



Mizzou New Music Initiative
University of Missouri

University of Missouri School of Music
2024-2025 Series • Student Ensemble

Mizzou New Music Ensemble

Kyrsten Wehner, flute

Meghan Brown, clarinet

Emily Aponte, horn

Alexandre Negrao, violin

Dean Wibe, cello

Cheok Kai “Mon” Jeong, percussion

Daniel Noonan, percussion

Seda Balci, piano

Jinhong Yoo, piano

Stefan Freund, Director

Mauricio Charbonnier, guest composer

Paola Márquez, guest composer

Victor Márquez-Barrios, guest composer

Martín Fraile, guest conductor

Bill Kalinkos, guest conductor

7:30 PM, Sunday, November 17, 2024

Sheryl Crow Hall

Program

ice 'n' SPICE Nina Shekhar
(2018)

El Ayla Nilo Velarde
(2020)

Movements from *El Duende Lunero* Victor Márquez-Barrios
(2008)

- Preludio al Romance de la Luna, Luna
- I. Romance de la Luna, Luna
- IV. Nana de Sevilla
- Preludio a Las Seis Cuerdas
- V. Las Seis Cuerdas

Intermission

Fountains and Cathedrals LJ White
(2014)

Musica Battuta Adrián Pertout
(2016/2024)

Pequeña Plegaria Paola Márquez
(2023)

Acrópolis Mauricio Charbonnier
(2024)

Program Notes and Composers Biographies

Nina Shekhar

Nina Shekhar explores the intersection of identity, vulnerability, love, and laughter to create bold and intensely personal works. Described as “tart and compelling” (*New York Times*), “vivid” (*Washington Post*), an “orchestral supernova” (*LA Times*), and a “rare composer who opens our ears a little wider each time” (*Chicago Tribune*), her music has been performed by the New York Philharmonic, Chicago Symphony Orchestra, LA Philharmonic, Minnesota Orchestra, Nashville Symphony, Louisville Orchestra, Eighth Blackbird, International Contemporary Ensemble, The Crossing, and Alarm Will Sound. Her work has been featured by Carnegie Hall, Hollywood Bowl, Kennedy Center, and Library of Congress. Recent and upcoming projects include China and Germany tours with the New York Philharmonic, an accordion concerto for Hanzhi Wang to be premiered by a consortium of orchestras led by St. Louis Symphony, a large multimedia work for Grand Rapids Symphony, and a children's interactive piece co-commissioned by Youth Orchestra Los Angeles (YOLA), The People's Music School, Play on Philly, and Sistema Ravinia (sponsored by New Music USA). Shekhar recently served as Composer-in-Residence of The Crossing and Los Angeles Chamber Orchestra's 2023-2024 Sound Investment Composer. She is on the Composition faculty of Mannes School of Music at The New School and is a PhD candidate at Princeton University.

ice 'n' SPICE (2018)

“When I was younger, I remember eating my dad’s chicken patties, which were loaded with green chilies and garam masala. My brother and I would then run to the freezer to fill our mouths with ice in a rash attempt to cool down the fire on our tongues. ice 'n' SPICE captures both the before and after aspects of this memory, contrasting fiery and explosive sections with frigid, sparse, and glassy textures. May everyone enjoy the spice of life, so long as we also remember to keep things cool!”

Many thanks to Eighth Blackbird, Jay and Elizabeth Schlichting, and everyone at the Blackbird Creative Lab for commissioning this piece. Thanks also to Nathalie Joachim, Luke Ellard, Elly Toyoda, Jake Saunders, Kevin Rank, and Evie Werger for their wonderful musicianship and artistry in premiering this work.

