

MIZZOU NEW MUSIC SUMMER FESTIVAL

JULY 11-16, 2011



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

Another World's Rapture Remix: An Electroacoustic Chamber Recital

Tuesday, July 12, 2011 • 8:00 PM • Whitmore Recital Hall

Seasons with Alarm Will Sound and Susan Narucki, soprano

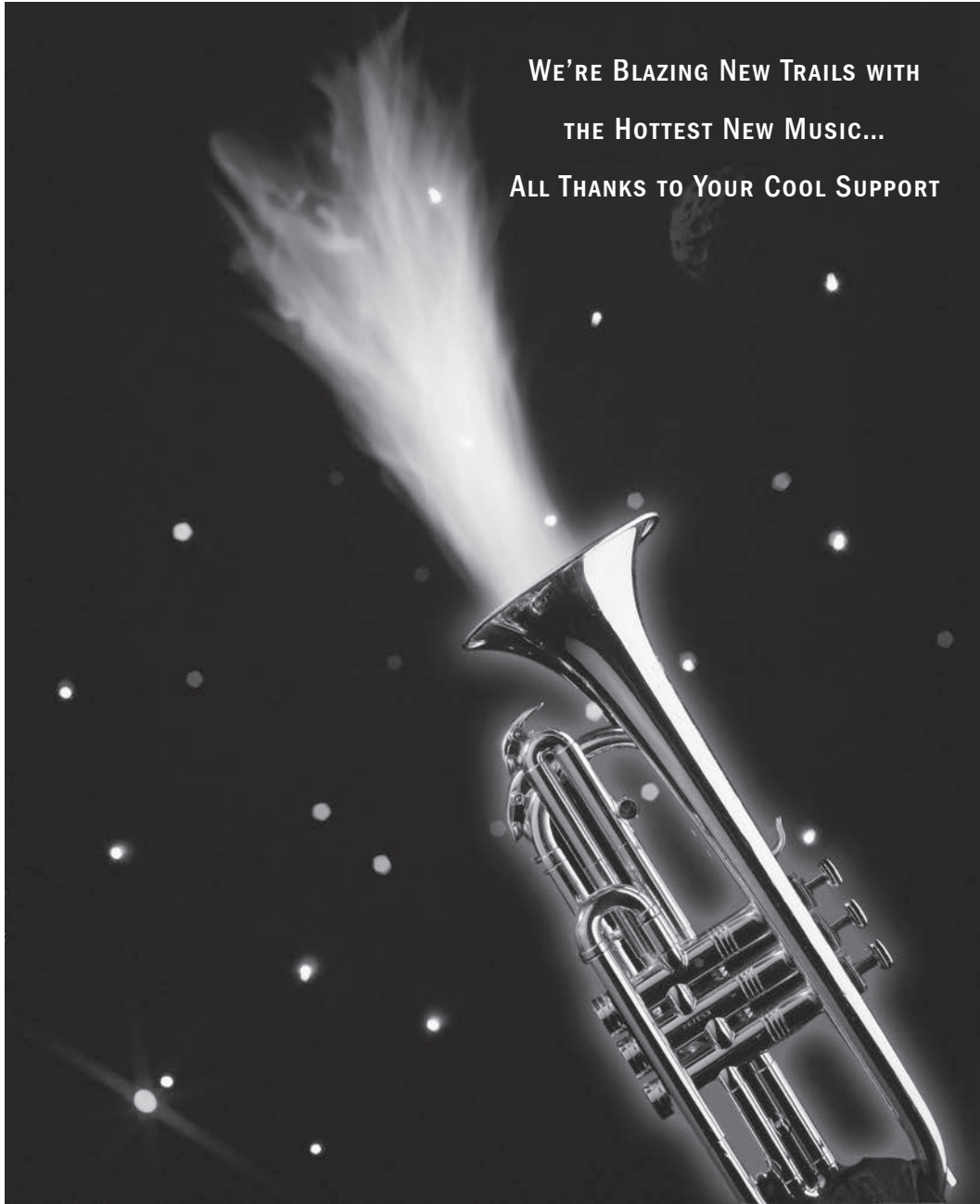
Thursday, July 14, 2011 • 7:00 PM • Missouri Theatre Center for the Arts

Mizzou's Right to Bear New Music

Friday, July 15, 2011 • 7:00 PM • Missouri Theatre Center for the Arts

Eight World Premieres

Saturday, July 16, 2011 • 7:00 PM • Missouri Theatre Center for the Arts



WE'RE BLAZING NEW TRAILS WITH
THE HOTTEST NEW MUSIC...
ALL THANKS TO YOUR COOL SUPPORT

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

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Mizzou New Music Summer Festival • July 11-16, 2011

Festival Schedule

Monday, July 11, 2011

- 9:00 AM – 12:15 PM:** Resident Composer Presentations
Fine Arts Building Room 145 (MU Campus) - Open to the Public
- 1:45 PM – 3:50 PM:** Resident Composer Presentations
Fine Arts Building Room 145 - Open to the Public
- 4:00 – 5:30 PM:** Alarm Will Sound Instrumentation Workshop
Fine Arts Building Room 145 - Open to the Public
- 7:00 PM:** Anna Clyne, Guest Composer Presentation
Fine Arts Building Room 145 - Open to the Public
- 8:30 PM:** Stefan Freund, MU Faculty Composer Presentation
Fine Arts Building Room 145 - Open to the Public

Tuesday, July 12, 2011

- 9:00 AM – 12:15 PM:** Resident Composer Presentations
Fine Arts Building Room 145 - Open to the Public
- 1:45 PM – 5:00 PM:** Alarm Will Sound Rehearsal
Loeb Hall 201 (MU Campus) - Open to the Public
- 5:30 PM – 6:30 PM:** Alarm Will Sound Rehearsal with Anna Clyne
Loeb Hall 201 - Open to the Public
- 8:00 PM:** *Another World's Rapture Remix: An Electroacoustic Chamber Recital*
Whitmore Recital Hall on the MU Campus - Ticketed Event

Wednesday, July 13, 2011

- 9:00 AM – 10:30 PM:** AWS Rehearsal with Roger Reynolds - Loeb Hall 201 - Open to the Public
- 1:45 PM – 5:00 PM:** AWS Rehearsal - Loeb Hall 201 - Open to the Public
- 7:00 PM:** Roger Reynolds, Guest Composer Presentation
Whitmore Recital Hall - Open to the Public
- 8:30 PM:** W. Thomas McKenney, MU Faculty Composer Presentation
Fine Arts Building Room 145 - Open to the Public

Thursday, July 14 2011

- 9:00 AM - 10:30 AM:** Payton MacDonald's Percussion Performance /Lecture - Loeb Hall 201
- 4:00 PM - 5:30 PM:** Jaime Oliver presentation - Whitmore Recital Hall - Open to the Public
- 7:00 PM:** *Seasons with Alarm Will Sound and Susan Narucki*
Missouri Theatre Center for the Arts - Ticketed Event

Friday, July 15, 2011

- 9:00 AM – 12:15 PM:** AWS Rehearsal - Loeb Hall 201 - Open to the Public
- 1:45 PM – 5:00 PM:** AWS Rehearsal - Loeb Hall 201 - Open to the Public
- 7:00 PM:** *Mizzou's Right to Bear New Music*
Missouri Theatre Center for the Arts - Ticketed Event

Saturday, July 16, 2011

- 7:00 PM:** *Eight World Premieres performed by Alarm Will Sound*
Missouri Theatre Center for the Arts - Ticketed Event



Welcome to the Second Annual Mizzou New Music Festival!

Last year, we celebrated the launching of the Mizzou New Music Initiative—an array of programs positioning the University of Missouri School of Music as a major center for composition and new music performance—with the first Mizzou New Music Summer Festival. This brought together distinguished composers and performers, and the incomparable new music ensemble, Alarm Will Sound. Building on last year's acclaimed efforts, the 2011 Festival features the talents of co-artistic directors W. Thomas McKenney and Stefan Freund, distinguished guest composers Roger Reynolds and Anna Clyne, Grammy Award-winning soprano Susan Narucki, eight resident composers selected through a highly competitive process, and, once again, Alarm Will Sound, which the *New York Times* has called “one of the most vital and original ensembles on the American music scene.”

Through the Festival and all the programs of the New Music Initiative, new music is taking root in America's heartland, and thanks for this are due to the generosity of Dr. Jeanne and Mr. Rex Sinquefeld, and the Sinquefeld Charitable Foundation. Since 2006, the Sinquefelds have provided full funding for the Creating Original Music Project (COMP), a program of the 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. As a result of the interest in and success of COMP, the Sinquefelds broadened their support for composition and new music with an additional \$1 million gift, announced in March 2009. 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 Sinquefeld Prize (awarded annually to the top University of Missouri student composer), a distance-learning initiative intended to support young composers around the state, the various programs of COMP, and the Mizzou New Music Summer Festival.

