

# MIZZOU NEW MUSIC SUMMER FESTIVAL JULY 23-28, 2012

*... thirteen world premieres,  
eight selected composers,  
three incredible performances,  
one extraordinary opportunity.*



**Alarm Will Sound**  
Thursday, July 26, 2012 • 8:00 PM  
Missouri Theatre

**Mizzou New Music**  
Friday, July 27, 2012 • 8:00 PM  
Missouri Theatre

**Eight World Premieres**  
Saturday, July 28, 2012 • 8:00 PM  
Missouri Theatre



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 23 - 28, 2012

## Festival Schedule

### Monday, July 23, 2012

- 9:00 AM – 12:00 PM Resident Composer Presentations  
Fine Arts Building Room 145 on the MU Campus – Open to the Public
- 1:45 PM – 3:45 PM Resident Composer Presentations  
Fine Arts Building Room 145 on the MU Campus – Open to the Public
- 4:00 PM – 5:00 PM Steven Stucky masterclass with *Voices of Prometheus*  
McKee 204 on the MU Campus – Open to the Public

### Tuesday, July 24, 2012

- 9:00 AM – 12:00 PM Resident Composer Presentations  
Fine Arts Building Room 145 on the MU Campus – Open to the Public
- 12:45 PM – 4:00 PM Alarm Will Sound (AWS) Rehearsal – Loeb Hall 201 on the MU Campus – Open to the Public
- 5:00 PM – 6:00 PM AWS Rehearsal with Steven Stucky  
Loeb Hall 201 on the MU Campus – Open to the Public
- 7:00 PM Donnacha Dennehy, Guest Composer Presentation  
Fine Arts Building Room 145 on the MU Campus – Open to the Public
- 8:30 PM Stefan Freund, MU Faculty Composer Presentation  
Fine Arts Building Room 145 on the MU Campus – Open to the Public

### Wednesday, July 25, 2012

- 9:00 AM – 10:30 PM AWS Rehearsal with Steven Stucky – Loeb Hall 201 on the MU Campus – Open to the Public
- 10:45 AM – 12:15 PM AWS Rehearsal with Donnacha Dennehy – Loeb Hall 201 on the MU Campus – Open to the Public
- 1:45 PM – 5:00 PM AWS Rehearsal – Loeb Hall 201 on the MU Campus – Open to the Public
- 7:00 PM Steven Stucky, Guest Composer Presentation  
Fine Arts Building Room 145 on the MU Campus – Open to the Public
- 8:30 PM W. Thomas McKenney, MU Faculty Composer Presentation  
Fine Arts Building Room 145 on the MU Campus – Open to the Public

### Thursday, July 26, 2012

- 8:00 PM *Alarm Will Sound*  
Missouri Theatre

### Friday, July 27, 2012

- 9:00 AM – 12:15 PM AWS Rehearsal – Loeb Hall 201 on the MU Campus – Open to the Public
- 1:45 PM – 5:00 PM AWS Rehearsal – Loeb Hall 201 on the MU Campus – Open to the Public
- 8:00 PM *Mizzou New Music*  
Missouri Theatre

### Saturday, July 28, 2012

- 8:00 PM *Eight World Premieres* performed by Alarm Will Sound  
Missouri Theatre



## Welcome to the third annual Mizzou New Music Summer Festival!

Now in its third year, the Mizzou New Music Summer Festival has come into its own as a destination event for composers, performers, and fans of new music. The Festival serves as one of the cornerstones of the Mizzou New Music Initiative, an array of programs solidifying the University of Missouri School of Music's position as a major center for composition and new music performance. As in 2010 and 2011, the incomparable new music ensemble, Alarm Will Sound—described by the *New York Times* as “one of the most vital and original ensembles on the American music scene”—partners with us in the Festival. The unique interactions of the musicians of Alarm Will Sound with our artistic directors, distinguished guest composers, and eight resident composers (competitively selected from over a hundred applicants) stand behind this highly compelling series of concerts and other public offerings.

My sincere thanks are due to co-artistic directors W. Thomas McKenney and Stefan Freund and administrative director William Lackey for all of the efforts they have dedicated to another terrific Festival. I must also thank and welcome this year's distinguished guest composers Steven Stucky and Donnacha Dennehy, and our eight resident composers who you can read about elsewhere in this booklet.

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 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 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 Sinquefields 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 Sinquefield 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.

Please sit back with me, marvel at the creative and interpretive forces in our midst these few days, 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. Welcome all!

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 2013 Entering Graduate Students

The Mizzou New Music Initiative seeks talented performers dedicated to promoting new music. The Mizzou New Music Ensemble, under the direction of faculty composer and Alarm Will Sound member Stefan Freund, collaborates with MU's faculty and student composers, performs frequently on and off campus, and works 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 2013: Clarinet, Cello, Piano, and Percussion

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

Visit [music.missouri.edu](http://music.missouri.edu) and click on Mizzou New Music Initiative for more information.

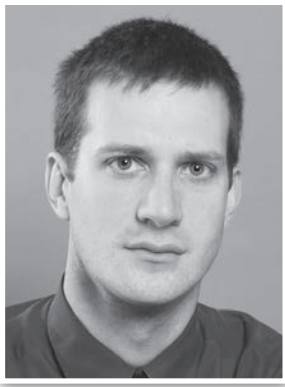
Deadline: Initial review of assistantship applications begins on **January 14**.

All graduate applicants are expected to submit required application materials by **January 14, 2013**.

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

(573) 882-4471 • E-mail: [music@missouri.edu](mailto:music@missouri.edu) • Website: [music.missouri.edu](http://music.missouri.edu)

## Mizzou New Music Summer Festival Artistic Directors

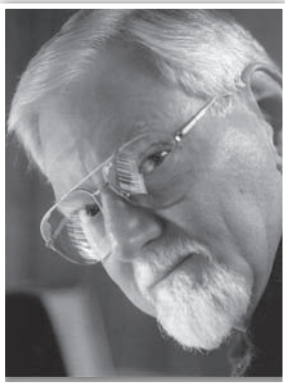


**Stefan Freund, Co-Artistic Director**

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 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, twelve 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, conductor, 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 the MU New Music Ensemble and the Columbia Civic Orchestra.



**W. Thomas McKenney, Co-Artistic Director**

Dr. McKenney, Professor of Composition and Music Theory at the University of Missouri 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 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. 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 Elektronikmusikstudion 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 is the recipient of 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.

## 2012 Mizzou New Music Summer Festival Guest Composers



Composer **Steven Stucky** (b. 1949), whose Second Concerto for Orchestra earned him the 2005 Pulitzer Prize in music, has written commissioned works for many of the world's great soloists and for the orchestras of Baltimore, Chicago, Cincinnati, Dallas, Minnesota, New York, Philadelphia, Singapore, St. Louis, Washington (National), and many others. Recordings of his works have won Stucky two Grammy awards, and he has been resident composer at Aspen, the American Academy in Rome, the Bogliasco Foundation in Liguria, and countless college campuses. He was host of the New York Philharmonic's "Hear & Now" new-music series from 2005 to 2009. Currently he serves as vice-chair of New Music USA and chair of the membership committee of the American Academy of Arts and Sciences; is a trustee of the American Academy in Rome; and serves on the music awards panel of the American Academy of Arts and Letters.

Stucky's strongest affiliation has been with the Los Angeles Philharmonic, where he was resident composer for 21 years. He oversaw the celebrated "Green Umbrella" concert series and formed a strong partnership with music director Esa-Pekka Salonen, with whom he still collaborates frequently. A much sought-after teacher, Stucky has held posts at the Eastman School of Music and UC Berkeley in addition to his tenured position as Given Foundation Professor of Composition at Cornell University, where he has taught since 1980.

Recent seasons have included premieres by the Saint Paul Chamber Orchestra, Chamber Music Northwest (Portland), Santa Fe Chamber Music Festival, and pianist Emanuel Ax. In May 2011, the Dallas Symphony revived Stucky's concert drama, *August 4, 1964*, with performances in Dallas and at New York's Carnegie Hall, followed by CD release on the orchestra's own label in July 2012.

The 2011-12 season will see premieres by the Pittsburgh Symphony Orchestra and Music From Angel Fire, and performances by the New York Philharmonic, Chicago Symphony, Boston Symphony, and many others.

Stucky is the Pittsburgh Symphony's 2011-12 "Composer of the Year," and he will be Composer-in-Residence with the Berkeley Symphony in 2012-13.

– 21C Media Group



Born in Dublin in 1970, **Donnacha Dennehy** has received commissions from Dawn Upshaw, the Kronos Quartet, Alarm Will Sound, the St. Paul Chamber Orchestra, Bang On A Can All-Stars, Electra, the Fidelio Trio, Icebreaker, Joanna MacGregor, Orkest de Ereprijs, Orkest de Volharding, Percussion Group of the Hague, RTE National Symphony Orchestra, the Ulster Orchestra (BBC Radio 3), Smith Quartet, and the San Francisco Contemporary Music Players among others. Collaborations include pieces with the choreographers Yoshiko Chuma (*To Herbert Brun*) and Shobana Jeyasingh, (*Hinterlands*), the writer Enda Walsh (*Misterman*) and the visual artist John Gerrard (*Composition for Percussion, Loops, Blips and Flesh*).

His work has featured in festivals such as ISCM World Music Days, Bang On A Can in New York, the Huddersfield Contemporary Music Festival, WNYC's New Sounds Live, Sonic Evolutions Festival at Lincoln Center, EXPO, the Ultima Festival in Oslo, Fuse Leeds, the Saarbrücken Festival, the Schleswig-Holstein Festival, the State of the Nation at the South Bank in London and the Gaudeamus Festival in Amsterdam. In 2010, his large single-movement orchestral piece, *Crane*, was 'recommended' by the International Rostrum of Composers.

