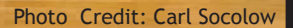
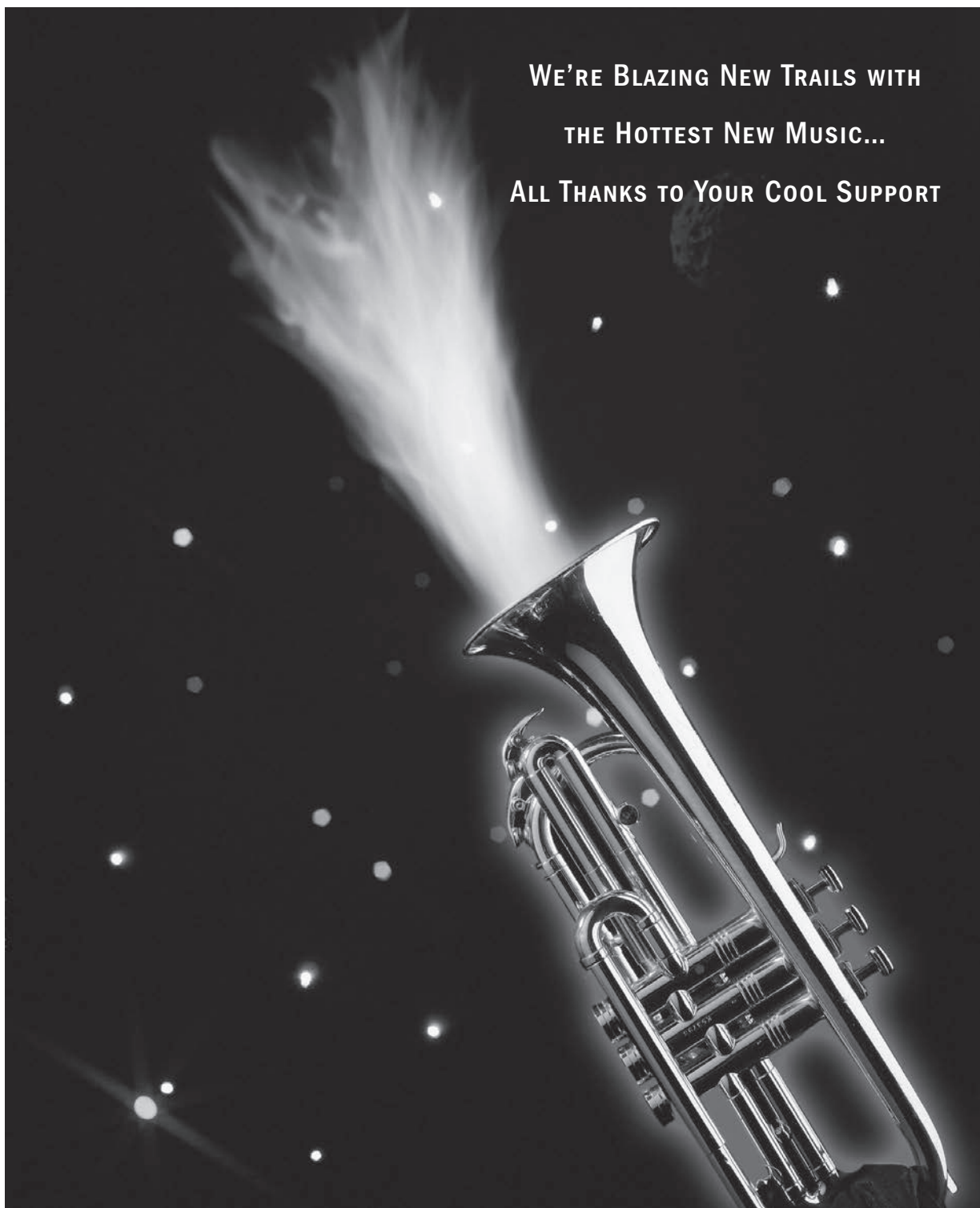


JULY 22-27, 2013



EIGHT WORLD PREMIERES
Saturday, July 27 • 7:30 PM
Missouri Theatre



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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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2013 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

July 22-27, 2013 • Festival Schedule

Monday, July 22, 2013

- 9:00 AM-12:00 PM: Fine Arts Building Room 145 on the MU Campus
Resident Composer Presentations – Open to the Public
- 1:30 PM-3:30 PM: Fine Arts Building Room 145 on the MU Campus
Resident Composer Presentations – Open to the Public