I invite you to sit back and open your ears to an array of new sounds and to a number of works receiving their world premiere over the next few days. Remember, all music was once new music, and this week you are participating in the latest chapter of the history of music.

With best wishes,

Robert Shay
Director, School of Music
University of Missouri



Mizzou New Music Initiative
School of Music

NEW MUSIC ENSEMBLE



Assistantships for Fall 2012 Entering Graduate Students

The 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 2012: Flute, Clarinet, Violin, Piano, 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.

Deadline: Initial review of assistantship applications begins on January 15.

All graduate applicants are expected to submit required application materials by January 15, 2012.

University of Missouri School of Music • 140 Fine Arts Building • Columbia, MO 65211

(573) 882-4471 • E-mail: music@missouri.edu • Website: music.missouri.edu

Mizzou New Music Summer Festival Artistic Directors

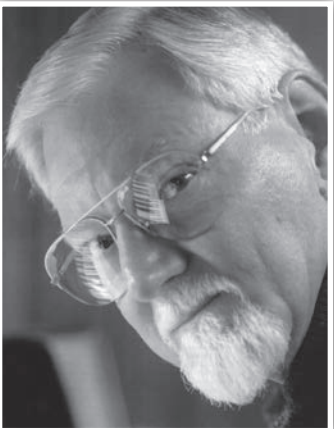


Stefan Freund, Co-Artistic Director

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 Spurbek, 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 New Spectrum Foundation, 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, 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 Berliner Philharmonie, International Performing Arts Center (Moscow), Glinka Hall (St. Petersburg), Queen's Hall (DK), the Bank of Ireland Arts Centre, and other concert halls in Europe. 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. His cello performances include Carnegie Hall, Lincoln Center, Merkin Hall, the Hermitage Theatre (RU), the Muzikgebouw (ND), and the World Financial Center. He has recorded on the Nonesuch, Cantaloupe, and I Virtuosi labels as well as Sweetspot Music DVD. In addition, Freund is the director of Mizzou's Creating Original Music Project (COMP) and co-directs its New Music Initiative. Since 2003 Freund has directed the Columbia Civic Orchestra.



W. Thomas McKenney, Co-Artistic Director

W. Thomas McKenney is professor of composition and theory at the University of Missouri and Director of the electronic music studios. He received his Ph.D in composition from the Eastman School of Music, and his Bachelors and Masters degrees from the College-Conservatory of Music of the University of Cincinnati.

In 1970, the Music Teachers National Association named him the Distinguished Composer of the Year. His compositions have been performed in Europe, South America, China, and throughout the United States. He is the recipient of numerous grants and commissions. Several compositions are published and recorded.

In 1987, he was invited by the Ministry of Culture of the Peoples Republic of China to present a series of lectures on his 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 the University of North Texas, and the Center for Electroacoustic Music at the University of Missouri-Kansas City. Dr. McKenney is the recipient 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.

Dr. McKenney is the Co-Artistic Director of the Mizzou New Music Festival.

2011 Mizzou New Music Summer Festival Guest Composers

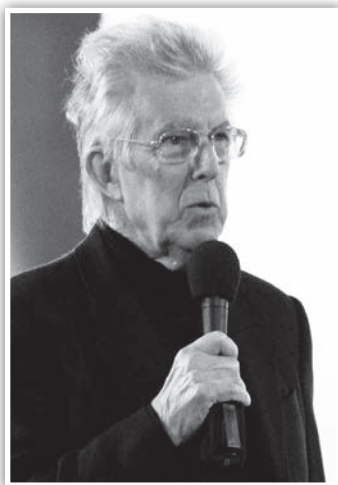


London-born **Anna Clyne** is a composer of acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph, and collide in dramatic explosions. Her work, described as “dazzlingly inventive” by *Time Out New York*, often includes collaborations with cutting edge choreographers, visual artists, film-makers, and musicians worldwide. Currently the Chicago Symphony’s Mead Composer-in-Residence through the 2011-12 season, Anna Clyne served as the Director of the New York Youth Symphony’s award winning program for young composers “Making Score” from 2008 to 2010.

Ms. Clyne’s work has been championed by some of the world’s finest conductors, including Esa-Pekka Salonen, Riccardo Muti, Marin Alsop, Osmo Vänskä, George Manahan, Jeffrey Milarsky, and Alan Pierson. Recent commissions include the Chicago Symphony Orchestra, the Cabrillo Festival Orchestra, the American Composers Orchestra, Carnegie Hall, the London Sinfonietta, and the Los Angeles Philharmonic. Upcoming projects include a collaboration with the violinist Jennifer Koh, artist, Josh Dorman and choreographer Nicolo Fonte.

She has received numerous accolades, including eight consecutive ASCAP Plus Awards, a Charles Ives Fellowship from the American Academy of Arts and Letters, and a Clutterbuck award from the University of Edinburgh. Additionally, she has received honors from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation. Ms. Clyne was a finalist for the ASCAP Morton Gould Composer Award, and was recently nominated for a 2010 British Composer Award.

Ms. Clyne holds a first-class Bachelor of Music degree with honors from Edinburgh University and a Master of Music degree from the Manhattan School of Music, where she studied with Marina Adamia and Julia Wolfe. She currently resides in Chicago. Her music is published by Boosey & Hawkes. “Anna Clyne is an artist who writes from the heart, who defies categorization and who reaches across all barriers and boundaries. Her compositions are meant to be played by great musicians and listened to by enthusiastic audiences no matter what their background.” – Ricardo Muti.



Roger Reynolds was educated in music and science at the University of Michigan. His compositions incorporate elements of theater, digital signal processing, dance, video, and real-time computer spatialization, in a signature multidimensionality of engagement. The central thread woven through Reynolds’ uniquely varied career entwines language with the spatial aspects of music. This center first emerged in his notorious music-theater work, *The Emperor of Ice Cream* (1961-62; 8 singers, 3 instrumentalists; text: Wallace Stevens), and is carried forward in the *VOICESPACE* series (quadrasonic tape compositions on texts by Coleridge, Beckett, Borges and others), *Odyssey* (an unstaged opera for 2 singers, 2 recitants, large ensemble, multichannel computer sound; bilingual text: Beckett), and *JUSTICE* (1999; soprano, actress, percussionist, computer sound and real-time spatialization, with staging; text: Aeschylus).

In addition to his composing, Reynolds’ writing, lecturing, organization of musical events and teaching have prompted numerous residencies at international festivals. He was a co-director of the New York Philharmonic’s Horizons ‘84, has been a frequent participant in the Warsaw Autumn festivals, and was commissioned by Toru Takemitsu to create a program for the Suntory Hall International Series. Reynolds’ regular masterclass activity in American universities also extends outward: to the Sibelius Academy in Helsinki, IRCAM in Paris, the Central Conservatory of Music in Beijing, to Latin America and Asia, to Thessaloniki. His extensive orchestral catalog includes commissions from the Philadelphia, Los Angeles and BBC Orchestras.

In 1988, perplexed by a John Ashbery poem, Reynolds responded with *Whispers Out of Time*, a string orchestra work which earned him the prestigious Pulitzer Prize. Critic Kyle Gann has noted that he was the first experimentalist to be so honored since Charles Ives. Reynolds’ writing – beginning with the influential book, *MINDMODELS* (1975), and continuing, most recently, with *FORM AND METHOD: Composing Music* (2002) – has also appeared widely in Asian, American and European journals. Reynolds’ music, recorded on Auvidis/Montaigne, Lovely, New World, Pogus, and Neuma, among others, is published exclusively by C.F. Peters Corporation, New York.

In 1998, Mode Records released *WATERSHED*, the first DVD in Dolby Digital 5.1 to feature music composed expressly for a multichannel medium. “As in all art making, there is a kind of ‘alchemy’ going on [producing] a richly nuanced and authentic result,” wrote Richard Zvonar in *Surround Professional*. In the same year, The Library of Congress established the Roger Reynolds Special Collection. Writing in the *New Yorker*, Andrew Porter called him “at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning.”

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."



Alarm Will Sound performing at the 2010 Mizzou New Music Summer Festival. Photo: Dale and Lisa Lloyd

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 participation in the Mizzou New Music Summer Festival is supported by the National Endowment for the Arts and the ASCAP Foundation Bart Howard Fund. Alarm Will Sound's 2010-11 season is made possible by foundation support from the Amphion Foundation, the Aaron Copland Fund for Music, The BMI Foundation and Meet the Composer, Inc.

