

MIZZOU NEW MUSIC SUMMER FESTIVAL

JULY 12-18, 2010



*...ten world premieres,
eight selected composers,
four incredible performances,
one extraordinary opportunity.*

Alarm Will Sound

Monday, July 12, 2010 • 7:30 PM

Night on Earth

Lisa Moore, piano

Tuesday, July 13, 2010 • 7:30 PM

Composers that Rock

Thursday, July 15, 2010 • 7:30 PM

Eight World Premieres

Sunday, July 18, 2010 • 2:00 PM

**MISSOURI THEATRE CENTER
FOR THE ARTS**

It's time to toot some horns.

The inaugural Mizzou New Music Summer Festival moves Mid-Missouri one step closer to becoming a mecca for new music and composition!

Featuring world premieres by eight emerging composers selected from 120 composers around the world, including, China, France, Spain, Turkey, Korea, Mexico and the United States. Composers will receive private lessons and participate in master classes. In addition to the compositions being performed by the acclaimed new music ensemble Alarm Will Sound, composers will receive a live recording of this performance. ... **Just a few of the reasons for us to start tooting some horns.**



Congratulations and many thanks to Dr. Jeanne and Rex Sinquefield, Sinquefield Charitable Foundation and the University of Missouri for their vision and commitment in bringing this festival to Missouri.

**SLAY &
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Mizzou New Music Summer Festival • July 12 - 18, 2010

Festival Schedule

Monday, July 12, 2010

7:30 PM: *Alarm Will Sound Performance*
Missouri Theatre Center for the Arts - Ticketed Event

Tuesday, July 13, 2010

8:45 AM - 12:15 PM: Resident Composers and Faculty Presentations
University of Missouri, Fine Arts Building 145 - Free and Open to the Public

1:45 PM - 5:00 PM: Alarm Will Sound Open Rehearsal
University of Missouri Loeb Hall - Free and Open to the Public

7:30 PM: *Night on Earth with Lisa Moore, pianist*
Missouri Theatre Center for the Arts - Ticketed Event

Wednesday, July 14, 2010

8:45 AM - 12:15 PM: Resident Composers and Faculty Presentations
University of Missouri, Fine Arts Building 145 - Free and Open to the Public

1:45 PM - 5:00 PM: Alarm Will Sound Open Rehearsal
University of Missouri, Loeb Hall - Free and Open to the Public

7:30 PM: *Alarm Will Sound Performers as Composers Lecture Recital*
University of Missouri, Whitmore Recital Hall - Free and Open to the Public

Thursday, July 15, 2010

8:45 AM - 12:15 PM: Resident Composers and Faculty Presentations
University of Missouri, Fine Arts Building 145 - Free and Open to the Public

1:45 PM - 5:00 PM: Alarm Will Sound Open Rehearsal
University of Missouri, Loeb Hall - Free and Open to the Public

7:30 PM: *Composers that Rock with Maestro Kirk Trevor featuring pianist Lisa Moore*
Missouri Theatre Center for the Arts - Ticketed Event

Friday, July 16, 2010

8:45 AM - 12:15 PM: Resident Composers and Faculty Presentations
University of Missouri, Fine Arts Building 145 - Free and Open to the Public

1:45 PM - 5:00 PM: Alarm Will Sound Open Rehearsal
Missouri Theatre Center for the Arts - Free and Open to the Public

7:30 PM: *Alarm Will Sound Presentation on Extended Instrumental Techniques*
University of Missouri, Whitmore Recital Hall - Free and Open to the Public

Saturday, July 17, 2010

7:30 PM: Stefan Freund Faculty Presentation
University of Missouri, Fine Arts Building 145 - Free and Open to the Public

Sunday, July 18, 2010

2:00 PM: *Eight World Premieres performed by Alarm Will Sound*
Missouri Theatre Center for the Arts - Ticketed Event

Welcome to the inaugural Mizzou New Music Festival!



Here in America's heartland new music is taking root, thanks to the generosity of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. Since 2006, the Sinquefields have provided full funding for the Creating Original Music Project (COMP), a program of the University of Missouri School of Music aimed at stimulating and nurturing music composition in grades K-12. COMP programs include an annual competition and festival, and a weeklong summer camp for some of Missouri's top young composers. (The 2008 camp was the subject of the award-winning documentary, *Genius Among Us: Young Composers in Missouri*.) As a result of the interest in and success of COMP, the Sinquefields decided to broaden their support for composition and new music significantly, and their recent \$1 million gift, announced in March 2009, has allowed the School of Music to create the Mizzou New Music Initiative, a diverse array of programs intended to position the School of Music as a leading center in the areas of composition and new music.

The Mizzou New Music Initiative now includes full-tuition scholarships for undergraduate composition majors, assistantships for members of a graduate-level new music ensemble, the Sinquefield Prize (awarded annually to the top University of Missouri student composer), a distance-learning initiative intended to support composers from around Missouri, the various programs of COMP, and the Mizzou New Music Summer Festival.

The Mizzou New Music Summer Festival brings together the talents of MU faculty composers W. Thomas McKenney and Stefan Freund, distinguished guest composers Derek Bermel and Martin Bresnick, eight resident composers selected through a highly competitive screening process, special guest performer Lisa Moore, and the ensemble Alarm Will Sound, which the *New York Times* has called "one of the most vital and original ensembles on the American music scene." Partnering with the School of Music in presenting the Mizzou New Music Festival is the Missouri Symphony Society (MOSS). I wish to thank MOSS Executive Director Eric Staley and Music Director Kirk Trevor for their enthusiasm and support for this project and for the use of the beautiful Missouri Theatre Center for the Arts. The initial conception of the Festival included opening and closing concerts by Alarm Will Sound—the latter featuring the world premieres of compositions by the eight resident composers, completing during the week of the Festival—and a performance by our special guest performer Lisa Moore. But our partnership with MOSS has happily led to a fourth concert: Thursday's Composers that Rock program, under the direction of Maestro Trevor and featuring the Missouri Symphony New Music Ensemble.

I invite you to sit back and open your ears to an array of new sounds and to a number of works that are being introduced to the world over the course of the week. Remember, all music was once new music, and this week you are participating in the next chapter of the history of music.

With best wishes,

Robert Shay
Director, School of Music
University of Missouri

Mizzou New Music Summer Festival Artistic Directors



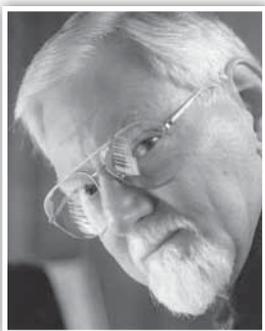
Stefan Freund, Co-Artistic Director

Stefan Freund received a BM with High Distinction from the Indiana University School of Music and an MM and a DMA from the Eastman School of Music. His primary composition teachers included Pulitzer Prize winners Christopher Rouse and Joseph Schwantner as well as Augusta Read Thomas, Frederick Fox, Claude Baker, David Dzubay, and Don Freund, his father. He

studied cello with Steven Doane, Tsuyoshi Tsutsumi, and Peter Spurbeck, among others. He is presently Associate Professor of Composition and Music Theory at the University of Missouri. Previously he was Assistant Professor of Composition at the Eastman School of Music.

Freund is the recipient of two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, ten ASCAP Plus Awards, a Music Merit Award from the National Society of Arts and Letters, and the Howard Hanson Prize. He was selected as the 2004 Music Teachers National Association-Shepherd Distinguished Composer of the Year. In 2006 he was awarded the MU Provost's Outstanding Junior Faculty Research and Creative Activity Award. Freund has received commissions from the Carnegie Hall Corporation, the Phoenix Symphony, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, Seattle Town Hall, the Louisville String Quartet, the Prism Brass Quintet, and SCI/ASCAP. His music has been performed at such venues as Carnegie Hall, Lincoln Center, the Kennedy Center, Weill Recital Hall, NPR's St. Paul Sunday Morning, the National Gallery of Art, the Aspen Music Festival, and the Art Institute of Chicago. International performances include the International Performing Arts Center (Moscow), Glinka Hall (St. Petersburg), Queen's Hall (DK), the Bank of Ireland Arts Centre, and other concert halls in Austria, Germany, and Greece. His works have been recorded on the Innova, Crystal, and Centaur labels.

Active as a performer and producer of new music, Freund is the founding cellist of the new music ensemble Alarm Will Sound and serves on its production board. His cello performances include Carnegie Hall, Lincoln Center, Merkin Hall, the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, and Miller Theatre. He has recorded on the Nonesuch, Cantaloupe, and I Virtuosi labels as well as Sweetspot Music DVD. In addition, Freund is the Music Director and Principal Conductor of the Columbia Civic Orchestra and the Director of Mizzou's Creating Original Music Project (COMP).



W. Thomas McKenney, Co-Artistic Director

Dr. McKenney received his PhD in composition from the Eastman School of Music, and his bachelor's and master's degrees from the College-Conservatory of Music of the University of Cincinnati. In 1970 he was named the Distinguished Composer of the Year by the Music Teachers National Association. His compositions have been performed in Europe, South America, China, and throughout the United States. He is the recipient of numerous grants and commissions. In 1987, he was invited by the Ministry of Culture of the People's Republic of China to present a series of lectures on the use of lasers and electronic music.

In addition to his work at the electronic music studio at the University of Missouri, he has worked at Robert Moog's studio, the Stiftelson Elektronikumstudion in Stockholm, Sweden, the Center for Experimental Music and Intermedia at North Texas State University, and the Center for Electroacoustic Music at the University of Missouri-Kansas City. Dr. McKenney also oversees the annual New Music Festival and conducts the New Music Technology Institutes. Dr. McKenney received the Purple Chalk Award for Excellence in Teaching, given by the Arts and Science Student Government, and the Orpheus Award, given by the Zeta Chapter of Phi Mu Alpha Sinfonia for significant contributions to the cause of music in America.

2010 Mizzou New Music Summer Festival Guest Composers



Martin Bresnick

Martin Bresnick was born in New York City in 1946. He was educated at the High School of Music and Art, the University of Hartford (B.A. '67), Stanford University (M.A. '68, D.M.A. '72), and the Akademie für Musik, Vienna ('69-'70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music, he has also taught at the San Francisco Conservatory of Music (1971-72) and Stanford University (1972-75). He has served as the Valentine Professor of Music, Amherst College (1993), the Mary Duke Biddle Professor of Music, Duke University (1998), the Cecil and Ida Green Visiting Professor of Composition, University of British Columbia (2000), Composer-in-Residence, Australian Youth Orchestra National Music Camp (2001 and 2004), International Bartok Seminar, Director of Composition (2001), Visiting Professor of Composition, Eastman School of Music (2002-2003), Visiting Professor, New College, Oxford (2004), Housewright Eminent Scholar and Featured Guest Composer, Florida State University (2005), Visiting Composer, Royal Academy of Music, London (2005), Visiting Composer, Harvard University, (2009), Visiting Composer, Yonsei University, Seoul, South Korea, (2009.)

