



Mizzou New Music Initiative
University of Missouri

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

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

Stefan Freund and Yoshiaki Onishi,
Co-Directors

7:30 PM Sunday, February 26, 2022
Sheryl Crow Hall, SMC

Program

Views from Above Sam Whitty
(2020)

- I. Butterflies
- II. A Valley
- III. The City

The Clouds are Machines Santiago Beis
(*Le nuvole sono macchine*) (2022)

Intermission

Terraza María Laura Disandro
(2023)

Arpège Franco Donatoni
(1986)

Sam Whitty

Is a cellist and composer from Kansas City, Missouri. He is a Sinquefield Scholar at the University of Missouri studying music composition and will graduate this spring. He has collaborated with a number of groups, including the Mizzou New Music Ensemble, Khemia Ensemble, and Duo Cortona. He also received commissions from the Sheldon Foundation and the Northland Symphony Youth Orchestra last year. On March 1st, his new orchestral work *Contrarian* will be premiered by the St. Louis Symphony in Powell Hall.

Views from Above (2020)

Views from Above was written as part of the Mizzou New Music Initiative's Sound of Art Series in collaboration with the Amon Carter Museum of American Art in Fort Worth, Texas. The piece draws inspiration from 20th Century Modern Abstractions by Alexander Calder, Stuart Davis, Arthur Dove, Marsden Hartley, and Georgia O'Keeffe. The music follows a butterfly as it explores the world around it, capturing snapshots of what it sees along the way. The first movement begins with a kaleidoscope of butterflies, whose fluttering wings soon rouse a dizzying flurry of excitement until one member drifts away from its companions. Afterwards, the butterfly drifts through a quiet valley until it is exposed to the rhythmic and busy city.

Santiago Beis

Santiago Beis is an Uru-Brazilian composer, pianist, audio designer, producer, and artistic researcher. He has participated in new music festivals and residences in collaboration with ensembles such as the Left Coast Chamber Ensemble, [Switch~ Ensemble], the Divertimento Ensemble (IT), and Mizzou NME. In Brazil, the Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Quarteto Brasileira, UM2UO Percussion, Orquestra filarmônica da UFPR, Orquestra à Base de Sopro de Curitiba, and Quinteto Sopro5. Prizes and selections include the XXII Funarte Prémio de Composição Clássica (Rio de Janeiro), IV Bienal Música Hoje, the Sinquefield Composition Prize in 2021, JACK Quartet's JACK Studio 2022 and more recently the 2023 Mizzou International Composers Festival. Beis has recorded eleven albums distributed internationally, notably "Universom" (Japan Inpartmaint.inc, 2016), and recently "Images-After" with the Onishi-Beis Duo. In 2023 Beis will graduate with a master's degree in music composition at the University of Missouri-Columbia.

The Clouds are Machines (*Le nuvole sono macchine*) for six players (2022)

Considering sound and its morphology as having the ability to change physical state, from solid to liquid analogies, implies transition and energy loss. Most of the instrumental gestures in this piece were composed with the group as a single entity in mind, and each event as the decay of energy from impulses applied to a virtually constructed string made of discrete particles that move independently over time according to weight and elasticity. As a result, the envelope directing to ultimate depletion demonstrates this process's polyphonic possibilities in harmony and duration. In this surrealist scenario, a cloud encloses a sophisticated system that may transform into a machine, crystal, or rock before returning to its original gaseous density.

María Laura Disandro

María Laura Disandro is an Argentinian composer. She studied Musical Composition at the National University of Córdoba, in Argentina; the Master's Degree in Musical Heritage imparted by the University of Granada, University of Oviedo and International University of Andalucía, in Granada, Spain; and now she is studying the Master in Music (Composition) in the University of Missouri, in Columbia, U.S.A. She has participated in numerous courses taking master classes with internationally renowned composers, such as Martín Matalón, Yann Robin, Valerio Sanicandro, Jaime Reis, Hilda Paredes, Mark André, Michael Maierhof, Mathías Spahlinger, Juan Carlos Tolosa and Gabriel Valverde. She has worked with diverse ensembles such as Neo Ensemble, Trama Ensemble, Nonsense EVS and Suono Mobile from Argentina; Taller Sonoro Ensemble and Barcelona Modern Ensemble from Spain; Collective Love Music Ensemble from France; Kommas Ensemble from Germany, LF3 from México, and the String Quartet of the St. Louis Symphony Orchestra from the U.S.A. She has also made the sound design and musical composition for the dance work entitled *Nido, nunca dejan de emigrar* (2019, directed by C. Gómez Comini and C. Pino, Córdoba- Argentina), and the theater play *La tiranía de los secretos* (2017-2018, authorship of D. Gaitán and directed by C. Arguello Pitt, Córdoba- Argentina); the latter being nominated to best sound design (Prizes of the Theater of Córdoba, Argentina).