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



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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 Artistic Director of the Brooklyn Philharmonic, 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, English horn

Bill Kalinkos, clarinet, saxophones

Elizabeth Stimpert, clarinet, bass clarinet, saxophones

Michael Harley, bassoon, voice

Gina Cuffari, contrabassoon

Matt Marks, horn, voice

Jason Price, trumpet, electronics

Michael Clayville, trombone

Payton MacDonald, percussion

Christopher Thompson, percussion

John Orfe, piano, synthesizer

Courtney Orlando, violin, voice

Caleb Burhans, violin, viola, electric guitar, voice

Beth Meyers, viola

Stefan Freund, cello, voice

Ed Paulsen, bass, electric bass

Alan Pierson, Artistic Director, conductor

Gavin Chuck, Managing Director

2011 Mizzou New Music Summer Festival Guest Performing Artists



Susan Narucki, soprano

American soprano **Susan Narucki** has earned international acclaim for her warm, clear timbre, superb musicianship and depth of expression, and is one of today's outstanding interpreters of contemporary music. In a career that has spanned two decades, she has appeared as a soloist with conductors James Levine, Pierre Boulez, Esa-Pekka Salonen, Michael Tilson Thomas, Reinbert de Leeuw and Oliver Knussen, with the Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, MET Chamber Ensemble, Netherlands Opera, on the Great Performers Series at Lincoln Center, and at Carnegie Hall.

Ms. Narucki's extensive discography includes a Grammy Award for George Crumb's *Starchild* and a Grammy nomination (Best Classical Vocal Performance) for Carter's *Tempo e Tempi*, both on Bridge Records. Her most recent solo CD, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was praised internationally and was selected as Editor's Choice of *BBC Music Magazine*.

Susan Narucki has given over one hundred world premieres, including Louis Andriessen's opera *Writing to Vermeer*, and has a close association with the music of György Kurtág, Elliott Carter and Claude Vivier. She has appeared at festivals across the globe with numerous contemporary music ensembles including Ask/Schoenberg, ICE, London Sinfonietta, Ensemble Modern, and ELISION. A distinguished chamber musician, Ms. Narucki has appeared with the Chamber Music Society of Lincoln Center, Ojai, Aspen, Yellow Barn, Santa Fe, Orlando, Bridgehampton and Norfolk Chamber Music Festivals and has been a guest of the Brentano, Orion and Schoenberg String Quartets.

In the coming season, Ms. Narucki returns to Carnegie Hall for Vivier's *Lonely Child* with the American Composers Orchestra and conductor George Manahan, and reprises the critically acclaimed *Blue Rider in Concert* with pianist Sarah Rothenberg at Da Camera in Houston. She will perform Kurtág's *Kafka Fragments* at St. Louis Symphony's Series at the Pulitzer and Crumb's *Ancient Voices of Children* in concerts honoring the composer in Holland.

Ms. Narucki serves as Professor of Music at the University of California, San Diego. www.susannarucki.net



Jaime E. Oliver, computer musician

At the present time **Jaime Oliver** is working towards a PhD in Computer Music at the University of California, San Diego, (UCSD), where he studies with M. Puckette, P. Manoury, R. Reynolds, D. Wessel, G. Balzano and F. Richard Moore. He is a researcher in the Center for Research in Computing and the Arts (CRCA) and collaborator to composer Roger Reynolds.

His current production consists of music pieces for computer, sound performance and installation. Borrowing from cognitive science, media and software studies, his research attempts to understand how, in their historical evolution, the diverse practices of electronic and computer music have designed and construed the concept of musical instruments to the point of redefining the term altogether to instruments that can listen, understand, remember and respond, as well as contain composed structures and exhibit agency or independent behavior.

Some recognitions include scholarships and grants from the Fulbright Commission, the University of California, Meet the Composer and the Ministry of Culture of Spain. He obtained the 1st prize in FILE PRIX LUX 2010, a GIGA-HERTZ-PREIS 2010 special prize from ZKM, the 1st prize in the 2009 Guthman Musical Instrument Competition at the Georgia Tech Center for Music Technology and was finalist in the Bourges Electronic Arts Competition 2009. He served as member of the board of directors of Realidad Visual, an organization for culture and electronic arts and music curator of VAE, Lima's Video/Art/Electronics festival.

Another World's Rapture Remix: An Electroacoustic Chamber Recital
Tuesday, July 12, 2011 • 8:00 PM • Whitmore Recital Hall

Rapture (2007) (7') **Anna Clyne**
(b. 1980)

Elisabeth Stimpert, clarinet
Jason Price, electronics and sound engineer

Synchronisms No. 9 (1988) (9') **Mario Davidovsky**
(b. 1934)

Courtney Orlando, violin
Jason Price, electronics and sound engineer

Disney Remixes (2008) (10') **Matt Marks**
(b. 1980)

I. Legs Are Required
II. Indescribable Feeling
III. Ever Just As Sure

John Orfe, piano

Short Ride in a Fast Machine (1986) (4') **John Adams**
(b. 1947)
arr. John Orfe

John Orfe, piano

Short Intermission

Toward Another World ... (2010) (13') **Roger Reynolds**
(b. 1934)

Bill Kalinkos, clarinet
Roger Reynolds, computer musician

Super Marimba (2011) (20') **Payton MacDonald**
(b. 1974)

I. for Jessica (2011)
II. Chanting Rishis on Burning Sands (2007)
III. Four Places of Prophecy in the Fire Ritual (2007)
IV. Ascending Sunshine Shaman (2003)

Payton MacDonald, marimba and electronics

Rapture (2007)

for clarinet with effects & tape

Rapture was composed for Australian clarinetist, Eileen Mack and was premiered at Symphony Space in New York City, 2005 with live visuals created by Joshue Ott and his custom program, superDraw. Other performances in the US include the Bang on a Can Marathon, New York; The Stone, New York; f(x) Music Marathon, Miami; Poncho Concert Hall, Seattle; Sonic Generator, Atlanta; and recent European performances in Croatia, Denmark, Latvia and Poland.

– Anna Clyne

Synchronisms No. 9 (1988)

for violin and electronic sound

Davidovsky learned the violin as a young boy, and writing for it evidently comes naturally to him. But he also composes electronic music as if that were his natural habitat, creating the impression of a personality within and behind the artificial sound. Violin and electronic sound are two characters—sometimes twin characters, coming close together, even merging, while at other times they draw apart and either take their own paths or try to communicate, maintain their separate ways, or teach one another. There are a few short cadenza-like passages in which the violin is heard by itself; elsewhere, close rhythmic integration is possible because the electronic music is conventionally notated, almost as if it were an instrumental part, which in many ways it is. Lyricism, humor, and a competitive spirit all come out in the resulting duo, which plays for a little under nine minutes.

– Paul Griffiths

Disney Remixes (2007)

for piano

- I. Legs Are Required
- II. Indescribable Feeling
- III. Ever Just As Sure

My *Disney Remixes* are part of a larger project, called Shame Remixes, where I remix pieces of music I – or the people I write for – love, yet feel a sense of shame for loving. These specific shame remixes are all based on my own shame/love, and on music from the first three films of the “Disney Renaissance:” *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*.

Matt Marks is a composer/performer of emotionally manipulative pop songs and acoustic works. A founding member of Alarm Will Sound, he also performs as a French hornist with such acclaimed new music ensembles as the International Contemporary Ensemble (ICE), Signal, and ACME. He has recorded for Warp Records, Nonesuch, Cantaloupe Music, as well as many other independent labels. As a composer and arranger, Matt’s work has been called “staggeringly creative” by the *New York Times*, “obsessively detailed” by *New York Magazine*, and “stunning” by the *Pittsburgh Post-Gazette*. His works have been performed at Carnegie Hall, Walt Disney Concert Hall, Lincoln Center, the Barbican Center, the Bang on a Can Marathon, and live on WNYC radio. Matt’s first album, his post-Christian nihilist pop opera, *The Little Death: Vol. 1*, released on New Amsterdam Records, was described as “cheerily seductive” by the *NY Times* and “unabashedly boppy, baroquely multireferential, then suddenly sentimental” by *Time Out NY*. TLDV1 was also one of *Time Out NY*’s Top Ten Classical albums of 2010 and it contained one of *Huffington Post*’s Top Ten Alternative Art Songs of the Decade.

Other recent projects include *The Adventures of Albert Fish*, described by *Sequenza21.com* as “brilliantly simultaneously creepy and funny;” *A Portrait of Glenn Beck* for the new music ensemble Newspeak; and an arrangement of The Beatles’ *Revolution 9* for Alarm Will Sound. Recently Matt has been working with the Dirty Projectors on a live realization of their opera *The Getty Address* and on his first string quartet for ETHEL. Matt is also co-director of the BDSM-themed chamber ensemble, Ensemble de Sade, and is an organizer of the annual New Music Bake Sale.

Short Ride in a Fast Machine (1986)

arr. for piano by John Orfe (2004)

Short Ride in a Fast Machine is a joyfully exuberant piece, brilliantly scored for a large orchestra. The steady marking of a beat is typical of Adams's music. *Short Ride* begins with a marking of quarter-notes (woodblock, soon joined by the four trumpets) and eighths (clarinets and synthesizers); the woodblock is fortissimo and the other instruments play forte. Adams sees the rest of the orchestra as running the gauntlet through that rhythmic tunnel. About the title: "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Short Ride in a Fast Machine features the usual minimalist earmarks: repetition, steady beat, and, perhaps most crucially, a harmonic language with an emphasis on consonance unlike anything in Western art music in the last five hundred years. Adams is not a simple—or simple-minded—artist. His concern has been to invent music at once familiar and subtle. For all of their minimalist features, works such as *Harmonium*, *Harmonielehre*, and *El Dorado* are full of surprises, always enchanting in the glow and gleam of their sonority, and bursting with the energy generated by their harmonic movement.