Mr. Bresnick's compositions cover a wide range of instrumentation, from chamber music to symphonic compositions and computer music. His orchestral music has been performed by the National Symphony, Chicago Symphony, American Composers Orchestra, San Francisco Symphony, New Haven Symphony, Münster Philharmonic, Kiel Philharmonic, Orchestra of the Radio Televisione Italiana, Orchestra New England, City of London Chamber Orchestra, Orquestra Sinfonica do Estado de Sao Paulo, St. Paul Chamber Orchestra, Oregon Symphony Orchestra, Bilbao Orkestra Sinfonika, and Izumi Sinfonietta Osaka. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center; Sonor; Da Capo Chamber Players; Speculum Musicae; Bang on A Can All Stars; Nash Ensemble; MusicWorks!; Zeitgeist; Left Coast Ensemble; Musical Elements.

His music has been heard at numerous festivals: Sonic Boom, Bang on a Can, Adelaide, Israel, Prague Spring, South Bank's Meltdown, Almeida, Turin, Tanglewood, Banff, Norfolk, ISCM, New Music America, New Horizons. He has received commissions from: The Norfolk Chamber Music Festival (1985), Orchestra New England (1986), Connecticut String Orchestra (1986), N.E.A. (consortium commission) (1987), Monticello Trio (1988), Koussevitzky Foundation (1989), Meet-the-Composer Reader's Digest commissioning program (1992), Greater Bridgeport Symphony (1992), National Endowment for the Arts (1992), Institute of Sacred Music (1993), Macon Arts Alliance (1994), Fromm Foundation (1995), Lincoln Center Chamber Players (1997), Sequitur (1997), Connecticut Commission on the Arts (1997), Meet-the-Composer (1998), Chamber Music America (1999).

He has received many prizes, among them: Fulbright Fellowship (1969-70), Walter J. Gores Award for Excellence in Teaching at Stanford University (1973), three N.E.A. Composer Grants (1974, 1979, 1990); A.S.C.A.P. Awards (1975-present); Rome Prize Fellowship (1975-76), MacDowell Colony Fellowship (1977), Morse Fellowship from Yale University (1980-81), First Prize, Premio Ancona (1980), First Prize, International Sinfonia Musicale Competition (1982), Connecticut Commission on the Arts Grant, with Chamber Music America (1983), two First Prizes, Composers Inc. Competitions (1985, 1989), Semi-finalist, Friedheim Awards (1987), The Chamber Music Society of Lincoln Center Elise L. Stoeger Prize for Chamber Music (1996), "Charles Ives Living" award, American Academy of Arts & Letters (1998), Composer-in Residence, American Academy In Rome (1999), the ASCAP Foundation's Aaron Copland Prize for teaching (2000), Berlin Prize Fellow, American Academy in Berlin (2001) and a Guggenheim Fellowship (2003), and elected to membership, American Academy of Arts and Letters (2006).

Mr. Bresnick has written music for films, two of which, *Arthur & Lillie* (1975) and *The Day After Trinity* (1981), were nominated for Academy Awards in the documentary category, (both with Jon Else, director). Mr. Bresnick's music has been recorded by Cantaloupe Records, Composers Recordings Incorporated, Centaur, New World Records, Artifact Music and Albany Records and is published by Carl Fischer Music (NY), Bote and Bock, Berlin and CommonMuse Music Publishers, New Haven.



Derek Bermel

Described by the Toronto Star as an “eclectic with wide open ears”, Grammy-nominated composer and clarinetist Derek Bermel has been widely hailed for his creativity, theatricality, and virtuosity. Bermel’s works draw from a rich variety of musical genres, including classical, jazz, pop, rock, blues, folk, and gospel. Hands-on experience with music of cultures around the world has become part of the fabric and force of his compositional language.

Currently serving as Artist-in-Residence at the Institute for Advanced Study, Composer-in-Residence with the Los Angeles Chamber Orchestra, and Creative Adviser to the American Composers Orchestra at Carnegie Hall, Bermel has received commissions from the Pittsburgh, National, Saint Louis, New Jersey, Albany, and Pacific Symphonies, Los Angeles and Westchester Philharmonics, the New York Youth Symphony, Chamber Music Society of Lincoln Center, WNYC Radio, eighth blackbird, the Guarneri String Quartet, Music from China, De Erepijs (Netherlands), Jazz Xchange (U.K.), Figura (Denmark), violinist Midori, electric guitarist Wiek Hijmans, cellist Fred Sherry, and pianists Christopher Taylor and Andy Russo, among others. His many awards include the Alpert Award in the Arts, the Rome Prize, Guggenheim and Fulbright Fellowships, the Trailblazer Award from the American Music Center, the Academy Award from the American Academy of Arts and Letters, the Paul Boylan Award from the University of Michigan, the Quinto Maganini Award, the Harvey Gaul Prize, the Lily Boulanger Award, the Brian Israel Prize, commissions from the Koussevitzky and Fromm Foundations, Meet the Composer, and the Cary Trust, and residencies at Yaddo, Tanglewood, Aspen, Banff, Bellagio, Copland House, Sacatar, and Civitella Ranieri.

Last season Bermel performed as soloist alongside Wynton Marsalis in his Migration Series, a work commissioned by the Lincoln Center Jazz Orchestra and ACO. He also appeared as clarinet soloist with the Los Angeles Philharmonic in conductor/composer John Adams’ *Gnarly Buttons*, and as soloist in his own concerto *Voices* at the Beijing Modern Music Festival. The Philharmonia Orchestra also produced an all-Bermel concert as part of its Music of Today series at Queen Elizabeth Hall in London. Highlights during this season include the Pittsburgh Symphony’s premiere of *The Good Life* for chorus and orchestra, *Golden Motors*, a music-theatre collaboration with librettist/lyricist Wendy S. Walters, and a return to Carnegie Hall for two premieres: a Koussevitzky Commission for ACO conducted by Maestro Dennis Russell Davies, and as soloist in the world premiere of Fang Man’s clarinet concerto. The recent CD of his orchestral works on BMOP/Sound was nominated for a 2010 Grammy, and a new CD of his large ensemble works is due to be released in 2010 by Alarm Will Sound.

Bermel has collaborated with artists in a wide variety of genres, including playwright Will Eno, filmmaker Kevin Jerome Everson, installation artist Shimon Attie, landscape architect Andy Cao, choreographer Sheron Wray, performance artist Kim Jones, composer/sound designer David Reid, poets Wendy S. Walters, Mark Halliday and Naomi Shihab Nye, and Albert Bermel. As an educator, he founded the groundbreaking Making Score program for young composers at the New York Youth Symphony, and regularly leads masterclasses at universities, conservatories, and concert venues worldwide.

Bermel holds B.A. and D.M.A. degrees from Yale University and the University of Michigan. His main composition teachers were William Albright, Louis Andriessen, William Bolcom, Henri Dutilleux, André Hajdu, and Michael Tenzer, and he studied clarinet with Ben Armato and Keith Wilson. He also studied ethnomusicology and orchestration in Jerusalem with André Hajdu, later traveling to Bulgaria to study Thracian folk style with Nikola Iliev, to Brazil to learn caxixi with Julio Góes, and to Ghana to study Lobi xylophone with Ngmen Baaru. His music is published by Peermusic (North/South America & Asia) and Faber Music (Europe & Australia).

Mizzou New Music Summer Festival Ensemble-in-Residence



Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. ASCAP recognized their contributions to new music with a 2006 Concert Music Award for "the virtuosity, passion and commitment with which they perform and champion the repertory for the 21st century." Their performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the London Financial Times and as "a triumph of ensemble playing" by the San Francisco Chronicle. The New York Times says that Alarm Will Sound is "one of the most vital and original ensembles on the American music scene."

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Sir Harrison Birtwistle, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, Wolfgang Rihm, Stefan Freund, Payton MacDonald, Gavin Chuck, Caleb Burhans, and Dennis DeSantis, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound may be heard on five recordings. *a/rhythmia*, their latest release on Nonesuch is an eclectic mix of rhythmically complex music by Benedict Mason, Michael Gordon, György Ligeti, Mochipet, Johannes Ciconia, Conlon Nancarrow, Sir Harrison Birtwistle, Josquin des Prez, and Autechre. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers. *Reich at the Roxy*, is an award-winning, surround-sound DVD/CD recording of a live concert of music by Steve Reich performed in the famed New York nightclub. *Van Gogh* features the music of Bang on a Can co-founder Michael Gordon in settings of letters by the painter.

Members of the ensemble began playing together while studying at the Eastman School of Music in Rochester, New York. With diverse experience in composition, improvisation, jazz and popular styles, early music, and world musics, they bring intelligence and a sense of adventure to all their performances.

Alarm Will Sound's 2009-10 season is made possible by Meet the Composer's Cary New Music Performance Fund, by BMI Foundation, Inc., and with public funds from the New York State Council on the Arts, a State Agency.

For more information, visit Alarm Will Sound's website at www.alarmwillsound.com

Alarm Will Sound

Alan Pierson, Artistic Director and Conductor



Alan Pierson has been praised as “a young conductor of monstrous skill” by *Newsday*, “commanding” by the *New York Times*, and “gifted and electrifying” by the *Boston Globe*. In addition to his work as artistic director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble and has appeared as a guest conductor with the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke’s, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project. He also served as a visiting faculty conductor at the Indiana University Jacobs School of Music. Mr. Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan and Elliot Feld. Mr. Pierson has recorded for Nonesuch

Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

Erin Lesser, flute, piccolo

Jacqueline Leclair, oboe

Bill Kalinkos, clarinet, saxophone

Eileen Mack, clarinet, saxophone

Michael Harley, bassoon

Nathan Koci, horn

Jason Price, trumpet

James Hirschfeld, trombone

Christopher Thompson, percussion

Payton MacDonald, percussion

Julia Gaines, percussion (July 12 performance)

John Orfe, piano

Courtney Orlando, violin

Caleb Burhans, violin, electric guitar

John Pickford Richards, viola

Stefan Freund, cello

Miles Brown, bass (July 12 performance)

Ed Paulsen, bass (July 18 performance)

Nigel Maister, Staging Director

Jason Varvaro, Production Manager

Gavin Chuck, Managing Director

Alarm Will Sound

Monday, July 12, 2010 • 7:30 PM • Missouri Theatre Center for the Arts

BE JUST! (1995) (5') **Martin Bresnick**
(b. 1946)
(arr. Stefan Freund)

American Standard (1973) (20')..... **John Adams**
(b. 1947)
I. John Philip Sousa
II. Christian Zeal and Activity
III. Sentimentals

Pura Vida (2010) (7')* **John Orfe**
(b. 1976)

Intermission

Hot Zone (1995) (7') **Derek Bermel**
(b. 1967)

Thirteen Ways of Looking at a Black Bird (2010) (8') * **W. Thomas McKenney**
(b. 1938)

Cortege (2007) (13') **Harrison Birtwistle**
(b. 1934)

Omgyjya Switch 7 (2001) (5') **Aphex Twin**
(b. 1971)
arr. Evan Hause

Cock/Ver 10 (2001) (5') **Aphex Twin**
arr. Stefan Freund

(*World Premiere)

BE JUST! (1995)

BE JUST! was written in 1995 and is the eighth piece from a group of 12 called *Opere della Musica Povera*, which means “works of a poor music.” In Kafka’s story, “In the Penal Colony,” an explorer goes to a prison camp that has an exquisite, aging apparatus that imprints on the flesh of a condemned man, by means of thousands of needles, whatever rule or commandment he has disobeyed. In this way, though the prisoner is ignorant of his sentence, he will learn it bodily. The officer in charge (who is also the judge) tells the explorer, “Guilt is never to be doubted,” and places the prisoner into the machine. The explorer is unimpressed. Infuriated, the officer changes the original sentence from “HONOR THY SUPERIORS!” to “BE JUST!” and climbs into the apparatus himself. Kafka had a very complex sense of the political. He was also a pretty weird guy, and I wanted to get some of that weirdness into the music. I give myself permission to do anything in my work so long as I have a palpable structural integrity that grants the various musical utterances plausibility. That’s been my goal, to get as free as I can about the means and genres in which I write, while holding them together with an internal coherence. The *Opere della Musica Povera* pieces reflect a politics of “Witness,” a kind of personal report on my state and the nation’s. There’s a bit of the *Three Penny Opera* in them, “an opera written with the splendor that only a beggar could imagine,” as Brecht said. That’s part of it - to create something out of very little material and make it seem splendid: an invitation to the necessary pleasures of austerity.

