



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Jiae Lee, cello

Miles Bohlman, percussion

Olivia Sletteland, percussion

Ludwing Espindola, piano

Anthony Hernandez, piano

Stefan Freund and Yoshiaki Onishi, co-directors

with guests

Fred Onovwerosuoke, composer

Amanda Collins, horn

Rachel AuBuchon, piano

Sahfi Uwizeye, dance

Jahja Uwizeye, percussion

April 23, 2023 | 7:30pm

Sheryl Crow Hall

Program

One Mo' Time (2016) **Tania León**
(b. 1943)

Ligare (2013) **Marcos Balter**
(b. 1974)

Suite for Horn (2021) **Fred Onovwerosuoke**
(b. 1960)

Arrival
Homage
Forest Dreams
Oracles
Childhood Dreams
Sango Farewell

Intermission

Precession (2023) **Gabe Evers**
(b. 2003)

New England Landscape II (2023) **Atticus Schlegel**
(b. 2002)

The Team (2023) **Sofia Fiorino**
(b. 2003)

Strobe Light (2020) **Kevin Day**
(b. 1996)

Program Notes and Composer Biographies

Tania León (b. 1943)

Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. In 2023, she was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. Most recently, León became the London Philharmonic Orchestra's next Composer-in-Residence—a post she will hold for two seasons, beginning in September 2023. She will also hold Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project *Alone Together*, and The Curtis Institute.

Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature a work for the League of American Orchestras, and a work for Claire Chase, flute, and The Crossing Choir with text by Rita Dove.

A founding member and first Music Director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers.

Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain).

León has received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College, and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award, and Harvard University's 2022 Luise Vosgerchian Teaching Award. In 2023, Columbia University's Rare Book & Manuscript Library acquired Tania's León's archive.

Tania León will be a Guest Composer for the 2023 Mizzou International Composers Festival.

Marcos Balter (b. 1974)

Praised by the *Chicago Tribune* as “minutely crafted” and “utterly lovely,” the *New York Times* as “whimsical” and “surreal,” and the *Washington Post* as “dark and deeply poetic,” the music of composer Marcos Balter (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance.

Past honors include the American Academy of Arts and Letters Music Award, fellowships from the John Simon Guggenheim Foundation, Civitella Ranieri Foundation, and the Tanglewood Music Center (Leonard Bernstein Fellow), two Chamber Music America awards, as well as commissions from the New York Philharmonic, Los Angeles Philharmonic, New World Symphony, Chicago Symphony Music Now, The Crossing, Meet the Composer, Fromm Foundation at Harvard, The Holland/America Music Society, The MacArthur Foundation, and the Art Institute of Chicago.

Recent performances include those at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Miller Theater, Villa Medici, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past collaborators include the rock band Deerhoof, dj King Britt and Alarm Will Sound, yMusic and Paul Simon, Claire Chase and the San Francisco Symphony, the International Contemporary Ensemble, JACK Quartet, Ensemble Dal Niente, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, American Composers Orchestra, and conductors Karina Canellakis, Susanna Malkki, Matthias Pintscher, and Steven Schick.

His works are published by PSNY (Schott), and commercial recordings of his music are available through New Amsterdam Records, New Focus Recording, Parlour Tapes+, Oxingale Records, and Navona Records.

He is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a pre-doctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.

Marcos Balter will be a Guest Composer for the 2023 Mizzou International Composers Festival.

Suite for Horn (2021)

The *Suite for Horn and Piano* (with optional percussion and interpretive dance) is another sonic foray into African mythology, traditions and metaphysics. It’s my first in-depth exploration into

the versatility of the French horn. After all, what other instrument can straddle so regally the thrones of the woodwinds and the brass families of instruments! Subtitled “Tales of Sango,” each of the six movements captures an aspect or variation of the many tales about one of the most feared yet venerable of all Yoruba deities: Sango, the god of Lightning and Thunder, or as some anthropologists would put it, the “Thor” of African mythology. Indeed, each movement is a complete kaleidoscope into new horizons of rhythms, exotic harmonies, and intercultural exploration. Movement 1, “Arrival” is a clarion call heralding a dignitary into a community. Movement 2, “Homage” is a nostalgic glimpse of a new land, new peoples, filled with promise; it’s conversational, yet a soliloquy. Movement 3, “Forest Dreams” is an energetic recount of adversities traversed in distant lands. In “Oracles,” or Movement 4, a tentative libation to appease ancestral forebears. Movement 5, “Childhood Dreams” is a reminiscence of toddler years long past -- of simple but delicate times. Finally, the last movement, “Sango Farewell,” is deft, boisterous, heroic, and deliberately crafted to bring the work to a rousing close. The optional part for twin-congas or djembe drum in movements 3, 4, 5, and 6 is intended to paraphrase fragments of Yoruba batadrums, and along with the optional interpretive dances for movements 2, 3 and 5 should immensely enhance the performance.