– Michael Steinberg (from *The John Adams Reader*)

Composer, conductor, and creative thinker - **John Adams** occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Over the past 25 years, Adams's music has played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language, entirely characteristic of his New World surroundings.

Born and raised in New England and educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer-in-residence at the San Francisco Symphony.

Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypal themes in contemporary history. *On the Transmigration of Souls*, written for the New York Philharmonic to mark the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare "triple crown" of Grammy awards: Best Classical Recording, Best Orchestral Performance, and Best Classical Contemporary Composition.

City Noir, a 35-minute orchestral work that takes as its jump-off point the "noir" sensibility of Los Angeles culture, was premiered by Gustavo Dudamel and the Los Angeles Philharmonic in a concert that was televised worldwide and toured the US.

Adams has been awarded honorary degrees and proclamations by Cambridge University, Harvard University, Yale School of Music, Phi Beta Kappa, the National Endowment for the Arts, Governor Arnold Schwarzenegger of California, the French Legion of Honor, and Northwestern University, where he was awarded an honorary doctorate and the first Michael Ludwig Nemmers Prize in Music Composition.

Nonesuch Records released Adams's *Harmonielehre* in 1985, and all of his works since then have appeared first on that label. A ten-CD set, "The John Adams Earbox", documents his recorded music through 2000.

Adams's much praised autobiography *Hallelujah Junction* (Farrar, Straus & Giroux) was named one of the "most notable books" of 2008 by the New York Times and was the winner of the 2009 Northern California Book Award for creative nonfiction. Adams also maintains a popular and controversial blog "Hell Mouth" about music, literature and politics.

John Adams is active as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, in recent seasons he has also conducted the London Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic as well as orchestras in Atlanta, Amsterdam, Berlin, Stockholm, Pittsburgh, Montreal San Francisco, and Detroit. In 2011 he conducts six performances of *Nixon in China*, including a live international HD telecast, at the Metropolitan Opera.

The official John Adams web site is www.earbox.com.

Toward Another World ... (2010)

for solo clarinet, multichannel computer sound, and optional real-time spatialization

Toward Another World ... arose out of Euripides's masterful *Iphigenia in Aulis*, and is — in a metaphorical spirit — reflective of the stages through which this young woman's character passes: *I. Innocence*, *II. Awakening*, and *III. Resolve*.

I. *Innocence* emphasizes a gentle, regular character through the slightly disembodied triplets maintained throughout. Thus, even when considerable articulative activity is added to underlying patterns, the basic feel of phrases remains as it is in simpler passages.

II. In *Awakening*, the line is more animated, and punctuated, irregularly, by bracketed materials of strongly contrasted nature. These materials are at first anxious, trembling, furtive, becoming, later, alarmingly assertive.

III. In *Resolve*, a more jagged line is marked by a repertoire of attack types. At whatever dynamic level, or in whichever register they occur, their signature qualities remain resolute.

Materials from *Toward Another World* were used in *ILLUSION* (2006), commissioned for Esa-Pekka Salonen by the Los Angeles Philharmonic's New Music Group, the Koussevitzky and Rockefeller Foundations.

Jaime Oliver was my musical assistant for the computer dimension of *Toward Another World*.

– Roger Reynolds
Helsinki, June, 2011

Super Marimba (2003-2011)

for marimba and electronics

Super Marimba is the nexus point of all of my artistic activities. I bring it all together here: jazz, classical, Hindustani music, and whatever else might be in my head at the moment. Most of my Super Marimba compositions are notated, and they all include improvisation. Sometimes the improvisation is free and spontaneous, but more often it is of a unique sort that I have developed over the past couple years, using a combination of approaches.

Payton MacDonald is a composer/improviser/percussionist. He has created a unique body of work that draws upon his extensive experience with East Indian tabla drumming, American military rudimental drumming, Jazz, European classical music, and the American experimental tradition. He works across multiple musical genres, often at the same time. MacDonald studied music at the University of Michigan and the Eastman School of Music. His composition teachers include Sydney Hodkinson, Robert Morris, Dave Rivello, Bright Sheng, and Augusta Read Thomas. His percussion teachers include John Beck and Michael Udow. Further studies include tabla with Bob Becker and Pandit Sharda Sahai. MacDonald is a disciple of Mr. Sahai.

The *New York Times* described him as an “energetic soloist” and *The Los Angeles Times* described him as an “. . . inventive, stylistically omnivorous composer and gifted performer . . .” MacDonald is an Associate Professor of Music at William Paterson University.

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Seasons with Alarm Will Sound and Susan Narucki
Thursday, July 14, 2011 • 7:00 PM • Missouri Theatre Center for the Arts

Song for Wade (This is not that song) (2011) (7')* **Matt Marks**
(b. 1980)

featuring Matt Marks, voice

Blush (2007) (13') **Anna Clyne**
(b. 1980)

METADRUM (2011) (18') **Payton MacDonald**
(b. 1974)

featuring Payton MacDonald, percussion

Intermission

SEASONS, Cycle II (2011) (20')* **Roger Reynolds**
(b. 1934)

- 5. What's to Come [Summer/Youth]
- 6. Surprised Accords [Spring/Maturity]
- 7. When They Were Gone [Age/Summer]
- 8. Something Resides [Maturity/Fall]

featuring Susan Narucki, soprano

Chamber Symphony (1992) (22') **John Adams**
(b. 1947)

- I. Mongrel Airs
- II. Aria with Walking Bass
- III. Roadrunner

****World Premiere***

Song for Wade (This is not that song) (2011)

A Song for Wade (This is not that song) was written with the lyricist Royce Vavrek as the first aria in a proposed new music theater work about a young teenaged boy, struggling with his identity. He feels different and isolated from his suburban American family, from whom he hides most of his life, including his budding homosexuality. Most of his life is lived through his computer, where he posts videos of himself performing as Karen Carpenter, to the great interest of many viewers, including the middle-aged Wade, who professes his love for our main character via email. He weighs the devotion of Wade against the perceived flirtations of his sister's boyfriend, and wonders who would win in a wrestling match between the two, if they were to fight over him.

Lyrics (by Royce Vavrek):

Dad's office had a salary freeze. Mom's pissed she has to work part-time. They get home and smoke cartons of cigarettes. Watch the Wednesday night CBS lineup. Cough in unison, lost in a cloud of smoke. Someday they'll asphyxiate.

Mommy hates Daddy. I hate 'em both. My sister loves my Daddy cuz he shells out lots of money. Sometimes the three of them watch QVC and then buy buy buy. Nobody knows where their money goes.

I met a man named Wade. By met, I mean we've been chatting online. "I think that I love you," he emailed to me. He thinks I'm 19. I told him I would record him a song. This is not that song.

I think my sister's boyfriend has a crush on me. He likes to walk around wearing only a towel. Pausing at my bedroom door to say "Hey Dude!", showing off his treasure trail. He's nothing to write home about. But he's more than my sister deserves.

"I love that you love me, Wade," I emailed back. I think I could love him; but maybe I'll hate him. Even more than Mommy hates Daddy.

My sister's college drop-out and the internet love of my life, who dreams of divorcing his wife. I imagine them wrestling.

I gotta record a song for him, Wade... before he doesn't love me anymore.

[into *For All We Know*, as recorded by The Carpenters]

Blush (2007)

Blush is a setting of an evocative text written by Julio Monterrey. Narrating the tormented mind of a wandering lone gypsy, the story depicts a maze of thoughts engulfed by one lingering emotion—an abyss of love and pain. This spiraling world is translated into a sonic environment of low instruments with baritone and live electronic processing. *Blush* was specifically composed for baritone Kyle Ferrill. Through the first workshop at Bard College Conservatory, a relay of conversations, e-mails, PDFs, MP3s, and singing over the telephone between Georgia and New York, characteristics unique to Kyle's voice were subsequently woven into the final version of the work. Such a collaborative process has been inspiring and a wonderful learning experience for me as a composer. Working on *Blush* has also provided an opportunity to explore the possibilities of live electronics as a dynamic instrument within a chamber ensemble.

METADRUM (2011)

I've been playing percussion instruments for 25 years now. No matter what I'm doing, the drums are never far from my thoughts or my heart. Over the years I've immersed myself in many different drumming traditions, including jazz and popular music on drum set, Hindustani tabla, American rudimental, free improvisation, IDM, orchestral snare drum, and West African drumming.