Returning to Ireland after studies abroad at the University of Illinois (USA), Ircam (France) and the Netherlands, Dennehy founded the Crash Ensemble, Dublin's now renowned new music group, in 1997. Crash Ensemble is very much associated with the performance of many of Dennehy's landmark works, including the pieces *Grá Agus Bás* (with the singer Iarla O' Lionaird) and *That the Night Come* (with Dawn Upshaw), which feature on Dennehy's 2011 release on Nonesuch Records (entitled *Grá Agus Bás*). The Guardian, in a 5-star review of that disc referred to the music's "startling freshness." NPR named the disc one of its "50 Favorite Albums" (in any genre) of 2011. It also featured in many other end-of-2011 lists including both the listener's poll and John Schaefer's top ten from WNYC.

Upcoming premieres include pieces for the Kronos Quartet, and Dawn Upshaw with the St. Paul Chamber Orchestra. At present, Dennehy is working on a new piece for Upshaw and Alarm Will Sound. Dennehy lectures in music composition at Trinity College Dublin, and was appointed a Global Scholar at Princeton University for 2012-13.

– [www.donnachadennehy.com](http://www.donnachadennehy.com)

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## Mizzou New Music Summer Festival Ensemble-In-Residence

**Alarm Will Sound** has 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 Alarm Will Sound is “the future of classical music” and “the very model of a modern music chamber band.”



*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. The group fosters close relationships with contemporary composers and has commissioned and premiered pieces by Steve Reich, David Lang, Anthony Gatto, Cenk Ergün, Aaron Jay Kernis, Michael Gordon, Augusta Read Thomas, Stefan Freund, Wolfgang Rihm, Payton MacDonald, John Orfe, Gavin Chuck, Dennis DeSantis and Caleb Burhans.

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 into 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.

In 2011 at Carnegie Hall, the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Luciano Berio, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. *1969*'s unconventional approach combining music, history, and ideas has been critically praised by the *New York Times* (“...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas .... a consistent wonder.”) and the *LA Times* (“They exploded musical genres, made history come alive and demonstrated that art—original, vivid, reckless—can lift the grim clouds of current events, if only for two hours.”)

In 2010, the group developed and performed the Dirty Projectors' *The Getty Address* in its new identity as a live performance piece at Lincoln Center, Disney Hall and the Barbican. Music that Dirty Projectors front-man David Longstreth created on a computer by meticulous and complicated sampling, looping and layering is translated and arranged by Matt Marks, Alan Pierson, and Chris Thompson for 23 musicians of both bands.

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.

For more information, visit Alarm Will Sound's website at [www.alarmwillsound.com](http://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 the 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 Orchestra of St. Luke’s, the Brooklyn Philharmonic, the Steve Reich Ensemble, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project. He has 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**

Hailed as a “superb flutist” (*New York Times*), Erin Lesser has performed as soloist and chamber musician throughout Canada, the USA, Europe, Asia and South America. She is a member of the Argento Chamber Ensemble, Due East, Scarborough Trio and the Wet Ink Ensemble and Alarm Will Sound. Erin spent two years in a fellowship with The Academy—a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute, and continues to perform with Ensemble ACJW as an alumni member. Erin is Assistant Professor of Flute at Lawrence University in Appleton, WI. Erin is a Pearl Flute Performing Artist.

Ms. Lesser is actively involved in the contemporary music world, having worked closely with composers such as Pierre Boulez, George Crumb, Helmut Lachenmann, Gabriela Lena Frank, Mario Davidovsky, Tristan Murail, Philippe Hurel and Beat Furrer. She has performed with many leading ensembles including Sō Percussion, Alarm Will Sound, Eighth Blackbird, Zankel Band, American

Modern Ensemble and Sequitur. She has also commissioned many new works with her various ensembles, and presented lectures and demonstrations on flute techniques of the 21st Century.

As a member of the Argento Chamber Ensemble, Ms. Lesser has performed at the Kilkenny Arts Festival, Shanghai International Electroacoustic Music Festival, Miller Theatre Composer Portrait Series (NYC), NY Microtonal Festival, Monday Night Concerts in LA, and the International Spectral Music Conference in Istanbul. The group also collaborated with IRCAM in a festival of new electroacoustic works at Miller Theatre, NY. *Time Out* New York critic Steve Smith placed Argento’s CD release of music by Tristan Murail on his list of the Top Ten Classical Recordings of 2007.

Due East, Ms. Lesser’s flute and percussion duo, won the 2008 National Flute Association Chamber Music Competition. Due East has been ensemble-in-residence at the Universidade de Campinas, Brazil, and the Yellow Barn Festival. The duo has performed at the Warsaw Crossdrumming Festival, Society of Electro Acoustic Music in the United States (SEAMUS) National Conference, Percussive Arts Society International Conventions (PASIC) in Texas, Tennessee and Ohio and New Music Festivals at Western Illinois University and University of North Carolina, Greensboro. Their first full length CD *Simultaneous Worlds* was released in October 2010 on Albany Records.

Erin Lesser, flute, recorder	Matt Marks, horn	Courtney Orlando, violin
Alice Dade, piccolo (July 26)	Jason Price, trumpet	Nadia Sirota, viola
Keve Wilson, oboe	Michael Clayville, trombone	Stefan Freund, cello
Bill Kalinkos, clarinet	Chris Thompson, percussion	Miles Brown, bass
Elisabeth Stimpert, clarinet (July 26)	Bill Solomon, percussion	Alan Pierson, Artistic Director and conductor
Raymond Santos, clarinet (July 28)	John Orfe, piano	Gavin Chuck, Managing Director
Michael Harley, bassoon	Caleb Burhans, violin	

Alarm Will Sound’s 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.

## 2012 Mizzou New Music Summer Festival Guest Performing Artist



Recipient of a 2008 Sullivan Foundation Award, soprano **Anne-Carolyn Bird** is rapidly gaining attention by major companies in her young career. Of a recent performance, the *Seattle Times* says “no one shone brighter than Anne-Carolyn Bird ... her stage presence [is] nothing short of magnetic.”

In the 2009-2010 season, engagements include role debuts as Micäela in *Carmen* at Opera Carolina and Marguerite in *Faust* at Dayton Opera, as well as a return to the Metropolitan Opera for *Le Nozze di Figaro*, *Il Trittico* and Najade in *Ariadne auf Naxos*. In concert, she will perform CPE Bach's *Auferstehung und Himmelfahrt Jesu* with Brooklyn Friends of Chamber Music, and an All-American concert at Merkin Hall with New York Festival of Song.

Ms. Bird opened the 2008-2009 season with two role and company debuts: Zerlina in *Don Giovanni* with Nashville Opera and Yum-Yum in *The Mikado* at Arizona Opera. Completing the season, she performed at Opera Carolina as Susanna in *Le Nozze di Figaro*, and at the Spoleto Festival U.S.A. as Camille in *Louise* and soprano soloist in Mozart's *Requiem*. Three recital collaborations with Jocelyn Dueck rounded out the season, including one at her alma mater, the University of Georgia. During the summer 2009, she reprised the role of Yum-Yum in the *Mikado* at Opera New Jersey.

Ms. Bird made her Metropolitan Opera debut in 2007, singing two roles in a new production of *Il Trittico*, and then returned the next season to sing Barbarina in *Le Nozze di Figaro*. Also in the 2007-2008 season she performed Susanna in *Le Nozze di Figaro* with Opera Grand Rapids and Rosina in Dayton Opera's *Il Barbiere di Siviglia*. In the summer of 2008, she returned to Wolf Trap Opera to perform Cunegonde in *Candide* with the National Symphony Orchestra, conducted by Stephen Lord and starring *Seinfeld*'s Jason Alexander as Pangloss.

Concert appearances include *A Midsummer Night's Dream* with the Cleveland Orchestra, “An Evening of Musical Shakespeare” with the Atlanta Symphony, both conducted by Nicholas McGegan, and her Carnegie Hall debut in Evan Chamber's oratorio *The Old Burying Ground*. Past performance highlights include Celia in John Musto's comedic masterpiece *Volpone* at Wolf Trap Opera, Handel's *Messiah* and Bach's *Magnificat* with Portland Baroque Orchestra, and Noémie in Laurent Pelly's highly-acclaimed production of *Cendrillon* at the Santa Fe Opera. She has been seen in staged and concert versions of Osvaldo Golijov's opera *Ainadamar* and can be heard on the Grammy award-winning recording. In 2006, she toured internationally with the Atlanta Symphony Orchestra to perform Golijov's *La Pasion de segun San Marcos* (“luminous” -the *New York Times*).

The Bhakti Project, Ms. Bird's ongoing recital project with Ms. Dueck, included a recent world premiere: *Hillula* by Judd Greenstein. Steve Smith from *Time Out* New York wrote of the performance: “Bird proved herself a singer capable of ... getting under the skin of a piece, touching its inner passions and revealing them to a listener.” Ms. Bird reprises *Hillula* with the Galapagos Art Space in DUMBO as part of Beth Morrison Projects' 21C Liederabend in the fall 2009.

Ms. Bird has been a recipient of grants and awards from many organizations, including the Santa Fe Opera, the Oratorio Society of New York, and the Metropolitan Opera National Council Auditions. Twice a Young Artist with the Santa Fe Opera Apprentice Program for Singers and twice a Fellow at the Tanglewood Music Center, she holds degrees from New England Conservatory and the University of Georgia. Ms. Bird keeps a blog chronicling her life as a singer; it is read daily by music writers, administrators, opera fans, and singers worldwide at [theconcert.blogspot.com](http://theconcert.blogspot.com). She lives in New York City with her husband, bass-baritone Matthew Burns.

– [www.annecarolynbird.com](http://www.annecarolynbird.com)

**Alarm Will Sound**  
**Thursday, July 26, 2012 • 8:00 PM • Missouri Theatre**

*Coursing (Etude 1) (1979)* ..... **Oliver Knussen**  
(b. 1952)

*oh ye of little faith...(do you know where your children are?) (2008)* ..... **Caleb Burhans**  
(b. 1980)

*Etudes (2000)* ..... **Steven Stucky**  
(b. 1949)

Erin Lesser, recorder

**Intermission**

*scenes from The Hunger, a work in progress (2012)\** ..... **Donnacha Dennehy**  
(b. 1970)

Anne-Carolyn Bird, soprano

(\*World Premiere)

**Program Notes**

***Coursing (Etude 1) (1979)***

The title is intended to suggest at once energy, fluidity and great speed: an initial impetus towards the character of the music was the rapids at Niagara Falls — that is, the immense contained force of the water, despite its surface smoothness, just before it plunges down. What courses through this piece are numerous versions of the long unison melody heard at the beginning. This melody (which requires considerable ensemble virtuosity) is in a sense present throughout the work, and all different tempi and harmonic types can be simply related back to it. Like all of my recent scores, *Coursing* is compact, playing a little over 6 minutes. It is dedicated to Elliott Carter, in admiration for his 70th birthday. *Coursing* was commissioned by the London Sinfonietta and funds were provided by the Arts Council of Great Britain.