– Martin Bresnick

BE JUST! was commissioned by the Fromm Music Foundation at Harvard. Its world premiere was given by the Bang On A Can All-Stars May 1, 1995 at the Walter Reade Theater, Lincoln Center. Originally for clarinet, percussion, piano, electric guitar, cello, and bass, it was arranged for Alarm Will Sound specifically for this concert by Stefan Freund with the kind permission of Marin Bresnick and the Theodore Presser Company.

American Standard (1973)

American Standard (1973) revealed an interest in trolling the backwaters of my childhood memory for musical artifacts pregnant with special meaning. It was the first of a particular family of my pieces that evoke the American-ness of my background, sometimes with wry humor and sometimes with a reserved, gentle nostalgia. Its genesis was in a newfound fascination with a style of ‘experimental music’ then being practiced in England. Earlier in the year I had begun corresponding with the English composer Cornelius Cardew, the politically radical composer and performer who had founded the Scratch Orchestra. I liked the philosophy of Scratch music, which was anti-elite and antihistorical to the max. The Scratch credo encouraged amateurs, who were welcome not only to perform, regardless of their lack of expertise, but also to engage actively in the creative process. It was somewhat of a throwback to Hindemith’s *Gebrauchsmusik*, only more fun. Cardew’s ideas from his “Scratch” period were fresh, playful, and humanistic.

American Standard, my response to this “people’s aesthetic,” had three movements, each of which was a deconstruction of a “standard” American musical form. “John Philip Sousa,” the first movement, was obviously a march, stripped down to a plodding pulse with no melody or harmony. The unspecified ensemble—it was always important in Scratch aesthetic that instrumentation be drawn from whatever was at hand—played whatever pitch they wanted. The only requirements were that they stay together with the uniform pulse and that, on cue, they move a random distance either higher or lower. In “Christian Zeal and Activity,” the second panel of the triptych, a familiar four-part hymn tune’s strict homophony was dislodged, and the individual SATB voices made to float apart from one another like slow bubbles rising in a dense liquid. The title I found in an old revivalist hymnbook where individual hymns had been grouped under various headings, such as Service, God’s Love, Easter, Christ’s Mission, and so on. The final part of *American Standard*, “Sentimentals,” was a deconstruction of Duke Ellington’s familiar tune, “Sophisticated Lady.”

Again, in the Scratch aesthetic, my score invited the performers to add extra-musical material that might pertain to the mood of each piece.

– John Adams

Born and raised in New England, **John Adams** learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and heard his first orchestral pieces performed while still a teenager. The intellectual and artistic traditions of New England, including his studies at Harvard University and attendance at Boston Symphony Orchestra concerts, helped shape him as an artist and thinker. After earning two degrees from Harvard, he moved to Northern California in 1971 and has since lived in the San Francisco Bay area.

Hailed by the *New Yorker* as perhaps “the most vital and eloquent composer in America,” he is a winner of the Pulitzer Prize. Adams taught at the San Francisco Conservatory of Music for ten years before becoming composer-in-residence of the San Francisco Symphony (1982-85), and creator of the orchestra’s highly successful and controversial “New and Unusual Music” series.

Adams is an active conductor, appearing with the world’s greatest orchestras and with programs combining his own works with others by composers as diverse as Debussy, Strauss, Sibelius, Stravinsky, Ravel, Ives, and Ellington, as well as his contemporaries Zappa, Reich, Glass, and Michael Gordon. As a guest conductor in the U.S. and Europe, he has conducted the Los Angeles Philharmonic, New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, and London Symphony Orchestra, among others.

Adams has also received critical acclaim for his creative programming at the most important music venues in the world. In April and May of 2003, Lincoln Center presented a festival titled “John Adams: An American Master”, the most extensive festival that the venue has ever devoted to a living composer. As Artist-in-Association with the BBC Symphony Orchestra, he regularly conducted the orchestra at London’s Barbican Centre and the annual BBC Proms concerts at Albert Hall. This past season Adams was Composer of the Year with the Pittsburgh Symphony. He is currently Creative Chair of the Los Angeles Philharmonic, where, among other activities he curated the “West Coast/Left Coast” festival, a successor to the hugely popular “Minimalist Jukebox” he devised and curated in 2006. In March of this year he led the London Symphony Orchestra in two different programs featuring music by Stravinsky, Ravel, Debussy, Sibelius, Britten and his own music in concerts at the Barbican and on tour in Paris.

Pura Vida (2010)

In the summer of 2007, I took part in a music festival in Costa Rica. After the clinics and concerts, there were parties full of salsa dancing. Whether extremely young or old, everyone danced with a natural rhythm and connection to the music. I had no problem hearing what was happening rhythmically and harmonically in the music, but I lacked the experience of salsa dancing, as my efforts to join in immediately confirmed.

One girl after another proceeded to try to help improve my efforts (fine with me!), with much good-natured laughter (“You dance like a tree!”). Then some of the guys came over to demonstrate their moves, although curiously, they disagreed about which beat was “1” (“So, you hear the 1, right here?”/“Don’t listen to him?”/“No, no, here is the 1”). Thus I came up with the idea for a polymetric salsa, in which the instruments dance together with their various ideas of where falls the downbeat. “Pura Vida,” meaning “Good Life,” is a popular festive slogan in Costa Rica that celebrates the joy of being alive.

I still dance like a tree.

– John Orfe

John Orfe has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale and the Northwestern College Choir, Ludovico, the Music Institute of Chicago, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, and ten Standard Awards and the Morton Gould Award from ASCAP. His works for solo, chamber, choral and orchestral ensembles have been performed in Russia, Denmark, Canada, Germany, the Baltics, the United Kingdom, Australia, Thailand and throughout the US, earning praise from The New York Times, LA Weekly, San Francisco Chronicle, Boston Globe, *Die Welt*, and *Hamburger Abendblatt*. He is a winner of a 2008 Charles Ives Scholarship from the American Academy of Arts and Letters and was awarded the DMA by the Yale School of Music in February 2009. As a pianist he has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. Dr. Orfe is Temporary Assistant Professor of Music at Bradley University and has taught at Dickinson College and Yale University.

Hot Zone (1995)

Hot Zone was commissioned and premiered by the Albany Symphony Orchestra “Dogs of Desire” in 1999. The piece is a short work in three parts, reinterpreting one particular beat in various rhythmic contexts. Much of the material in the piece is based on the West African gyl tradition, from Northern Ghana and Southern Burkina-Faso. The gyl is a 14- to 18-key instrument resembling a Western marimba. Tuned slabs of carved mahogany wood are bound with animal hide to a sturdy wooden frame. Each key has its own gourd resonator; crushed and flattened spiders’ webs are seared with rubber over holes carved in the gourd, creating a buzzing membrane as the keys are struck. Most of the gyl’s notes fall between the pitches of the Western chromatic scale, and two gyls may differ widely in pitches. To produce the “in-between” notes, I utilized two clashing pentatonic modes, played in different octaves. The sung text in the slower sections is a praise to my xylophone teachers: Ngmen Baaru, Richard Na-Ile, and Bernard Woma. This arrangement was adapted specifically for Alarm Will Sound.

– Derek Bermel

Thirteen Ways of Looking at a Black Bird (2010)

When I began thinking about this composition for chamber orchestra, I was not thinking of the Stevens poem. I was reading *Halleluah Junction*, by John Adams and in it Adams discusses his consideration of a Steven’s text *Harmonium* for his composition for chorus and orchestra. Ultimately, Adams elected not to use any of Steven’s poetry for this composition, but he did retain the title of Steven’s collection for his work. That reminded me of *Thirteen Ways of Looking at a Black Bird*, a poem I have been fond of for many years. After re-examining the poem, I decided to use it as an influence. I have not attempted to set each of the thirteen stanzas of the poem literally if that is even possible. However, there is a “Black Bird” motive that is used throughout the work. The opening chords are used throughout the piece as well, and represent twenty-one “pulses.” The opening stanza of the poem utilizes twenty-one syllables and even references that number with the text “twenty snowy mountains....the eye of the black bird.” Sometimes the number of syllables in a line or stanza reflects metric changes in the composition. There are thirteen sections to the composition, however they flow together in a continuous motion. The structure of the composition is a continuous development of the material presented early in the work.

– Thomas McKenney

Cortege (2007)

Ritual is a common theme in Harrison Birtwistle’s music. His 1990 work, *Ritual Fragment*, was written as a memorial to conductor Michael Vyner, the first artistic director of the London Sinfonietta. As a way of honoring Vyner’s absence, Birtwistle composed *Ritual Fragment* to be performed without a conductor, casting the bass drum player as leader of this abstract ritual. Birtwistle was never entirely satisfied with the piece, and when he returned to it 17 years intending to make corrections, he ended up so significantly re-creating the work that he chose to give the revised work a new name: *Cortege*.

– Alan Pierson

Harrison Birtwistle is one of the leading European figures in contemporary music. His works combine modernist aesthetic with mythic power and emotional impact, drawing inspiration from contemporary art and the rituals of classical mythology and pre-history.

The music of Birtwistle has attracted international conductors including Pierre Boulez, Daniel Barenboim, Elgar Howarth, Christoph von Dohnányi, Oliver Knussen, Sir Simon Rattle, Peter Eötvös and Franz Welser-Möst. He has received commissions from leading performing organisations and his music has been featured in major festivals and concert series including the BBC Proms, Salzburg Festival, Glyndebourne, Holland Festival, Lucerne Festival, Stockholm New Music, Wien Modern, Wittener Tage, the South Bank Centre in London, the Konzerthaus in Vienna and Settembre Musica in Turin and Milan.

Birtwistle has received many honours, including the Grawemeyer Award in 1968 and the Siemens Prize in 1995; he was made a Chevalier de l’Ordre des Arts et des Lettres in 1986, awarded a British knighthood in 1988 and made a Companion of Honour in 2001. He was Henry Purcell Professor of Music at King’s College, University of London (1995-2001) and is currently Director of Composition at the Royal Academy of Music in London.

