

The Ph.D./D.M.A. Programs in Music  
Non-Degree Concert

February 23, 2024 7:30 p.m.  
*Baisley Powell Elebash Recital Hall*



*New music of Schweitzer, Beis, and the Onishi-Beis Duo*

Stereopsis (2023)

Santiago Beis

*Amber Evans, Soprano; Meera Gudipati, Flute;  
Sean Statser, Percussion; Lora Al-Ahmad, Piano*

Basho Settings (2023) *\*world premiere*

Ben Schweitzer

- I. Araumiya*
- II. Izasaraba*
- III. Umegakani*
- IV. Kisakataya*
- V. Kefuyoriya*

*Amber Evans, soprano; Francesca Ferrara, flute; Neil Beckmann, guitar;  
Jay Julio, viola; Sean Statser, percussion; Jeff Gavett, conductor*

Poem (2023) *\*world premiere*

*Rebecca Moranis, flute; Joseph Vaz, piano*

INTERMISSION

two improvisational sets

Onishi-Beis Duo

*Yoshiaki Onishi, Electronics and Bass Clarinet  
Santiago Beis, Piano, Electronics*

Please switch off your cell phones and refrain from taking flash pictures.

## About the Artists

**Ben Schweitzer** is a music theorist and composer, originally from Massachusetts. He studied composition with Salvatore Macchia at the University of Massachusetts Amherst and music theory at Queens College, CUNY, where he wrote a thesis, advised by David Schober, on Mahler's Sixth Symphony. His interests include modernism, post-tonal theory, and Japanese music of the 20th and 21st centuries. He recently presented a paper at the Fresh Science conference analyzing Toshio Hosokawa's Etudes for piano in terms of the links between their post-tonal language and Japanese aesthetics. Ben also enjoys photography, reading, and being outside in nature. He is currently working on an opera.

**Santiago Beis** (1990) is an Uru-Brazilian composer, pianist, audio designer. He holds a Bachelor's degree in composition at Escola de Música e Belas Artes do Paraná – UNESPAR. In Brazil, he worked with new music ensembles such as Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Orquestra filarmônica da UFPR, Orquestra de Câmara da Cidade de Curitiba, Orquestra à Base de Sopro de Curitiba, among others. Prizes include XXII Funarte Prémio de Composição Clássica (2017), and in IV Bienal Música Hoje (2017) including MadeinNY JazzGala jazz competition at the Tribeca Center of Performing Arts in New York (2017). As a producer with Composteira casa de Criação, he organized workshops for composers-in-residence including Marcos Balter, Paulo Rios Filho, Alex Buck, Alexandre Torres Porres, Flora Holderbaum, Jorge Antunes, among other Brazilian Artists. In the U.S.A. Beis graduated in 2023 with an M.M. in Composition program at the School of Music of the University of Missouri, Columbia, where he studied with Yoshiaki Onishi and Stefan Freund. During this period, Santiago worked with the Left Coast Chamber Ensemble, the [Switch~ Ensemble], the U.M. University Philharmonic for the Sinquefield Composition Prize (2021) and the Sheldon Arts Foundation, and the JACK Quartet (JACK Studio 2022). Recent residences include works with the Divertimento Ensemble (IT) and at Mizzou International Composers Festival with the ensemble Alarm Will Sound. Santiago is pursuing a Ph.D. in Composition at the City University of New York Graduate Center in Dr. Suzanne Farrin's composition studio.

**Yoshiaki Onishi** is a Japanese-American composer, conductor, and clarinetist. As a composer, he is interested in exploring a wide range of instrumental timbres and finding ways to incorporate them in musical syntaxes and forms that disrupt the sense of expectation. Noted by a New York Times critic Anthony Tommasini for its "varied, eerily alluring sounds," Onishi's music has been performed worldwide by organizations such as New Japan Philharmonic, Asko|Schönberg Ensemble, Klangforum Wien, Nieuw Ensemble, Distractfold Ensemble, Ensemble Intercontemporain, Quatuor Diotima and JACK Quartet. With his 2010 work *Départ dans...*, Onishi became the laureate of the Gaudeamus Prize 2011. He is named a 2018 Guggenheim Fellow. Other recent honors include the Fromm Commission in 2018 and an artistic residency fellowship from Civitella Ranieri Foundation in Umbertide, Italy. His works are published by Edition Gravis in Berlin, Germany. As clarinetist and improviser, Onishi has collaborated with composers George Lewis, Carolina Heredia, Oswald Huynh, Bret Bohman, and Andrew Crossley. Together with Santiago Beis, he plays in the Onishi-Beis Duo, an electroacoustic improvisation duo. Onishi received his doctorate in music composition from Columbia University in New York in 2015. Onishi has held teaching positions at Columbia University and Toho Gakuen School of Music in Tokyo, Japan, and the University of Missouri School of Music. Since fall of 2023, Onishi is Assistant Professor of Music Composition at the University of Delaware School of Music.

Formed in November 2021 by composer-performers Yoshiaki Onishi (clarinets/electronics) and Santiago Beis (keyboard/saxophone/ electronics), the **Onishi-Beis Duo** improvises electroacoustic music informed by Western and Eastern philosophies, concepts of music perception and cognition, and phenomenology of sound. The Onishi-Beis Duo has performed in concerts and events, opening shows for artists such as Ami Dang, Circuit Des Yeux, and Laraaji, as well as on the 2022 and 2023 Missouri International Composers Festival. In November 2022, the Profane Illuminations label released the duo's inaugural album, Images-After, available on Bandcamp.

## Texts and Translations

Texts: Matsuo Basho (1644-1694)

Translation: Ben Schweitzer

I. (Autumn)

*Araumi ya  
Sado ni yokotau  
Ama no gawa*

On the stormy sea  
Stretching out to Sado's shore  
River of heaven

II. (Winter)

*Iza saraba  
Yuki ni korobu  
Tokoro made*

Come, let us depart  
Go to see the snow until  
We all fall right in

III. (Spring)

*Umega ka ni  
Notto hi no deru  
Yamaji kana*

At the scent of plums  
Suddenly, how the sun lit  
This lone mountain path

IV. (Summer)

*Kisakata ya  
Ame ni Seishi ga  
Nebu no hana*

At Kisakata  
In the rain, Seishi appeared  
Through silk tree flowers

V. (Autumn)

*Kefu yoriya  
Kakitsuke kesan  
Kasa no tsuyu*

From today henceforth  
This inscription, too, shall fade  
From dew on my hat