—Oliver Knussen

***oh ye of little faith...(do you know where your children are?) (2008)***

Caleb Burhans epitomizes the eclectic New York that I love. He's one of Alarm Will Sound's two violinists, and he frequently plays guitar and sings with the ensemble as well. While Caleb is at home in innumerable musical styles, his own compositions show strong roots in post-rock and ambient music. This piece also reflects the role of improvisation in Caleb's work: its second half is based on an improvised loop comprised of a violin line and six electric bass parts. The title speaks to Caleb's complex relationship with religion as an agnostic who—working as a professional church musician—has attended Mass every Sunday since he was 11-years-old.

—Alan Pierson

## *Etudes (2000)*

My recorder concerto owes its existence to the persistence of my friend Linda Attiyeh, a staunch ally of the Los Angeles Philharmonic and devoted supporter of living composers and their music. As it happens, the Danish recorder virtuosa Michala Petri is an old family friend of the Attiyehs, and Linda spent several years trying to persuade me to write a piece for her. I resisted. I knew Ms. Petri's reputation, of course, but I knew little about the instrument, and I imagined that its small range of expression, dynamics, and technique would be too limiting. Eventually, though, Ms. Petri played with the Buffalo Philharmonic, close enough to home that my wife and I could satisfy our curiosity with a short drive to western New York. We were instant converts; here was playing of imagination, heart, and brilliance that made the recorder seem like a "big" instrument, not a little one. I called Linda immediately and said yes.

—Steven Stucky

## *The Hunger (2012)*

*The Hunger* is a work in progress for Alarm Will Sound and Dawn Upshaw. It concerns itself specifically with the Great Famine of Ireland, which took place between 1845 and 1852. More generally, this specific event serves as a kind of forum for examining the often fraught relationship between the needs of human individuals versus the more theoretical ideals of complex economic bureaucratic systems in periods of crisis (in this case also complicated by the dynamics of colonialism). The first part presented today centers around a very old recording (made in the 1920s) of an ordinary man singing the Irish traditional song, *The Blackthorn Bush*, in Irish. This song most likely predates the famine by at least a hundred years, and as is evident from the recording, survives after. During the famine itself there was very little music. Only one new sean nós (literally, 'old style') song is known to have appeared in that period. As the great collector George Petrie wrote in the preface to his famous *Ancient Music of Ireland*, published only a few years after the Famine: an "awful unwonted silence almost everywhere prevailed".

The 2nd part—to be presented today—is a setting of a portion of a contemporary account of the famine given by the extraordinary American woman, Asenath Nicholson, who amazingly traveled around Ireland, often on foot, throughout 1846-7. A different version of this section makes up the stand-alone piece *If he died, what then*, premiered by Dawn Upshaw and the St. Paul Chamber Orchestra in February 2012. Mrs. Nicholson will be the main character in the complete version of *The Hunger*. The soprano this evening is Anne-Carolyn Bird.

Texts for *The Hunger*, a work in progress by Donnacha Dennehy for Alarm Will Sound

### Part 1

**From the Irish traditional song *An Draighneán Donn*  
(*The Blackthorn Bush*), heard in a recording from the 1920s:**

Sileann céad acu gur leo féin mé nuair a ólaim dram,  
Théid dheá dtrian síos liom nuair a smaointim ar a gcomhrá liom,  
Com is míne di fá dhó ná an síoda atá ar Shliabh Uí Fhloinn,  
Tá mo ghrá-sa mar bhláth na n-áirní atá ar an draighneán donn.

Má thig tú choíche, ó, tar san oíche i gcúl an chlaí,  
Ar maidin ná tráthnóna nuair a bíos an driúcht ina luí,  
Ó, cé nach labhraimsa, bím ag meabhrú go mór fá mo chroí,  
Is tú mo chéadsearc agus ní féidir domh do chumhaidh a chur daom.

Fear gan chéill a bheadh ag dréim leis an chlaidhe atá ard,  
Is ar an chlaidhe bheag íseal a leag mé mo lámh,  
Cé gur ard an crann caorthainn bídh sé searbh as a bharr,  
Fásfaidh sméara agus bláth sú craobh ar an chrann is ísle bláth.

*English translation:*

*A hundred men think I am their own when I drink beer  
Two thirds goes down off me when I think of his whispers with me  
His face is finer than the snow on Flynn's Mountain  
And my love is like the blossom of the sloe on the blackthorn*

*Do you think ever of the night behind the fence  
Of the morning or the afternoon when we were lying together,  
O, how I dare not speak of it, I must remember it in my heart,  
You are my first and best love, and not even the sun can cure my  
homesickness.*

*It is a man without sense who would go climbing a wall that would  
be high,  
And he having a little low wall at his side on which he could lay  
his hand,  
Although the rowan tree grows high, its food is bitter at the top,  
The berries and raspberry blossoms grow on the tree of the lowest  
flowers.*

## Part 2

### *Asenath Nicholson:*

I have seen and handled the “black bread” for months, and have told the story. I have seen many sent from the relief, on days of giving it out, without a mouthful, and have not a doubt but many died in consequence of this, when they should and might have been fed.

Going out one cold day in a bleak waste on the coast, I met a pitiful old man in hunger and tatters with a child on his back, almost entirely naked, and to appearance in the last stages of starvation; whether his naked legs had been scratched, or whether the cold had affected them I knew not, but the blood was in small streams in different places, and the sight was a horrid one.

The old man was interrogated why he took such an object into sight, upon the street, when he answered that he lived seven miles off, and was afraid the child would die in the cabin, with two little children he had left starving, and he had come to get the bit of meal, as it was the day he heard that the relief was giving out. The officer told him he had not time to enter his name on the book, and he was sent away in that condition; a penny or two was given him, for which he expressed the greatest gratitude; this was on Wednesday or Thursday.

The next Saturday, on my way from the house where the relieving-officer was stationed, we saw an old man creeping slowly in a bending posture upon the road, and the boy was asked to stop the car. The same old man looked up and recognized me. I did not know him, but his overwhelming thanks for the little that was given him that day, called to mind the circumstance: and, inquiring where the child was, he said the three were left in the cabin, and had not taken a “sup nor a bit” since yesterday morning, and he was afraid some of them would be dead upon the hearth when he returned.

The relieving officer had told him to come on Saturday, and his name should be on the book, he waited without scarcely eating a mouthful till then, and was so weak he could not carry the child, and had crept the seven miles to get the meal, and was sent away with a promise to wait till the next Tuesday, and come and have his name on the books.

This poor man had not a penny nor a mouthful of food, and he said tremulously, “I must go home and die on the hairth with the hungry ones.” The mother had starved to death. He was given money to purchase seven pounds of meal; he clasped his old emaciated hands, first fell upon his knees, looked up to heaven and thanked the good God, then me, when the boy was so struck with his glaring eyes, and painful looks that he turned aside and said, “let us get away.”

The old man kept on his knees, walking on them, pausing and looking up to heaven; and thinking myself that seven pounds would not keep four scarcely in existence till Tuesday, we stopped till he came upon his knees to the car; he was given money enough to purchase as much more; when for a few moments, I feared that he would die on the path. His age, exhaustion by hunger, and the feelings of a father, together with the sudden change, from despair to hope, all were so powerful, that with his hands clasped, clinching his pennies, and standing up on his knees, he fell upon his face, and for some time remained there; he was finally restored to his knees, and the last glimpse we had of this picture of living death, he was behind us on the path, descending a hill upon his knees.

What his destiny was, I never knew; but the relieving officer expressed no feelings of compunction when told of it some time after, nor did he know whether he had applied again. If he died, what then? was the answer.

Asenath Nicholson’s text is taken from her first-hand account, *Annals of the Famine in Ireland*, published by E. French in New York in 1851.

—Donnacha Dennehy

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## **I: DIVERGENT DREAMS**

September 8, 2012, All Souls UUC

## **II: Hijinks**

November 11, 2012, All Souls UUC

## **III: Strangely Familiar**

March 1 & 2, 2013

All Souls UUC (both dates)

Kemper Museum of Contemporary Art (both dates)

## **IV: DARWIN** (world première opera)

April 26 & 27, 2013, City Stage - Union Station

  
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## Composer Biographies

Born in Glasgow on June 12, 1952, **Oliver Knussen** grew up near London where his father was principal double bass of the London Symphony Orchestra for many years. It was with the LSO that he made his debut in April 1968, conducting his *First Symphony* in London and in Carnegie Hall, New York. Oliver Knussen attended the Purcell School, and studied composition initially with John Lambert. In 1970 he was awarded the first of three fellowships to Tanglewood, where he studied with Gunther Schuller, and for the next few years divided his time between England and the USA. During this time he completed several works which were subsequently widely performed on both sides of the Atlantic and established his early reputation, notably *Hums and Songs of Winnie-the-Pooh*, the *Second Symphony*, *Océan de Terre*, and *Ophelia Dances*.

In 1975 Knussen returned permanently to the UK and the appearance of subsequent works, notably *Coursing* and the *Third Symphony* placed him in the forefront of contemporary British music. This latter work enjoyed a striking international success in the wake of its 1979 BBC Proms premiere under dedicatee Michael Tilson Thomas, and after close to 100 performances is now regarded as a classic work of its period.

The 1980s were largely devoted to the operatic double-bill written in collaboration with Maurice Sendak and produced by Glyndebourne Festival Opera, *Where the Wild Things Are* and *Higglety Pigglety Pop!*

From 1983 till 1998, Knussen was an Artistic Director of the Aldeburgh Festival, and between 1986 and 1993 he headed contemporary music activities at the Tanglewood Music Center. In 1990-92 he held the Elise L. Stoecker Composer's Chair with the Chamber Music Society of Lincoln Center and in 1992, in collaboration with Colin Matthews, established the Contemporary Composition and Performance courses at the Britten-Pears School in Snape.