Like my previous large-scale work for chamber orchestra *Cowboy Tabla/Cowboy Raga*, *METADRUM* is a meditation on the great drumming traditions of the world, and the ways in which they interact and relate to one another on the most fundamental grammatical levels. For centuries percussion was relegated to basic functions of time keeping or color. In the 20th century composers began using percussion in a much more expansive way, but very few composers have developed a teleological language for drumming, that is, a language that is inherently directional and tells a story. These two pieces treat the drums as the basis of the musical grammar, with a focus on developing drumming material that creates tension and release and is inherently melodic.

Most of the drumming patterns are notated, but some of them are improvised. In general the other musicians in the ensemble play a supportive role, coloring or structuring the drumming lines, but towards the end of the piece the entire ensemble turns into one giant drummer.

I wrote this for Alarm Will Sound, a group of which I am a founding member. Alarm Will Sound is an amazing group of musicians that has the courage and athleticism to play music like this.

– Payton MacDonald, 2011

For more information about the composer, including updated bio, please visit www.paytonmacdonald.com

SEASONS, Cycle II (2011)

Things change: themselves, our perceptions of them, both together. Sometimes we attend to stages within an arc of change. In SEASONS, my subject is the sequential stages of human life (infancy, youth, maturity, age) in relation to the four stages of weather during a year (spring, summer, autumn, winter).

Reading through a range of poets – Stevens, Coleridge, Milosz, Borges, Strand – I searched for pertinent passages, absorbing the characteristics they associated with each of my seasons. I sought convergences. There were some surprises, but what was eventually distilled for each stage felt convincing. For instance: Age might imply *urgency, grotesquery, grieving, and resolution*, Fall to *contraction, falling, ripeness, and whirling*.

Having decided upon a set of evocative associations for each seasonal stage, I worked out a sequence of pairs. Every movement in the two Cycles refers both to a season of life, and to a season of the year. There are “consonant” pairs such as infancy/spring, and more “dissonant” ones including winter/youth.

The music itself is carried by instrumental trios, and each trio’s material is accompanied by a commentary from an outsider perspective. Cycle I implicates a computer musician who manages real-time, algorithmic extensions and transformations of what the associated trio is doing. For Cycle II, the commentary comes from a soprano who sings and speaks associated texts while moving between the members of her instrumental trio. Her shadow is an oboist. Ideally, a trio of musicians is spaced widely enough apart so as to emphasize both the independence and the complementarities of their contributions. The metaphoric and actual space between them is opportunity. The commentaries – whether electro-acoustic or vocal – migrate through the space in and around the instrumentalist, inflecting, extending, explaining, influencing (perhaps even contradicting) what a trio does. This mobile aspect of SEASONS allows for the possibility of inventive presentation that can capitalize on unusual architectural features of a performance venue.

The first Cycle’s movements are scored for percussion with either flute and cello or violin and bass clarinet. The computer musician mediates. Cycle II has as its central continuity the migrating vocalist (accompanied by an alter-ego oboist). Her commentaries also address trios: a pianist working with either a clarinet and viola or a bassoon and trombone. Each pair of instruments has a pair of movements to itself.

As each seasonal element within a movement is represented by a “stanza”, the individual movements are in what might be called an “inflected binary” form. Though they can be played separately, the two Cycles are conceived as an ongoing experience that culminates in an instrumental ensemble movement involving all the instruments represented in the preceding cycles.

We all experience both the cyclical constancies of nature and the evolving stages of a life. In the SEASONS Cycles, each stage is represented twice. The climatological pairs are re-invented versions of one another in recognition of the predictable reappearance of the years’ phases. While each stage of life recurs with identical musical content but in differing instrumentation, suggesting an alternative perspective on stages of the inevitably progressive cycles of life. Autumn returns, but not youth. In the whole, both cyclical and progressive influences are present, providing for connectivity and flexibility, while insuring change.

The Cycle II movements are: *What’s to Come* [Summer/Youth], *Surprised Accords* [Spring/Maturity], *When They Were Gone* [Age/Summer], and *Something Resides ...* [Maturity/Fall]

– Roger Reynolds
Helsinki, June 2011

Chamber Symphony (1992)

The *Chamber Symphony*, written between September and December of 1992, was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Chamber Players, who gave the American premiere on April 12. The world premiere performances was given in The Hague, Holland by the Schoenberg Ensemble in January of 1993.

Written for 15 instruments and lasting 22 minutes, the *Chamber Symphony* bears a suspicious resemblance to its eponymous predecessor, the Opus 9 of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's, although mine includes parts for synthesizer, percussion (a trap set), trumpet and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, *Mongrel Airs*, *Aria with Walking Bass* and *Roadrunner*. The titles give a hint of the general ambience of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called "the shock of recognition:" I was sitting in my studio, studying the score to Schoenberg's *Chamber Symphony*, and as I was doing so I became aware that my seven year old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the '50's). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brushstrokes on big canvasses. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops* or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities. Chamber Music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music — and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular bandwagon — also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I come to know as a performer, which also served as suggestive: Milhaud's *La Creation du Monde*, Stravinsky's *Octet* and *L'Histoire du Soldat*, and Hindemith's marvelous *Kleine Kammermusik*, a little known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly sixty years.

Despite all the good humor, my *Chamber Symphony* turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. ("Discipliner et Punire" was the original title of the first movement, before I decided on "Mongrel Airs" to honor a British critic who complained that my music lacked breeding.)

The *Chamber Symphony* is dedicated to Sam.

– John Adams
Berkeley, June 1994

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*, *LAWeekly*, *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.

Mizzou's Right to Bear New Music
Friday, July 15, 2011 • 7:00 PM • Missouri Theatre Center for the Arts

Mood Swings (2010) (3') **Dan Cox**
(b. 1989)

Anemoi Saxophone Quartet

Chad Tucker, soprano saxophone; Caleb Shannon, alto saxophone
Dan Cox, tenor saxophone; Dillon Dains, baritone saxophone

steelworks (2006) (15') **Anna Clyne**
(b. 1980)

Elysia Kramer, flute
Stephanie Berg, bass clarinet
Julia Gaines, percussion
Christopher Baumgartner, conductor

Onagraven for oboe and electronics (2011) (7') **W. Thomas McKenney**
(b. 1938)

Dan Willett, oboe

Attila (2002) (8') **Patrick David Clark**
(b. 1967)

Leo Saguiguit, alto saxophone
Patrick Dell, piano

Intermission

SEASONS, Cycle I d: A Mind of Winter (2009-2010) (18') **Roger Reynolds**
(b. 1934)

Justin Cook, flute
Matthew Pierce, cello
Ryan Borden, percussion
with guest artist Jaime E. Oliver, computer musician

The Right to Bear Drums (2010) (7') **Stefan Freund**
(b. 1974)

MU Percussion Ensemble

Julia Gaines, director
Will Lyons, Nate Miller, Ambert Farhat, Keegan Williams, Nate Miller, Kyle Lee, Derek Wintemberg,
Troy Dyer, Mike Matson, Ryan Borden, Jeff Hewitt, Skip Thompson, Ian Derrickson, David Wang

***Mood Swings* (2010)**

Mood Swings was written as a class project encompassing mixed meter and rhythmic development. I wrote this piece for my saxophone quartet, Anemoi Saxophone Quartet, utilizing some extended techniques for saxophone (like multiphonics, smack tonguing and growling) and jazz influences. The quirky tonality and the bouncy rhythms in the beginning and ending sections contrast with the sleazy jazz feel of the middle section, hence the title of the piece.

Dan Cox is a senior undergrad studying saxophone with Leo Saguiguit and composition with Stefan Freund. He has written various short pieces for his composition classes including for the New Music Ensemble, Anemoi Saxophone Quartet, and a commissioned work for Chad Tucker. He hopes to advance his studies in composition.

***steelworks* (2006)**

steelworks was commissioned by TACTUS, the contemporary music ensemble at Manhattan School of Music, in 2005 and premiered at Greenfield Hall in New York City, 2006. A film was created for the work by visual artist Luke DuBois. The tape part incorporates recordings of interviews with employees and machinery at Flame Cut Steelworks, the last steelworks factory in Brooklyn, which later relocated from its Williamsburg location. These recordings became the kernel for the music. *Steelworks* was choreographed by Matthew Neenan and premiered with his company, BalletX, at Wilma Theater, Philadelphia in 2008. Subsequent performances include musicians from the Chicago Symphony Concert at MusicNOW, and in New York City at Cornelia Street Cafe and NewMusicMannes at the Mannes School of Music, with performances further afield by Sentieri Selvaggi in Italy, and Psappa in the UK.

***Onagraven* (2011)**

Onagraven is dedicated to Dr. Peter Raven, President Emeritus of the Missouri Botanical Garden, and is written for Professor Dan Willett of the University of Missouri, School of Music. The title comes from two words; Onagraceae and Dr. Raven's last name. Onagraceae is the species and genera that Dr. Raven has compiled much research.

