



The University of Texas at Austin
Butler School of Music
College of Fine Arts

THE UNIVERSITY OF TEXAS

NEW MUSIC ENSEMBLE

WITH THE EXPERIMENTAL AND ELECTRONIC MUSIC STUDIO

Wednesday, December 1, 2021

7:30 pm

Bates Recital Hall

JANIUBE TEJERA guest conductor

This concert will last approximately one hour without intermission.

PROGRAM

Daniel Moreira **Countdowns (2014)**

Geli Li **Breath IV (2021)**

Ian Whillock **Interpretations (2021)**
James Tabata, tenor

Januibe Tejera **Flashforward III (2021)**

ABOUT THE PROGRAM

Daniel Moreira

Countdowns (Babel Edition)

BORN 1984

COMPOSED 2014

Daniel Moreira is a brazilian-german composer and conductor of contemporary classical music. After studies in physics, he studied composition and music theory in Germany (Hochschule für Musik und Theater Hamburg and Musikhochschule Stuttgart), United States (The University of Texas at Austin) and Brazil (UFRGS). His main teachers were Marco Stroppa, Manfred Stahnke, Celso L. Chaves and Yevgeniy Sharlat. He has also participated in Workshops and Master courses from composers and ensembles such as Brian Ferneyhough, Georges Aperghis, Chaya Czernowin, Rebecca Saunders, Mark André, C.S. Mahnkopf, Ensemble Modern, Ensemble Recherche, Musik Fabrik and Elision Ensemble. For his works, Daniel has been awarded with prizes and scholarships. His compositions have already been heard in the USA, Europa, Asia, Australia and South-America in such venues and festivals as the ECLAT Festival, Maerzmusik, Gaudeamus Music Week, Darmstadt Summer Courses, Philharmonie Essen, Cresc. Biennale, ISCM World New

Music Days, Academy of arts in Berlin, Wet Ink Concert Series, Donaueschinger Musiktage Off-Programm, Festival Contemporâneo-rs, and many more.

From the composer: "*Countdowns*, written for ten instruments and two sampler keyboards, is a reflection on the processes, gestures and sounds related to countdowns, which can be witnessed in a diverse range of human activities, such as counting down to midnight on New Year's Eve, before the launching of rockets, in preparation for controlled explosions, in sports, and in music. This piece explores these diverse concepts as a source of expectation and dramatic potential. The ensemble assumes the role of different countdown machines and mirrors/enriches real countdown sounds played by the samplers. *Countdowns* is part of a series of recent works, including *Emergency Procedures* (2013) and *Safety Procedures* (2012), that draws material from phenomena of the real world."

Geli Li

Breath IV

BORN 1992

COMPOSED 2021

Geli Li is an America-based composer whose music straddles both Eastern cultures and Western cultures based upon her original musical vocabulary. Her music has been performed nationally and internationally

by leading artists including Fear No Music Ensemble (USA), Tacet(i) Ensemble (Thailand), [Switch~Ensemble] (USA), Chamber orchestra-Jahrhundert-xx-Österreich (AT), NOMAD Tokyo (JP), Altius Quartet (USA), Chamber

orchestra Klangforum Wien (AT), Berlin Zafraan Ensemble (DE), Beijing Modern Ensemble (CN), China Broadcast Traditional Orchestra (CN), Central Conservatory Symphony Orchestra (CN), ChinaYouth Symphony Orchestra (CN), among many others. As a guest composer, she is widely sought internationally at institutions such as Thailand New Music and Arts Symposium (2021); Portland State University (2018/19); Oregon Symphony Composition Workshop (2019); Intimacy of Creativity Chamber Music Festival at the Hong Kong University of Science and Technology (2017), Beijing International Composition Workshop (2017/2013); Shanghai Symposium for New Compositions of Music (2016); Shanghai Spring International Music Festival (2014). Geli is a current doctoral student in music composition at the University of Texas at Austin where she studies with Donald Grantham, Januibe Tejera and Yevgeniy Sharlat.