During this period, Knussen also established a major reputation as a conductor, initially through appearances with the London Sinfonietta, BBC Symphony Orchestra, Philharmonia and Scottish Chamber Orchestra. He has subsequently guest-conducted in many parts of the world. As a conductor he has recorded more than thirty CDs of contemporary music, several of which have won international awards.

After many years of close collaboration with the London Sinfonietta, Oliver Knussen became Music Director in 1998, and in 2002 was made Conductor Laureate. Among his many awards are Honorary Memberships of the American Academy of Arts and Letters and the Royal Philharmonic Society, an Honorary Doctorate from the Royal Scottish Academy of Music and Drama, and the 2004 Association of British Orchestras Award. In 2006 he was named the second recipient of the Michael Ludwig Nemmers Prize from Northwestern University, USA. He became a CBE in the 1994 Birthday Honours. In July 2009, Oliver Knussen was made Artist in Association with the BBC Symphony Orchestra, a position he will hold until his sixtieth birthday year in 2012. In 2011 Knussen received an honorary doctorate from Birmingham City University.

Composer, violinist, violist, singer, and multi-instrumentalist **Caleb Burhans** was born in Monterey, CA, and has lived in New York with his wife, Martha Cluver, since 2003. He has been heralded by the *New York Times* as, "animated and versatile," being a, "sweet voiced countertenor" as well as a "new music virtuoso." Caleb's early musical influences were widespread both musically and geographically, ranging from his father (who in the 60's and 70's played with Ray Charles, Kenny Rogers and the Everly Brothers), to his training as a boy soprano in Houston, TX, to his early studies in Janesville, WI, where he studied violin, piano, music theory and composition, as well as picking up viola, cello, bass, percussion, mandolin, guitar, electric bass, and conducting. He is a regular member of groups including ACME, Alarm Will Sound, Beyondo, Bleknlok, Escort, itsnotyouitsme, Newspeak, Signal and the Wordless Music Orchestra.

His compositions benefit from the synergy of writing for people he plays with, and his performances of other works draws from his insights as a composer. His compositions have often been premiered by (and commissioned by) ensembles he works with, including his setting of Psalm 118 (for mixed choir, children's choir, brass, and organ) commissioned by Trinity Church, Wall Street; his arrangement of John Adams's "Coast" from *Hoodoo Zephyr* commissioned by Carnegie Hall and Alarm Will Sound; and *oh ye of little faith... (do you know where your children are?)* commissioned by Lincoln Center for the re-opening of Alice Tully Hall. He has also been commissioned by the Albany Symphony, clarinetist Bill Kalinkos, Dogs of Desire, Fuma Sacra, Janus, the King's Park High School String Orchestra, mezzo-soprano Abby Fischer, percussionist Payton MacDonald, Scalene, St. Paul's Episcopal Church (Rochester, NY), Tarab Cello Ensemble, trombonist James Hirschfeld, violinist Yuki Numata, violists John Graham, Eric Nowlin, and Nadia Sirota. His music has been performed throughout North America and Europe.

**Mizzou New Music**  
**Friday, July 27, 2012 • 8:00 PM • Missouri Theatre**

**Mizzou New Music Ensemble**  
Stefan Freund, Director

*I Fell Off The Edge Of The World* (2012) (9') ..... **W. Thomas McKenney**  
(b. 1938)  
Patrick Clark, conductor

*Ad Parnassum* (1998) (10') ..... **Steven Stucky**  
(b. 1949)  
Christopher Baumgartner, conductor

*As An Nós* (2009) (15') ..... **Donnacha Dennehy**  
(b. 1970)  
Grant Bradshaw, viola  
Michael Strausbaugh, guitar  
Patrick Clark, conductor

**Intermission**

**MU Concert Jazz Band & MU Faculty Jazz Combo**  
Arthur White, Director

*Program to be selected from:*

*Tunnel Vision* (2011) ..... **Arthur White**  
(b. 1970)

*Just Let Go...* (2012) ..... **Lexie Signor**  
(b. 1984)

*Six of One...* (2011) ..... **Paul Seitz**  
(b. 1951)

*Thursday Afternoons* (2012) ..... **Stefan Freund**  
(b. 1974)

*Gumshoe 47-37-4* (2012)\* ..... **Grant Fonda**  
(b. 1985)

*Lazy River* (2012)\* ..... **Hoagy Carmichael**  
arr. **Joseph Weidinger**  
(b. 1990)

*Have Another Hot Dog* (2012)\* ..... **Sean & Kevin Hennessy**  
arr. **Arthur White**  
(b. 1970)

*Bump and Grind* (2012)\* ..... **Arthur White**  
(b. 1970)

(\*World Premiere)



## Mizzou New Music Ensemble

Stefan Freund, Director

Young Kim, Flutes

Stephanie Berg, Clarinets

David Snow, Violin

Matthew Pierce, Cello

Ryan Borden, Percussion

Rachel AuBuchon, Piano

## MU Concert Jazz Band & MU Faculty Jazz Combo

Arthur White, Director

### Saxophone

Arthur White, conductor/tenor 1, Columbia, MO

Zach Eldridge, split alto 1, Tulsa, OK

Jim Scheffer, split alto 1, St. Louis, MO

Justin Downs, tenor 2, Long Island, NY

Dillon Dains, baritone, Columbia, MO

### Trumpet

Allen Beeson, split lead, Columbia, MO

Jason Mathews, split lead, Columbia, MO

Lexie Signor, split lead, Mackinaw City, MI

Casey Hanford, St. Peters, MO

### Trombone

David Witter, lead, Holts Summit, MO

Caleb Roman, Lenexa, KS

Brian Silvey, Columbia, MO

Sam Reed, bass, St. Louis, MO

### Rhythm

Tom Andes, piano, Columbia, MO

Sean Hennessy, guitar, Columbia, MO

Nathan Smith, vibes, Dallas, TX

Kevin Hennessy, bass, Columbia, MO

Will Lyons, drums, St. Louis, MO

## Mizzou New Music Ensemble

Sponsored by the Mizzou New Music Initiative, the Mizzou New Music Ensemble is dedicated to promoting contemporary music at Mizzou through performances on and off campus. The ensemble's principal contribution is to perform and record music by MU faculty and students as well as established repertoire. In addition, members of the ensemble are expected to support the MU Composition Program through ad hoc readings, performances, and recordings of student and Creating Original Music Project (COMP) works. In addition to its annual season of four concerts in Whitmore Recital Hall, the ensemble has appeared at the Contemporary Art Museum St. Louis, the St. Louis Botanical Garden, and special events at MU's Reynolds Alumni Center.

## University of Missouri Concert Jazz Band

The MU Concert Jazz Band is the flagship ensemble of the Jazz Studies Program in the University of Missouri School of Music. The band has recorded with jazz icons Mike Mainieri, Bobby Watson, and Mike Metheny, and performed with numerous others, including Maria Schneider, Russell Malone, Robin Eubanks, Rufus Reid, Lynne Arriale, and Randy Brecker. The band has enjoyed success with their first two albums, *Vertigo: The Music of Mike Mainieri* and *Tunnel Vision*. The Jazz Studies Program at the University of Missouri is an integral component of the School of Music, and is one of the rising jazz programs in the country. There are two big bands, numerous combos, and undergraduate courses in improvisation, pedagogy, piano, theory and arranging, and history. Beginning in the fall of 2012, MU will offer the Master of Music in Jazz Performance and Pedagogy; MU also offers the Certificate in Jazz Studies for both graduate and undergraduate music majors, and a Jazz Minor for undergraduate students majoring in a subject other than music.

## Program Notes

### *I Fell Off The Edge Of The World (2012)*

The title “*I Fell Off The Edge Of The World...*” is from a line of text in a poem titled *A Short Trip* by Patrick Overton. The poem is in *The Learning Tree*®, a collection of Dr. Overton’s poetry. The poem reflects a dream sequence, without details about what happens when someone falls off of the edge of the world, except that the initial perception is that no one cares. This perception changes at the end of the poem, when the individual realizes that this is only a dream, and that someone really does care.

The beginning of the composition is based on a 12-tone row, although loosely used. It is tonally closed, beginning and ending in C. There are three sections that are in a type of rondo structure.

—W. Thomas McKenney

### *Ad Parnassum (1998)*

Beginning about 1930, Paul Klee, most musical of painters, began using the term “polyphonic painting” to describe the layering of various forms and colors to produce visual compositions of many “voices.” My favorites among these paintings are those using a sort of pointillist or mosaic approach, in which grids of dense dots or squares in contrasting colors create a wonderfully rich, luminous effect. The *magnum opus* among these works is the 1932 *Ad Parnassum*, which overlays glowing fields of colored dots with a few strong, simple shapes: a mountain peak, a sun, fragments of temple architecture. Klee borrowed his title from *Gradus ad Parnassum (Steps to Parnassus, 1725)* by J. J. Fux, a manual of polyphonic technique that nurtured generations of musicians. I borrowed my title from Klee’s painting.

My composition is not so much a translation of pictorial elements from Klee’s *Ad Parnassum* as an attempt to think through some of its basic principles in my own, purely musical terms. These principles include the play of light and shadow, the contrast between activity and repose, and a tension between Klee’s cool blues and warm oranges so engrossing that it results, paradoxically, in profound harmony. I have been inspired, too, by questions implicit in the Klee painting: What is figure, what is ground? How can the same element be first one, then the other, or even both at once? Above all, I have tried to learn from Klee how a busy surface, dense with small details, can cohere to produce large, clear shapes, simple yet powerful. This seems to me as valuable an aim in music as it is in art.