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There are five letters in both of Dr. Raven's names, consequently, that number has impacted some of the elements in the music. For example, the pitch materials originated from two pentatonic scales superimposed. The work begins in 5/8 and has some sonorities built on fifths. Moreover, the structure of the piece is in five parts.

Csound, a computer programming language that allows the user a great deal of flexibility in the creation and control of sound, generated the accompaniment. The basic sounds are oboe samples that have been manipulated with opcodes within Csound.

Attila (2002)

A striking force of Hun warriors numbered between five hundred and a thousand men. They began by firing arrows at a distance of about three hundred meters. They would then advance in zig-zag fashion, pretend to withdraw, then advance again. Standing in their stirrups, they could fire their arrows forward, backward or sideways. When early historians wrote of the sky being dark with arrows they were scarcely exaggerating. Surprise and terror were the essence of Hun tactics. Their whole strategy was, in a number of respects, a forerunner of the twentieth-century blitzkrieg.

Blood must still be shed
As incense to the mighty God of war.
He ne'er shall sheathe his sanguinary sword
Whilst, from their Scythian haunts, the gallant Hun
Can, like a torrent, swell'd by mountain floods,
Pour forth his sons to battle.

-Metastasio

SEASONS, Cycle I d: A Mind of Winter (2009-2010)

SEASONS is a cycle of eight shorter works in two groups of four (I and II). Each is a trio with an additional performer who acts as a commentator: a computer musician or a vocalist. The makeup of the instrumental trio is constantly shifting throughout the cycle, involving, in all, flute, bass clarinet, percussion, piano, violin, and cello. A culminating, 9th movement involves all participating instrumentalists. Both cyclical and progressive influences are present, providing for all connectivity and flexibility, while insuring change. The subject of the composite cycle is the four stages of human life (infancy, youth, maturity, age) in relation to the four stages of weather during the year (spring, summer, fall, winter).

Reading through a range of poets – Stevens, Foster, Ashbery, Coleridge, Milosz, Boregas – I searched for pertinent passages, absorbing the characteristics they associated with each type of season. Copying out those passages that struck me, I looked for convergences among them. There were some surprises, but what was eventually distilled in each case felt convincing.

A Mind of Winter explores winter and age. Four identified aspects of the former are solitude, glitter, freezing, and distance, while the latter aspects are – for the purposes of SEASONS - recurrence, grieving, grotesquery, and resolution. I referred to these successions of ideals as fuel for my compositional process.

The Right to Bear Drums (2010)

The Right to Bear Drums was written for the University of Missouri Percussion Ensemble, Julia Gaines, director. The ensemble included four graduate students, each of whom I worked with during their time at MU. I wanted to feature these students as soloists in the piece by having them play a deconstructed drum set in front of the rest of the ensemble. Players 1 and 2 each play a snare and a couple of cymbals while player 3 plays toms and 4 plays bass drums. An ensemble of keyboard percussion instruments, triangle, and timpani backs them up.

The piece opens with a 5/8 groove that is occasionally interrupted by a 6/16 figure. This idea of groove vs. interrupted gesture is developed throughout the piece, including a contrasting section where intermittent mixed meter figures appear between 6/8 ostinatos. This interruptive idea is also featured in the coda when a perpetual motion stream of 16ths gets stuck every few bars. Eventually the 16ths become more continuous and the original 5/8 groove appears on top of them leading to the finale.

The title is inspired by spirited drummer and unabashed gun nut Ian Derrickson.

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Eight World Premieres
Performed by Alarm Will Sound
Saturday, July 16, 2011 • 7:00 PM • Missouri Theatre Center for the Arts

SCHISM (2011) (6') David Biedenbender
(b. 1984)

Ptolemy's Carousel (2011) (8') Patrick David Clark
(b. 1967)

Rails (2011) (9') Kari Besharse
(b. 1975)

Big Rip (2011) (7') Michael-Thomas Foumai
(b. 1987)

Intermission

We were all (2011) (7') Yotam Haber
(b. 1976)

Step (2011) (5') Liza White
(b. 1984)

For So Long It's Not True (2011) (8') Steven Snowden
(b. 1981)

Urban Sprawl (2011) (7') Clint Needham
(b. 1981)

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SCHISM (2011) David Biedenbender

Composer **David Biedenbender** was born in 1984 in Waukesha, Wisconsin. His first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. His creative work is inspired by his diverse artistic interests and experiences, and he seeks to fuse the energy and clarity of those influences with his own musical language.

David has had the privilege of collaborating with many talented performers and ensembles, including the PRISM Saxophone Quartet, the Eastman Wind Ensemble, the Juventas New Music Ensemble, the Washington Kantorei, the Boston New Music Initiative, Composer's Inc. (San Francisco), the University of Michigan Symphony Orchestra and Chamber Choir, and the Vivo Sinfonietta. Recent awards and grants include an ASCAP Morton Gould Young Composer's Award, regional winner of the SCI Student Composer Competition, the Third Millennium Ensemble's Composition Prize, honorable mention for the ASCAP/CBDNA Frederick Fennell Prize and the

Michigan Music Teacher's Association Composition Competition, and a Composer Assistance

Program Grant from the American Music Center. His music has been heard in diverse venues such as Symphony Space (New York City), the Fifth Avenue Presbyterian Church (NYC), the German Embassy (Washington, DC), the Middle East (Boston, MA), the Antonín Dvořák Museum (Prague, CZ), the Old First Church (San Francisco, CA), the Settlement Music School (Philadelphia, PA), the Interlochen Center for the Arts (Interlochen, MI), Hill Auditorium (Ann Arbor, MI), the University of Michigan Museum of Art (Ann Arbor), and on WNYC's (New York City Public Radio) Soundcheck with John Schaefer.

In addition to composing, David maintains a private studio of composition students and is a graduate student instructor in music theory at the University of Michigan. He was also a member of the composition/theory faculty at the Interlochen Arts Camp and at Oakland University. Current and upcoming commissions and projects include works for Detroit Symphony Orchestra bass trombonist Randall Hawes, the University of Michigan Museum of Art, and United States Navy Band saxophonist Jonathan Yanik.

Currently working on the Doctor of Musical Arts degree in composition at the University of Michigan in Ann Arbor, David received the Master of Music degree in composition at the University of Michigan and the Bachelor of Music degree in composition and theory from Central Michigan University. He has also studied South Indian Carnatic music in Mysore, Karnataka, India. His musical mentors include Michael Daugherty, Bright Sheng, Evan Chambers, Stephen Rush, Kristin Kuster, Erik Santos, David R. Gillingham, José Luis-Maurtua, and John Williamson. For more information, visit www.davidbiedenbender.com.



***Ptolemy's Carousel* (2011)**
Patrick David Clark

The Greek astronomer Ptolemy (100-170) managed to devise a mathematical mapping of orbital cosmology whereby the planets, sun and moon would rotate around the earth. In order to reconcile the observed motions of the planets with this geocentric model of the universe, Ptolemy found it necessary to account for the apparent periodic irregularities with what are known as epicycles—sub-cycles within a larger cycle.

It is the principle of cycle and epicycle which stimulated me musically to vary the cyclic harmonic progressions in the present composition. *Ptolemy's Carousel* is a chaconne comprising the four major and four minor triads derived from a single octatonic scale. The octatonic pitch field is symmetrical and can result in a tonal stasis, but the individual triads offer a kind of “gravity” which, if pursued, suggest tonal progression and an escape from the stasis of symmetry. For each

cycle of the eight triads I followed a different modal or harmonic gravity, thereby creating musical “epicycles.” These epicycles provide the musical variations in the chaconne form. Melodic material in *Ptolemy's Carousel* is derived, as it is in common practice tonality, from the prevailing harmonies. I think of melody here as a musical form of astrology in that my melodic shapes are derived from the elements comprising my cycling triads, much the way zodiac signs are drawn between the relative positions of heavenly bodies. All art, and arguably much science, is an assemblage of incomplete bits of information (often called “facts”), connected by a tissue of human fancy into a cohesive mythology. It was a general form of humanism which likely compelled Ptolemy to pursue, implacably, a planetary geocentrism in his mathematics (the dogmatism of religious institutions notwithstanding). If cosmological mathematics can provide a metaphor for the development of musical material in *Ptolemy's Carousel*, I would venture that I as composer have adopted the role of Ptolemy as mathematician: I have applied personal taste to the treatment of material which accounts for the somewhat romantic episodes (epicycles) in the developing chaconne.