Omgyjya Switch 7 (2001)

Omgyjya Switch 7 is incredibly dense, fast, and percussive. A welcomed challenge, it was one of the last Aphex Twin tracks left over after the other arrangers picked titles. At first, I thought the original track was better suited for a large percussion ensemble than a chamber orchestra. The three percussionists are very busy while other members of the ensemble help out by playing percussion in addition to their own instruments. The wind and string instruments are often utilized in a percussive way as well.

My first approach was to transform the track into an original 21st-century contemporary chamber orchestra piece. Alan Pierson opened the floodgates by pushing me to do more. He encouraged me to write specifically what I *really* heard and to not be concerned with how the sound would be made, or with the technical challenges of making it. In the end, I not only benefited from ensemble members' suggestions but also actually reinvented my own bag of orchestrational tricks. Alan's role as music director, in the most complete sense, and as co-arranger cannot be overemphasized.

The rehearsal phase was luxurious. I joined the ensemble in their "band camp" for a week, bouncing and refining ideas day and night with Alan and the group. The fruits of one day's experimentation would be transcribed and turned into parts the next morning. We exhausted every resource. I even wheeled a shopping cart down from an art classroom to demonstrate a percussive effect that eventually ended up unused. Other ideas I would never have thought of turned out to be ideal: we found a duck call and an engraving tool lying around which ended up being the best choices for the final raucous passage.

– Evan Hause

Cock/Ver 10 (2001)

Cock/Ver 10 was one of the first pieces of Aphex Twin's electronica arranged for Alarm Will Sound's Acoustica project. I chose to arrange this particular piece for chamber orchestra because of its radical textural contrasts and intense rhythmic vitality. While working on the piece I was intrigued by its seductive tunes, disruptive effects, and funky bass lines.

In order to replicate the breakneck drum tracks, two drumset players are used; one with a traditional set, and another with a mounted bass drum and kick drum. This allows these drums to be played with mallets, allowing for greater precision and quickness. Use of extreme registers, extended techniques, and secundal harmonies create a thorny atmosphere that is anything but reminiscent of a traditional chamber orchestra.

Though I wanted to remain faithful to portraying the sound of the original, the arrangement contains several of my own orchestrational signatures including hockets, reinforcement, mixed articulations, and lots of doublings.

– Stefan Freund

Richard D. James (a.k.a. Aphex Twin) is the kind of genre-hopping musician that makes it all look effortless. From acid-techno stompers, to introspective prepared piano pieces, to remixes for pretty much everyone, his discography is an extensive network across the spectrum of what's interesting in contemporary electronic music. The release of *Richard D. James Album* established his popularity among techno and electronica fans, yet it also set him apart from that scene. Although most techno DJs do remixes at shows and parties in front of dancing audiences, James prefers to work in the isolation of his studio where he has secretively invented a menagerie of bizarre sounds to populate his tracks. With the rave and dance venues at arm's length, he has managed to cultivate a mystique around the incredible variety of sources and techniques that he uses—he won't say what computer programs he uses to create his music or how he comes up with his musical raw material—a mystique that keeps people guessing what he will do next. Unpredictability has allowed a kind of stylistic freedom—or is it the other way around?—summed up in *Drukqs*, in which tuneful solo piano pieces, beat-oriented electronica, and ambient soundscapes coexist. But eclecticism alone is never enough. Whatever the style, whatever the technique, the music of Richard James is consistent in its elegance, immediacy and power. This is perhaps due, in part, to his disinterest in the "rules". As he states about his own work, "The relationship is just between me and what I do. That's it." A statement like that tells us a lot although it seems to be saying very little; it says that James will continue to shatter stylistic preconceptions and defy expectations.

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1. BETWEEN TIDES

Saturday, September 11, 2010
8:00PM - All Souls Unitarian
Universalist Church

In addition to works by Roderik de Man, Bonnie Miksch and Edward Jacobs, this engaging concert features a work by the student winner of the first newEar Composers' Competition, Yuan Peiyong: *5 Elements*. The centerpiece of the evening will be Takemitsu's coruscating, gorgeous *Between Tides* for piano trio.

2. PULITZER AUTUMN REFLECTIONS

Saturday, November 13, 2010
8:00PM - All Souls Unitarian
Universalist Church

Curated by long-time newEar pianist Robert Pherigo, this program features works by recent winners of the Pulitzer Prize in music. A bouquet of chamber and solo pieces by John Corigliano, Steven Stucky, Jennifer Higdon, Paul Moravec, and Leon Kirchner compose this distinguished and variegated collection, many of which are Kansas City premières.

3. VOCALISSIMUS

Saturday, February 19, 2011
8:00PM - All Souls Unitarian
Universalist Church

Grawemeyer Award-laureate Sebastian Currier's massive soprano / chamber ensemble song cycle, *Vocalissimus*, tethers a concert of vivid aural bliss. Prismatic pairings by Sofia Gubaidalina, Leon Kirchner, and Sara Graef balance the program, along with a solo work by Tomas Svoboda.

4. CHROMATIC COLLABORATION

with Owen/Cox Dance Group
Friday, April 29 & Saturday, April 30, 2011
8:00PM - Union Station – H&R Block
City Stage Theatre

In a welcome departure from convention, newEar is thrilled to present a blockbuster partnership with the always-electrifying Owen/Cox Dance Group. For two performances only, this intense, vibrant event will be a brilliantly-hued feast for the senses! Works by the never-dull Jacob TV and Hyekyung Lee will be performed, among others, as well as Louis Andriessen's stultifyingly amazing *Worker's Union*. Don't miss this dazzling intersection of music and motion!

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Night on Earth
Lisa Moore, piano and voice
Tuesday, July 13, 2010 • 7:30 PM • Missouri Theatre Center for the Arts

On an Overgrown Path (Second Series: Paralipomena 1901-1908) (8') Leoš Janáček
1. *** Piu Mosso (1854-1928)
2. *** Allegro
3. *** Vivo

*Etudes Nos. 2, 4, 5 and 6 - from Seven Etudes for Piano (2009) (9')** Don Byron
(b. 1958)

*Piano Step (2010) (9')** Samuel Adams
(b. 1985)

How can I live in your world of ideas? (2007) (10') Timo Andres
(b. 1985)

Intermission

For the Sexes: The Gates of Paradise (2001) (30') Martin Bresnick
(b. 1946)

(* Works commissioned by Lisa Moore)

2010 Mizzou New Music Summer Festival Guest Performing Artist-in-Residence



Australian-American pianist **Lisa Moore** lives in New York City where she collaborates with a large and diverse range of musicians and artists. *The New York Times* claims “her energy is illuminating” and *The New Yorker* magazine called her “visionary” and “New York’s queen of avant-garde piano”. Moore has released 5 solo discs (Cantaloupe and Tall Poppies labels) and 30 collaborative discs (Sony, Nonesuch, DG, CRI, BMG, Point, New World, ABC Classics, Albany and New Albion). Her latest solo recording “Seven” (music by Don Byron) has just been released on Cantaloupe. Two more solo Cantaloupe EPs are scheduled for release in 2010 featuring original music by composers Annie Gosfield and Donnacha Dennehy.

Lisa Moore’s performances combine musical and emotional power – whether in the delivery of the simplest song, the most challenging chamber work or complex solo score. She is passionately dedicated to the music of our time as well as the great musical canon. Moore has collaborated with composers from many musical genres such as Elliot Carter, Iannis Xenakis, Meredith Monk, Phillip Glass, Thurston Moore and Ornette Coleman. Her wide-ranging repertoire spans from Robert Schumann, Leos Janacek and Modeste Mussorgsky to music and text settings by Randy Newman, Frederic Rzewski and Kurt Schwitters. Past solo shows include “ipiano: my brilliant career”, “Wilde’s World”, “The Totally Wired Piano”, “Janacek from the street” and “Musically Speaking”. Moore has given concerts at La Scala, the Musikverein, the Sydney Opera House, Carnegie Hall and the Royal Albert Hall. She has made many guest appearances at festivals - The Holland, Lincoln Center, Schleswig-Holstein, BBC Proms, Israel, Warsaw, Uzbekistan, Musica Ficta Lithuania, Prague Spring, Istanbul, Athens, Taormina, Southbank’s Meltdown, Dublin’s Crash, Graz, Huddersfield, Scotia, Paris d’Automne, Shanghai, Beijing, Hong Kong, Turin, Palermo, Barcelona, Heidelberg, Berlin, Perugia, Tanglewood, Houston Da Camera, Jacob’s Pillow, Aspen, Norfolk, Sandpoint, Saratoga, Victoriaville, Ojai, Other Minds, NY’s Sonic Boom, BAM Next Wave, MassMoca, Bang on a Can, Keys to the Future, Healing The Divide, Mizzou, Music 10 Blonay, Adelaide, Perth, Queensland, Canberra, Sydney, Sydney’s Olympic Arts, Sydney Spring, Sydney Mostly Mozart, Brisbane Biennale, and the Darwin Festival.

As a concerto soloist Lisa Moore has appeared with the London Sinfonietta, Australian Chamber Orchestra, Albany, Sydney, Tasmania, Thai and Canberra Symphony Orchestras, Philharmonia Virtuosi and the Queensland Philharmonic, under the baton of conductors Reinbert de Leeuw, Pierre Boulez, Jorge Mester and Edo de Waart. She has also performed with the New York City Ballet, Chamber Music Society of Lincoln Center, BargeMusic, St. Lukes Orchestra, American Composers Orchestra, Steve Reich Ensemble, So Percussion, Don Byron Adventurers Orchestra, Signal, Third Coast Percussion,, Da Capo Chamber Players, Paul Drescher Double Duo, Mabou Mines Theater, Susan Marshall Dance Co, Sequitur, Newband, Music at the Anthology, The Crosstown Ensemble, Australia Ensemble, Westchester Philharmonic, New York League of Composers ISCM, Newband, Alpha Centauri Ensemble, Terra Australis, Essential Music, and the John Jasperse Dance Company.

Lisa Moore won the silver medal in the Carnegie Hall International American Music Competition. From 1992-2008 she was the pianist and founding member for the Bang On A Can All-Stars – the New York based electro-acoustic sextet and winner of Musical America’s 2005 “Ensemble of the Year” Award. As an artistic curator she most recently produced Australia’s Canberra International Music Festival “Sounds Alive ‘08” series, importing musicians from around the world for 10 days of music making at the Street Theatre.

Lisa Moore teaches at the Yale-Norfolk New Music Workshop Summer Festival and at Wesleyan University as well as making guest teaching appearances at conservatories around the world. She was born in Canberra and raised in Australia and London before moving to the USA in 1980. Moore is a graduate of the University of Illinois, Eastman School of Music and SUNY Stonybrook. www.lisamoore.org

On an Overgrown Path (Second Series: Paralipomena 1901-1908)

This second series consists of the last 3 piano pieces of a larger work containing 15 pieces. The set reflects his memories of his beloved daughter Olga who died tragically in her early twenties. Rather than using a descriptive, programmatic title (which he did for the first ten works in the set) Janacek chose to use the discreet three asterisks *** which indicates a tender, hidden meaning or secret dedication (and a method Schumann also employed).