Nilo Velarde

2007 *Casa de las Américas Composition Prize* (Cuba), for “*Espacios – two movements for Symphony Orchestra*”. He composed for the Peruvian Ministry of Culture the Opera Ballet “*Akas Kas – The Promise of the Warrior*” (2012), inaugurating the first season of the Gran Teatro Nacional; the Ballet “*The Agony of Rasu Ñiti*” (2011) and the Opera for children “*The City Under the Sea*” (2013). In 2007 he won the choral composition contest of the Lima International Choir Festival with his work “*El Sinsonte*”. In 2009 the “*Klem Kuraia Festival*” commissioned him to compose the work “*Del mar y sus Orillas*”, and in 2014, commissioned by the COPIU Ensemble of Chile, he composed “*El Ayla*”, based on the story by the Peruvian writer José María Arguedas. In October 2019, he premiered his short chamber opera “*Meng Chiang*”, and in 2020, he participated in the collaborative composition project for the opera “*Eclipses*” (with libretto by Maritza Núñez). In November 2022, he finished his String Quartet No. 1 “*Resilente*”, which was premiered at the *New Peruvian Music for Strings* concert. In July 2023, he premiered his opera “*Chiang, peregrino de los sueños*” (winning project of the CAP 2022 PUCP), with libretto by Maritza Núñez, on the theme of Chinese immigration to Peru. In June 2024, at the concert “*Urbi et Orbi*”, a tribute to the centenary of J.E. Eielson, within the *Sinapsis VII festival*, he premiered his lied “*Yo adivino tu rostro entre estos arces*” (I guess your face among those maples) composed on poems XI, XII, XIII and XIV of *Antigone* by J.E. Eielson and in August 2024, at the *Musicantes* festival, Nilo Velarde premieres “*Equilibrio*”, a duo for violin and piano. His musical production includes symphonic, chamber, choral and electroacoustic works that have been performed in America and Europe. Nilo Velarde is a professor of composition in the Music Specialty at PUCP and the National University of Music.

***El Ayla* (2020)**

Commissioned work premiered in December 2014 by the Copiú Ensemble at the GAM auditorium in Santiago de Chile within the *Prismas Festival*. This work is the winner of the ProArt 2017, an award given by the *Pontifical Catholic University of Peru* (PUCP) to the artistic production of its teachers. The composition of “*El Ayla*” is based on the homonymous story by the Peruvian writer José María Arguedas (1911-1969), in which he describes the ceremony and rites that culminate the “*Water Festival*.” A festival that is celebrated in the month of August in Ayacucho – Peru, when the dry season is about to end.

Through this ceremony, a productive year is asked for, which includes having the necessary water for a good harvest. In his musical vision of Arguedas' tale, Nilo Velarde presents the most important moments of the ceremony and rites of "*El Ayta*" intertwined with the sporadic appearance of two characters: "the hummingbird," who is the messenger between the world of the gods and that of men, and "the snooper," a completely earthly character who does everything to learn about the rites of this festival, especially the "fertility ritual." In this work, the composer shows some traditions and myths of the Peruvian Andes, within a contemporary classical music format that mixes tradition with modernity, myth with reality, and mysticism with banality.

Victor Márquez-Barrios

Venezuelan composer and guitarist Victor E. Marquez-Barrios, holds an extended catalog of works that includes compositions for a variety of solo instruments, numerous chamber ensembles, mixed choir, electronics, symphonic band, and symphony orchestra. His music has been performed, published, and recorded by important soloists and ensembles from Latin America (Simon Bolivar Symphony Orchestra, enCayapa Ensemble), the U.S. (H2 Quartet, Oberlin Orchestra), and Europe (Proxima Centauri, Guitar Duo Montes-Kircher). Works by Marquez-Barrios have received performances at numerous international music festivals such as the Latin American Music Festival (Venezuela), XVII Festival of Contemporary Music of Havana (Cuba), 20eme Festival Internacional de la Clarinette (Martinique), Hollywood Fringe Festival (U.S.A.), the World Saxophone Congress (2012 and 2015 editions), and ClarinetFest (2018 and 2024 editions), among others.

An enthusiastic collaborator, Marquez-Barrios regularly works directly with performers and conductors, as well as with artists from a variety of disciplines beyond music. He has been awarded fellowships at some of the most prestigious artist residencies in the U.S. (MacDowell, Virginia Center for The Creative Arts), and has received grants and commissions from prominent institutions such as New Music U.S.A., Ibermúscas, and the American Composers Forum. Marquez-Barrios holds M.M. and D.M.A. degrees in Composition from Michigan State University, as well as a master's degree in music theory Pedagogy from MSU. He has served on the faculty at Michigan State, Kalamazoo College, Grand Valley State University, Alma College, and St. Lawrence University. Since 2015 and in parallel to his active career as a composer and guest lecturer, Victor Marquez-Barrios teaches music theory and composition as part of the faculty at Truman State University, where he is also the founding director of Uncommon Practice, the University's contemporary-music ensemble. During the summer, Marquez-Barrios teaches at Interlochen Arts Camp in Michigan.