Patrick David Clark (b. 1967) is currently working on a Masters degree in orchestral conducting at the University of Missouri where he is studying with Edward Dolbashian. Patrick holds his Bachelors degree in composition from MU where he studied with Thomas McKenney and John Cheetham. Patrick earned his Master's degree from the University of Arizona, studying with Dan Asia, and his DMA in composition from the Shepherd School of Music, Rice University studying with Arthur Gottschalk, Paul Cooper and Ellsworth Milburn. Patrick is a Tanglewood Fellow (1997), participated as a composer at June in Buffalo (1996) and studied with Louis Andriessen at the Royal Conservatory in the Hague in Holland on a Netherlands-America Foundation Grant (1999-2001). Patrick has worked since as a composer, writer for *Andante.com*, and teacher in Holland, Los Angeles and Albuquerque, NM. Orchestral works by Patrick have been programmed by the Seattle Symphony, San Antonio Symphony, and Nashville Symphony. Various mixed ensemble works have been performed by the Tel-Aviv-based Kaprizma ensemble, New York-based Dogs of Desire, and Harvey Sollberger's ensemble Sirius. Patrick is the recipient of the 2011 Siquefield Prize in music composition at the University of Missouri, and conducted his own commissioned work, *A Fantasy on Themes of Mussorgsky*, with the University Philharmonic Orchestra at the March 14, 2011 Chancellor's Concert in Jesse Auditorium. This and other works by Patrick can be heard at <http://soundcloud.com/patrick-david-clark>.



***Rails* (2011)**
Kari Besharse

Rails was inspired by the soundscape of Hammond, Louisiana. More specifically, it engages the sounds that I have heard on a daily basis since moving from Champaign, Illinois, to Hammond, Louisiana in August 2010. My apartment is two blocks away from two intersecting railroad tracks. One is the Illinois Central line, which runs from Chicago to New Orleans, the other is a freight track. Intermittently all day (and all night) I hear trains approaching and passing from different directions. These trains are too loud to simply ignore, and often it feels like there is a low-level earthquake shaking the apartment. The conductors of these trains tend to lay on the horn as they are passing through town, creating a long and varied sound as the train whistles are warped by their own mechanism, the atmosphere, and by speed and distance. Additionally, each of these trains has its own unique rhythmic profile, its own pattern of creaks, clicks and knocks, and its

own speed. Each time a train passes; a unique sonic experience is created. Therefore, the sounds of these trains are very much a part of my piece, the spectra of their whistles, the rush of sound when they pass by, and their creaky mechanical rhythms. My apartment also looks out over a park, so my piece is also populated by pastoral sounds such as birds and wind chimes.

Kari Besharse is a composer of acoustic and electroacoustic music, a guitarist, an educator, a sci-fi nut, and an outdoors enthusiast. Her works, which incorporate sounds from acoustic instruments, found objects, the natural world, and synthesis, are often generated from a group of sonic objects or material archetypes that undergo processes of rupture, degradation, alternation, expansion, and distortion. Currently a lecturer at Southeastern Louisiana University, Dr. Besharse has also taught music theory, music history, and electronic music courses at Illinois Wesleyan and University of Illinois at Urbana-Champaign.

Kari's education includes undergraduate studies at the University of Missouri at Kansas City (B.M. '98), and graduate work at the University of Texas at Austin (M.M. '02) and University of Illinois at Urbana-Champaign (D.M.A. '09). Dr. Besharse's dissertation research examined the role of texture in French spectral music through the works of Gérard Grisey, Philippe Hurel, Kaija Saariaho, and Tristan Murail. She studied composition with Stephen Andrew Taylor, Guy Garnett, Russell Pinkston, Donald Grantham, Robert Cooper, Rick Taube, and James Mobberly.

Dr. Besharse's compositional output spans various facets within the field of contemporary music, and she is equally compelled to write music for mediums such as laptop ensemble, orchestra, and fixed electroacoustic music. Kari was awarded a Bourges Residence Prize for *Small Things*, an electroacoustic work written in Csound and Protools, which uses the sounds of the frogs and insects of Austin, Texas as its source material. Additional honors have come from the Look and Listen Festival Prize (semi-finalist), the ASCAP Young Composers Competition (finalist), and the INMC Competition (finalist). Recent projects include *Luminous Flux* for the East Coast Contemporary Ensemble that premiered at the Etchings Festival at Auvilar, France in July 2010 and *Embers*, a work for saxophone and piano commissioned by Richard Schwartz, which premiered in March 2011. Her music has been presented around the world by venues and organizations such as The California Ear Unit, Society of Composers, Inc., Texas Computer Musicians Network, The LaTeX Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, ICMC, SEAMUS, Bourges, Elektrophonie, Third Practice, 60X60, The Electroacoustic Juke Joint Festival, New Music Forum, Pulse Field, and the Art of Sounds Festival at Belgrade, Serbia.



Big Rip (2011)
Michael-Thomas Foumai

The *Big Rip* is a theory, much like the Big Bang – but more of a reaction, where galaxies and stars, the universe, is torn apart by the continued expansion caused by the Big Bang. For the piece, however, I was drawn to the gesture of a rip (horn rips or musical figures that sounds like a rip and looks like a rip on the page) and wanted to compose a piece full of these ripping gestures that would communicate the idea of something being torn apart violently.

The music of **Michael-Thomas Foumai** has been performed across the United States, China, Japan, South Korea, Indonesia and Thailand. His works have been performed by the Buffalo Philharmonic Orchestra, Ensemble DuoPlus (Germany), Daegu Contemporary Music Orchestra (Korea), Royal Hawaiian Band, the Definiens Project (Los Angeles), the Orchestra Unleashed (Hollywood), Ebb and Flow Arts (Maui) and the Honolulu Symphony and Honolulu Symphony Chorus with

performances at the Osaka College of Music (Japan), Shanghai Conservatory of Music (China), Yogyakarta Contemporary Music Festival (Indonesia) and the CalArts Theatre (REDCAT) at Disney Hall (Los Angeles) among others.

Recipient of a Presser Foundation Award, Michael has received two Broadcast Music Inc. (BMI) composition awards for his Clarinet Concerto and Light-Bringer Symphony, the Arthur and Mary Platsis Prize for his opera *Oedipus*, third prize in the 24th Annual Austin Peay State University Young Composers Competition and was named winner of the American String Teachers Association (ASTA) Merle J. Isaac Composition Competition. He has received grants from the American Music Center (AMC), Meet the Composer, Argosy Foundation and awards and honors from the American Society of Composers, Authors and Publishers (ASCAP) and the Aspen Music Festival and School among others.

He has worked with Robert Beaser, Steven Stucky and David Felder at the EarShot New Music Readings, with Zhou Long and Joao Pedro Oliveira at the Thailand International Composition Festival and with Michael Gordon, Julia Wolfe, Jon Magnussen and Neil McKay. He has participated in master classes with Tristan Murail, Xu Shuya, Jia Daqun and Robert Morris. His composition teachers have been Bright Sheng, Michael Daugherty, Peter Askim, Byron K. Yasui, Donald Reid Womack, Takeo Kudo and Thomas Osborne.

Michael holds a Masters in Music Composition (MM) and is currently pursuing a Doctor of Musical Arts (DMA) at the University of Michigan. He holds a Bachelor (BM) in Music Composition from the University of Hawaii.



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We were all (2011)
Yotam Haber

The title of my piece comes from a poem called “Cherries” by my friend Andrea Cohen. The full poem reads:

Cherries

*In the minute it took
to fetch the blue bowl*

*from the kitchen
to pick the just-ripe*

*cherries, the blackbirds
had come. They picked*

*the branches clean, ascending
into their own blue bowl.*

*Lacking wings, I
look for meaning.*

*We were all hungry.
We were all fed.*

I only chose to set the last line for three of the musicians in the ensemble (who sing as well as play instruments!), because I am fascinated by what is left unsaid: what happens between being hungry and being fed? It is up to each reader, or in my case, listener, to decide. This piece is a short burst of physical, muscular energy, sometimes menacing, sometimes exuberant, and I wrote it especially for the marvelous players of Alarm Will Sound with gratitude and joy.

We Were All was commissioned by the Adele and John Gray Endowment Fund

Yotam Haber, was born in Holland and grew up in Israel, Nigeria, and Milwaukee - his music is informed by those places. After an undergraduate stint at Indiana University, he completed a doctorate in composition at Cornell University in 2004, while escaping in 2000 to Bologna, Italy, crashing the Course on Use of Live Electronics, taught by Alvis Vidolin (Luigi Nono’s sound engineer) and the composer Adriano Guarnieri.

He received two ASCAP Foundation Morton Gould Awards. He has been a Fellow at the Tanglewood Music Center, the Aspen Music Festival, and been in residence at the Aaron Copland House, the Atlantic Center for the Arts, Bellagio Rockefeller Foundation, Yaddo, and the MacDowell Colony, where he was the recipient of the first ASCAP Foundation Composer Fellowship. His music has been performed in Germany, Italy, Holland, and across the U.S. Haber currently resides in New York City and is a 2005 Guggenheim Fellow.

Haber received the 2007-2008 Frederic A. Juilliard/ Walter Damrosch Rome Prize and resided at the American Academy in Rome for a year beginning in September 2007. He was recently commissioned by architect Peter Zumthor and his wife Annalisa to compose two works, premiered in Vals, Switzerland; and a new work for the JACK string quartet and choir be premiered at Miller Theater, Columbia University in fall 2011 as part of the American Composers Orchestra Sounds of a New Century Project. Haber is the newly appointed artistic director of MATA, the non-profit organization founded by Philip Glass, that has, since 1996, been dedicated to commissioning and presenting new works by young composers from around the world.



