



Mizzou New Music Initiative
University of Missouri

University of Missouri School of Music
2023-2024 • Student Concert Series

Student Composers Recital

Composers

Atticus Schlegel
morima
Harry González
Nate Leslie

Giovanni Porfirio
Sofia Fiorino
Andrea Luque-Karam

Performers

Nate Leslie
George Szabo
Emma Spalding
Caleb Hays
Dean Wibe
Mason Murphy

morima
Sofia Fiorino
Seda Balci
Alexandre Negroao
Harry González
Olivia Sletteland

7:30 PM Sunday, October 29, 2022
Sheryl Crow Hall

Program

Stepping Through a Sphere of Glass Atticus Schlegel
(2023) (b. 2002)

Atticus Schlegel, Doug Glasgow, Maggie Howell, Ryan Lowe,
Jonah Hammontree, Noah Wright, Chris Gentilia, Reece Hinton;
tuba and euphonium octet

3 Essays morima
(2022 - 2023) (b. 2002)

Dean Wibe, cello
Mason Murphy, cello
morima, cello

El Mocho Errante Harry González
(2018) (b. 1997)

Harry González, piano

Conflict & Chorale Nate Leslie
(2023) (b. 2004)

The Cowboys
Nate Leslie, soprano saxophone
George Szabo, alto saxophone
Emma Spalding, tenor saxophone
Caleb Hays, baritone saxophone

Ma non troppo Giovanni Porfirio
(2021) (b. 1996)

Olivia Sletteland, vibraphone

How I Am Sofia Fiorino
(2023) (b. 2003)

Sofia Fiorino, voice
Seda Balci, piano
Alexandre Negrao, violin
Dean Wibe, Cello

Lo que vi y ahora escucho Andrea Luque Karam
(2016)

Atticus Schlegel

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 his participation in the Missouri Summer Composition Institute at Mizzou. He is grateful to have been awarded a Sinquefeld 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.

Stepping Through a Sphere of Glass

Stepping Through a Sphere of Glass was written as an exploration of texture and harmony inspired by a sensation inside my head. I pictured in my mind stepping through a large sphere of glass into a world within unseen and the physical sensation that might be paired alongside it. I wondered how I could express the transition into the inside of this great, glass sphere as sound and set to work on the following piece. I feel the surface of the sphere is resistant to its penetration, experienced as a slow osmosis into the internal space, and thus needed patience to unfold at a slow pace. The image depicted is almost supernatural in nature, akin to Alice's passage through the looking-glass, and gives the melodic components an unnatural flavor. I have no realization of what may be within the sphere and thus thought of the music with a certain vagueness in harmony and purpose.

morima

Originally from St. Louis, morima is a senior music composition major at the University of Missouri - Columbia. his works range from quiet cello trios to monolithic orchestral works. He is currently working on a cycle of Japanese Death Poetry as well as a choral piece for Canticum Novum, a student lead choir. morima plays cello in the university philharmonic and university cello choir at Mizzou.

3 Essays

my "Essays," as i call them, are a series of cello trios, each exploring a different topic outlined in their titles. they do not necessarily literally depict the topics, rather, they function like actual essays in that they process and discuss the various topics.

on x-rays of medieval sculptures

there is an X-ray of a bust of the Virgin Mary with iron nails pierced through her head. i like to imagine the statue alive, with every nail pierced through her skull, an unfortunate reminder of survivor's guilt. i want to take her place: feel steel migraines screwing in my teeth.

on the upstairs bedroom of 3237 Old 63 South

i wish i took a photo of my love's bedroom, before he had to move. so clean. he decorated it beautifully, now packed away in cardboard boxes and plastic bags. now too late. i didn't know how much this room meant until after it was all packed away

on 306 Hitt Street, Columbia (concerning birds and demolition)

i remember passing by you, in the springtime. There were so many birds in trees that live in your yard. Now, a demolition team tears you down behind a fence that blocks the sidewalk. I had forgotten about your birds, even seeing the tree stumps, tree trunks ripped up. That's why the fence is there: a tree felled, lying on the sidewalk, a hazard for passerbys. I don't remember hearing birds in your trees this past spring, perhaps they knew something I didn't. Now I stare at your elevator shafts, in a strange voyeur, stare at abandoned rooms.

Harry González

Harry González is a Colombian composer of contemporary, chamber, and orchestral music, violinist, and pianist. His music has been commissioned by organizations such as the Sheldon Arts Foundation, the Mizzou New Music Ensemble, the Medellín Philharmonic Orchestra, and the new music ensemble Periscopio of Universidad EAFIT, and it has been performed in events like the XIV Cartagena Music Festival, Concurso Nacional Violinissimo in Medellín, and Colombia se Compone in Bogotá, and internationally, in Contemporáneos III in San Ramón, San José, Cartago and Turrialba, Costa Rica, and in the Student Composers Recital at the University of Missouri, Columbia. Professionally, González has gained important experience playing the violin with the Colombian popular music singer Arelys Henao, editing music by Manuel María Párraga and Pedro Morales Pino for the project *Historias del Piano Colombiano* and teaching undergrad students while pursuing his master's degree at the University of Missouri under Utku Asurogly's guidance.

