



Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music

2022-2023 Series

América Festival

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

Sheryl Crow Hall (Sinquefield Music Center)

Monday, April 10 at 7:30 PM

Program

Illegal Cycles José Martínez
(2015)

Ius in Bello Carolina Heredia
(2014)

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

Sonic Score - Mizzou, 2022 María Chávez
(2022)

Fragile Pulsing of Tectonic Folds José Halac
(2022)

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.

Carolina Heredia

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.

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.

Patricia Martínez

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, especially contemporary music theatre, new opera, symphonic and chamber works, computer music, improvisation, choreography-composition, and video art. She creates music as a multidimensional expression of the “impossible”: 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); 2nd Prize, American (US) and 2019/2015 Casa de las Méricas Prize (CU).

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 Méricas Prize (CU).

Maria Chávez

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.

José Halac

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.

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.

Mizzou New Music Ensemble

The Mizzou New Music Ensemble, under the direction of faculty composer and Alarm Will Sound member Dr. Stefan Freund and visiting assistant professor Dr. Yoshiaki Onishi, collaborates with MU's faculty and student composers, performs frequently on and off campus, and works with some of the world's leading composers and interpreters of new music. Seven Graduate Assistantships are available for New Music Ensemble members. Over the last ten years, the ensemble has performed regularly in St. Louis through MNMI's Sound of Art partnerships, in such venues as the Sheldon Concert Hall, Shoenberg Theatre at the Missouri Botanical Garden, Contemporary Art Museum, World Chess Hall of Fame, St. Louis Science Center, and collaborating with visual artists at the Contemporary Art Museum St. Louis. The Ensemble has been coached by prestigious guest composers and performers that have visited the campus as a result of the New Music Initiative, including Steven Stucky, Tod Machover, Matt Haimovitz, eighth blackbird, the Verdehr Trio, and others.

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

- **Missouri Composers Project (MOCOP)**
7:30 PM, SUNDAY, APRIL 16, FIRST BAPTIST CHURCH
- **Creating Original Music Project (COMP) Festival**
9 am - 5 pm, Saturday, April 22
- **Mizzou New Music Ensemble**
7:30 PM, SUNDAY, APRIL 23, SMC 132

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

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org | Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org | CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org