestra (*Counterpoise*, 1994); the St. Louis Symphony Orchestra (*Mirage*, 1976); the Juilliard Quartet (String Quartet No. 2, 1966) and numerous others.

Mr. Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition, he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. In April of 1982, he was appointed composer-in-residence with the New York Philharmonic. In the last years of his life, Mr. Druckman was Professor of Composition at the School of Music at Yale University.

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 eight 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 and Yoshiaki Onishi, composer, conductor, clarinetist and Postdoctoral Fellow of Music Composition at the University of Missouri School of Music.

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.