

Sebastian Suarez-Solis is a Baltimore-based sonic and visual artist whose works range from musical compositions to prints, installations, and performances. Their works are varied, their artistic philosophy is singular: they seek to disseminate new modes of thought across many art forms, treating all mediums as one vehicle for expression. With a heavy focus on improvisation and intuitive action, Sebastian often creates works accessible to untrained artists, as in the Pieces for Pi Ensemble. Sebastian's oeuvre is to explore the gamut of human emotion, especially through the lenses of mental health, metaphysics, identity and culture, philosophical arguments, love and sexuality, and power and oppression. "There is, within the minutiae of human behavior, a universality that binds us together that I find so fascinating exploring through artistry."

As a queer Latinx composer, Sebastian is a staunch fighter for representation of underrepresented peoples and intersections thereof. As well as an artist who happens to suffer from mental illness, they often make pieces related to mental health struggles and unique experiences they would want to see represented and recorded. It is those very struggles they use to derive their musical style – heavy contrast, extreme forms, a reckless abandon. An avid collaborator, Sebastian has premiered works across the United States, South America, and Europe.

As a performer, they are one-fifth of Critical Error, a new music chamber quintet focusing on electroacoustic instruments, game and theater pieces, and spectral improvisation. Established in 2021 at the Peabody Institute of The Johns Hopkins University, Critical Error creates otherworldly and multi-faceted soundworlds from concepts like tabletop board games (either conceptually or through physical usage of the game as musical instrument or score), sonic phenomena, mathematical axioms, political theory, both as performers and composers.

Sebastian is currently at the Peabody Institute of The Johns Hopkins University, where they are the 2022-2023 Richard Dragon, Louis Cheslock, and Philip D. Glass named scholar; in their Masters studies in Music Composition under Sky Macklay and Oscar Bettison, they have worked with ensembles like Parker Quartet, Mivos Quartet, Ensemble Dal Niente, Alexandre Ribeiro, Michael Hernandez of MANA Quartet, Trio Immersio, Estrella Consort, TORCH Collective, among other groups and personal commissions.

THE 46th ANNUAL
FESTIVAL OF NEW AMERICAN MUSIC

MICHAEL HERNANDEZ
"LATINX STORYTELLERS"
MONDAY, OCTOBER 30, 7:00 P.M.

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| "...And the pleasure blooms to die" * (2022) | Juan Sebastián Cardona Ospina
(b. 1992) |
| La inmortalidad del cangrejo * (2023) | Gabriel José Bolaños
(b. 1984) |
| Cesonia y El Espejo (2021) | Luis Miguel Delgado Grande
(b. 1990) |
| Before You Run... (2021) | Caitlin Santos
(b. 2000) |

INTERMISSION

- | | |
|--------------------------|-------------------------------------|
| Retablos * (2015) | Jared Isaac Aragón
(b. 1990) |
| Paysage frontière (2020) | Victor Ibarra
(b. 1978) |
| 2600 * (2023) | Sebastian Suarez-Solis
(b. 1999) |

Michael Hernandez, saxophone
Keisuke Nakagoshi, piano

* = world premiere

Michael Hernandez has been heard in concert halls throughout Germany, Switzerland, Poland, France, Holland, Austria, Italy, the UK, Canada, and the United States. Recently He has been featured on WPRB's *Classical Discoveries- Viva 21st Century*, WCNY Classic FM's *Fresh Ink*, and has been broadcasted multiple times nationwide on NPR's *Performance Today*. Hernandez has appeared with the Brooklyn Symphony, Redwood Symphony, San Jose Chamber Orchestra, Echo Chamber Orchestra, Espressivo Chamber Orchestra, Lubbock Symphony Orchestra, The Phoenix Symphony Guild, The San Jose Wind Symphony, New Century Chamber Orchestra, The Santa Cruz Symphony, The National Music Festival Orchestra, The Hot Springs Music Festival Orchestra, North Valley Symphony, Musica Nova Orchestra, and many others.