Leoš Janáček was born in Moravia, (now the Czech Republic) and apart from a short time in Vienna he spent most of his life living in Brno. Janacek was a dedicated music educator, an organist and primarily an opera composer (*Jenufa*, *House of the Dead*, *Katja Kabanova* and *The Makropulis Case* to name a just few). He achieved rather late career success following the translation of the operas from Czech into German by Max Brod. (Today most opera houses program at least one Janacek opera annually.) His compositions are particularly influenced by folk music and the rhythms of speech. The notation of these rhythms and their transformation into musical phrases can often produce short musical phrases and hence abrupt changes of mood and tremendous emotional excitement. Though Janacek produced relatively few chamber music works, they are among the most exquisite and original in the repertoire, filled with intense, lyrical suspense and heightened passion.

Seven Etudes for Piano (2009)

(commissioned by Lisa Moore and Meet the Composer)

Byron writes: “Originally, I conceived a work inspired by Kurt Schwitters, but I changed my mind after a pianist showed me some etudes by Brahms. I immediately knew there would be 7 (it just sounds great), and planned specific stylistic choices for each etude according to it’s numeric position. I love the idea of developing a pedagogy for the technical elements of your own music. Steve Coleman is great at that. Conlon Nancarrow gave up on it. I am a big fan of Bartok’s *Mikrokosmos*. The idea of creating pedagogical music with high artistic content really appeals to me. Bartok did a great job of introducing the idea of modern controlled dissonance as a form of entertainment, in hopes of creating a new audience for the sort of music he chose to make. At this point in musical history, post-Stravinsky/Schoenberg, playing complicated rhythms correctly enough to create a groove may be the new frontier for the modern classical player. It’s much simpler to play individual measures correctly than it is to make a long passage groove, especially when the measures are not exact repeats. Each etude has a different technical focus. Many of them are exercises in ambidexterity, independence, basic ear training, and singing. One movement (the first) was inspired by a famous Picasso painting, *Guernica*; another movement was inspired by a long-forgotten ad campaign for a soft drink; another explores the rhythmic structure of the *Wiener Waltz*. Overall, the pianist/vocalist is asked to reveal her inner “entertainer” as well as her mathematical musicianship. The fourth etude sets a text by ee cummings.”

Bronx, New York-born **Don Byron** is a singular voice in an astounding range of musical contexts, exploring widely divergent traditions while continually striving for what he calls “a sound above genre.” As clarinetist, saxophonist, composer, arranger, and social critic, he redefines every genre of music he plays, be it classical, salsa, hip-hop, funk, klezmer, rhythm & blues, or any jazz style from swing and bop to cutting-edge downtown improvisation. Since the early 1990s, he has been consistently voted best clarinetist by critics and readers alike in leading international music journals, and is acclaimed as much for his restless creativity as for his unsurpassed virtuosity as a player. Byron has presented a multitude of projects at major music festivals around the world, most recently in Vienna, San Francisco, Hong Kong, London, New Zealand, and New York, including a run on Broadway. His countless collaborations with other artists range from the Duke Ellington Orchestra to Daniel Barenboim to Salif Keita. He has composed and arranged music for films, dance, and for chamber ensembles and appeared as actor in the film “Kansas City” by Robert Altman and in “Lulu on the Bridge” by Paul Auster. He has composed the soundtracks for several documentary films, including director Joel Katz’s acclaimed “Strange Fruit” about the history of the anti-lynching song made famous by Billie Holiday, and for “Red-Tailed Angels,” a film about the Tuskegee Airmen. His discography comprises a dozen albums for mostly Blue Note and Nonesuch Records. *Ivey-Divey*, his Lester Young/Nat King Cole/Buddy Rich Trio-inspired recording, was voted Record of the Year 2004 by Jazz Times Magazine and nominated for a Grammy Award. His most recent CD releases are *A Ballad for Many*, featuring his own compositions performed by the Bang On A Can All-Stars (Cantaloupe Music, 2006) and *Do the Boomerang*, a tribute to soul/R&B legend, saxophonist/singer Junior Walker (Blue Note, 2006).

Don Byron is also an experienced and gifted teacher, who has led residencies at the University of California San Diego, the University of Nevada Reno, Harvard University, the Massachusetts Institute of Technology (MIT), and Columbia University. Since 2005, he has been a Visiting Associate Professor at The State University of New York (Albany) where he teaches theory, saxophone, improvisation, and composition. During 2007-08 Byron was on the faculty at MIT as a Martin Luther King Visiting Professor. Don Byron is the recipient of a 2007 Guggenheim Fellowship. www.donbyron.com

Piano Step (2010)

(commissioned by Lisa Moore)

“I wrote *Piano Step* to commemorate the birth of a new dance form, the *Piano Step*, which you will (hopefully) hear tonight. The *Piano Step* is specifically designed for two dancers (each with five fingers) who are responsible for the creation of their own sound (to which they dance). This relationship between ‘sound-production’ and ‘sound-reaction’ creates a certain immediacy in the work, as the dancers must hastily respond to each gesture they create. This, in effect, breeds various ‘chain-events’ in which the music rapidly contracts, augments, and accelerates.

At the beginning of the work, the dancers move together in close proximity. As time passes, the dancers propagate a complex set of physical and musical relationships. They dance in unison, and they dance out of sync. They dance together (arms embraced), and they dance on opposite ends of the hall. I would like to express my gratitude to tonight’s brilliant dancers, Lisa Moore left and Lisa Moore right, for their performance of this work.”

Samuel Adams is a composer, conductor, and multi-instrumentalist from the San Francisco Bay Area. His music is informed by his experiences as a jazz bassist in and around San Francisco. He received a Bachelors from Stanford University, where he studied primarily with Mark Applebaum and Erik Ulman. His works have been performed by The Paul Drescher Ensemble, Beta Collide, The Stanford New Ensemble, and Yale Philharmonia, Lisa Moore and Karen Bentley-Pollick. He is currently a student at the Yale School of Music where he studies with Martin Bresnick. musicians.yale.edu/samueldams

How can I live in your world of ideas? (2007)

This piece takes its unwieldy name from the caption of a cartoon I drew, which depicts a young penguin and his parents in a museum, looking at a painting of a naked woman. This piece starts out as a passacaglia or theme and variations, but is then gradually overtaken by extraneous material from somewhere else entirely. Originally written for two pianos as part of *Shy and Mighty*. I transcribed it for a solo pianist (myself) because I needed something to play at short notice; in its solo version, however, the pianist must work much more strenuously to denote the mercurial transitions (“needle-drops”) which characterize the piece.

Timothy Andres (b. 1985, Palo Alto, CA; Timo for short) is a composer and pianist. He grew up in rural Connecticut and lives in New York City. His compositions meld a classical-music upbringing with diverse interests in the natural world, graphic arts, technology, cooking, and photography. He has been praised for his “acute ear” by *The New York Times*’s Anthony Tommasini and “stubborn nose” by the *New Yorker*’s Alex Ross. www.andres.com

For the Sexes: The Gates of Paradise (2001)

For the Sexes: The Gates of Paradise (2001) is an extended work for solo piano accompanied by Puppetsweat Theater's computer animations of William Blake's (1757-1827) drawings and illuminated manuscripts designed and executed by Leslie Weinberg and directed by Robert Bresnick. Blake's emblems and their associated texts, originally entitled *For Children: The Gates of Paradise*, were first published in a limited run in 1793. He later changed the title to *For the Sexes: The Gates of Paradise*, and added several more drawings as well as a preface and concluding verse, publishing this version in 1818. The seventeen emblematic drawings and their commentaries depict the life of man from birth to death: passage through the four elements (water, earth, wind and fire), hatching as a child from the "mundane shell," encountering women ("What are these! Alas! the Female Martyr, Is She also the Divine Image?"), reaching for the moon of love ("I want, I want"), falling into Time's Ocean. After several other episodes he finally arrives at the death's door with Job's words: "I have said to the Worm: Thou art my mother and my sister." There a female figure is "Weaving to Dreams the Sexual strife, And Weeping over the Web of Life." Blake concludes the cycle with verses addressed to Satan, in his role as the fallen Lucifer:

Truly my Satan thou art but a Dunce
And dost not know the garment from the Man
Evry Harlot was a Virgin once
Nor canst thou ever change Kate into Nan

Tho thou art Worshipd by the Names Divine
Of Jesus & Jehovah: thou art still
The Son of Morn in weary Nights decline
The lost Travellers Dream under the Hill



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Missouri Symphony New Music Ensemble,
featuring pianist Lisa Moore
Kirk Trevor, Director

Thursday, July 15, 2010 • 7:30 PM • Missouri Theatre Center for the Arts

Battaglia (1673) (8') **Heinrich Ignaz Franz von Biber**
(1644-1704)

Violins: Amy Appold, Ned Horner and Kyle Prudemz
Violas: Dustin Frieda and Grant Bradshaw
Cellos: Carol Elliott and Kirk Trevor
Bass: Bryce McDonald

Twinkle Toes (2009) (6') **John Berners**
(b. 1961)

Flute: Steve Geibel
Violin: Ned Horner
Cello: Matt Pierce
Percussion: Brian Tate

Fantasia on a Theme by Willie Dixon (2001) (10') **Martin Bresnick**
(b. 1946)

Piano: Lisa Moore
Clarinet: Stephanie Berg
Electric Guitar: Mike Strausbaugh
Drum Set: Ian Derrickson
Vibraphone: Julia Gaines
Violin: Amy Appold
Electric Organ (Keyboard): Anthony Hernandez

Intermission

Ragtime (1918) (6') **Igor Stravinsky**
(1882-1971)

Flute: Steve Geibel
Clarinet: Stephanie Berg
Horn I: Marcia Spence
Horn II: Mike Hill
Trombone: Drew Leslie
Percussion: Julia Gaines
Cymbalom (Keyboard): Anthony Hernandez
Violin I: Amy Appold
Violin II: Ned Horner
Viola: Dustin Frieda
Bass: Bryce McDonald

Piano Quintet in E-flat (1842) (8') **Robert Schumann**
I. Allegro brillante (1810-1856)

Piano: Lisa Moore
Violin I: Amy Appold
Violin II: Ned Horner
Viola: Dustin Frieda
Cello: Carol Elliott

RockBand (2009) (6') **Stefan Freund**
(b. 1974)

Clarinet: Stephanie Berg
Cello: Matt Pierce
Electric Guitar: Mike Strausbaugh
Drum Set: Ian Derrickson





Conductor **Kirk Trevor** has been music director of the Missouri Symphony since 2000. He was music director of the Knoxville Symphony Orchestra (1985-2003) and is currently music director of the Indianapolis Chamber Orchestra since 1988.

Trevor trained at London's Guildhall School of Music, graduating in cello performance and conducting. He came to America as a Fulbright Scholar in 1975 and subsequently became resident conductor of the Dallas Symphony. He was the 1990 winner of the American Symphony Orchestra League's Leonard Bernstein Conducting Competition.