I got to know hornist Amanda Collins through a mutual friend, Nashville Symphony principal oboist Titus Underwood. During the Covid-19 pandemic lockdown of 2020 they had collaborated, along with some of the eminent classical musicians of our time, on performing my “Fantasia on ‘Lift Ev’ry Voice,’” the video of which went viral on social media. As it turned out, Amanda lived in my home state of Missouri, serving on the music faculty of the University of Missouri, and so as we got acquainted the idea of this commission ensued.

Fred Onovwerosuoke (b. 1960)

Fred Onovwerosuoke’s works have been featured in audio recordings, films, documentaries and radio, including Robert De Niro’s film *The Good Shepherd*, William-Chapman Nyaho’s CD, ASA and Hymes/Hollister’s CD, African Art Music for Flute, Hudson/Henderson’s CD, and Libera, to mention a few. His numerous awards include multiple ASCAP Awards, an American Music Center Award, a Meet-The-Composer Award, and a Brannen-Cooper Brothers Award. His book *Songs of Africa: 22 Pieces for Mixed Voices* is published by Oxford University Press and quickly became a favorite among choral directors across the globe, leading to recent publications for upper voices. Onovwerosuoke’s *Twenty-four Studies in African Rhythms* (AM Publishers) is one of the most-demanded African rhythm-influenced piano studies known. His *Twelve African Songs for Solo Voice & Piano* and *Afro Caribbean Mass for Mixed Voices & Piano* (distributed by AM Publishers) also set a similar pace globally. Fred Onovwerosuoke serves on the boards of various professional bodies and maintains an active schedule as composer-in-residence, guest conductor and speaker on the subject of art music by African descent composers.

Precession (2023)

“Precession,” inspired by Mary Cassat’s *Woman Standing Holding a Fan*, aims to inspire a mix of emotions at different times, ranging from a feeling of wistful nostalgia of someone who lives

perfectly in your mind to the sorry joy that comes from meeting that person and realizing that they're just as human as the rest of us. This piece fought me at every turn, attempting to end prematurely numerous times and reacting with violence and anger when I tried to coax it into growing further. The experience of writing this piece is one that contradicts its fundamental ideal of inspiring perfect purity, and, though I'll never be able to hear this piece without remembering how its formation foiled its idea, I hope that you reading this now can listen and hear my intent.

Gabe Evers (b. 2003)

Gabe Evers is a first-year undergraduate composition major, whose passions outside of writing music consist of reading, playing video games, making up languages, practicing the piano, and ticking boxes off of to-do lists. He placed third in the MMEA electronic composition competition, but most of his composition work has been for friends and friends of friends. As a new student of composition, his bio isn't very fleshed-out, but following this event he'll have something else of substance to add for next time!

New England Landscape II (2023)

George Morrison's piece of art stood out to me for its juxtaposition of abstractness and conciseness. He was able to accomplish this quality with the neatness of angular blocks of driftwood he had collected off the shores of Cape Cod. The effect of this medium for the basis of the visual composition is that of a very conceptual piece. As a part of my interpretation of the artwork, I took into consideration the vantage point from which this moment is created. I interpret the perspective of the piece to be that of a bird flying above the Earth below, viewing different fields and landmarks. With my writing, I took this as the basis for the piece's structure, which although they are all fairly similar, they are also distinct, separate parts. Also during my time in the creation of this piece, I had been listening to the music of C418, a composer of largely electronic music. C418 is well known for the ambient quality of his music. In addition, he is the composer for the original soundtrack to Minecraft. I felt that his musical style would serve my piece well in interpreting the wood collage and as such, I incorporated many techniques of his music into my own to capture the essence of Morrison's artwork.

Atticus Schlegel (b. 2002)

Born in 2002, Atticus Schlegel first began his musical journey in 6th grade on the euphonium at Wydown Middle School in St. Louis, Missouri. He later switched to the tuba in high school, while around the same time developing his interest in composition. With the encouragement of his band director, Jennifer Shenberger, Atticus became more involved with composition with the participation in the Missouri Summer Composition Institute at Mizzou. He is grateful to have been awarded a Sinquefield scholarship in the 2022-23 school year as it has allowed him to continue his studies in composition at Mizzou in addition to jumpstarting his future career in composition.

***The Team* (2023)**

The Team developed with concepts of opposition and unity in mind, but as music takes shape,

so does new meaning. As I studied Anna Hyatt-Huntington's *The Team*, I sensed a heaviness, the burden of labor. Other inspiration loosely originated in work songs from the late 1800s and the industrialized sound of hoofbeats and harnesses. Exhausting down beats trudge to the end of the piece while faint ideas of freedom fade in and out – a lifting melody, a percussive gallop. In *The Team*, toil is carried with a low, pressing anger.

Sofia Fiorino (b. 2003)

Sofia Fiorino is a freshman composition student at the University of Missouri in Columbia, but has been writing with Mizzou's composition department since she was sixteen. Her pursuit of music is driven by her love of beauty, and she hopes to bring with each piece a new beauty into the world.

Kevin Day (b. 1996)

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia and BM

in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

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.