



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, director, and clarinets

with special guests

Robyne Sieh, piano

Santiago Beis, piano and electronics

April 24, 2022 • 7:30pm

Sheryl Crow Hall

Program

Conversación a distancia (2020)..... **Angélica Negrón**

Benditos (2022) * **Luis Hermano Bezerra**

In Rilievo (2022) * **Santiago Beis**

Intermission

After Hours (2022) * **Robyne Sieh**

Romance of the Worms (2022) * **Emily Shaw**

Provinciana (2022) * **Santiago Beis**

*world premiere

Conversación a distancia (2020)

Angélica Negrón's *Conversación a distancia*, scored for piano, clarinet, percussion, violin, cello and accordion, was inspired by the music of Puerto Rican composer Juan Morel Campo and field recordings of music from her hometown of Ponce. Negrón creates a vivid, scintillating musical postcard that captures the rapidly disappearing Afro-Latinx culture of her native Puerto Rico. It is a work full of lively rhythms, exotic music colors, clean textures and placid, pure melodies that only temporarily yield to a more anxious and biting mood.

-- Rick Perdian

Puerto Rican-born composer and multi-instrumentalist **Angélica Negrón** writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while The New York Times noted her “capacity to surprise.” Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others. Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master's degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. Also active as an educator, Angélica is currently a teaching artist for New York Philharmonic's Very Young Composers program. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood, among others and is a founding member of the tropical electronic band Balún. She was recently an Artist-in-Residence at WNYC's The Greene Space working on El Living Room, a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

Benditos (2022)

Benditos is the given name to a set of old chants from the religious repertoire, particularly in the country part of northeast Brazil. This Portuguese word stands for “blessed” and is customarily performed by old devotees. I was touched by a documentary produced as a result of a dissertation written by ethnomusicologist Ewelter Rocha. In this work, Rocha aimed to investigate why some works of the traditional collection of sacred songs were refused by the new generation of Catholics as they reprove the devotional practices based on penitence.

While reading the dissertation, the disagreement between contemporary Catholics and the old devotees emerged as an important idea for the piece. Musically speaking, the conflict of dynamics in different groups of instruments underlines the dichotomy between different generations. The tape part also reflects this antagonism through fragmented and muffled expositions of the original chants as a way of depicting the rejection coming from the modern religious order. This contrast is broadly illustrated in the dissertation while describing the habits of that community. An extract that provides some context of the atmosphere described above goes as follows.

“The mass and its praises take place normally without disturbing the silence of those people who, with their faces saddened by something that cannot be seen, seem to obey the government of another ceremony.”

Originally from Brazil, **Luis Hermano Bezerra** is a composer, educator, and bassist who currently resides in the United States. He was born in Fortaleza, where he studied composition with German Gras. He holds a degree in music from the Universidade Estadual do Ceará where he also collaborated as a bassist in the

symphony orchestra of that institution. His music presents a variety of traditional musical expressions from his country of origin. As a composer, Bezerra's music has been commissioned and performed by ensembles and organizations, namely the [Switch~ Ensemble], Sheldon Arts Foundation in St. Louis, Sinquefield Foundation, and the Mizzou New Music Ensemble, in Columbia, MO. Additionally, as an educator, he worked as an instructor at the Alberto Nepomuceno Music Conservatory, in Brazil, teaching theory, aural training, and bass. In the United States, Luis has been working as a Lab Assistant for the Missouri Summer Composition Institute at the University of Missouri in Columbia. In this same institution, he is also a graduate teaching assistant with the Mizzou New Music Initiative.

Luis currently pursues his M.M degree in the composition program at the School of Music of the University of Missouri where he has been studying under the mentorship of Dr. Stefan Freund, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi.

***In Rilievo* (2022)**

In Rilievo is an Italian word that means “in relief” to show the poetics of movement and loss of energy that shape the perception of time non-linearly through a virtual moving string. I thought that the loss of energy and momentum is a fundamental factor of movement in the outside world, and thus it becomes a potential element to consider in composition. An instrumental setting is taken as a mass and a single meta instrument that partakes in shifting states of a set of harmonically moving particles in the body of a string created via physical modeling programming. Also, this piece is a journey through different states of harmony in time, from more static to vertiginously spinning toward saturation. These processes, mixed with the possibilities of electronic synthesis, bring forth total microtonal capabilities that complete distanced parts of the instrumental section with further subdivisions of the octave, which filtered, create a sense of perspective to the ensemble.