—Steven Stucky

### *As An Nós (2009)*

Kicking a habit is loosely translated into Irish (Gaelic) as *eirí as an nós*, but as with many phrases in Irish, its resonance is actually much more complex than that. *Eirí as an nós* literally translated means to rise out of a habit or a tradition or a style. *An Nós* itself often has good connotations in the culture, not just bad. In fact one of my favorite styles of Irish singing is known as *sean nós* (the old style). I like the association of habit, tradition and style with gravity, and the release of it with levity. In the middle ages, whole philosophies developed out of the opposition between levity and gravity. In this piece the gravity of the initial material is set in place by repeating notes (like dots in a Seurat painting), that in spite of any larger pitch or dynamic patterns, are constantly arranged in groups that forever decay into silence. The piece is a poetic attempt to maintain and yet escape (maybe even transcend) its own habit. Some of its patterns are influenced by ornamentation patterns in traditional Irish music.

—Donnacha Dennehy



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### ***Tunnel Vision* (2011)**

*Tunnel Vision* was written in 2008, and was originally conceived as a small jazz group piece with ample room for improvisation. It was expanded for big band in 2011, and recorded on the CD of the same name by the MU Concert Jazz Band. The tune is based on an ostinato bass riff with an Afro-Cuban fusion rhythmic drive, and seamlessly transitions into a bridge that swings. The composer thought *Tunnel Vision* was a cool title.

—Arthur White

### ***Just Let Go...* (2012)**

A young woman's ship has been destroyed in a storm. When the storm has finally passed, she finds that she has washed up on a deserted, white sand beach. Off in the distance, she hears the heroic call of tribal horns, which beckon her into the dense jungle in search of someone... anyone. As the bass groove begins, the woman stumbles and stomps her way through the ominous, thick foliage. The initial melody represents her frantic search for the solace of civilization. Finally, and after much toil, the forest gives way to a small settlement of people indigenous to the island and the feel of the piece becomes more calm and soothing. It is easy for her to get lost in the raw beauty of these native people and she does so willingly. As the lush sounds of the ballad-like section wash away, the woman realizes that even though what she has found is glorious and fulfilling on its own she is still completely stranded hundreds if not thousands of miles away from any place she might call home. The mood becomes ominous with the open fifth sonority in the low voices and suddenly shifts to panic in the 7/8 ostinato at the end of the form. This inherently unstable meter represents both her desperate need to find a way home mixed with her trepidation about leaving this new and beautiful place behind. She begins to run; out of the village, back through the insect-riddled forest, over the slippery underbrush back to the beach. As she firmly plants both feet on the ground, halting her sprint and spraying sand all about her she sees nothing but wide, open ocean and the reality of her situation becomes too much to bear. Having no other coping mechanism for her troubles, along with the high instruments of the ensemble, she screams. Silence. The process has started over again as she runs along the shore, straining for a glimpse of any vessel on the surrounding sea and just when she begins to believe that she will be stranded in this bitter paradise for the rest of her days, she rounds the corner and sees a ship. Peace and relief wash over every fiber of her soul and she collapses to the ground thanking her maker for this miracle. The ship has sent a scouting crew ashore and they find her. She looks up from her hysterical stupor and as the last, dissonant hold of the piece sounds as she realizes the nightmare isn't over — she has been met by pirates.

—Lexie Signor

### ***Six of One...* (2011)**

Jazz composers have been writing “twelve tone” music in a rich variety of ways for more than 50 years. I wanted to celebrate that wonderful spirit of exploration in a composition that keeps the sound of all twelve tones in the air — this time through the use of minor 11 chords (each one containing six notes), as few as two of which sound all twelve tones (“six of one and a half dozen of the other”). In his review in *Jazz Ambassadors Magazine*, Wayne Goins wrote: [*Six of One...*] “is a beautiful cacophony of melodies and counterlines that converge to create an intricate musical tapestry over a tight rhythm section. Using a twelve-tone technique, the minor chord progression seems to constantly shift centers, creating melodic tension and release throughout.”

—Paul Seitz

### ***Thursday Afternoons* (2012)**

*Thursday Afternoons* was written at the request of Arthur White for the MU Concert Jazz Band. In the tradition of several big band charts, it expands on a tune. In this case, the tune is my own, an excerpt from my piece *Unremixed*. The outer sections present the tune in many guises over a medium funk groove. The faster middle section features large guided improvised sections that encourage the performers to expand on the material provided. A coda combines ideas from the outer sections with the tempo and groove of the faster middle.

The title refers to Arthur's and my special time together. We've found that if we don't plan to be with one another it never happens. Therefore we've committed to always be together... Thursday afternoons.

—Stefan Freund

***Gumshoe 47-37-4 (2012)***

*Gumshoe 47-37-4* is inspired by the quirky adventures that my brother and I shared growing up in the middle of California's Sierra Nevada Mountains. Without a wealth of suburban culture to keep us entertained, our imaginations had free reign to run wild. More often than not, we found ourselves as the neighborhood's best (and only) pair of private eyes, saving it from criminal masterminds, one cat at a time ... at the mature ages of 10 and 7. These adventures were amplified by our love for old mysteries and tales of espionage such as *Get Smart*, *Poirot*, *The Hardy Boys*, and *Sherlock Holmes*.

Based on a conjunction of two octatonic scales and quartal harmonies, this work for big band captures moods reminiscent of Alfred Newman's and Henry Mancini's spy soundtracks of days gone by, and Maria Schneider's and Christopher Young's contemporary gestures for Big Band. Unconventional extended techniques (such as flutter-tonguing in the brass, finger snaps, claps, and mirrored tri-tone planing between sections) blur lines between jazz, fine art music, and child's play. This is a fast, fun, and sneaky sound excursion for listener and ensemble alike. "Elementary, my dear Watson. Elementary."

—Grant Fonda

***Lazy River (2012)***

"*Lazy River*" was a tune by Hoagy Carmichael and Sidney Arodin. This arrangement was written for Dr. Arthur White's Jazz Harmony and Arranging II class. The purpose of this particular project was to write it with a Basie aesthetic. Consequently, it has a familiar form, utilizes the blues, has a very standard shout chorus, and most importantly, it swings! My chart has a few subtleties and drifts away from Basie a few times, but it's straight up, traditional, simple, and fun—in pure Basie fashion!

—Joseph Weidinger



## Composer Biographies



**Dr. Arthur White** is the Director of Jazz Studies and Assistant Professor of Music at the University of Missouri, where he directs the Concert and Studio Jazz Bands; teaches jazz improvisation, arranging and pedagogy; oversees the jazz combo program; and coordinates the MU/Phi Mu Alpha Jazz Festival.

Originally from Kansas, Dr. White received a Bachelor of Arts in Music from Emporia State University (KS), a Master of Music in Jazz Pedagogy from West Virginia University, and the Doctor of Musical Arts in Saxophone Performance from the University of North Carolina at Greensboro. His primary teachers include Dr. Steven Stusek, Paul Scea, Curtis Johnson, and Branford Marsalis. His dissertation is an examination of the harmonic improvisation style of jazz saxophonist Joe Henderson.

Prior to his appointment at MU, Dr. White was the director of jazz studies at Northeastern State University (OK). During his tenure at NSU, Dr. White produced five critically acclaimed CDs with the NSU Jazz Ensemble and some of the top performers in jazz. NSU named Dr. White as a Centurion, signifying him as one of the 100 most influential people in the university's history. He was also named the 2007 Oklahoma Jazz Educator of the Year by the Oklahoma Jazz Educators Alliance. Dr. White has also taught at UNCG, WVU, Frostburg State University (MD), and the University of Nebraska-Lincoln.

Emerging nationally as a saxophonist, composer, arranger and educator, Dr. White has recorded with Fred Wesley, Chris Murrell, Scott Wendholt, Bobby Watson, Henry Johnson, Robin Eubanks, Russell Malone, and jazz legend Dewey Redman. White has arranged music for jazz luminaries Mike Mainieri, Peter Erskine, Eric Person, Mulgrew Miller, Kevin Mahogany, Henry Johnson, Dewey Redman, Scott Wendholt, Bobby Watson, Bob Mintzer, Robin Eubanks, Kathy Kosins, Paul Hanson, Russell Malone, Bob Sheppard, Andy Narell, and Randy Brecker. White is published by Second Floor Music, through Hal Leonard, Inc.

Recently, Dr. White has performed with Russell Malone, Bob Sheppard, Randy Brecker, Kristin Chenoweth, Amici New York Orchestra, the RA Ensemble, Byron Stripling, and as an invited performer at conferences for the North American Saxophone Alliance, International Society for Improvised Music, and Oklahoma Music Educators Association. He has performed with hundreds of nationally acclaimed jazz, pop, and country artists, and his arrangements and original compositions have been performed by high school and college jazz ensembles throughout the country. White is a member of the Jazz Education Network, International Society for Improvised Music, North American Saxophone Alliance, Music Educators National Conference, College Music Society, Phi Mu Alpha Sinfonia, and Kappa Kappa Psi.



**Paul Seitz** is a composer of opera and music for instrumental and vocal ensembles large and small. Performance venues for his music have included The Kennedy Center Millennium Stage, Symphony Hall, Boston, the Kentucky Center for the Arts, Louisville, KY, the Overture Center in Madison, WI, the Pendulum New Music Series at the University of Colorado, the Musica Nova series at Penn State University, the World Saxophone Congress in Ljubljana, Slovenia, the Festival Internationale del Sassofo in Faenza, Italy, ClarinetFest 2008, the Festival Musica nas Montanhas in Pocos de Caldas, Brasil, the New York Viola Society concerts, New York Festival of Song, Bargemusic, Ltd, in Brooklyn, NY, the Adelaide Fringe Festival, the Las Vegas International New Music Festival, the Mizzou New Music Summer Festival, the Odyssey Chamber Music Society, the New Zealand School of Music in Wellington, the Lantaren Venster Theatre, in Rotterdam, Netherlands, the Midwest Band and Orchestra Clinic (Chicago), the World Press Photo Awards in Amsterdam, the Pine Mountain Music Festival, and the Universities of Illinois, Wisconsin, Kansas, Missouri, Central Missouri, Montana State, Northern Colorado, Oklahoma, Wyoming, Texas-Tyler, Texas-Pan American, and Nevada-Reno,

UNLV, Penn State, Universidad de São Paulo, São Paulo, Brazil, Universidad de Salamanca, Ávila, Spain, and many other venues.

