



Mizzou New Music Initiative  
University of Missouri

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

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## **Mizzou New Music Ensemble**

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

with guest

Dani Major, mezzo-soprano

Stefan Freund and Yoshiaki Onishi, Co-Directors

7:30 PM Sunday, December 4, 2022  
Sheryl Crow Hall

## Program

Illegal Cycles ..... José Martínez  
(2015)

The Hunter's Dream ..... Ben Dawson  
(2020)

El fin del mundo: I - Expansión ..... Patricia Martínez  
(2019)

## *Intermission*

Sonic Score - Mizzou, 2022 ..... Maria Chávez  
(2022)

Selections from Pierrot Lunaire, Op. 21 ..... Arnold Schönberg  
(1912)

1. Mondestrunken

8. Die Nacht

18. Der Mondfleck

20. Heimfahrt

21. O alter Duft

Dani Major, mezzo-soprano

## **José Martínez**

José's music incorporates a wide range of influences from Colombian folk tunes to contemporary composition techniques while borrowing from Latin music, heavy metal, and audio sampling techniques. His works range from solo pieces with electronics to orchestral works, passing through chamber ensembles, electroacoustic pieces, and interdisciplinary collaborations. Among others, his music has been performed by groups such as Alarm Will Sound, Wild Up, and Grammy award-winning quartet Third Coast Percussion. An alumnus in percussion and composition at the National University of Colombia, he studied composition at the University of Missouri and UT Austin. José was Visiting Professor at East Carolina University and at the New College of Florida. Currently, he is an Assistant Professor of Music at Colby College.

### **Illegal Cycles**

There is a simple way to describe this piece. Put on your headphones. On one side play a piece by—let's say—Lutosławski, Prokofiev, or even John Cage. On the other one, play your favorite Latin Jazz band; something like Fania All-Stars or Michel Camilo. Initially, your head might struggle with this combination but keep the faith. Sometimes you will hear more of a busy, aleatoric, or even non-sensical sound. Sometimes your body will respond by tapping your foot and grooving. After a while, you may hear the sides getting along, sounding like a unity. Yet again, they each pull their own way and refuse to mix. *Illegal Cycles* is an attempt to contaminate salsa with some experimentation, and at the same time, to look for the groove in the experimental sound in academic music. You can call it a by-product of our post-postmodern world, where the artistic boundaries between genres become blurrier and blurrier everyday.

## Ben Dawson (b. 1996)

Ben C. Dawson is an American composer of acoustic and electronic music, educator, and performer. Heavily inspired by the video game music of his childhood, his musical voice mixes elements of Western classical tradition, American Jazz, and electronica. Ben's music is vibrant, fluid, and persuasive; his works draw on a love for and fascination with the natural world to illustrate issues of environment, identity, and belonging. A strong proponent of programmatic music with a focus on video game/film scoring and other interactive media, his projects strive to create distinct, engaging soundscapes as finely nuanced as the narratives they describe. Based out of Atlanta, GA, Ben holds a Bachelor's of Music in Composition from the University of Missouri-Columbia where he studied under Drs. Carolina Heredia, Yoshiaki Onishi, and Stefan Freund.

### The Hunter's Dream

*The Hunter's Dream* is a sonic portrayal of two "Hudson River School" paintings: *The Hunter's Return* by Thomas Cole and *Sunrise, Yosemite Valley* by Albert Bierstadt. Both landscapes depict vibrant, wild scenes bursting with life and filled with the hope, awe, and gravitas of the 19th-Century American Midwest. I wanted to capture the rustic, untouched nature present in both pieces and *The Hunter's Return* strikes me as a humble, honest family doing their part in expanding the reaches of the States. You will hear the first rays of light begin to creep along the horizon, and then dance across the forest's leaves as the morning continues. This leads to the raw, unwieldy peak of *Yosemite Valley*, and the timely repercussions of avarice towards the natural world later in the piece. Pulling from both Cole's artwork and essay, I imagined a dialogue involving the conflicting principles of Manifest Destiny and the early beginnings of industrialization.

The wonder and thrill of exploring new frontiers paired with the utility of modern technology and industry; that is *The Hunter's Dream*. Yet, through the lens of time, it's unclear whether it is a dream or a nightmare.

## **Patricia Martínez (1973–2022)**

### **El fin del mundo: I - Expansión**

Patricia Martínez was an active composer, interdisciplinary artist and performer, working and multi-awarded internationally for 28 years. Her creative and research interests are focused on new music composition and interdisciplinary projects, specially contemporary music theatre, new opera, symphonic and chamber works, computer music, improvisation, choreography-composition and video art. She creates music as a multidimensional expression about the “impossible”: that something that magically shows up, but overflows any artistic language to interconnect them organically into a spiritual, immeasurable and poetical new music-staging dimension, addressing an unsettling examination about loss and suffering. Her works received awards including: Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); selected, First International Music Theatre Competition/Staatstheater Darmstadt/Internationales Musikinstitut Darmstadt (2015); Prizewinner, “12 Minutes for Moniuszko”–International Stanisław Moniuszko Composers’ Competition for a Micro-Opera (PL); 2nd Prize, International Composition Competition NEW NOTE 2019 (Cr); 2nd Prize, Musicworks’ 2019 Electronic Music Composition Contest (CA); 2st Prize, American (US) and 2019/2015 Casa de las Américas Prize (CU).