***El Duende Lunero* (2008)**

Composed following the same instrumentation as Arnold Schoenberg's *Pierrot Lunaire*, *El Duende Lunero* is a work in five movements based on poems by Spanish writer Federico García Lorca.

The poems describe various aspects surrounding the world of Gypsies, especially their close relationship with the moon. Three of the poems are recited in pre-recorded preludes to movements I, III and V. The history of the Gypsies living in the region of Andalusia in southern Spain, according to García Lorca, is full of legends and mystery, full of episodes of terror and magic alike. In these legends the moon is permanently present, sometimes as a passive witness, but sometimes more like a Gypsy, assuming a leading role. For Gypsies, the moon can sometimes be a messenger from beyond, an angel announcing a birth or the arrival of death. It can also be playful and fun, always willing to party, sing and dance flamenco; or it can assume the role of a mother singing a song with tenderness to the abandoned Gypsy child. In any event, Lorca's moon is always driven by a passionate Gypsy heart. Along with the moon, the other character in this work is the duende, a sort of entity that is also surrounded by mystery, making it difficult to describe. The duende is present at different times during the life (and death) of Gypsies.

According to García Lorca, it's in the arts where its participation is vital. In what follows, I quote two excerpts from "*Theory and Function of the Duende*" by F. García Lorca in an attempt to clarify what the duende represents: "*The duende I speak of, dark and quivering, is a descendant of the melancholy demon of Descartes, small as a green almond, who got tired of lines and circles and went down by the canals to hear drunken sailors sing*". "*All the arts are capable of duende, but it finds most scope, naturally, in music, dance and spoken poetry. They need a living body to interpret them, since they are forms that are born and die endlessly and raise their contours in the exact present.*"

LJ White

LJ White's music serves ideals of direct, focused and socially relevant expression, assimilating an unrestricted array of influences through strange and evocative sonorities and rhythms, concise gestures, and apposite forms. He is interested in the physical voice (spoken, sung, emulated, and as metaphor,) popular culture, issues of gender identity and queerness, and sociopolitical conditions.

LJ has worked with many of the leading performers in contemporary classical music, including Alarm Will Sound, Ensemble SIGNAL, The Crossing, Ensemble Dal Niente, the JACK Quartet, the Spektral Quartet, the San Francisco Contemporary Music Players, Third Angle Ensemble, Third Coast Percussion, Lucy Dhegrae, Transient Canvas, and members of the International Contemporary Ensemble, Roomful of Teeth, the Talea Ensemble, and the Bang on a Can All-Stars. Additional recent collaborations include the La Jolla Symphony Orchestra under Steven Schick, the Chicago Symphony Orchestra's Music NOW series, the Chicago Civic Orchestra, the San Francisco Symphony's SFSymphony+ media channel, and the St. Louis Symphony Orchestra's "Live at the Pulitzer" series. LJ has held residencies at MacDowell, Yaddo, the Atlantic Center for the Arts, Byrdcliffe, the Banff Arts Centre, the Virginia Center for the Creative Arts, and the Manship Artist Residency, among others, and his work has been featured at venues and festivals including the Bang on a Can Marathon, the Ecstatic Music Festival, Nief-Norf, the Aspen Music Festival, the Ravinia Festival, the Resonant Bodies Festival, REDCAT, the Ear Taxi Festival, the Breckenridge Music Festival, Omaha Under the Radar, and ChamberQueer's *Constellation festival*.

LJ's recent choral work a carol *called love*, with text by Alex Dimitrov, was commissioned by The Crossing and released on their Grammy-nominated album *Carols After A Plague* in December 2022 (New Focus Recordings.) His work on the evening-length *Everything Means Nothing to Me*, created in collaboration with composers Christopher Cerrone, Jacob Cooper, Ted Hearne, Robert Honstein, and Scott Wollschleger and based on songs by the singer-songwriter Elliot Smith, was released by Third Angle Ensemble in September 2020 (Jackpot Recordings.) LJ's vocal/instrumental septet *We Don't Eat Dead Things*, commissioned by Ensemble Dal Niente, was released on the album *object/animal* in March 2022 (Sideband Records,) and his string quartet *Zin zin zin zin* was included on the Spektral Quartet's album *CHAMBERS*, released in 2013 (Parlour Tapes+). LJ is also represented on NewMusicShelf's *Trans & Nonbinary Voices Vol. 1* anthology, with the art song "Labor Day." LJ's song cycle for four voices with live electronic processing, *The Best Place for This*, was commissioned by the Quince Ensemble with support from a Chamber Music America grant in 2016. A forthcoming EP titled *Songs from "The Best Place for This,"* featuring selections of the piece recorded with his own voice, combining low and falsetto registers with older recordings from before his gender transition, will be released in July 2024.