Music by Paul Seitz can be heard on recent recordings, including the CD *Spiritual Planet* (Klavier) by the UNLV Wind Orchestra, the live concert DVD *In a Nutshell* (Shoepair) by Dutch bass clarinet virtuoso Henri Bok (with saxophonist Eleri Ann Evans), the CD *Dialogues* (Oasis) by The Irrelevants, (violinist Timothy Deighton and saxophonist Carrie Koffman), the CD, *Tunnel Vision*, by the University of Missouri Concert Jazz Band, and *Martyrs*, a new CD (late 2012 release) by the Netherlands based Codigo Trio (Janneke Schaareman, mezzo soprano, Jose Luis Sogorb Jover, French horn, and Celia García García, piano).

Seitz received a D.M.A. in Composition and a M.M. degree in Music Theory from the University of Wisconsin, and a M.A. from Columbia University. His primary composition teachers were Stephen Dembski and Fred Lerdahl. He has taught music theory and composition at UNLV and the University of Texas at Tyler, and music theory at the University of Wisconsin, as well as in his current appointment at the University of Missouri. Paul Seitz is also artistic director of New Chamber Music at the Calumet Art Center, presenting new works in Michigan's beautiful U.P. in early August of each year. For more information, please visit: [www.paulseitz.net](http://www.paulseitz.net).

**Grant Fonda** (b. 1985) is an emerging composer originally from Coarsegold, California who has an extensive catalogue of compositions ranging from large-scale orchestral works to miniatures for solo percussion and woodwinds. He has been a finalist in the 2011 Transatlantyk Instant Composer Competition (part of the Transatlantyk Film and Music Festival, Poznan, Poland), one of thirty internationally-selected applicants. Fonda's *Redemption Rising* for percussion ensemble earned him a spot as a finalist for the Sinquefeld Prize in Composition, and he has received honorable mention in the University of Aberdeen New Music Prize Competition for his string quintet *Five Horses*. Fonda has received numerous commissions from universities, high schools, religious institutions, and various individuals throughout the United States, and is active in composing new works for percussion. Grant is also active and successful as a musicologist, exploring relationships between 21st century fine art and film music. Most recently, his work comparing the film scores of Duke Ellington and Alexandre Desplat was selected to be included in the 2012 Music and the Moving Image Conference, held at the NYU Steinhardt School of Music in June 2012.

Fonda holds degrees from The Master's College (B.M. 2010), where he studied with Richard Pressley and Stephen Johnson, and the University of Missouri (M.M. 2012), where he studied with W. Thomas McKenney, Stefan Freund, and Julia Gaines. He has also been selected for masterclasses with award-winning composers Armando Bayolo, Andrew List, John Mackey, and Christopher Young, and the Grammy-award winning eighth blackbird ensemble. Fonda will be continuing his post-graduate studies in Fall 2012 at the University of Southern California with special concentration in composing for visual media.

**Joseph Weidinger** (b. 1990) recently completed a degree in music composition at the University of Missouri. He was born and raised in the small town of Vienna, Missouri before coming to MU. His composition teachers were Dr. Thomas McKenney and Dr. Stefan Freund. At MU, he wrote nearly 30 compositions in addition to writing arrangements and transcriptions. Five of these pieces have been premiered by the Mizzou New Music Ensemble. His music has been performed in master classes hosted by Armando Bayolo, John Mackey, and eighth blackbird. Some of his composition facets include: dark ambient electronic works, impressionistic chamber works, several works for youth band/orchestra (a recent premiere completed by his high school), and pop songs. In addition to writing original music, he is also active as a performer of music, primarily as a pianist and organist. Aside from learning the traditional piano repertoire (studying with Dr. Peter Miyamoto), he has performed in a number of his own pieces and works by friends/colleagues. He has performed with MU's orchestra and top wind ensemble along with various chamber groups. Outside of MU, he has performed for many church services, musicals, and other venues. As an organist, he has been playing regularly in Catholic church services since the age of 13. In August, Joseph is going to use his skills as a church musician to begin a career of music in Los Angeles, eventually transitioning to a composer of film/television/video game/popular music. More info at [jweidinger.com](http://jweidinger.com).



2011 Mizzou New Music Summer Festival



Photo credit: Dale and Lisa Lloyd



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**Eight World Premieres**  
**Performed by Alarm Will Sound**  
**Saturday, July 28, 2012 • 8:00 PM • Missouri Theatre**

*Ravish and Mayhem* (2012) (6' 30") ..... **Stephanie Berg**  
(b. 1986)

*The Einstein Slide* (2012) (8') ..... **Brian Ciach**  
(b. 1977)

*Svara-lila* (2012) (8') ..... **Asha Srinivasan**  
(b. 1980)

*zoetrope* (2012) (8'15") ..... **Charlie Piper**  
(b. 1982)

**Intermission**

*Mull; Sail Onward* (2012) (9') ..... **Ted Goldman**  
(b. 1983)

*Fallout* (2012) (8') ..... **David Crowell**  
(b. 1980)

*les fragments d'un souffle* (2012) (8') ..... **Stylios Dimou**  
(b. 1988)

*Shadow Dancer* (2012) (7') ..... **Patrick Harlin**  
(b. 1984)

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

## 2012 Mizzou New Music Summer Festival Resident Composers

### *Ravish and Mayhem* (2012)

My inspiration for *Ravish and Mayhem* came to me randomly while driving on a long trip some years ago. Perhaps highway hypnosis forced my brain to create some sort of entertainment, but nevertheless I was taken by the vivacity and virtuosity of what I heard. The image that stuck in my head was that of a bacchanal-esque Arabian street festival, and I sought to encapsulate that energy into the piece through the triumphant fanfares and lively folk-style melodies that are presented throughout. I imagine a person traveling from scene to scene, witnessing wild dancers, street performers, and amorous couples until the elephants arrive to announce the grand finale. Many thanks go out to Dr. Thomas McKenney and Dr. Stefan Freund for their guidance in writing this piece, Alarm Will Sound for all of their hard work in preparation for this performance, to Jeanne Sinquefield and the Sinquefield Charitable Foundation for their generous support, and to the production team and everyone else who makes the Mizzou New Music Summer Festival possible.



**Stephanie Berg** is a 2012 graduate from the University of Missouri, with a master's degree in clarinet performance and composition. She performed in the University Philharmonic for eight years and was principal of the 9th Street Philharmonic for five. Currently, she performs in University of Missouri's New Music Ensemble, and an auxiliary member of the Columbia Civic Orchestra, playing Bb, A, Eb, and bass clarinets whenever required.

In addition to performing, Stephanie is very active in music composition. She served for four years as the project manager of the Creating Original Music Project, and she is the 2009 recipient of the Sinquefield Composition Competition, resulting in the commissioned work, *Motive and Reflection* for full orchestra. She has also received commissions from the 9th Street Philharmonic and Columbia Civic Orchestra, has had several works performed by the Mizzou New Music Ensemble, including premieres at the St. Louis Contemporary Art Museum and Missouri Botanical Garden, and was the regional winner in the 2011 MTNA composition competition.

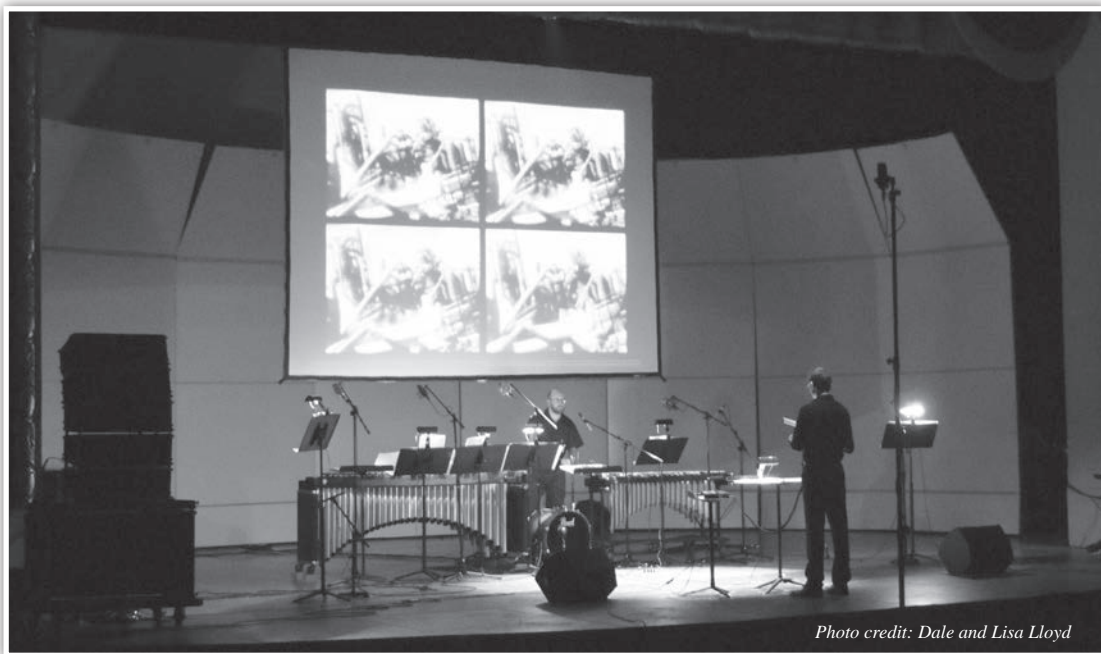


Photo credit: Dale and Lisa Lloyd

Mizzou performing Anna Clyne's *Steelworks* at the 2011 Mizzou New Music Summer Festival.

## *The Einstein Slide* (2012)

*The Einstein Slide* is a short chamber concerto inspired by a medical slide of Albert Einstein's brain on display at the Mütter museum, a medical oddities museum in Philadelphia. The work is an addendum to my Indiana University doctoral dissertation in composition, *Collective Uncommon: Seven Orchestral Studies on Medical Oddities* (2010).