Trevor is becoming widely recognized as one of the leading conducting teachers in the world. He has been a master teacher for the American Symphony Orchestra League as well as the Conductor's Guild. In 1991 he co-founded and has been Artistic Director of the International

Workshop for Conductors held in the Czech Republic for a month every summer. IWC is the world's largest conducting school, each year training over 80 conductors from 20 countries.

He has guest conducted over forty orchestras in twelve countries. His debut with the London Symphony Orchestra was in January 2003 and Carnegie Hall debut in 2007. Trevor is one of the most recorded conductors of the past decade with over fifty recordings of new American music with the Slovak Radio Symphony Orchestra, the London Symphony and the Warsaw Philharmonic. He has also recorded twenty albums for Naxos including 19th century violin concertos and choral music.

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***Battaglia* (1673)**

Besides being a notable composer, Heinrich von Biber was generally considered to be the greatest violin virtuoso of the middle Baroque period. The “von” in his name was added in 1690 when Emperor Leopold I of Austria, who adored his playing, raised him to the nobility. Although Biber’s early career was spent in his native Bohemia (now part of the Czech Republic), he achieved fame only after he moved in 1670 to the court of Salzburg (where Mozart served a century later) where he ultimately rose to the top post of *Kapellmeister*.

Three years later (1673), Biber created the fascinating piece of program music *Battalia* (“Battle”). It is a vivid example of the Baroque penchant for composing descriptive works that expressed non-musical themes or scenes. Much of the European 17th century had been scarred by war, notably the infamous Thirty Years War that devastated most of central Europe between 1618 and 1648. But 25 years later, the pain of those bad times had receded sufficiently that Biber could actually create this little eight-movement work that treated warfare in a playful, virtuoso manner.

At the beginning of his score, Biber provided this summary of the action: “The Battle. The dissolute horde of musketeers, Mars, the fight, and the lament of the wounded, imitated with arias, and dedicated to Bacchus [the Roman god of wine and revelry].” The energetic opening Sonata sets the general mood. It exploits the contrast between loud and soft — often echo — passages, and some of these echoes are given a strange rattling sound by the musicians striking their strings with the wood of their bows (a technique known as “col legno”).

Biber called the next movement “The dissolute company with all types of humor,” and its content is as unusual as its title. In fact, its level of dissonance is so extreme it sounds as though someone has slipped in a bit of advanced 20th-century music on us. But instead this is an example of a *quodlibet*: a Renaissance and Baroque musical style in which various popular melodies of the day are mixed together. Thus, the dissonance here is created by the simultaneous playing of eight songs in different keys and meters. As Biber explained: “Here it is dissonant everywhere, for thus are the drunks accustomed to bellow with different songs.”

After a charming quick interlude clears our ears, we move on to “Mars,” a clever imitation by strings of a military fife and drum band. Then follows another *Presto* interlude and a lovely gentle Aria that provides relief from the war episodes.

With a rush of sixteenth notes, “The Battle” is fought. Notice the snapping pizzicati mimicking the thump of cannon fire.

The closing slow movement, “Lament of the Wounded Musketeers,” portrays the wailing cries of those injured in the battle.

Heinrich Ignaz Franz von Biber (b. Wartenberg [now Stráž pod Ralskem], near Reichenberg [now Liberec], Bohemia, bap. August 12, 1644; d. Salzburg, May 3, 1704). Austrian violinist and composer of Bohemian birth. He was the outstanding violin virtuoso of the 17th century and a first-rate composer; he wrote instrumental or vocal, sacred or secular music with equal ease. His fame rests mainly upon his violin sonatas, especially those which require scordatura, but his polychoral church music has also attracted interest and admiration.

– Oxford Music Online
(www.oxfordmusiconline.com)



Twinkle Toes (2009)

Twinkle Toes is based on the gently rhythmic musical style of soft-shoe dancing, originated in vaudeville and seen in movie musicals from the 1930's through 1950s. Fred Astaire, James Cagney and even Bob Hope did memorable routines in this style—I watched them on film while composing this piece. Compared to tap dancing (its noisier and better-known relative), soft shoe dancing is slower and is more graceful and witty than it is athletic. At its best, soft shoe projects an air of nonchalance and relaxation. Twinkle Toes tries to capture this mood, although it does have its flashy moments as well.

– John Berners

From his first orchestral work, *The Last Days of Calvin and Hobbes*, to his chamber piece, *Piccolos and Plungers*, **John Berners'** works show a fondness for the irreverent and a fascination with American music from bebop to marching bands.

After earning a B.M in trombone and a B.A. in Mathematics at Northwestern University, Berners studied composition privately with C. Curtis-Smith and at the University of Michigan under Evan Chambers, William Albright, Bright Sheng, Michael Daugherty and William Bolcom. There he earned an M.M. in composition and Ph.D. in Composition & Music Theory.

Berners' works have been performed by the Detroit Symphony, the Virginia Symphony, the Boston Symphony brass section, Tanglewood Festival Brass, Brave New Works, Ensemble SurPlus, Xanthos, and many university ensembles.

An enthusiastic teacher, Dr. Berners is Assistant Professor of Music at The University of Indianapolis.

Fantasia on a Theme by Willie Dixon (2001)

In the spring of 1968 I was sitting, not completely in my right mind, at a table in a very large house in Palo Alto rented by a group of Stanford medical students. These future doctors were then my very own merry pranksters and I had often tagged along while they tried radical politics, communal living, vegetarian foods, medical school laboratory pharmaceuticals, even raising a lion cub, whose nightly roaring eventually alerted the neighbors and gave one of the students a rare African lion's disease.

But on this night, after a meal of randomly exotic foods and sundry medications, they retired with their lovers to the (not quite adequate) privacy of their rooms, leaving me alone in the immense dining room, while a recording I had never heard before (oh Ginger, Jack and Eric!) gradually invaded every neuron of my not so slowly blowing mind.

As I stared intently at the remains of a dinner that in my peculiar state resembled a disorderly old Dutch Master's still-life, a basic blues grew relentlessly from elemental simplicity into melodic improvisations worthy of a south Indian master, and the blues pulse multiplied into an infinity of polyrhythmic patterns, and the individual lines became a counterpoint that extended above and beyond the fifth species, and then, finally, when after a shattering climax of impassioned instrumental virtuosity Willie Dixon's great tune returned, I knew I had heard something I would never forget -

that spoon,

that spoon,

that - spoonful.

Ragtime (1918)

Stravinsky's *Ragtime*, a concertino for cimbalom, 9 solo instruments and percussion, was composed in March 1918 and the instrumentation was finished just as the armistice was signed on November 11. This was Stravinsky's second piece entitled "Ragtime" (the first was one of the dances in *Soldier's Tale*) and he called them both "essays in jazz portraiture." He said of *Ragtime* that he "borrowed jazz's rhythmic style not as played but as written."

- Chester Novello
(www.chesternovello.com)

Igor Feodorovich Stravinsky was born in Oranienbaum (now Lomonosov), a Baltic resort near St. Petersburg, on June 5 (June 17, New Style), 1882, the third son of Feodor Stravinsky, one of the principal basses at the Maryinsky (later Kirov) Theatre in St. Petersburg. Stravinsky's musical education began with piano lessons at home when he was ten; he later studied law at St. Petersburg University and music theory with Fyodor Akimenko and Vassily Kalafati. His most important teacher, though, was Nikolay Rimsky-Korsakov, with whom he studied informally from the age of twenty, taking regular lessons from 1905 until 1908.

Although Stravinsky's first substantial composition was a *Symphony in E-flat*, written in 1906 under the tutelage of Rimsky-Korsakov, it was *The Firebird*, a ballet commissioned by Sergei Diaghilev and premiered by his Ballets Russes in Paris in 1910, that brought Stravinsky into sudden international prominence. In the next year he consolidated his reputation with *Petrushka*, like *The Firebird* a transformation of something essentially Russian into a work of surprising modernity. Stravinsky's next major score – a third ballet commission from Diaghilev – is one of the major landmarks in the history of music: the blend of melodic primitivism and rhythmic complexity in *The Rite of Spring* marked the coming of modernism in music and was met with a mixture of astonishment and hostility. Stravinsky, now a Swiss resident, became established, as the most radical composer of the age.

A rapid succession of works – *The Nightingale*, an opera, in 1914, *Renard* in 1915, *The Soldier's Tale* in 1918, the *Symphonies of Wind Instruments* two years after that – all reinforced his aesthetic dominance. The explicitly Russian flavour of his music – played out in the *Symphonies of Wind Instruments* (1920), the opera buffa *Mavra* (1922) and *Les Noces* (1923), for four solo voices, chorus and an orchestra consisting of four pianos and percussion – now gave way to a more refined neo-classicism, beginning with the ballet *Pulcinella* (1920), for which Stravinsky went back to the music of Pergolesi, reworking it into something completely personal.

1920 was also the year that Stravinsky settled in France, taking French citizenship in 1934. Stravinsky expected to be elected to a vacant seat in the Académie française following Dukas' death in 1935, and felt rebuffed when Florent Schmitt was elected in his stead. His ties to his adopted homeland were further loosened when, in a mere eight months, from November 1938, Stravinsky suffered the deaths of his daughter Lyudmilla, aged only 29, his mother and then his wife (and cousin) Catherine (née Nossenko); faced with an imminent war in Europe, Stravinsky and his second-wife-to-be Vera Sudeikin (née de Bosset) emigrated to the United States. After a year spent on the East Coast, including a stint as a lecturer at Harvard University, he and Vera soon settled in California, which they were to make their home for the rest of their lives.

Pulcinella turned out to be only the first of many works in which, over the next two decades, Stravinsky subdued the music of the past to his own purposes, among them the 'divertimento' *The Fairy's Kiss*, derived from Tchaikovsky, and the ballet *Apollon Musagète*, both premiered in 1928. Two choral-orchestral works – the oratorio *Oedipus Rex* (1927) and the *Symphony of Psalms* (1930) – showed that he could also work on an epic scale; and it was not long before he tackled a purely orchestral *Symphony in C* (1938), which was followed within four years by the *Symphony in Three Movements*. With *Perséphone* (1934), *Jeu de Cartes* (1936) and *Orpheus* (1946), the series of ballets also continued, generally in collaboration with George Balanchine, a partnership as important to dance in the twentieth century as Tchaikovsky's and Petipa's had been in the nineteenth. Stravinsky's neo-classical period culminated in 1951 in his three-act opera *The Rake's Progress*, to a libretto by W. H. Auden and Chester Kallman.



One of the most unexpected stylistic volte-faces in modern music came in 1957, with the appearance of the ballet *Agon*; Stravinsky himself conducted its premiere at a 75th-birthday concert. Hitherto he had ignored Schoenbergian serialism, but in 1952 he began to study Webern's music intensely and *Agon* was the first work in which he embraced serialism wholeheartedly, though the music that resulted was entirely his own – indeed, it has a formal elegance that he seemed to have been trying to capture in his neo-classical period. The chief works from Stravinsky's late serial flowering are *Threni*, for six solo voices, chorus and orchestra (1958), *The Flood*, a 'musical play for soloists, chorus and orchestra' (1962), the 'sacred ballad' *Abraham and Isaac* (1963), *Variations for Orchestra* (1964) and *Requiem Canticles* (1966).