LJ completed his DMA in composition at Northwestern University in 2017 and has held full-time teaching positions at Washington University in St. Louis and New College of Florida. He is a current “Composers and the Voice” Fellow with American Opera Projects and the Joseph E. and Grace W. Valentine Visiting Assistant Professor of Music at Amherst College for 2024-25.

Adrián Pertout

In 2007, Adrián Pertout completed a Doctor of Philosophy (PhD) degree at the University of Melbourne on Tweddle Trust, Australian Postgraduate and Melbourne Research scholarships, studying composition under the guidance of Brenton Broadstock. Composition awards include the Jean Bogan Prize, ‘John Cage Centennial’ Wolf Museum of Music and Art Composition Prize (USA), Friends & Enemies of New Music Composition Prize (USA), Betty Amsden Award, Louisville Orchestra Prize (USA) and APRA Award for Orchestral Composition. He is currently the President of the Melbourne Composers’ League, Member of the Executive Committee of the *Asian Composers’ League*, and International Coordinator of the *PUENTE Festival Interoceánico* (Valparaíso, Chile). In 2024, he was once again Visiting Professor at Aichi Prefectural University of the Arts (Nagakute, Japan).

His music has been performed in more than fifty countries by orchestras that include the Melbourne and Tasmanian Symphony Orchestras, The Louisville Orchestra (USA), Jerusalem Symphony Orchestra (Israel), Orquestra Petrobrás Sinfônica (Brazil), Auckland Chamber Orchestra (New Zealand), Orquesta de Cámara Simón Bolívar (Venezuela), Tatarstan National Symphony Orchestra (Russia), Uzbekistan National Symphony Orchestra (Uzbekistan), Orquesta Sinfónica Nacional de México (Mexico), Vietnam National Opera and Theatre Choir and National Symphony Orchestra (Vietnam), Orquesta Sinfónica de Puerto Rico (Puerto Rico), Orquesta Sinfónica Nacional de Chile (Chile), Logos Foundation Robot Orchestra (Belgium), University of Hong Kong Gamelan Orchestra (China), La Chapelle Musicale de Tournai (Belgium), and Oare String Orchestra (UK). He has received numerous commissions, including orchestral works commissioned by the Orquesta Sinfónica Simón Bolívar (Venezuela), Orquesta Sinfónica Nacional de Chile (Chile) Tatarstan National Symphony Orchestra (Russia), American Harp Society, Inc. New York, NY (USA) and Australian barrister, human rights and refugee advocate, and author Julian Burnside AO QC.

***Musica battuta* (2016/2024)**

'*Musica battuta*' or '*Beaten Music*' was especially composed for Antonietta Loffredo (Como, Italy) for the 2016 '*Multiple Keyboards*' Project (Sydney, Australia) curated by Australian composer, pianist, harpsichordist and writer Diana Blom in association with Australian composer, keyboardist and music researcher Michael Hannan.

The work serves as an exploration of the musical implications of combinatoriality as an organizational determinant via the utilization of mathematician Joel Haak's combinatorial analysis of American composer Steve Reich's rhythmic pattern from *Clapping Music* (1972), while additionally adopting the novel harmonic concept of 'All-Interval Tetrachords and Other Homometries' from American minimalist composer and music theorist (also former student of Morton Feldman) Tom Johnson, eloquently presented in his publication *Other Harmony: Beyond Tonal and Atonal* (2014).