Lucy Rorke-Adams, the neuropathologist who donated the slides to the museum, has found that Einstein's brain is remarkably youthful for a man aged 76. "The blood vessels are gorgeous," she says. To reflect this, the music is ever inspired and brilliant, undergoing constant shifts and a childlike exploration of material. Scientists have found that Einstein's brain was lacking a complete Sylvian fissure, a type of wall separating the parts of the brain responsible for mathematical ability, spatial reasoning and three-dimensional visualization. Some argue that the synergy of these diverse segments in Einstein's brain allowed him to think differently. *The Einstein Slide* evokes this, musically, by way of constant elision between sections.

There is also the "musical equation" toward the middle of the score. This is a musical representation of the formula  $E=mc^2$  in the form of a puzzle canon (see below). Overall, the key areas of the work are C and C-sharp, reflecting, in a musical way, the *c squared* notion of the famous equation.

**Musical Equation:**  
 **$E=mc^2$  in the Form of a Puzzle Canon\***

Canon in seven parts at the unison, cancrizans, stretto, inversion, augmentation and octave

\* Realized on the following pages.



**Brian Ciach** (pronounced "sigh-ack," born 1977) is an internationally performed composer and new music pianist. A native of Philadelphia, he has premiered his music across the United States, Berlin, Germany, and Pavia, Italy. The orchestral premiere of his doctoral dissertation, *Collective Uncommon: Seven Orchestral Studies on Medical Oddities*, received the following review by Peter Jacobi of the *Bloomington Herald Times*: "Just listening brought moments of sheer excitement from how imaginatively the composer used his skills in orchestration to suggest chaos and furor, mystery and alarm, sympathy and wonder." Brian's Second Piano Sonata has received both national and international recognition, winning the 2008 National Federation of Music Clubs Emil and Ruth Beyer Composition Award and the 2011 American Liszt Society's Bicentennial Composition Competition. Also a composer of electronic music, his work *Waterclocks* was selected for a performance at the 2009 SEAMUS (Society for Electroacoustic Music in the United States) National Conference.

Brian is a graduate of the doctoral program in music composition at the Indiana University Jacobs School of Music, where he was also an Associate Instructor in music theory. He studied composition with P.Q. Phan, Claude Baker, Don Freund, John Gibson (electro-acoustic), Jeffrey Hass (electro-acoustic), and Sven-David Sandström at IU, with Samuel Adler at the Freie Universität Berlin, with Maurice Wright, Matthew Greenbaum, and Richard Brodhead at Temple University, and privately with Richard Wernick. He studied piano with Charles Abramovic, Lambert Orkis, and Ignat Solzhenitsyn at Temple University, and at the Darlington Arts Center with Benjamin Whitten and Harue Sato.

For more information on Brian Ciach and his music, visit [www.sigh-ackmusic.com](http://www.sigh-ackmusic.com).

### *Svara-lila* (2012)

The title, composed of two Sanskrit words, “svara” meaning musical note and “lila” loosely meaning play, refers to methods of manipulation of an 8-note pitch collection, which is derived from a conflation of two closely related Indian modes (*ragas*). More than just notes in a scale, a raga traditionally evokes strong emotions and moods. The exceedingly lovely and expressive *ragas* used to form my pitch collection are generally associated with sadness and longing. Thus, the piece begins with an expansive, slow progression of dissonant harmonic sonorities that explore various intervallic relationships within the pitch collection. Simultaneously, the top notes of the progression from the basis of a recurring modal theme that guides the entire structure of the piece. As the slow and dramatic growth unfolds, the modal nature of the pitch collection is gradually revealed through increasingly active melodic and rhythmic gestures. The piece remains harmonically driven to the very end when the previously unresolved main theme returns in full force only to have its final resolution undermined by achingly conflicting sonorities whose colliding dissonances linger in the air to the last moment, denying the much anticipated release.



As an Indian-American composer, **Asha Srinivasan** draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international venues including SEAMUS, ICMC, June in Buffalo, SCI, and the National Flute Convention. Recently, she won the Ruam Samai award at the 2011 Thailand International Composition Festival for *Dviraag* (flute and cello). She has also won national commissioning competitions, including the BMI Foundation’s Women’s Music Commission and the Flute/Cello Commissioning Circle. Other honors include: multiple ASCAP Plus Awards, the Walsum prize for *Kalpitha* (string quartet), and the Prix d’Été 2<sup>nd</sup> prize for *Alone, Dancing* (flute and electronics), which was recently released on the album *Ambiance: Collaboration IV* under the Beauport Classical label. Her studies include, D.M.A. in Composition at University of Maryland, College Park; M.Mus. in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Assistant Professor of Music at Lawrence University in Wisconsin. More details at [www.twocomposers.org](http://www.twocomposers.org).

### *zoetrope* (2012)

Invented in 1833 by mathematician William Horner, the zoetrope is a device designed to create the illusion of a moving image from a rapid succession of static pictures. The zoetrope consists of a cylinder with vertical slits in the side. On the inner surface of the cylinder is a band of sequential images and when the cylinder spins round, the user looks through the slits at the facing pictures. The presence of the slits prevents the pictures from blurring together and produces the illusion of relatively smooth motion.

This invention spawned a series of similar devices around the world such as the phenakistoscope and stroboscope. And years later Eadweard Muybridge applied a similar principle to photographs with his zoopraxiscope, a logical precursor to film.

*zoetrope* is one of several recent pieces in which I am exploring the idea of infinite cycles, applying this to all aspects of composition. In fact this work is designed so that the very end of the piece could seamlessly loop back to the opening. When using a zoetrope, the faster the cylinder is spun, naturally the smoother the action appears – blurring the line between still and moving image. My piece opens with slow pulsing material that gradually speeds up throughout. The faster the pulse is the more fluid the line becomes, so that a melody that might only be implied at a slower speed will be more apparent at a faster speed – blurring the line between pulse and sustain as well as melody and harmony.



**Charlie Piper** is a London based composer currently doing doctoral research at the Royal Academy of Music under the supervision of Philip Cashian, with funding from the Arts and Humanities Research Council.

He has been performed at the Cheltenham, Huddersfield, Gaudeamus, Bang-On-A-Can and Aix-en-Provence Festivals, the Barbican Hall, the South Bank Centre, the Roundhouse, The Wigmore Hall, King's Place and Le Grand Théâtre de Provence. Performers have included the London Symphony Orchestra, Britten Sinfonia, the London Sinfonietta, Sentieri Selvaggi, The Esbjerg Ensemble, the Orkest 'de ereprijs', CHROMA, the English National Ballet and conductors such as Xian Zhang, Laurence Cummings, François-Xavier Roth, Martyn Brabbins, Yan Pascal Tortelier and Pierre-André Valade. He has been broadcast on BBC Radio 3.

Recent work has included premieres in New York and Milan; a short residency in Gotland, Sweden; performances of *The Twittering Machine* by L'Orchestre des jeunes de la Méditerranée in collaboration with the London Symphony Orchestra in Aix-en-Provence, Marseille and Monaco; and the premieres of *Insomniac* by the London Sinfonietta and *Borderland* by Britten Sinfonia.

Charlie has been appointed Associate Composer with Music in the Round, in Sheffield and will be working closely with Ensemble 360. Other forthcoming performers include Askō|Schönberg.

### ***Mull; Sail Onward*** (2012)

The letters of Alarm Will Sound are a Scrabble player's dream, capable of rearrangements from the descriptive (dull, worn salami), to the hopeful (Island allow rum?), to the newsworthy (Alum wins dollar!). Of these myriad anagrams, one conveniently reflects my compositional process: Mull; Sail Onward.

Given any new commission, I will mull and mull and mull until I realize, to my surprise, that I must simply sail onward, writing as I go. In this case, I sailed just a bit off the edge of the world, as I noticed after sketching a fourth movement that there was time allotted only for three. So, this piece that was to end in mystery now ends with a bang, its third movement now its last, and its fourth left in the realm of mulling.



**Ted Goldman** began his undergraduate studies in physics, and his love of patterned abstraction has continued to guide him as a composer. Mr. Goldman graduated *summa cum laude* with honors in music from Columbia University, and received his MM and DMA in composition from The Juilliard School. His teachers have included Fred Lerdahl, Samuel Adler, and Christopher Rouse.

Mr. Goldman's compositions have received national and international recognition, including two ASCAP Morton Gould Young Composer Awards. Among other accolades, his *Cellular Automata* won eighth blackbird's MusicX Festival competition in Switzerland, his string quartet *Tynexia* was a winner of the Beijing Modern Music Festival's Young Composers Project, and *A Fitful Sleep* received the Hanson Young Composers Award, sponsored by Chamber Music Rochester and the Eastman School of Music. He has been commissioned by Alarm Will Sound, the Banff Centre in Canada, The Norfolk New Music Festival, the Contrasts Quartet, and twice by the New Juilliard Ensemble.

In addition to composing, Mr. Goldman loves to play, teach, and analyze music. For five years he was a radio host at WKCR-FM NY, where he discussed music both new and old. As a teacher, he has held positions as an Adjunct Lecturer at Hunter College, CUNY, and as a Teaching Fellow at Juilliard. Mr. Goldman is also an active member of the Music and Medicine Initiative, a collaboration between Juilliard and Cornell University that explores subjects of intersection between the two fields. As a pianist, he has performed at the Bowdoin International Music Festival, The Mannes International Keyboard Institute, and the Mannes Beethoven Institute.

When he is not composing, Mr. Goldman can be found running (almost) barefoot along the Genesee River, or playing the ancient game of Go.

## **Fallout** (2012)

*Fallout* is a piece in turmoil. Unlike many of my recent pieces it does not follow a particular idea or mood for a significant length of time, preferring quick jumps between aggression, exuberance and melancholy. I was surprised how my Frank Zappa influence re-surfaced, after so many years laying dormant, on the drumset/piano/marimba/electric bass section.



New York City-based composer and instrumentalist **David Crowell** brings a “singular vision that transcends genre” (*Exclaim*) to diverse forms of composed and improvisational music, and has been praised for compositional work that is “notable for its crystalline sonic beauty” (*Boston Globe*). The *Open Road*, performed opening night by the JACK Quartet at the 2010 Tribeca New Music Festival, was hailed as “cinematographic” and “an inspired work” by the *New York Times*. David’s chamber works have also been performed at the MATA Festival, Bang on a Can Summer Music Festival, the Eastman School of Music, University of North Texas and University of Kentucky by groups such as the NOW Ensemble, Syracuse Symphony Quartet, Duquesne Contemporary Ensemble and the University of Kentucky Percussion Society.