Stravinsky was also active as a performer of his own music, initially as a pianist but increasingly as a conductor. The first among contemporary composers to do so, he left a near-complete legacy of recordings of his own music, released then on CBS and now to be found on Sony Classical. His conducting career continued until 1967, when advancing age and illness forced him to retire from the concert platform. His tenuous grasp on life finally broke on April 6, 1971, in New York, and his body was flown to Venice for burial on the island of San Michele, near to the grave of Diaghilev.

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Piano Quintet in E-flat, I. Allegro brillante (1842)

Robert Schumann (b. Zwickau, Saxony, June 8, 1810; d. Endenich, near Bonn, July 29, 1856). German composer and music critic. While best remembered for his piano music and songs, and some of his symphonic and chamber works, Schumann made significant contributions to all the musical genres of his day and cultivated a number of new ones as well. His dual interest in music and literature led him to develop a historically informed music criticism and a compositional style deeply indebted to literary models. A leading exponent of musical Romanticism, he had a powerful impact on succeeding generations of European composers.

- Oxford Music Online
(www.oxfordmusiconline.com)

RockBand (2009)

When told of the instrumentation for a commission from Town Hall Seattle (violin, clarinet, cello, and drum set), my first thought was of its resemblance to a rock band. I envisioned the drum set backing up the lead voices of the clarinet and violin while the cello supplied the role of the bass. I began by writing some licks, beats, and grooves that I wanted to hear come to life in the piece. The fleshing out of those figures resulted in the first four sections of the piece: Simple Tune, Neat Funk, Smooth Groove, and Beat Party. The Simple Tune provides thematic material for the following sections which function as variations by using rhythms, motives, and harmonic progressions from the opening. A developmental Coda ends the piece by recalling material from the previous sections. Along the way, each of the instruments is featured in a prominent solo role, just like a rock band. The version of the piece you will hear tonight was reworked for the Mizzou New Music Ensemble by substituting electric guitar for the violin.

- Stefan Freund

Eight World Premieres
Performed by Alarm Will Sound
Sunday, July 18, 2010 • 2:00 PM • Missouri Theatre Center for the Arts

Laundry Revolution (2010) (9') **Francisco Cortés-Álvarez**
(b. 1983)

Say "Bye" (2010) (6') **Zhou Juan**
(b. 1981)

Drink Me (2010) (9') **Amy Beth Kirsten**
(b.1972)

MINDJOB (2010) (9') **Jeremy Podgursky**
(b. 1975)

Intermission

Point Blank (2010) (7') **Paul Dooley**
(b.1983)

20's (2010) (9') **Moon Young Ha**
(b.1980)

Juggernaut (2010) (5') **Edie Hill**
(b.1962)

Rambleodeon (2010) (7') **Christopher Dietz**
(b. 1977)

**All works performed tonight are world premieres composed for
Alarm Will Sound and the Mizzou New Music Summer Festival.**

2010 Mizzou New Music Summer Festival • Resident Composers

Laundry Revolution (2010)

In a chaotic but charming neighborhood, today is a special day. The neighborhood's Mayor has come for the great inauguration: a new laundry center. It is perfect; with its washing machines and the dryers and everything!

...except electricity...

...But don't worry that is an insignificant issue that might be fixed in a couple of months (maybe). Meanwhile, be happy; enjoy this day in which modernity finally came!

Based on a newspaper article from "El Universal" published on April 11, 2010:
www.eluniversal.com.mx/ciudad/101172.html

Laundry Revolution was commissioned by the Mizzou New Music Summer Festival for Alarm Will Sound



Francisco Cortés Álvarez (México, 1983) Francisco is currently pursuing a master degree in composition at the Jacobs School of Music (Indiana University). He got a degree in composition from the National School of Music from the National University in Mexico where he got the prestigious Gabino Barreda medal; and got two consecutive grants to attend to the Aspen Music Festival and School (2005 and 06). His compositions teachers have included Gabriela Ortiz, Don Freund, Steven Stucky, George Tsontakis, Gerorgina Derbéz and Mario Davidowsky. Winner of the Jacob Druckman Orchestral Composition Award 2006, got an honorific mention at the Las Músicas Dormidas competition and has been selected to participate at the Foro Internacional de Música Nueva Manuel Enriquez (2007, 2008, 2009, 2010). Was a fellow of the Young Creators Program (2008 - 2009) by the Mexican National Endowment for the Arts and Culture. His music have been performed in Mexico, the United

States, Canada and France by soloists, ensembles and orchestras like the Cassatt String Quartet, Ensamble 3, the Cuarteto Extremo, Tumben Paax, the Coghlan Trío, Mexico's National Symphonic Orchestra, the Aspen Sinfonia Orchestra, the American Academy of Conducting Orchestra and the Carlos Chávez Young Orchestra.

Say “Bye” (2010)

Say “Bye” is composed for Alarm Will Sound.

I finished my doctoral study in music composition, and took my pencil, immediately composed *Say “Bye”* as a bow to my past 23-year life being a student. It is a self-reflecting work in terms of my compositional experience. Therefore, the work reflects the journey when I encountered Chinese elements, Western musical language, jazz idiom, and finally, came out with this mixed language I am comfortable with. It is also a commemorative work to the literal journey I have been through – left frontier hometown to study in the capital city of China at the age of fifteen, flew over the Pacific Ocean and away from home even further eleven years after that, and finally completed my journey and returned home with countless memory. There are meditation and naïve, sigh and joy, confusion and rigor – everything is blended with the others, conflicting but also fusing with each other, just as one day, I suddenly found out, life was so interestingly complex but simple, like the sunshine.



A native of Sichuan, raised in Kalamayi, Xinjiang Uygur Autonomous Region, China, **Zhou Juan** graduated from the Central Conservatory of Music (CCOM) in Beijing where she received her BA and MA degrees in Composition, studying with Guo Wenjing. Her hard work made her the top student at CCOM. In 2004, she entered CCOM Graduate School with 1st-place achievement and waiver of entrance exams. In 2007, she was awarded as the first Edgar Snow Fellowship student from CCOM and started pursuing her doctoral degree at the University of Missouri-Kansas City (UMKC), instructed by Zhou Long, Paul Rudy, Chen Yi and James Mobberley. She is now a UMKC Chancellor’s Doctoral Fellowship student.

As a young composer, Ms. Zhou received awards including Chinese Music Golden Bell Award of the Association of Literature and Arts of China, 12th GEDOK Confederation of Associations of Women Artists and Patrons of the Arts International Composition Competition, “Liu Tianhua” Chamber Composition Competition for Chinese Traditional Instrument, 2009 “Palatino” Awards, Staunton Music Festival Emerging Composer Award and both 2008 and 2009 UMKC Chamber Composition Competition. She received commissions and fellowships from Nieuw Ensemble, Kansas City Electronic Music & Arts Alliance, Mizzou New Music Summer Festival, New Dramatists Composer-Librettist Studio, Virginia Arts Festival, California Summer Music, Nelson-Atkins Museum of Arts, Chinese Education Ministry, Fu Chengxian Commemorate Scholarship Foundation, Bao Steel Education Award, Viacom - Summer M. Redstone Fellowship, and Edgar Snow Foundation for her outstanding achievement on- and off-campus. Her music has been performed in Beijing, Hong Kong, Germany, the Netherlands and the United States, and is well recognized for its infinite imagination, drama and delicacy.

Drink Me (2010)

Drink Me

- I. Ode to Edward H.
- II. Snow White Sleep
- III. Drink Me

The dark side of human nature has always fascinated me – especially the form it takes in art and literature. Lately, I've been thinking about the stories that were the most unsettling to me as a kid and I noticed that each of these stories was loosely connected by a poison motif. *Drink Me* is a piece in three continuous movements that get proportionally shorter (as Lewis Carroll's Alice did in Chapter 6), and each movement references story that inspired the music:

All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see.

It wasn't like a man; it was like some damned Juggernaut...He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running.

-Robert Louis Stevenson

The Strange Case of Dr. Jekyll and Mr. Hyde, Chapter 1

And because you've been so good to poor old granny, I'll share a secret with you. This is no ordinary apple. It's a magic wishing apple. One bite and all your dreams will come true.

-Disney (after J. Grimm and W. Grimm),
Snow White and the Seven Dwarves, 1937

...she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; "for it might end, you know," said Alice to herself, "in my going out altogether, like a candle. I wonder what I should be like then?" And she tried to fancy what the flame of a candle is like after the candle is blown out, for she could not remember ever having seen such a thing.

-Lewis Carroll

Alice in Wonderland, Chapter 6



Amy Beth Kirsten (b. 8/21/1972 in East St. Louis, Illinois) began composing late in life, having had her first composition lesson at the age of 30. Prior to this she studied piano performance and vocal jazz as an undergraduate and secretly composed when she was supposed to be practicing. Since then she has gone on to participate in some of the most coveted opportunities for young composers. She was most recently named the Missouri Composer Laureate, a one-year appointment culminating in the premier of a new work. Last season, the Baltimore Symphony Orchestra, conducted by Marin Alsop, read her new orchestra piece *The Girl He Drew*. She also received a fellowship from the Rockefeller Foundation Bellagio Center, Italy to develop a new opera (2009), was a finalist for the Rome Prize in Musical Composition (2008), and has held fellowships at Norfolk New Music Workshop and Bang on a Can Summer Festival (2009). Ms. Kirsten earned a BA in Vocal Jazz Studies from Illinois' Benedictine University, a Master's

Degree in Composition from Chicago College of Performing Arts and a Doctorate in Music Composition from Peabody Conservatory. She currently lives and works in New Haven, Connecticut where she has taught *The History of Rock and Society* at University of Connecticut. Before moving to the east coast, Ms. Kirsten was a regular fixture in the Chicago singer-songwriter scene performing at such venues as Fitzgerald's Nightclub, Quenchers Saloon, The Subterranean, Katerina's, and Uncommon Ground.

MINDJOB (2010)

What is *Mindjob*? I believe in the value of an urban myth, so here's my contribution: *Mindjob* will take your kids to the groomer and read your dog a bedtime story. *Mindjob* will bake you a cake on Presidents Day and intentionally forget your birthday. *Mindjob* will order a glass of water and leave a 50% tip. *Mindjob* will show up at a costume party dressed as you. *Mindjob* is currently on your couch, eating pork rinds, writing your unauthorized biography.

With all seriousness aside, *Mindjob* presents itself as the scrambling and deconstruction of a groove. The piece begins with a mixed-meter vamp that gradually becomes more twisted and sinuous. The middle section of the piece consists of several different emphatic gestures bouncing back and forth in an incessant (bordering on annoying) manner. Although these interjections are non-progressive and seem to be projected from different spaces, they eventually culminate in a groove halfway through the piece. For the minutes leading up to the big climax, instruments babble and wiggle as they carve their own individual paths through the landscape. At the thickest and loudest section, the whole ensemble short-circuits as the percussion creates behemoth swells. The coda of the piece is a stumbling, drunken romp with humorous interjections from the brass and saxophone. The piece is finally capped by a series of cartoon-like flourishes.