Ian Whillock

Interpretations

COMPOSED 2021

Ian Whillock is a composer, audio engineer, and percussionist based out of Austin, Texas. He primarily works with electronics and mixed ensembles. His work often uses destruction, recursion, abstraction, and recycling to explore ideas of stimulation, attention, focus, and meaning. Recently, Ian has composed *Interpretations* for amplified ensemble and multichannel electronics to be premiered by the University of Texas at Austin New Music Ensemble. He is currently composing a new work for the University of Texas at Austin Percussion Ensemble to premiere in March 2022. Other recent compositions include *void*, composed for the [Switch~ Ensemble] and *BLACKWATER*, for Hanatsu Miroir. Ian has worked with a variety of other

From the composer: "*Breath IV* is the fourth composition in a collection of musical works that explores the theme of social and racial justice. The original work in the series was inspired by the slogan "I can't breathe," the last words of George Floyd who was murdered by Minneapolis Police Department officer Derek Chauvin when he knelt on the back of Floyd's neck for nine minutes. This series not only expresses my response to the tragedy, but also explores the concepts of liberty, social justice, inequality, and racism in a suffocative daily life. It raises a simple question about where and when we will collectively be able to breathe again. I wanted to shape the music with the close interaction of noise and pitches: they collide, overlap, diffuse, expand and contract in range, timbre and volume. Different textures of sound are produced by a variety of untraditional techniques from the instruments, in which timbre, articulation, performance techniques, and dynamics serve the essential roles."

ensembles including Transient Canvas, Variasi Music, the University of Nebraska Percussion Ensemble, CHannel2 Percussion Duo, and Flat Water Trio. He has collaborated across mediums, working with painter Natalia Kraviec and the UNL Dance Studio. Ian has also composed for film, writing music for *AC* by Alessandro Giovanni Lunghi and *Come Down, Draw Your Shape as Two* by Brynne McGregor. In 2018, Ian was the recipient of the Ida M. Vreeland Award from the Glenn Korff School of Music for achievements in musical composition. Ian is currently pursuing Master's in Composition at the University of Texas at Austin, where he is a Teaching Assistant of the Electronic and Experimental Music Studios (EEMS).

From the composer: “*Interpretations* explores meaning through free association and destruction. Originally composed for composer-singer-songwriter James Tabata and the University of Texas New Music Ensemble, the piece began as a simple song. The text was derived from quotes of over fifty different films, ranging from the 1940s through the present and spanning seven different languages. After

translating the excerpts to English, they were cut up line-by-line and arranged intuitively. Through the musical writing process, I aimed to gradually destroy the original material of the song within the ensemble until only traces of the harmony and melody remained. The result of this creative process generated an abstracted song, whose meaning is left to the audience.”

Januibe Tejera

Flashforward III (Babel Edition)

COMPOSED 2021

From the composer: “*Flashforward III* is the third piece of a cycle for ensemble and electronics. Each work in the cycle explores ideas from Umberto Eco’s concept of a “flashforward,” as presented in his Harvard conferences. A flashforward is a narrative tool in which an author temporarily takes the story forward in time—the opposite of a flashback. Eco used the flashforward to give readers a sort of premonition or a capacity to imagine where a story is headed.

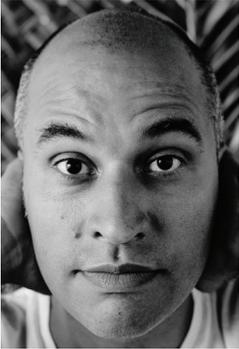
“As musicians, we directly relate to these concepts. Music is essentially a function the brain, organizing memories and projection. Many theories of music try to present solutions to this question, including tonal and atonal models of music. We are elaborating memories, or using previous memories from standard language (tonal music), and trying to form projections for the listener, in which we can elaborate formal relationships and feelings of continuity.