## **Maria Chávez (b. 1980)**

Born in Lima, Perú and based in NYC, Maria Chávez is best known as an abstract turntablist, sound artist and DJ. Coincidence, chance and failures are themes that unite her book objects, sound sculptures, installations and other works with her improvised solo turntable performance practice. Chávez's 2012 book on abstract turntablism, *Of Technique: Chance Procedures on Turntable*, written and illustrated by Maria, has developed a reputation as both an academic resource and a foundational text for a new generation of turntablists. She currently has a piece on view as part of the group exhibition, *Don't Blame it on ZEN: The Way of John Cage & Friends* at MOCA Jacksonville in Florida until May 7, 2023.

### **Sonic Score - Mizzou, 2022**

Originally intended to complement a Baroque work by Carlo Farina, the imaginative *Capriccio stravagante* ("bizarre caprice"), for the St. Luke's ensemble in 2015. *Capriccio stravagante* calls upon the string instruments to use techniques that were new at the time in order to evoke the sounds of a bustling city.

For *Sonic Scores - Mizzou, 2022*, musicians with the Mizzou New Music Ensemble were given a 10-minute sound file that they were then encouraged to memorize and reinterpret without taking notes. The sound sources were a combination of an original sound piece composed with a synthesizer and some ambient field recordings, recorded by Maria during one of her frequent tours in Europe.

The practice of developing Sonic Scores was inspired by the music concrete movement, Pauline Oliveros' *Deep Listening Practices* (TM) & Christian Marclay's series of text and graphic scores. Rather than depending on a musical notation as a means to conduct others, the focus becomes more rooted in the act of 'listening interpretation'. The original electronic sound canvas will not be heard during the performance, either by the musicians or the audience; instead, each player becomes a performative filter for the piece.

## Arnold Schönberg (1874–1951)

### Pierrot Lunaire

*Pierrot Lunaire* was clearly marked by the style of the late nineteenth century, and influences of Brahms, Mahler, and others can be seen in pieces such as his *Verklärte Nacht*. But as his compositional style developed, it became more concise and contrapuntally intricate. At the same time, Schönberg's chromaticism intensified to the point that any strong tonal focus disappeared. Such works as *Pierrot Lunaire* are in a fully atonal style. The music of this period is also marked by a style that is referred to as expressionist, and Schoenberg had contact with, and a great deal of admiration for, the expressionist painters and writers (Schönberg himself painted in an Expressionist style). These ideals can be seen in the dark and dreamlike atmosphere conveyed in *Pierrot Lunaire*, based on the expressionist poetry of Albert Giraud. The kinds of internal conflicts we associate with Freud and his school of psychoanalysis are played out in exquisite musical detail. Arnold Schönberg wrote *Pierrot Lunaire* in 1912 at the request of actress Albertine Zehme, whose acquaintance the composer had made soon after he moved from Vienna to Berlin in 1911. *Pierrot Lunaire* ("Pierrot in the Moonlight", or "Moonstruck Pierrot") consists of three groups of seven poems each, each poem being of two four-line verses followed by a five-line verse, and each begins and ends with the same line. Schoenberg composed *Pierrot Lunaire* very quickly, all but two of the pieces were composed between March 12 and May 30, and fourteen of them were each written within a day.

— Program Notes by Earplay

Texts (Poems from Albert Giraud's *Pierrot Lunaire*, translated into English by Cecil Gray, after the German translation by Otto Erich Hartleben)

1. Mondestrunken

Den Wein, den man mit Augen trinkt,  
Gießt nachts der Mond in Wogen nieder,  
Und eine Springflut überschwemmt  
Den stillen Horizont.

Gelüste, schauerlich und süß,  
Durchschwimmen ohne Zahl die Fluten!  
Den Wein, den man mit Augen trinkt,  
Gießt nachts der Mond in Wogen nieder.

Der Dichter, den die Andacht treibt,  
Berauscht sich an dem heiligen Tranke,  
Gen Himmel wendet er verzückt  
Das Haupt und taumelnd saugt und schlürft er  
Den Wein, den man mit Augen trinkt.

8. Nacht

Finstre, schwarze Riesenfalter  
Töteten der Sonne Glanz.  
Ein geschlossnes Zauberbuch,  
Ruht der Horizont – verschwiegen.

Aus dem Qualm verlornen Tiefen  
Steigt ein Duft, Erinnerung mordend!  
Finstre, schwarze Riesenfalter  
Töteten der Sonne Glanz.