As a new music advocate, Michael has collaborated with and premiered over 100 works by some of the most notable composers of the 21st century including Marc Mellits, Ellen Taaffe Zwilich, Augusta Read Thomas, Miklos Maros, Dimitri Terzakis, Nicola LeFanu, Belinda Reynolds, Enrico Chapela as well as emerging composers such as Danny Clay, Luis Miguel Delgado, Kevin Villalta, Gabriel José Bolaños Chamorro, Alan Theisen, Olivia Kieffer, Karalyn Schubring, and Roger Zare.

Based in the San Francisco Bay Area, Hernandez frequently collaborates with Bay Area organizations such as Empyrean Ensemble, Earplay, Opera Parallele, West Edge Opera, Left Coast Chamber Ensemble, Composers Inc., MEDIATE Art Group, Mercury Soul, Hot Air Music Festival, StoreFrontLab and the SF stARTup Fair.

Michael is the Co-Founder and owner of MANA Mouthpieces Inc. He has been invited to lecture on the topic of Music Business and Entrepreneurship at colleges, conservatories and music festivals across the United States and Germany.

As founding soprano saxophonist of the critically acclaimed MANA Quartet, Michael has held residencies at dozens of music festivals including Bravo! Vail Valley Music Festival, Hot Springs Music Festival, National Music Festival, Music in the Mountains, The Taneycomo Festival Orchestra, The Festival of New American Music, Ethos New Music Festival, and the Oklahoma State Contemporary Music Festival.

Hernandez is an endorsing artist for Key Leaves, RooPads, Lefreque Sound Bridges, MANA Mouthpieces, and D'Addario Woodwinds. He performs on

newly discovered works by composer Florence Price for the E.W. Jones Black Music Festival at the University of Arkansas. His music is published by Jeanné-Inc. and Firehead Editions of London. Aragón serves as organist and director of handbells at St. Mark's Presbyterian Church in Tucson, Arizona and is a member of the percussion-organ duo *sonidos encendidos*.

Victor Ibarra, born in Guadalajara, Mexico, has had an extensive training in his own country as well as in France and Switzerland, with well-known musicians such as Hebert Vázquez, José Luis Castillo, Edith Lejet, Daniel D'Adamo and Michael Jarrell. He has been awarded first prize in the Alea III competition in the United States, first prize in the National Music Auditorium – BBVA Foundation competition in Spain, first prize in the Mauricio Kagel competition, the Zeitklang Award in Austria, and first prize in the Basel Composition Competition in Switzerland, among others. Ibarra was recently selected at the Ensemble Aleph's 7th International Forum for Young Composers, while simultaneously chosen as a member of the *Casa de Velazquez – Académie de France à Madrid*.

His works have been performed by well-known international ensembles. He has successfully completed his master's degree in composition at the *Conservatoire National Supérieur Musique et Danse de Lyon*, unanimously winning first prize and the special recognition from the Salabert Foundation. Since 2014 he has been a member of the *National System of Art Creators* by the National Fund for Culture and Arts of Mexico.

Victor Ibarra's style draws on widely varied resources that together outline a genuine musical language. In his pieces, every passage is immersed in micro-tonality, with a precise harmonic structure that often becomes labyrinthine, even obsessive. Rhythmic energy is essential to his music, and he employs instrumental virtuosity to create new spaces and dimensions. The influence of Spectralism is evident in his coloristic approach to timbre, while interdisciplinary dialogue (usually with visual arts) puts a personal mark on his work, which is characterized above all by clarity and fidelity to his compositional instincts and ideals.

Since 2017 he has taught composition and orchestration as a full-time professor at the University of Guanajuato's Music Department, where he also serves—since 2019—as director of the *Callegón del Ruido* International Contemporary Music Festival.

Puertorriqueña, especially in her music. Her character and musical fondness are a direct product of her family's history - her paternal grandfather was a traditional Bolero guitarist/singer who passed his musical inclination on to her father, the backbone and most significant supporter of her musical journey. Growing up in the church as a worship leader and having family influence in ministry, Caitlin believes music carries a deep and spiritual gravity that collectively unites our wonders, sorrows, passions, and burdens. Bearing this context in mind, Caitlin uses her life perspectives and beliefs to convey messages of humanity in various multi-media and cross-discipline practices. One of her key musical goals is to shape new perceptions of stories by incorporating and transforming familiar sounds within our day-to-day lives.