Some of my recent pieces have featured complex chains of interval patterns and chromatic saturation. A different approach was necessary for *Mindjob*, and I found myself employing more traditional musical archetypes (i.e. major triads, chromatic lines, repeating grooves). The jazzy rhythmic and harmonic language reflect my love for the likes of Charles Mingus, Keith Jarrett, and Miles Davis. The most complex elements of the piece were probably inspired by the works of György Ligeti and Conlon Nancarrow. The aesthetic of repeating an idea within an inch of its life is probably my take on fragmented consciousness and the death of the attention span. Despite the after-the-fact assessment, my main goal was to write a fun, frenzied, animated piece.



A proud native of Louisville, KY, **Jeremy Podgursky** is a composer of chamber, orchestral and electronic music. He received his B.M. and M.M. in music composition and piano from the University of Louisville where he studied privately with Steve Rouse, Marc Satterwhite, and John Gibson. He taught music theory/aural skills and private composition lessons at the University of Louisville, and created and taught multiple after-school composition programs in Louisville area public high schools. Currently located in Bloomington, IN, Jeremy has a Jacobs School of Music Doctoral Fellowship (D.M.) at Indiana University where he is studying with Don Freund, John Gibson and Alicyn Warren.

Jeremy's music has been featured in venues and festivals in the United States, the Netherlands and Japan. His music has been performed by professional groups such as Arsenal Trio, Lost Dog New Music Ensemble, Dana Winograd (cellist), Juventas! New Music Ensemble, and the North/South Consonance Chamber Orchestra. Recent awards and honors include first-place winner of the 2007 National SCI/ASCAP commissioning award, honorable mention in the 2008 Minnesota Orchestra Composers Institute, winner of the 2009 Northridge Prize (Cal State University Northridge) for orchestra, and participant in the 2009 American Composers Orchestra/EARSHOT readings with the Colorado Symphony Orchestra (Delta David Gier, conductor).

Jeremy is the founder/singer/songwriter/guitarist of the psychedelic/indie rock band THE PENNIES. Having shared the stages with the likes of My Morning Jacket, Mike Watt, The Grifters, Superchunk, Archers of Loaf, and the Apples in Stereo, THE PENNIES have entertained audiences all over the U.S. and Europe.

Point Blank (2010)



Paul M. Dooley is a composer, pianist, and percussionist currently working for his Doctor of Musical Arts degree at the University of Michigan where he is the Graduate Student Instructor in Electronic Music. He was born and raised in Santa Rosa, CA and began composing music at age 12. Paul has “clearly learned how to deal with the orchestra” (composer Steve Reich) and his music “shimmered beautifully” (Omaha World-Herald).

His compositions take inspiration from dance, nature & travel. *El Mirador* (2010), about Paul’s travels to ancient Mayan ruins in Guatemala, was named the winner of the Pacific Symphony Youth Wind Ensemble’s American Composers Competition, which resulted in a commission for that group. *Dani’s Dance* (2007), inspired by his travel and dance fanatic mother, received a 2008 ASCAP Morton Gould Young Composer Award. *Encaenia* (2008), inspired by the Grecian Elusian mysteries, commissioned and premiered by the Aspen Contemporary Ensemble, has been choreographed for ballet by UC Berkeley Dance and was featured in a master class with Yo-Yo Ma and the Silk Road Ensemble. Paul’s *Pomo Canyon Air* (2005-2009); an homage to the Sonoma Coast, has been performed by the University of Southern California Thornton Symphony, the Omaha Symphony, the Aspen Music Festival’s American Academy of Conducting Orchestra, the Atlantic Classical Orchestra, and read by the Detroit Symphony, conducted by Leonard Slatkin.

Other performances of Paul’s music include those by Alarm Will Sound, the Yersinia Saxophone Quartet, the Juventas New Music Ensemble, Eugene Contemporary Chamber Ensemble, and the University of Michigan Symphony Band Chamber Winds. Recent awards include a 2010 BMI composer award for *Gradus* (2009) for solo cello, the “Young Artist Award” from the American Philharmonic, fellowships from the Aspen Music Festival, Mizzou New Music Festival, and University of Michigan, and a commission from the Michigan Music Teachers Association. Recent collaborations include those with cellist Paul Dwyer, and with the Marina Abramovic Institute West’s “Making Visible” project, with San Francisco Ballet former Principle Dancer Muriel Maffre, SF Ballet Principle Dancer Damian Smith and choreographer Folwole.

Paul also earned a degree in music composition and a second bachelor’s degree in mathematics from the University of Southern California, and is member of Phi Beta Kappa.

20's (2010)

I am currently 29 years old, the last year of my 20's. Now that I am at the boundary between my 20's and 30's, I wanted to compose a piece that commemorated and summarized my life during my second decade. As always, some of the things that have happened were good, and some bad, but these ten years have been full of many important episodes. There were some events that I would prefer to never recall again, and there were some that I never want to forget. My work 20's is a collage of these various memories. While composing it, I used musical ideas and materials symbolic of these personal and meaningful experiences.



Composer **Moon Young Ha** combines classical instruments, video, and electronics to create ethereal contemporary concert music. His work has been presented at festivals and concerts in France, the Netherlands, the United Kingdom, Serbia, Lithuania, Canada and the United States including the International Computer Music Conference, Bang On A Can Marathon, Vilnius Veidai Festival, Etchings Contemporary Music Festival, SoundImageSound, New York City Electroacoustic Music Festival, Western Oregon University New Music Festival, NoiseFloor Festival, New Music Miami ISCM Festival, KoMA Festival, Electroacoustic Music Midwest, Society of Composers Inc. Conference, among others. He has collaborated with visual artist/composer Dennis Miller, and his music has been performed by the LOOS ensemble, orkest de ereprijs, East Coast Contemporary Ensemble, R&R Electronics, Eric Mandat, Florida International University Symphony Orchestra and the University of Illinois New Music Ensemble.

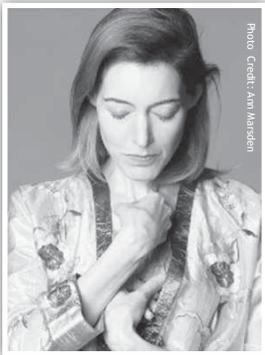
Moon Young Ha is the director and frequent conductor of MEANS, a contemporary music ensemble that was formed for the purpose of performing new music by young composers. He earned his Bachelor of Music degree and is completing his Master of Music degree at the University of Illinois at Urbana-Champaign. In the fall of 2010, he will be starting his Ph.D in Music Composition/Theory at New York University, Graduate School of Arts and Science. More information can be found at his website (www.moonyoung.net)

Juggernaut (2010)

Composing music is and always has been a type of journaling for me. It is a way to record experience, thought, feeling and reaction into something tangible. Lately, I have been thinking a lot about destructive forces – both on macro and micro levels. At what point does recovery from such a force become impossible?

In Robert Bly's poem "*Call and Answer*," the last stanza reads, "Some masters say our life lasts only seven days. Where are we in the week? Is it Thursday yet? Hurry, cry now! Soon Sunday night will come."

– Edie Hill



From solo to orchestra, epigram to epic, **Edie Hill's** music unfolds seamlessly in all spaces and idioms. Venues and presenters have included Lincoln Center, LA County Museum of Art, Walker Arts Center, Cape May Festival (NJ), The Downtown Arts Festival (NYC), St. Paul's Schubert Club, classrooms and cafes, basilicas and back yards. A 2006, 2001 and 1996 McKnight Artist Fellow and a two-time Bush Artist Fellow (1999, 2007), Hill has been awarded grants from the Jerome Foundation, ASCAP, Meet The Composer, Chamber Music America to name a few. Hill earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principle composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. In the 2010-2011 concert season, Hill will see the premieres of *Legitimate Magic* for soprano and piano, commissioned for *Two Sides Sounding* and the US and Canadian premieres of *Deciphering That Fire* commissioned for the Arc Duo (flute and guitar). American Record Guide Magazine recently wrote of *This Floating World*, "a... gem...Edie Hill's... musical illustrations of five haiku by the great Japanese poet, Basho is a sketch pad that includes a skylark, the harvest moon, winter solitude, a petal shower and the Milky Way – the piece instantly takes its place among the staples of the solo flute repertoire." Currently Composer-in-Residence at St. Paul's Schubert Club, Hill resides in Minneapolis where she works as a freelance composer.

Rambleodeon (2010)

Rambleodeon:

| | | |
|---|----------------------------------|--|
| | <u>Ramble-</u> | <u>-odeon</u> |
| 1a: to move aimlessly from place to place | b: to explore idly | from the Ancient Greek ῥαδῆϊον, |
| 2: to talk or write in a desultory or wandering fashion | 3: to grow or extend irregularly | literally “building for musical competitions”; built for singing exercises, musical shows and poetry competitions. |



The music of Milwaukee native **Christopher Dietz** has been recognized by honors and awards from Copland House, Canada’s Banff Centre and National Arts Centre, ASCAP’s Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the League of Composers/ISCM Orchestral Competition, the Riverside Symphony Composer Reading Project (NYC), North/South Consonance (NYC), the Chicago Ensemble’s Discover America competition, the Utah Arts Festival’s Orchestral Commission Prize, New Music Festival at Bowling Green State University, the Music08 festival at the University of Cincinnati College-Conservatory of Music, the NewMusic@ECU festival, the Society of Composers Inc., as well as numerous academic scholarships and fellowships. In the fall of 2009 he was in residence at the Camargo Foundation in Cassis, France.

Commissions include works for the Mellon Foundation, the Toledo Symphony, the Utah Arts Festival Orchestra, TACTUS (NYC), the Actors Company Theater (NYC), the ACM Ensemble (Chicago), the Aeolus New Music Festival, the Toledo Clarinet Quartet, members of the Detroit Symphony, the Eero Trio, Atalanta (punk band), the Milwaukee Young Artists Festival, the Wisconsin State Honors Project, the Wisconsin Arts Board, and the Madison Children’s Choir, among others.

Christopher holds a Ph.D. in Composition and Theory from the University of Michigan where he studied with William Bolcom, Bright Sheng, Michael Daugherty, Betsy Jolas, and Andrew Mead. In addition, he holds degrees from the Manhattan School of Music and the University of Wisconsin. He has taught composition at Hillsdale College in Michigan and is currently a visiting assistant professor at the Oberlin Conservatory. Further information as well as excerpts of his work can be found at www.christopherdietz.org.

Thank You

Dr. Jeanne and Mr. Rex Sinuefield

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NEW MUSIC ENSEMBLE



Assistantships for Fall 2011 Entering Graduate Students

Mizzou New Music Initiative seeks talented performers dedicated to promoting new music. The New Music Ensemble, under the direction of faculty composer and Alarm Will Sound member Stefan Freund, will collaborate with MU's faculty and student composers, perform frequently on and off campus, and work with some of the world's leading composers and interpreters of new music.

MU's New Music Ensemble Instrumentation: Flute, Clarinet, Violin, Cello, Piano, and Percussion
Anticipated openings for Fall 2011: Cello, Clarinet, and Percussion

Graduate Assistantships include a full tuition waiver and an annual stipend of approximately \$5,000.

Visit music.missouri.edu and click on Mizzou New Music Initiative for more information.

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