El Mocho Errante (The Wandering Mocho)

El Mocho Errante is a work composed of three movements in which diverse compositive techniques and musical languages are explored. The first was developed through mirror intervals and pre-dodecaphonic sound constructions. The second was built with a dodecaphonic series and its different verticals and horizontal variations. Finally, the third movement is a mixture between minimalism and dodecaphonism. This was built through repetitions and note addition in each hand until two overlapped hexachords are formed. The name of the piece and the titles of each movement, "My Miseries", "The Attack of the Mocho", and "Scars", refer to an occurrence when a homeless imprudently crossed a street causing a traffic accident. Curiously, the first two movements were named two weeks before this event happened.

This work was selected in 2018 for a composition workshop with Diego Vega held by the cultural network of the Banco de la República of Colombia.

Nate Leslie

“Nate Leslie is currently studying Music Education at the University of Missouri and studies composition on the side. As a saxophonist, his most important works are made for saxophone chamber ensembles. Also included in his repertoire are two works for concert band and one for solo marimba.”

Conflict & Chorale

“This piece was originally intended as a part of a larger work. I began working on it in the spring of 2023 with The Cowboys with the intention to debut it at the Kansas City Renaissance Faire. While those plans fell through due to timing and administrative reasons, these two movements were nonetheless completed over the summer. Conceptually, the namesake conflict was to be a “fight scene” between a hero and a villain, the hero being represented by a pattern of ascending fifths, and the villain being represented by a tritone. The piece ends with a chorale, acting as a resolution to the conflict.”

Giovanni Porfirio

Giovanni Porfirio is a composer hailing from São Paulo, Brazil. He earned his degree in instrumental and electroacoustic composition from UNESP (Sao Paulo State University). He studied with Flo Menezes (PhD from Université de Liège) for electroacoustic music and instrumental music with Alexandre Lunsqui (DMA from Columbia University). His unwavering commitment to improvement led him to participate in masterclasses and workshops with notable figures such as Marin Alsop, Philippe Manoury, Marcos Balter, Hans Tutschku, Frédéric Durieux, and other luminaries in the world of music. His works have been performed at prestigious festivals, including the Oficina de Música de Curitiba, São Paulo Contemporary Composers Festival, and Gaudeamus Festival. Furthermore, he conceived the innovative "Véspera Profana" project, dedicated to contemporary music, which garnered attention with a concert at FUNARTE/SP (an organization affiliated with the Brazilian Ministry of Culture). His compositional philosophy centers on the fusion of harmonic (defined pitches) and inharmonic (undefined pitches) sounds, influenced by his experience with electroacoustic music. He strives to make acoustic sources sound electronic, even in instrumental pieces. His electronic compositions, in particular, emphasize the pursuit of inharmonic sounds, gestures, and textural variations. In 2023, he embarked on his master's degree journey at the University of Missouri, under the guidance of Dr. Stefan Freund and Dr. Utku Asuroglu.

Ma non Troppo

Ma non Troppo was composed for a great friend and percussionist Andressa Daniella whom Porfirio met during his Bachelor's degree at UNESP (São Paulo State University). She requested a contemporary composition for solo vibraphone with a waltz rhythm. The piece is about her experience as a woman percussionist. The waltz section has strict time and is quite fast; this portrays her hard work in a predominantly male environment. In opposition, the slower sections are more free and use a complex harmonic structure and varied rhythmic figures. These sections are portraying her critical thinking and musical development.

Sofia Fiorino

Sofia Fiorino is a sophomore 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.

How I Am

Why is my bareness
The enemy of your favor?
If I grow to the edge of myself
Will your eye be a razor?
Why is my nature
An injury to your fire?
Is my dignity such an offense?
Will you numb me until I expire?
Is beauty destruction
To be good for you?
Are not the ugly things
Made with goodness too?

Why is the shape of me
So reviled, so rejected?
Is there nothing you actually like?
Am I truly defective?
Is suffering worthless?
All I gave to you?
Are not the bleeding things
Given purpose too?
Why can't you see me?
Did I stray from approval?
Why won't you look at me?
Am I no longer useful?

Could you love me
Just how I am?
This is simply
Just how I am.

Andrea Luque Karam

Bio: Classical music and popular genres are both important to Andrea Luque-Káram's artistic voice. Her list of works shows special attention to color, line, and sensitivity to her time. Her music is social and emotional, and she often finds inspiration in the visual arts, poetry, and contemporary events. Luque-Karam was selected as the 2023-24 Cambio Center Fellow and is the Managing Director of the Mizzou New Music Initiative.

Lo que vi y ahora escucho

I decided to write this piece in 2016 after running into these "whistling tubes" at a dollar store and being in need of a compositional idea to finish a project for which I received a grant. Given the colors and material, I knew this had to be a fun and playful experience. The piece is written in a way that little rehearsal is needed, and it allows the performers to get to know the instrument in a progressive way, introducing new techniques along the way, until full liberty is given for them to explore the soundscape collaboratively on stage.

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 Siquefield, and the Siquefield Charitable Foundation. The Siquefields' 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

Mizzou New Music Ensemble

7:30 p.m. Sunday, December 3, SMC 132

Premiere of Harry Gonzalez's Sheldon Commission for String Trio

7:30 p.m. Wednesday, December 6, Sheldon Concert Hall, St. Louis

Now accepting applications for the Missouri International Composers Festival and the Creating Original Music Project (K-12 opportunity).

Visit newmusic.missouri.edu for more information and links to applications.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Siquefield 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