In addition to Caitlin's work as a composer, she is an independent missionary who partners with the church and special education programs in El Salvador. Her life outlook, "people come first," shepherds her determination to speak up for vulnerable populations who usually do not get a platform to speak on. By incorporating their experiences into music, Caitlin hopes to raise awareness and affirm to these populations that someone is listening, even in the concert halls. Caitlin Santos is currently a student at Middle Tennessee State University. She holds a degree from the University of Georgia Hugh Hodgson School of Music, where she studied under Adrian Childs, Emily Koh, and Peter Van Lane.

Composer and organist **Jared Isaac Aragón** has been immersed in music his entire life. Growing up in the bosques of Central New Mexico, his parents owned a music store where he discovered his love for music. He began piano lessons with Bobbi Carbajal and under her guidance began to discover a passion for composing his own music. This passion led Aragón to pursue degrees in music composition from Eastern New Mexico University, the University of Arkansas, and the University of Arizona where he studied under composers Mark Dal Porto, Robert Mueller, Daniel Asia, and Pamela Decker.

As a composer, Aragón has won awards from the Rocky Mountain Chapter of the College Music Society, the DissonArt Ensemble (Thessaloniki, Greece), the Santa Fe Community Orchestra (Santa Fe, NM), and Les amis de l'orgue de Montréal (Montréal, Canada). He has presented his music and performed as an organist at the 2015 Lucca International Festival for new music in Lucca, Italy and created performance editions of several

historical saxophones built to the acoustical specifications of the instrument's inventor, Adolphe Sax and is currently principal saxophonist of the Santa Cruz Symphony. Michael resides in San Jose California where he serves on the faculty of San Jose State University as the Assistant Professor of Saxophone and Music Entrepreneurship.

Michael's primary teachers include, Wildy Zumwalt, Ronald Caravan, Patrick Meighan and Carina Raschèr. As a student Michael also received extensive coaching from the Raschèr Saxophone Quartet in Germany as well as in the United States.

Keisuke Nakagoshi began his piano studies at the age of ten, arriving in the United States from Japan at the age of 18. Mr. Nakagoshi earned his Bachelor's Degree in Composition and Master's degree in Chamber Music from the San Francisco Conservatory of Music. Graduating as the recipient of multiple top awards, Keisuke was selected to represent the SFCM for the Kennedy Center's Conservatory Project, a program featuring the most promising young musicians from major conservatories across the United States.

Mr. Nakagoshi has performed to acclaim on prestigious concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Symphony Hall in San Francisco. He has received training from some of the most celebrated musicians of our time - Emanuel Ax, Gilbert Kalish, Menahem Pressler, Robert Mann, Paul Hersh, David Zinman - and enjoys collaborating with other accomplished musicians such as Lucy Shelton, Ian Swensen, Jodi Levitz, Robin Sutherland, Lev Polyakin, Axel Strauss, Mark Kosower, Gary Schocker, and conductors such as Alasdair Neale, George Daugherty, Nicole Paiement, Michael Tilson Thomas, and Herbert Blomstedt. Mr. Nakagoshi is Pianist-in-Residence at The San Francisco Conservatory of Music and the award-winning Opera Parallele. He resides in San Francisco.

Juan Sebastian is a Colombian composer who is currently based in Emeryville, California. His musical compositions are inspired by literature, using stories and moods from books as scaffolding, hoping to create a new personal read. Besides composing, Sebastian is a passionate educator of Music Theory and Composition, who looks for awake love in his friends and students for music, art, coffee and life.

His orchestral piece *Negra espalda del tiempo* was awarded the 2017 Bogotá Philharmonic Prize in Composition. In 2019, his Choir and Orchestra piece *Cuando fui mortal* won the National Composition Competition. His orchestral and chamber music have been performed, awarded and/or recorded by the Bogotá Philharmonic Orchestra, Memphis Symphony Orchestra, University EAFIT Symphonic Orchestra, Caldas Symphonic Orchestra, University of Memphis Contemporary Chamber Players and Periscopio Ensemble.