Terraza (2023)

Terraza in English means “terrace,” and it is a term from geology, referring to a step-like landform that is artificially made on the surface of a mountain. In mountainous areas, this technique is employed to make the earth useful and possible to be inhabited by the human. I chose this name for my work since its structure is stratified using different layers that sustain the main axis of the work. The main important aspect of the work is the employment of three sound categories: harmonic, inharmonic and toneless sound. This stratified compositional technique allows making a gradual transition over these categories and a progressive density in rhythmic and pitch parameters.

Franco Donatoni

The noted Italian composer and pedagogue Franco Donatoni (1927–2000) started studying violin at the age of 7. His composition teachers included Piero Bottagisio, Ettore Desderi, Lino Liviabella and Ildebrando Pizzetti. He attended Ferienkurse für Internationale Neue Musik Darmstadt.

Franco Donatoni taught at the Conservatories in Bologna, Turin, and Milan before holding the chair in advanced composition at the Accademia di Santa Cecilia. He also gave masterclasses around the world. His composition students, spanning at least three generations, included Italians Giulio Castagnoli, Ivan Fedele, Sandro Gorli, Fausto Romitelli, Giuseppe Sinopoli, Alessandro Solbiati among others, as much as composers from all over the world, including Pascal Dusapin, Magnus Lindberg, Javier Torres Maldonado, Katia Tiutiunnik, Esa-Pekka Salonen, and Yoichi Sugiyama.

Franco Donatoni is among the most prominent Italian composers of his generation, along with his contemporaries Luciano Berio and Luigi Nono. Donatoni's most prominent early influence was Béla Bartók, along with his countryman Goffredo Petrassi. To them one might trace the roots of Donatoni's distinctively vibrant rhythmic style and concern for instrumental color.

Marked by compositional crises he had—some of which lasting more than two years—Franco Donatoni worked in different compositional thoughts of the postwar music, including total serialism, chance operations, and others. His late work since the 1980's is characterized by driven rhythms, quick-cut changes in texture, and compulsive development of constrained melodic material. Donatoni continued to reuse and re-contextualize material from one piece to the next. To some degree the composer considered each piece a part of a single, larger work comprising his output as a whole, an ongoing transformation of a limited amount of expression, material, and processes. The technique and invention of this output relied on, but was not limited by, Franco Donatoni's assimilation of the major tenets of avant-garde musical thought since the 1950's.

Arpège (1986)

Commissioned by the Ensemble Contrechamps, *Arpège* (1986) exhibits one of the typical compositional styles of Donatoni in the eighties, a particularly productive period that followed after overcoming his creative crisis. Donatoni, the master of Verona, had successfully escaped from the “Vale of Tears”—the music of Cage (or at least his reception in Europe)—that strongly influenced him before, yet also led him to an impasse to such an extent that he even considered abandoning to compose entirely. Without a doubt, it must be considered that the euphoria, characteristic of Donatoni’s music in his last period, acts as a sort of joyous revenge as much towards the sterile negativity of Cage as towards the formal abstractions of the new complexity movement blossoming in plain air back then, as composers such as Brian Ferneyhough and Klaus K. Hübler were gaining prominence in the European new music circle.

The title of the piece is both indicative and programmatic: it is indicative, because it coordinates the listening of the piece with the “arpeggio” (Arpège) as a musical archetype (an arpeggio is an ascending or descending succession of musical intervals wider than the major second; if the interval is the same or narrower than the major second, we are speaking of a scale). What we hear in the piece is referred to a musical model that appears sometimes as such, sometimes in a metamorphosed phase, or occasionally at the edge of its disappearance. Programmatic: the title sets up for the composer a sort of minimal requirements for operations needed in order to work out all the possibilities of the “arpeggio” as a compositional model: toward which direction the arpeggio is headed? With which instrumentation? At what speed? How many simultaneous arpeggios are used? With how much of the density? And so forth.

The music of Donatoni is always very difficult to analyze from a rational point of view. We can detect a technique in the piece, but its validity disappears after several measures. I shall not resist here to recount an anecdote, which I witnessed firsthand in the two years I was in Siena studying with Donatoni: A student, visibly quite uneasy, asked a simple yet determined question from a quite existential point of view: “How do you write music in such a way that the structure is ‘held together?’” To everyone’s astonishment, Donatoni responded: “You compose at the terrace of a café in Paris; the structure is there, at the tip of the pencil. Then all of a sudden, Brigitte Bardot passes in front of you—and then you make fun of the structure.” The room was then filled with circumspection and relief...

- Brice Pauset (translated by Yoshiaki Onishi)

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

St. Louis Symphony Orchestra Performs Students' Works

7:30 pm Wednesday, March 1, Performance of MU Student Works, Powell Hall, St. Louis

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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