Santiago Beis is an Uru-Brazilian composer, pianist, audio designer, arranger, and artistic researcher. He holds his Bachelor Degree in composition with Maurício Dottori, Harry Crowl, Márcio Steuernagel, and Felipe de Almeida Ribeiro at Escola de Música e Belas Artes do Paraná – UNESPAR. During this period, he worked with new music ensembles such as Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Quarteto Brasileira, UM2UO Percussion, Orquestra filarmônica da UFPR, Orquestra de Câmara da Cidade de Curitiba, Orquestra à Base de Sopro de Curitiba, Orquestra à Base de Cordas de Curitiba, and Quinteto Sopro5.

Santiago won prizes at composition festivals including First Prize in XXII Funarte Prémio de Composição Clássica, (2017) and First prize in IV Bienal Música Hoje (2017). He played his compositions at the MadeinNY JazzGala jazz competition at the Tribeca Center of Performing Arts in New York (2017).

Recent works include the Ballet Concert “Águas do éden e do Hades”. Additionally, as a producer with Composteira casa de Criação, Santiago organized workshops for composers in residence such as Marcos Balter, Paulo Rios Filho, Alex Buck, Alexandre Torres Porres, Flora Holderbaum, Marin Herraiz, Guilherme Pelucci and Daniela Veronesi, Mariana Carvalho, Fernando Riederer, Mossa Bildner, Jorge Antunes among other Brazilian Artists. Santiago is taking part in new music festivals and residences in collaboration with ensembles such as Left Coast Chamber Ensemble through the 2021 RedNote New Music Festival, the MU University Philharmonic for the Sinquefield Composition Prize, and the Sheldon Arts Foundation.

Currently, Santiago is a graduate student in music composition at the School of Music of the University of Missouri, Columbia, under the mentorship of Carolina Heredia, Yoshiaki Onishi, and Stefan Freund.

After Hours (2022)

After Hours is a work inspired by both jazz and classical influences. The music reflects the emotions encountered when one has no responsibilities for a brief moment in time. For many, this seems to be after the day's obligations have been completed and there is a time to rest. The piece demonstrates the transitioning from feelings of excitement to relief and relaxation. The music starts off with a theme of enthusiasm and optimism that continues throughout the piece before moving to a different mellow theme. Dedicated to Dean Minderman, the piece reflects his love for jazz and hardworking spirit.

-- 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.

Romance of the Worms (2022)

The softness of the Earth around you is felt beneath your feet, cool dirt on your skin. The grass grows from mineral and stone, from beetles and whispered words. The creatures below are humming, a sweet melody, spreading like the roots, like the dandelion spores. You could listen in, you know, ears pressed to the ground, hands intertwined with the roots, listening for vibrations. The Earth crumbles beneath you. There are so many songs, so many stories untold. Rain falls cool and sweet, and the worms crawl to the surface beside you.

-- Emily Shaw

Emily Shaw is a collector of sounds. She is most interested in using composition as musical world building, creating soundscapes through instrumental and electronic mediums. Sometimes whimsical, sometimes painful, Emily is fascinated by invoking feelings in the listener that cannot always be named. As a senior undergraduate of music composition at the University of Missouri, her works have been performed by ensembles such as Khemia Ensemble, Quatuor Diotima, the Tesla Quartet, and Mizzou New Music Ensemble. She currently studies composition under Dr. Stefan Freund.

Provinciana (2022)

Provinciana is a piece that works with South-American folkloric elements shared among Argentinian, Uruguayan, and Paraguayan traditions. Namely, the Chacarera and Zamba dances fuse with modern harmonic and improvisatory idioms brought by the Mizzou New Music Ensemble. The bombo legüero drum is prominent in the playing of the Zamba. Thus, the bass drum serves this function with added playing and becomes a central part of the piece with the piano and supports the ensemble by its pulse. As a piece, the ensemble brings to life some aspects of this folkloric landscape wherein contact with nature's mysteries makes the mysticism of some tales of the local life at the borders of Uruguay, Argentina, Brazil, and Paraguay depicted in the writings of Osiris Rodríguez Castillos.

-- Santiago Beis

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.