In *The Geometry of Music Rhythm: What Makes a 'Good' Rhythm Good?* (2013) Godfried T. Toussaint presents the background to a combinatorial analysis by mathematician Joel Haak of American composer Steve Reich's rhythmic pattern from *Clapping Music* (1972) [x x x . x x . x . x x .], which states that because there are "*eight claps per cycle of 12 pulses in Clapping Music*" means that the combinatorial possibilities (or "*ways one can select 8 out of 12 pulses*") may be mathematically represented by the equation $(12!)/(8!(4!))=495$. In his combinatorial analysis, Haak introduces a series of conditions, which culminates in a fifth condition eliminating the possibility of consecutive repeats of any particular rhythmic cell, which finally results in the reduction from 495 possible patterns to 2: Reich's *Clapping Music* pattern and [x x x x . x . x x . x .]; the latter, or alternative pattern being the pattern adopted in '*Musica battuta*'. The arrangement for Flute, Clarinet, French Horn, Violin, Violoncello, Pianoforte and Two Percussionists was especially created for Martín Fraile Milstein (Provincia de Río Negro, Patagonia Argentina) and the Mizzou New Music Ensemble (University of Missouri, Columbia, MO, USA).

Paola Márquez

Paola Marquez is a Latinx Colombian composer, psychologist, and social worker. She earned two master's Degrees, one in Composition at Syracuse University, where she received the 2008 Heaton Fellowship, and the other in Social Work at the University of Michigan in Ann Arbor, where she received the 2014 Eleanor Cranefield Scholarship.

She works in three professional fields, combining her understanding of each to enrich her work across all of them; as she writes, “*My artistic leanings influence my style as a social worker and psychologist, and my passion for social work and psychology influence my music.*”

Marquez writes, “*My mentors, Jorge Pinzon and Dr. Daniel Godfrey, helped me understand how to use my passion for human psychology as inspiration for my work, creating a unique bridge linking art, music, and social issues.*” She has written film, orchestral, chamber, choir, and vocal compositions, many of which have been performed in several cities in Colombia, Canada, Australia, and the U.S. Her music has been part of projects such as, the *Ruth Ellis Center* sponsored by *Detroit Chamber Winds and Strings*, *Syracuse Children's Chorus*, *Detroit Children's Choir*, *Tree House Ensemble*, *Society of New Music* from 2009-2012, *MUSE Cincinnati's Women's Choir*, *Lima Symphony Orchestra*, the *University of Michigan en Español* concert series, and *Boston Unitas Ensemble Orchestra* at “*Mujeres Concert*” conducted by *Lina Gonzalez*. In addition, she was commissioned by Juilliard violinist *Artur Kaganovkiev*; the conductor of the *Dearborn Symphony*, *Kypros Markou*; *Principal Bass* of the *Australian Brandenburg Orchestra*, *Robert Nairn*; and French filmmaker *Boris Wexler* for his movie *Our Fathers*.

In recognition of her performance and achievement, Marquez earned the *Honorable Mention Citation* at the *International Music Prize for Excellence in Composition Competition* in 2011 in Greece and was selected by *New Music of the Americas* to be part of their album *Estampas Americanas* in 2022, feature guest composer at *Composers Now 2023* founded by *Tania Leon*. In addition, she had the honor to sit on panels for *Chorus America*, *AIMS Detroit*, *National Endowment for the Art*, *National Latino of Latino Arts and Cultures*, and the *University of Michigan*, and she published her research in *Music Cognition* in *SACCOM* (2008) and her book *Mar Azul*. During her career, she worked as an adjunct professor at *Syracuse University*; a social worker for *Say Yes Syracuse*, *Imagine Syracuse*, and *Matrix Head Start* in *Detroit*; an education assistant for the *Detroit Symphony Orchestra*; a *Director of Program and Operations* at *Detroit Children's Choir*; and a music assistant for the *Musica Mestiza Project* lead by composer *Gabriela Frank*.

Currently, Marquez works as a composer and executive-life coach, an *Assistant Director* at *Michigan State University Community Music School-Detroit*, and the vice-chair for *Intempo Music* in *Connecticut*. In each of these roles, she has developed programs to expand the reach of music in disadvantaged communities and to promote music education.

Pequeña Plegaria (2023)

After the fatal shooting on February 13, 2023, where the lives of three young university students were taken and five others seriously injured, this work is a prayer for their lives and all the people who have died in similar situations. It is a prayer for change and transformation to peace.

The work for four hands expresses, through textures and simple melodic lines, a constant prayer determined by a steady bass rhythm that moves slowly through the work representing a state of repentance and spirituality. Likewise, during the piece's development, dissonant harmonies establish the different emotions that emerge in moments where faith has been put to the test.