Juan Sebastian obtained his DMA in composition at the University of Memphis, with Kamran Ince, John Baur, and Mahir Cetiz. In 2016, he earned an M.M. in composition from the University EAFIT, where he studied with Victor Agudelo. In 2014, Juan earned his bachelor's in music education from the University of Caldas, where he studied with Juan Carlos Valencia, Hector Fabio Torres, and Jaime Jaramillo. In 2015, he was given a decoration for academic merit in the event "*Noche de los mejores*" by the former President of Colombia. He was Lecturer at Universidad de Caldas until June 2022, when he decided to relocate in Emeryville, CA.

Gabriel José Bolaños is a Nicaraguan-American composer of solo, chamber, orchestral and electroacoustic music. He frequently collaborates closely with performers and enjoys writing music that explores unusual structures and timbres. He is interested in computer-assisted composition, auditory perception, linguistics, and modular synthesizers. He enjoys listening to music by Saariaho, Romitelli, Grisey, Gubaidulina, Harvey, León, Os Mutantes, Ciani, Wishart, Simon Diaz, Yupanqui and Sabicas.

Recent projects include a grant from the AZ Commission on the Arts to develop computer-assisted-composition tools for the creation and realization of polytemporal music, a residency at CIRM with a commission for ensemble C. Barré for festival MANCA in Nice, France, a collection of audiovisual vignettes titled *The Grand Transparents*, a collaboration with bassoonist Dana Jessen for solo bassoon and electronics called *Los Minúsculos*, and "*Charity and Love*", an album with jazz pianist Frank Carlberg inspired by the music and voice of Mary Lou Williams. Bolaños received a BA in Music from Columbia University and a PhD in Music Theory and Composition from UC Davis. His principal composition teachers include Mika Pelo, Pablo Ortiz, Laurie San Martin, Fabien Lévy and Sebastian Currier, and he studied orchestration with Tristan Murail.

He also attended the American Conservatory in Fontainebleau (France), SICPP (Boston), Atlantic Music Festival (Maine), New Music on the Point (Vermont), Festival Mixtur (Barcelona) and SPLICE Institute (Michigan).

Luis Miguel first studied composition with the Colombian composer Blas Emilio Atehortúa, while finishing his studies in Universidad Industrial de Santander. In 2014 he started his studies at Centro Superior Katarina Gurska. He has taken classes with Alberto Posadas, José Luis Torá, Aureliano Cattaneo, Beat Furrer, Pierluigi Billone, Raphael Cendo, Maria Cecilia Villanueva, Oscar Bianchi, Francesca Verunelli, among others.

He has participated as composer in several events such as the "Festival Festiartetos" for string quartets and composers (Bogotá, Colombia), "Festival Distat Terra" for young composers (Argentina), Festival "Mixtur" (Barcelona, Spain), Jornadas de música nueva (Asunción, Paraguay), and the St. Petersburg International New Music Festival. His works have been programmed and commissioned in many places by varied ensembles and artists such as: the Sigma-Project Saxophone Quartet (Spain), Ensemble Cepromusic (Mexico), Quatuor Diotima (France), Robin Meiksins (USA), Lorelei Dowling (Klangforum Viena), Boston Microtonal Society, Chirchan Larson, Quartetto Maurice (Italy), The Construction Site Contemporary Music Ensemble (Serbia), TACETi Ensemble (Thailand), and Ensamble la Sociedad (Colombia), among others.

In 2011 he won the 1st prize at the Beca Bicentenario. In 2017 he was awarded by the Ministry of Culture of Colombia with an artistic residence with CEPROMUSIC Ensemble in Mexico City. In 2018 he was selected by the National Center of Contemporary Arts in Nizhni Nóvgorod, Russia for the Binational Colombia-Russia concert, and the 27th International Review of Composers in Belgrade, Serbia. In 2019 he was awarded with an artistic residence with Copiuensemble and the composer Luca Belcastro for the *Germina.Cciones, primaveras latinoamericanas* program. He has received scholarships from the government of Santander in Colombia, the Ticino Musica Academy, and New Music on The Point festival. He currently resides in Pittsburgh PA, pursuing a Ph.D. in Composition and Music Theory at University of Pittsburgh. His music is edited by Babel Scores.

Caitlin Vanessa Santos is a Nashville-based composer originally from Atlanta, Georgia. Her parents have always encouraged her to embrace her *cultura* and proudly celebrate her identity as a *Salvadoreña* y