“Over the years, this starting concept has enriched my musical language, and pushed me to imagine other types of organized musical forms. In the particular case of *Flashforward III*, I used a model of two states of time: the now (including the present) and all the rest. This second group is a space where we can mix past

with the future as subconsciousness projections (like a dream-time). This dual concept of time is present in diverse cultures around the world, and also exists in theories of modern physics, such as the multi-universe theories, or theories that assume continuous time doesn’t exist (for example it is impossible to move back through time, in contrast to our relationship with space). This dual concept is similar to our actual perception of time, in which we are constantly moving from the present moment, preparing things to do tomorrow, and forming experimental memories, all at the “same time.”

Musically, this concept guides me to multidimensional structures, where past and future can be rearranged, superimposed, and juxtaposed: a space where multi-directional narratives can be interconnected in a fluid structure. In some sense, *Flashforward III* is imagined as a time labyrinth, where the listener moves in a multi-directional musical space that includes diverse projections of future and past.

JANUIBE TEJERA



French-Brazilian artist Januibe Tejera has been named Assistant Professor of Composition and Director of the EEMS Experimental and Electronic Music Studio. His work connects contemporary music with oral music traditions, instrumental research, new technology, and theatrical elements, all with an eye toward music as a multi-sensory experience. Januibe Tejera is composer, conductor and stage director. As composer, Tejera has received commissions from some of the most prestigious institutions, including Ensemble intercontemporain, the Siemens Foundation, IRCAM (Institut de Recherche et Coordination Acoustique/ Musique), Ensemble PHACE, Ensemble TM+, Festival Musica, Orquestra Sinfônica do Estado de São Paulo, and Orchestre Philharmonique de Radio France. His productions have appeared at major European festivals such as Wien Modern, Festival Musica/Strasbourg, Festival Présences, Festival Manifeste, Festival Ensembles, Darmstadt Festival, and Milano Musica.

In 2014 Tejera's first opera, *Me Monkey*, based on the Kafka novel, premiered in Strasbourg. In 2011 he began the cycle *Flashforward*, now consisting of parts 1-3, for ensemble and electronics. In 2013 he premiered the song cycle *Todo Mezclado* for soprano and orchestra with the Radio France Philharmonique Orchestre, which won as Piece of the Year by Radio France 2013. In 2019 he premiered his audio-visual stage production *Tablado*, for light and sound. Interested in multi-sensory projects, Tejera is currently preparing a new stage project involving light, sound, and odors.

Tejera studied with Gérard Pesson on the Paris National Conservatoire, where he received a composition degree (1st Prize in composition / prix Salabert) and from the IRCAM Cursus. In Brazil he studied with Flavio Oliveira and Almeida Prado. He has been an artist-fellow in institutions such Casa de Velázquez (Académie des Beaux de France), Ircam/Centre Pompidou, Fundación Ibermúsica, Camargo Foundation, and the Sacatar Foundation. Currently he is Sacem composer in residence with the ensemble Accroche Note.

NEW MUSIC ENSEMBLE

VIOLIN

Wei Lin

Nick Hammel

VIOLA

Isaac Fuentes

CELLO

Sophie Mathieu

DOUBLE BASS

Lite Pei

FLUTE

Dominique Reilly

OBOE

Garrett Barrientos

CLARINET

Brendan Fairleigh

BASSOON

Quincey Trojanowski

SAXOPHONE

Chance Stine

HORN

Sally Hatfield

TRUMPET

Justin Lymburner

TROMBONE

Jared Dickerson

PERCUSSION

Daniel Hartung

Reese Maultsby

HARP

Gwendoline Pannetier

KEYBOARD

Noah Simon

UPCOMING EVENTS

HOLIDAY CHORAL CONCERT

Streaming On-Demand, December 13-26
online at music.utexas.edu

MIRÓ QUARTET

Friday January 28, 7:30 pm
Bates Recital Hall

NEW MUSIC ENSEMBLE

Wednesday February 9, 7:30 pm
Bates Recital Hall

WIND ENSEMBLE WITH WIND SYMPHONY

Saturday, February 5, 7:30 pm
Bates Recital Hall

SYMPHONY BAND

Friday February 18, 7:30 pm
Bates Recital Hall

For more information about Butler School of Music concerts and events, visit our online calendar at music.utexas.edu/calendar

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