Step (2011)
Liza White

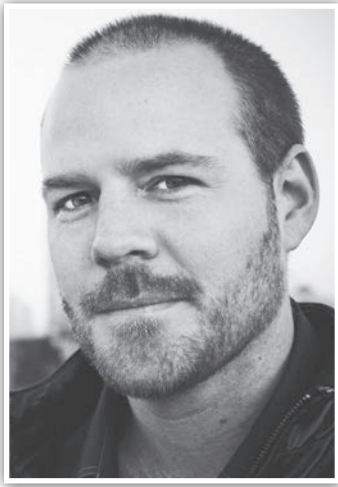
Step's musical material is derived from step team routines. *Step* is a performative form of music derived from hip hop. It uses choreographed combinations of stomping, clapping, speech, and hitting different parts of the body to create collective rhythm. I've always loved hip hop, and more recently have also become interested in step, for their sound and rhythms, visceral quality, emphasis on body motion, and overall character of self-assertion and attitude.

Both step and hip hop present a paradox - their artists call out forcibly to be looked at, heard, and appreciated, but they are eager to dismiss in advance whoever might disrespect or misunderstand them or the art form. This is understandable, given America's history of racism and the derision and fear that many people feel regarding hip hop. I grew up in a largely white suburb at a time when its ongoing popularity was creating a backlash in many communities. I was discouraged from liking it; I watched MTV Jams despite my mom's discomfort, and I told the kids at school that my favorite artists were Nirvana and Aerosmith, not Salt n' Pepa and Warren G. We had little exposure to black people and were not taught anything about contemporary black culture - we learned about Martin Luther King in school and that was about it. *Step* is both a natural expression of my musical influences and a way to challenge the state of affairs I grew up with.

Step contains some words that are spoken by performers. The words "look" and "what" illustrate the dichotomy apparent in hip-hop and step, as if to say both "look at me" and "what are you looking at?" The word "step" refers to the genre and also is both a call to move one's body and a command for detractors to back off.

Liza White's music draws on the full spectrum of influences that come from growing up in small-town New England in the 80's and 90's, living in major cities, drawing pictures in class, teaching Hebrew school, singing, playing the trombone and guitar, and exploring issues of social justice. Liza's work has been performed by Alarm Will Sound, Fifth House Ensemble, the Charlestown Symphony Orchestra Brass Quintet, the University of Minnesota Wind Ensemble, ALEA III under Gunther Schuller, and many other leading musicians. She has won awards including the Craig and Janet Swan Prize, the Margaret Blackburn Composition Competition, and an Emil and Ruth Beyer Award from the National Federation of Music Clubs. Liza has been invited to attend many music festivals including the Norfolk Chamber Music Festival and the Composers' Conference at Wellesley College, and she has held residencies at artists' centers including the MacDowell Colony and the Virginia Center for the Creative Arts.

Liza has studied at Boston University, the New England Conservatory of Music, the University of California at Berkeley, and the Royal College of Music in London, England. Liza co-founded and co-directed Embryonic NOISE!, a Boston area concert series featuring works by emerging composers, and has also taught general music in the Boston Public Schools. This fall, she will begin working toward a Doctor of Music degree in Composition at Northwestern University.



For So Long It's Not True (2011)
Steven Snowden

My earliest memories of music come from the countless hours I spent on the construction site with my father. Just before beginning our day of hanging ducting or wiring thermostats, he would often plug in his ragged old boom box and set the dial to the local classic rock station. Amidst a backdrop of skill saws, nail guns and power drills, the air was saturated with the songs of bands that I eventually grew to love like Led Zeppelin, Lynard Skynard and Pink Floyd.

I eventually came to know every subtle nuance of the recordings that came blaring through that radio. However, because of frequent interruptions from construction noise and spotty reception, I could often only remember short segments of them for the first couple of years. Because this was my only consistent exposure to music at the time, I would often get these fragments stuck in my head with no idea of what came before or after them. Continuously looping through my mind, these bits and pieces would begin to lose all context and eventually mutate into something that hardly resembled what I had originally heard. (similar to the effect of saying a word over and over until it no longer makes sense)

Recalling those musically formative years, I wrote this piece based on one of my favorite songs, "Dazed and Confused," recorded by Led Zeppelin in 1968. I took the title for this piece from its first line, "Been dazed and confused for so long it's not true" and nearly every musical aspect of this work is derived from that song in some way. Along with melodic and rhythmic components from the original recording, I've incorporated reconstructions of more abstract musical elements like vocal style, guitar tone and drum fill patterns. Just as my mottled memory had warped them years ago, those bits and pieces quickly devolve into something far removed from those origins and eventually take on a life of their own.

Steven Snowden creates music for a diverse array of settings including theater, dance, film, multimedia installations, and the concert stage. He has focused much of his recent work on interdisciplinary collaboration and is quite active as a performer in both acoustic and electronic mediums. Raised in rural Southwest Missouri, Snowden began composition studies in 2002, received his Masters degree in composition at the University of Colorado and is currently pursuing his DMA at the University of Texas at Austin. He is a co-founder/director of the Fast Forward Austin new music organization and his works have been performed by many outstanding ensembles at numerous festivals and concert series across five continents.

He has recently received awards and fellowships from the Aspen Music Festival, the Left Coast Chamber Ensemble, the Austin Critics' Table, the George Lynn Memorial Foundation, ISCM, Future Places Portugal and the ASCAP Morton Gould Awards among others. He is also currently in the final round of applicants for a 2011-2012 Fulbright Grant to develop interactive motion tracking systems in Portugal.

Steven is an avid motorcycle enthusiast and resides in Austin, TX with his wife June and two dogs, Doug and Hank.





***Urban Sprawl* (2011)**
Clint Needham

After spending a few months looking, my wife and I have recently bought a home in the suburbs. While we were looking, I became increasingly intrigued by the general funkyness of the insides of a number of houses we were shown by our realtor. From the crazy wallpaper, to the downright ugly paint colors, to the do-it-yourself projects gone wrong, to the fresh smells of wacky tobaccy, some of these homes were real “standouts” amongst the quaint spec-homes in the divisions where they were located. After seeing so many of these homes, I started to imagine the current residents of these homes moving about their house doing a quirky new dance called the “Urban Sprawl” (think Nixon dancing in “Nixon in China”).

Urban Sprawl is a 7-minute, funky, jazzy, kitschy, and hopefully fun ode to suburban life. The work was written for the super new music group, Alarm Will Sound, and the 2011 Mizzou New

Music Summer Festival.

The music of **Clint Needham** has been described as “wildly entertaining” (*New York Times*), “easy to smile at” (*Philadelphia Inquirer*), and “fresh and spicy” (*Courier-Post*). Recently named recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters, Clint’s music has been recognized with two ASCAP Morton Gould Awards, the William Schuman Prize/BMI Student Composer Award, the Jacob Druckman Prize from the Aspen Music Festival, First Prize in the International Ticheli Composition Contest, the Heckscher Prize from Ithaca College, a Lee Ettelson Composer Award, and the coveted Underwood New Music Commission from the American Composers Orchestra.

Clint’s orchestral music has been commissioned and performed by the American Composers Orchestra at Carnegie Hall, the Aspen Concert Orchestra, Cabrillo Festival Orchestra, Cleveland Chamber Symphony, New York Youth Symphony at Carnegie Hall, Omaha Symphony, and Symphony in C. Various chamber groups including the American Brass Quintet, Aspen Contemporary Ensemble, Quintet Attacca, Stanford Wind Quintet, and the Wingra Woodwind Quintet have given performances of his chamber music across the country as well as in Europe, Japan, and Australia.

Upcoming commissions and performances for the 2010-2011 season include the Minnesota Orchestra, Orpheus Chamber Orchestra, Omaha Symphony, New York Classical Players, Texarkana Symphony Orchestra, Sioux City Symphony, Indiana University Orchestra, and the United States Air Force Band of the West.

Clint is currently Assistant Professor of Music Composition and Theory at Ohio Wesleyan University. He earned his DM and MM from Indiana University, where he was a four-year Jacobs School of Music Doctoral Fellow in composition, and his BM from Baldwin-Wallace College Conservatory. Clint has also studied at the Aspen Music Festival as a Susan and Ford Schumann Composition Fellow, and at the Wellesley College Composers Conference as a composition fellow.

The Theodore Presser Company publishes the majority of Clint’s catalogue with additional works published by Manhattan Beach Music and Triplo Press. His works are recorded on the Summit Records, Mark Masters, and United States Air Force Band labels.



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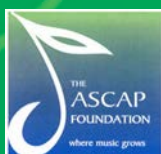
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