Und vom Himmel erdenwärts  
Senken sich mit schweren Schwingen  
Unsichtbar die Ungetüme  
Auf die Menschenherzen nieder ...  
Finstre, schwarze Riesenfalter.

1. Moondrunk

The wine which through the eyes we drink,  
Flows nightly from the moon in torrents,  
And as a spring-tide overflows  
The far and distant land.

Desires terrible and sweet  
Unnumbered drift in floods abounding.  
The wine which through the eyes we drink,  
Flows nightly from the moon in torrents.

The poet, in an ecstasy,  
Drinks deeply from the holy chalice,  
To heaven lifts up his entranced  
Head, and reeling quaffs and drains down  
The wine which through the eyes we drink.

8. Night

Heavy, gloomy giant black moths  
Massacred the sun's bright rays;  
Like a close-shut magic book  
Broods the distant sky in silence.

From the mists in deep recesses  
Rise up scents, destroying memory.  
Heavy, gloomy giant black moths  
Massacred the sun's bright rays;

And from heaven earthward bound  
Downward sink with sombre pinions  
Unperceived, great hordes of monsters  
On the hearts and souls of mankind ...  
Heavy, gloomy giant black moths.



## 18. Der Mondfleck

Einen weißen Fleck des hellen Mondes  
Auf dem Rücken seines schwarzen Rockes,  
So spaziert Pierrot im lauen Abend,  
Aufzusehen Glück und Abenteuer.

Plötzlich stört ihn was an seinem Anzug,  
Er besieht sich rings und findet richtig –  
Einen weißen Fleck des hellen Mondes  
Auf dem Rücken seines schwarzen Rockes.

Warte! denkt er: das ist so ein Gipsfleck!  
Wischt und wischt, doch bringt ihn nicht herunter!  
Und so geht er giftgeschwollen weiter,  
Reibt und reibt bis an den frühen Morgen  
Einen weißen Fleck des hellen Mondes.

## 20. Heimfahrt

Der Mondstrahl ist das Ruder,  
Seerose dient als Boot,  
Drauf fährt Pierrot gen Süden  
Mit gutem Reisewind.

Der Strom summt tiefe Skalen  
Und wiegt den leichten Kahn.  
Der Mondstrahl ist das Ruder,  
Seerose dient als Boot.

Nach Bergamo, zur Heimat,  
Kehrt nun Pierrot zurück;  
Schwach dämmert schon im Osten  
Der grüne Horizont.  
Der Mondstrahl ist das Ruder.

## 18. The Moonfleck

With a snowy fleck of shining moonlight  
On the shoulder of his black silk frock-coat  
So strolls Pierrot this languid evening,  
Seeking everywhere for love's adventure.

But what! something wrong with his appearance?  
He looks round and round and then he finds it –  
Just a snowy fleck of shining moonlight  
On the shoulder of his black silk frock-coat.

Wait now (thinks he) 'tis a piece of plaster,  
Wipes and wipes, yet cannot make it vanish.  
So he goes on poisoned with his fancy,  
Rubs and rubs until the early morning –  
Just a snowy fleck of shining moonlight.

## 20. Journey Home

The moonbeam is the rudder,  
Nenuphar serves as boat,  
On which Pierrot goes southward,  
The wind behind his sails.

In deep tones hums the river  
And rocks the light canoe.  
The moonbeam is the rudder,  
Nenuphar serves as boat.

To Bergamo, his homeland,  
Pierrot returns once more.  
Soft gleams in the horizon  
The orient green of dawn.  
The moonbeam is the rudder.

## 21. O alter Duft

O alter Duft aus Märchenzeit,  
Berauschest wieder meine Sinne!  
Ein närrisch Heer von Schelmerein  
Durchschwirrt die leichte Luft.

Ein glücklich Wünschen macht mich froh  
Nach Freuden, die ich lang verachtet.  
O alter Duft aus Märchenzeit,  
Berauschest wieder mich.

All meinen Unmut geb ich preis;  
Aus meinem sonnumrahmten Fenster  
Beschau ich frei die liebe Welt  
Und träum hinaus in selge Weiten ...  
O alter Duft aus Märchenzeit!

## 21. O Ancient Scent

O ancient scent from far-off days  
Intoxicate once more my senses!  
A merry swarm of idle thoughts  
Pervades the gentle air.

A happy whim makes me aspire  
To joys which I too long neglected.  
O ancient scent from far-off days,  
Intoxicate me again.

Now all my sorrow is dispelled,  
And from my sun-encircled casement  
I view again the lovely world  
And dream beyond the far horizon.  
O ancient scent from far-off days!

## **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 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.

## **Upcoming MNMI events**

Alarm Will Sound Residency: Tuesday, Jan 10 - Jan 17

Concert: 7:30 pm, Tuesday, Jan 17, SMC 130

***Visit [newmusic.missouri.edu](http://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](http://www.music.missouri.edu)

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