



Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music 2022-
2023 Series • Student Ensemble

Mizzou New Music Ensemble
featuring resident composer
José Halac

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Jiae Lee, violoncello

Ludwing Espindola, piano

Anthony Hernandez, piano

Miles Bohlman, percussion

Olivia Sletteland, percussion

Yoshiaki Onishi and Stefan Freund, Co-Directors

7:30 p.m. Sunday, October 9

Sheryl Crow Hall

Program

Ius in Bello Carolina Heredia
(2014)

Conversación a Distancia Angélica Negrón
(2020)

Intermission

Contemporary American Creativity Isabelle Borchardt
(2020)

Fragile Pulsings of Tectonic Folds* José Halac
(2022)

**World Premiere*

Conversación a Distancia

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.

Ius in Bello

Ius in Bello is the Latin for “Law of War,” a set of moral principles that regulate confrontation. These implicit and explicit pacts must be honored during conflict. Inspired by the socio-political confrontations in Venezuela beginning in February 2014, Ius in Bello is my response to the violent repression executed by the government against civilian protesters, costing lives and the demonstrating a continuous violation of human rights. Longing for times of peace and prosperity, the piece engages with dream-like sections in which color saturated imagery of a perfect future is tinted with crispy dissonances. Premiered by JACK Quartet members John Pickford and Ari Streisfeld with Adrienne Pope, Zan Berry, and Thiago Ancelmo, at the New Music on the Point 2014 Festival.

Carolina Heredia is a composer of acoustic and electronic Western classical new music, as well as an Intermedia 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, Duo Cortona, and DRAX, 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, among many others. Her choral music is published by Hal Leonard.

Heredia’s 2015 Fromm Music Foundation Commission supported the creation of her work *Ausencias/Ausências/Absences* for the JACK quartet. This piece was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition. She was awarded a Barlow Endowment Commission in 2021 to compose a work for Duo Axis.

Carolina holds a Doctorate in Music Composition degree from the University of Michigan where she was awarded a one-year Institute of Humanities Research Fellowship. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. She was appointed Assistant Professor in Music Composition and held the position of Assistant/Associate Director of the Mizzou New Music Initiative from 2018 to 2022. She currently holds the position of Director of Artist Support for the American Composers Forum.

Contemporary American Creativity

This piece was written in early 2020 for the partnership with the Amon Carter Museum of American Art with the composition students in the New Music Initiative. It was inspired by Gabriel Dawe's *Plexus* as well as Gabriel Dawe himself. *Plexus* is a series of art pieces created with sewing thread that use the space they are in and light in the room to create a piece of large scale colorful visual art. Creating this piece, Isabelle utilized similar techniques including repetition to represent the repetition within the process of creating this art. It was written for the New Music Ensemble to perform in Texas at the museum in May 2020 but due to the state of the world at that time, this concert will be the first in person premiere.

Isabelle Borchardt is a Sinquefield Scholar at the University of Missouri studying music composition. In her time at Mizzou she has had many opportunities including receiving the Sinquefield Commission to write for Professor Eva Szekely's violin studio and composing for the Khemia Ensemble, Mizzou New Music Ensemble, and Duo Cortona. She grew up in Kansas City and began composing and performing her own works at the age of 14. She has also been playing violin since she was 9 and currently studies under Professor Eva Szekely while playing in the University Philharmonic. She finds inspiration for her compositions in the eclectic music experiences available to her while pursuing a music degree at an institution with access to students and experiences from all fields.

Fragile Pulsings of Tectonic Folds

This piece was conceived and structured as a kinetic architectural space whose articulations suffer the contingencies of imaginary subterranean movements (the pulsings) that affect the functions and the design of the (musical) construction. This process is gradually evident in the appearance of tone phasings, spectral dissonances and textural disarray, potential collapse and re-construction.

José Halac is a composer and professor of composition at the National University of Córdoba, Argentina. His music ranges from chamber, orchestral, electroacoustic, and also composes for video art, theatre, film and contemporary dance projects.

He holds a Master in Music degree from Brooklyn College (CUNY) where he studied computer music with Charles Dodge. He also studied composition in Argentina with Horacio Vaggione and César Franchisena. He was awarded several prizes and grants among them the 1st prize at the Bourges Electroacoustic Music Festival (France) 2000 for his piece *The Breaking of the Scream*, the National Endowment for the Arts grant in 1994, the New York Foundation for the Arts (NYFA) fellowship 2001, a Phonos Foundation grant in Barcelona, Spain 1994, American Composers Forum in 2000, Centro Experimental Teatro Colon in Buenos Aires, 2002, UNESCO-Rostrum of Composers in 1996 and 2000. *Blown 3* and *MAR* got honorable mentions 2019 and 2020 at the Destellos Foundations international electroacoustic music competitions. His scores are published by BabelScores in France. His music is published on the Tellus, Bourges GhMB, Wasbe, Centaur records, Innova record labels.

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 Visiting Assistant Professor 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 Sinuefield, and the Sinuefield Charitable Foundation. The Sinuefields' 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.

Upcoming MNMI events

Duo Axis Residency October 20-21

Friday, October 21 (SMC building)

3 p.m. Presentation during Composition Seminar

7:30 p.m. Concert; Sheryl Crow Hall

María Chávez Residency November 7-11

Thursday, November 10 ; Whitmore Recital Hall (FAB building)

3 p.m. Turntable Demonstration during Convocation

5 p.m. Hands-on Turntable Workshop

Friday, November 11 ; Rm. 385 (SMC building)

3 p.m. Presentation during Composition Seminar

Visit newmusic.missouri.edu for a full list of events and opportunities.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield Music Center, 573-884-2604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

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