

# ***for everything you keep losing***

Angélica Negrón

Commissioned by Dallas Symphony Orchestra  
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Libretto by Roque Raquel Salas Rivera, Ricardo Alberto Maldonado,  
Nicole Delgado & Amanda Hernández

**I. Requiem Aeternam:** *for everything you keep losing*

**II. Kyrie:** *Under the stars*

**III. Benedictus:** *Smell and Sky*

**IV. Agnus Dei:** *Reaching the tantamountainous coral deserts*

**V. Lux Aeterna:** *Soar through the air*

**VI. Libera Me:** *They poured out the music of the world*

**VII. In Paradisum:** *To know the names of fruits and sow by heart*

## **INSTRUMENTATION**

SATB Chorus

Soloists: Soprano, Mezzo Soprano, Counter-tenor, Tenor

2 Fl.

2 Ob.

2 Cl.

1 Bass Cl.

2 Bsn.

4 French Hn.

2 Tpt.

2 Tbn.

1 Tuba

Timpani

Percussion (Four Players):

Roland SPD-SX Sampling Pad (for live electronics)

Marimba

Glockenspiel

Vibraphone

Suspended Cymbal

Wood Blocks (low, medium, high)

Bass Drum

Maracas

Sticks

Tom-toms

Antique Cowbells (B3, D4, Eb4, G4, A4, B4, D5, G5, B5)

Triangle

Audubon Bird Call

2 Small Cast Brass Sleigh Bells

Tam-Tam

Harp

MIDI Keyboard (connected to a laptop)

Strings\*

Double Bass with C extension

Estimated Duration: 37 min.

## PROGRAM NOTES

*“for everything you keep losing”* is a new work in the style of a requiem for orchestra, SATB chorus, and four soloists that explores sonic loss and the erasure of sonic diversity, tied to habitat destruction, species extinction, and climate change. The piece also reflects on the loss of language due to colonialism, the displacement of communities, and the silencing of voices, particularly those impacted by the climate crisis.

The libretto weaves together poetry by Roque Raquel Salas Rivera, Ricardo Alberto Maldonado, Nicole Delgado, and Amanda Hernández, touching on themes of grief, ecological and cultural loss, displacement, extinction, resistance, transformation, liberation and remembrance. A meditative cycle, the piece also asks how music and technology can help us reconnect with what has been lost and imagine new ways forward. As David Haskell writes, “The vitality of the world depends, in part, on whether we turn our ears back to the Earth, hear both the beauty and brokenness of the living world, then act.”

The first movement, *Requiem Aeternam*, is an atmospheric eulogy for all that has been unjustly displaced, lost or forgotten. It includes recordings of the final days of an ancient ice block, Germany’s Schneeferner glacier, as well as sounds from extinct baleen whales, and the last song of the Kaua’i ‘ō’ō bird, whose extinction was driven by environmental destruction.

In the *Kyrie*, the Afro-Puerto Rican tradition of *bomba* sets a rhythm of resistance. The music features the distinctive call of the *Coquí guajón*, a rock frog native to Puerto Rico that has been endangered since 1997 due to habitat loss. *Benedictus* enters a musical trance that reflects on our relationship to nature and language, focusing on presence and hope as forms of connection. *Agnus Dei* includes the haunting silence of depleted coral reefs, where biological life has disappeared due to dredging and pollution. This movement dwells in the discomfort of irreversible loss while asking for peace and rest for those no longer with us.

*Lux Aeterna* continues to pray for rest and light, with heightened awareness of our connection to the natural world and to all living beings. *Libera me* brings back the driving rhythms of *bomba*, joined by field recordings from El Yunque rainforest in Puerto Rico. The movement echoes the resistance heard in *Kyrie*, now with greater urgency. It addresses the impacts of gentrification and disaster capitalism as they intersect with climate injustice and the ongoing displacement of both human and non-human communities.

The final movement, *In Paradisum*, imagines a peaceful return to our roots. It features the song of the San Pedrito, the only endemic tody in Puerto Rico, which is not currently threatened. In this imagined paradise, the San Pedrito sings beautifully, evoking the peace that comes with being able to return home.

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