Finally, after a harmonious evolution, the work determines a resolution that ends in a single note as a sign of humility and personal commitment to continue working for peace.

Mauricio Charbonnier

Argentine composer, based in the Buenos Aires City. His works have been performed around the world, making him one of the emerging composers, most appreciated in Latin America and Europe. Professor of musical theory and composition at the Higher Conservatory of Music of Buenos Aires city.

Composer in Residence at the University of Northern Colorado in 2022, at the State University of Campinas Sao Paulo- Brazil in 2024, at the University of Missouri in 2024. He will be a composer in residence at the University of Massachusetts in 2025 and at the University of Illinois in the same year.

In 2025 new Project about new music in Mexico, will have Charbonnier next to the National Symphony Orchestra of Mexico, the national polytechnic Symphony orchestra, Yucatan Symphony orchestra, Puebla Symphony orchestra.

Another concerts and Premiere in May 2025 will have Charbonnier's music in Buenos Aires City –Argentina where he will work with San Martin National Youth Symphony Orchestra in the Premiere of his violin concertó in in the national auditorium of the Kirchner cultural center (CCK), the most important room in Argentina. In september charbonnier will premiere a work commissioned by the Argentine national music orchestra Juan de Dios Filiberto in the national auditorium of CCK.

Guest composer at the international Clarinet festival – Clarinet fest 2023 - Denver- USA - Portrait of the Composer - performed by maestro Martin Castillo, clarinet soloist of the Montevideo Philharmonic – Uruguay, event that celebrated the 50 years of the International Clarinet Association (ICA).

He has collaborated with important orchestras in America and Europe: Chiapas Symphony Orchestra, Mexico – Cuenca Symphony Orchestra, Ecuador – Montevideo Philharmonic Orchestra. Uruguay, Porto Allegre Symphony Orchestra - Brazil, Paraiba Symphony Orchestra, Brazil – Castvlvm Symphony Orchestra, Spain. J. de Zapopan Mexico Symphony Orchestra, Rio Negro Philharmonic Orchestra (arg) Santa Fe Symphony Orchestra (arg), San Juan Symphony Orchestra (arg) Symphonic Band of the State of Jalisco Mexico. Symphonic Band of the University of Northern Colorado USA. Symphonic band of the City of Buenos Aires Among others.

In 2022 he was awarded the National Classical Award, in the “Revelation Composer ” Category. Delivered by a prestigious jury in the Main auditorium of *Classical Radio Nacional Argentina*.

Their three albums were released by the Wintercat Record Philadelphia and Acqua Record Argentina labels. Avant Records Bs As.

Charbonnier is an Artist for the Allegro hd Eurochannel Networks for South America, Selecta Tv latinoamerica, Argentine classical national radio.

Acrópolis (2024)

Acropolis is the new work of the Argentine composer Mauricio Charbonnier, commissioned within the framework of his artistic residency as a composer by the *Mizzou New Music Ensemble*.

In Antique Greece, the Acropolis was located above the main city, it was a safe haven for the population in case of attack. It was a universal symbol of civilization and forms the most extraordinary architectural and artistic ensemble bequeathed to the entire world.

In his work *Acropolis*, the composer projects the vision that music and art are presented in today's society as a place of refuge and transcendence just as happened in antique Greece. Charbonnier imagines in his work a city where time does not exist, nor the finitude of life, where only the beauty that art radiates lives, helping to live in peace and brotherhood.

From an aesthetic perspective, the composer writes within a language that brings together musical elements used in classical music tradition, such as the use of clear formal structures, and very recognizable thematic-melodic elements. At another point, his language explores innovation with the use of 20th - 21st century techniques and more experimental expressive resources for listening where musical drama, lyricism, the mobilizing force of rhythm and more dissonant sounds live. Turning listening into a unique journey between tradition and contemporaneity.

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 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

Ethan Sanders Sheldon Commission Premiere, St. Louis

7:30 PM, Thursday, December 5, Sheldon Concert Hall

Alarm Will Sound Residency, Tuesday, January 14 - Tuesday, January 21

Concert 7:30 PM, Tuesday, January 21, SMC 130

Seda Balci Sheldon Commission Premiere, St. Louis

7:30 PM, Thursday, January 30, Sheldon Concert Hall

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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