In October 2011, a new work for saxophone and electronics was premiered at New York City’s Museum of Modern Art in conjunction with Carlito Carvalhosa’s exhibition, *Sum of Days*. In April 2012, Innova released David’s latest record, *Eucalyptus*, which includes the music made for the *Sum of Days* exhibition, along with three other works. Tracks from the record were featured on the blogs *NewMusicBox* and *icareifyoulisten*. *Sequenza21* called it “a lovely and warm aural bath” whose “use of layering encompasses the cannily composed with just the right taste of aleatory to allow for a bit of improvisational sounding organicism to zestily season a distinctive sound world.”

His piece, *Waiting in the Rain for Snow*, reviewed by Michael Quinn of the *Classical Review* as “a meditation on the crystallization of rain or ice into snow ... a hymnal to a hidden process, the sense of transformation etched and sculpted by intricate, repeated figures in guitar and piano overlaid and compounded by shifting, drifting patterns in woodwinds” was released in April 2011 by the NOW Ensemble on New Amsterdam Records. David’s music has received radio play on national and international stations, including New York City’s classical station WQXR and public radio station WNYC, with multiple features on WNYC’s *New Sounds* with John Schaefer.

As a woodwinds performer, David tours internationally as a member of the Philip Glass Ensemble and has also performed with the N.Y. Philharmonic, the L.A. Philharmonic, Signal Ensemble, Asphalt Orchestra and L’Arsenale.

## **les fragments d’un souffle** (2012)

*Les fragments d’un souffle* is a piece for large ensemble that was completed in May 2012. The title of the piece alludes to the idea of a structure that is based on a single idea and/or a “single breath” that incarnates the conceptual organization of the piece. Considering a structural model that consists of a single movement it is more helpful to perceive the piece as a generalized gesture that is built upon various gestural cells of the same textural and harmonic context. The transition from one microstructural cell to the other is subtle adopting an additive perception promoting a kind of arching manipulation of the piece’s dramaturgy.

The relationship between the harmonic objects of the piece adopts a catholic duality that is based on the “normal” against the “detuned” gestural/harmonic object. There is an intentional use of micro-tonality and multiphonic sonorities in order to pursue and highlight this universal, for the piece, principle. The gradual gestural elaboration and the constant harmonic fluctuation promote a unified formal perception that penetrates into the textural and harmonic conception of the piece. The dramaturgy of the piece is affected first of all by the constant conflict of the “normal” against the “detuned” harmonic objects and also by the gradual density of the gestural manipulation that depicts an arching model of progress.

Finally, the piece is trying to incorporate the conceptual idea of a gradual gestural liquidation. The strict harmonic, block structure starts to become more fluid while the gestural and harmonic conflict is unfolded. Following the characteristic arching structural model, the texture as a separate dimension deconstructs its inner gestural formation illustrating an intricate exposition of its gestural components and embodying the final climax of the piece. Both the arching form and the gestural liquidation are the two general principles that contribute to the unified structural and gestural clarity of the piece.



**Stylianos Dimou** is a Greek composer born in Thessaloniki in 1988. He graduated from Aristotle University of Thessaloniki in 2011 earning a Master of Music degree in Composition, supervised by Professor Christos Samaras. He is currently enrolled in an MA program in composition at the Eastman School of Music, University of Rochester where he is studying with Professor Carlos Sanchez-Gutierrez. He has been nominated as a scholar in the Fulbright International Exchange Program for the 2011-12 academic year.

In April 2012, he participated in the Weimarer Frühjahrstage für zeitgenössische Musik 2012 (International Festival for New Music), where his piece *Réflexions des nuages* for flute and orchestra was premiered by the Jenaer Philharmonic Orchestra with Mrs. Carin Levine as the flute soloist. The piece was awarded First Prize and the Audience's Prize sponsored by the Bärenreiter Publishing Company. In 2009, he won First Prize in the 3rd International Composition Competition "Synthermia" with the piece *Shadows* and in 2008, he won 2nd prize in the International Composition Competition Ton de Leeuw 2008 with the piece *The unexpected*. The same year he was awarded 2nd prize in the 2nd Festival of Children Opera in Thessaloniki (GR) with the piece *Ποιός έκανε πλάι στο Μισισπή;* and the 3rd prize in the 3rd Competition of Music Composition in memory of D. Dragataki for the piece *Quests...*

In 2010 and 2011, he participated in the final stage of the International Composition Competition Antonín Dvořák. He was a finalist of the 2011 ALEA III International Composition Competition, and runner-up in the 2011 RED NOTE New Music Festival composition competition with the piece String Quartet No. 1. His music has been presented at the Greek Festival of Chamber Music and was awarded with the following distinctions: 2007 Honorary Prize for the piece *...Diadromes...*, the 2008 Honorary Prize for the piece *Voices*, and the 2009 Musician's Prize for the piece *Iridescences*.

For more information on Stylianos Dimou and his music, visit [www.reverbnation.com/sdimou](http://www.reverbnation.com/sdimou).

### ***Shadow Dancer* (2012)**

*Shadow Dancer* is inspired by the tradition of storytelling through figures and shadows. I was initially drawn to this concept via the visual elements of this art form and how they could relate to music. These included figures expanding or shrinking, evolving, or being cast in an entirely different light.

Historically one of the more famous venues for this art form was the cabaret house "Le Chat Noir" in Paris. During its peak just prior to the turn of the 20<sup>th</sup> century Le Chat Noir was frequented by Debussy and Satie among others. Even Picasso attempted to visit though to his disappointment it had shut down permanently when he arrived.

*Shadow Dancer* is oriented towards movement and dance and is non-programmatic.



Born in Salt Lake City, raised in Seattle, **Patrick Harlin** has composed and played piano since age seven. He was classically trained and is experienced in jazz and modern improvisation. Immediately after receiving his Bachelor's degree in composition at Western Washington University, Patrick was hired to teach in the theory department. Patrick holds a master's degree in composition from the University of Michigan where he is currently working towards his doctorate. He studies with Michael Daugherty and has studied with Bright Sheng, Roger Briggs, Bruce Hamilton and Lesley Sommer. Patrick's compositions have been performed by outstanding artists and ensembles in Europe, Asia, and the United States. This summer he will have premieres in Cordoba Argentina and Boston.

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Major ensembles include the University Philharmonic, University Wind Ensemble, Symphonic Band, University Band, Marching Mizzou, Concert Jazz Band, Studio Jazz Band, University Singers, Concert Chorale, Women's Chorale, Choral Union, and Show-Me Opera, and these are augmented by numerous chamber and studio ensembles. The Mizzou New Music Initiative brings together a full-scholarship undergraduate composition program; a graduate-assistantship-based new music ensemble, serving as a laboratory for composition students; a major summer festival for composers; and the Creating Original Music Project (COMP), an outreach program directed at composers in grades K-12.

Over 290 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 38 full-time and 18 part-time members. Hundreds of non-music majors also participate in School of Music activities—everything from courses such as “Jazz, Pop, and Rock” to Marching Mizzou. The School of Music is also home to several community programs serving Columbia and the Mid-Missouri region, including the Community Music Program, the Missouri String Project, and the Missouri Youth Orchestra Junior Strings. For more information, visit [music.missouri.edu](http://music.missouri.edu).

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## Season 9: 2012-2013

October 12 (Fri at 7pm) Beethoven & Hanging Gardens  
Music by Beethoven, Liebermann, Ravel, Saint-Saëns, Schoenberg

December 7 (Fri at 7pm) Holiday Bells & Drums  
Julia Gaines/Brian Tate, Percussion -Columbia Handbell Ensemble- Leo Saguiguit, Saxophone

February 1 (Fri at 7pm) Baroque Flamenco  
J.S. Bach's popular Orchestra Suite No. 3, glorious Cantata BWV119 & SIZZLING solo harp!

## The 6<sup>th</sup> Plowman Chamber Music Competition @ Festival

Co-presented by Odyssey Chamber Music Series, First Baptist Church,  
The MU School of Music & Missouri Symphony Society

April 4 (Thur at 7pm)

Missouri Theatre

April 5 (Fri at 7pm)

April 6 (Sat, 9:30am+)

April 7 (Sun, 1:30pm)

Missouri Theatre

April 8 (Mon, 7pm)

Plowman Commencement &

Recital by Pianist Frederic Chiu

The Verdehr Trio, *co-presented by the MNMI*

Plowman Competition: Semi-Finals

Plowman Competition: Finals Concert

& Awards Ceremony

Recital by Peter Wiley, cello &

Anna Polonsky, piano

May 3 (Fri at 7pm)

Missouriana

Celebration of Missourian composers, including Anthony Glise's "The Missouri Fables."



# www.OdysseyMissouri.org

Ticket prices TBA. Tickets will be available for purchase online after August 31, 2012.

All concerts are held at the First Baptist Church in Columbia unless indicated otherwise.

Dates, programs and artists are subject to change without notice.

# Mizzou New Music Summer Festival

The programs of the Mizzou New Music Initiative have been made possible through the generous support of the Sinquefield Charitable Foundation. The Missouri Arts Council and the MU Chancellor's Distinguished Visitors Program also provided financial assistance.

## **Sinquefield Charitable Foundation**

Dr. Jeanne and Mr. Rex Sinquefield, Founders

## **University of Missouri School of Music**

Robert Shay, Director, School of Music

Stefan Freund, Co-Artistic Director, Mizzou New Music Summer Festival

W. Thomas McKenney, Co-Artistic, Director Mizzou New Music Summer Festival

William J. Lackey, Administrative Director, Mizzou New Music Summer Festival

Christopher M. Baumgartner, Production/Logistics Manager, Mizzou New Music Summer Festival

Glenna Burkett, Fiscal Officer and Office Manager

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Dola Haessig, Website Designer

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Brooke Danielsen, Coordinator of Large Instrumental Ensembles

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