Tuesday, July 23, 2013

- 9:00 AM-12:00 PM: Missouri Theatre – Alarm Will Sound Rehearsal – Open to the Public
- 1:30 PM-4:30 PM: Fine Arts Building Room 145 on the MU Campus
Resident Composer Presentations – Open to the Public
- 7:00 PM: Fine Arts Building Room 145 on the MU Campus
Daniel Kellogg, Guest Composer Presentation – Open to the Public
- 8:15 PM: Fine Arts Building Room 145 on the MU Campus
Stefan Freund, MU Faculty Composer Presentation – Open to the Public

Wednesday, July 24, 2013

- 9:00 AM-12:00 PM: Missouri Theatre – AWS Rehearsal – Open to the Public
- 7:00 PM: Fine Arts Building Room 145 on the MU Campus
Augusta Read Thomas, Guest Composer Presentation – Open to the Public
- 8:15 PM: Fine Arts Building Room 145 on the MU Campus
W. Thomas McKenney, MU Faculty Composer Presentation – Open to the Public

Thursday, July 25, 2013

- 7:30 PM: *Alarm Will Sound* – Missouri Theatre

Friday, July 26, 2013

- 9:00 AM-12:00 PM: Loeb Hall Room 201 on the MU Campus – AWS Rehearsal – Open to the Public
- 1:30 PM-4:30 PM: Loeb Hall Room 201 on the MU Campus – AWS Rehearsal – Open to the Public
- 7:30 PM: *Mizzou New Music* – Missouri Theatre

Saturday, July 27, 2013

- 7:30 PM: *Eight World Premieres* performed by Alarm Will Sound – Missouri Theatre

Welcome to the fourth annual Mizzou International Composers Festival!



We introduce a new name this year: formerly the Mizzou New Music Summer Festival, our changes highlight the Festival's growing role in identifying rising stars in composition and its increasing international reach and impact. 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 establishing the University of Missouri School of Music as a major center for composition and new music performance.

This achievement has flowed directly from the vision of our benefactors, 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 in 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 International Composers Festival. In March of this year, the Sinquefields announced their expanded support for the Initiative, with a new \$1.4 million gift. Thank you, Jeanne and Rex!

Many great stories have flowed from these activities, and I will share just one here. Earlier this year, we learned that the St. Louis Symphony decided to include two compositions premiered at the 2012 Mizzou International Composers Festival in its 2013-14 subscription series, Patrick Harlin's *Rapture* and Stephanie Berg's *Ravish and Mayhem*. What a great achievement for these rising stars! (We take particular pride in Stephanie as a Mizzou alumna, BM 2009, MM 2012.)

As in previous years, 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 150 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 managing 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 Augusta Read Thomas and Daniel Kellogg, and our eight resident composers. You can read more about them elsewhere in this booklet.

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. Welcome all!

With best wishes,

A handwritten signature in dark ink, reading "Robert Shay". The signature is fluid and cursive, with the first name "Robert" and last name "Shay" clearly legible.

Robert Shay

Director, School of Music
University of Missouri

MIZZOU INTERNATIONAL COMPOSERS FESTIVAL 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 and 2013 he was awarded Outstanding Research and Creative Activity Awards from MU. 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 Austria, Denmark, Germany, Greece, Italy, Poland, and the UK. 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, Disney 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



W. Thomas McKenney received his PhD in composition from the Eastman School of Music, and his bachelor's and master's degrees from the College-Conservatory of Music of the University of Cincinnati. In 1970 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.

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.

William J. Lackey, Managing Director



William J. Lackey is Assistant Teaching Professor of Composition and Managing Director of the Mizzou New Music Initiative (MNMI) at the University of Missouri. He teaches computer technology and music, introduction to digital synthesis, and other composition related courses. Serving as Managing Director of MNMI, funded by the

Sinquefield Charitable Foundation, he oversees an array of programs intended to position the School of Music as a leading center for the creation and performance of new music.

Lackey is the recipient of a 2011 McKnight Visiting Composer Residency with the American Composers Forum, First prize in the New York Art Ensemble's Young Composers Competition (now the Tribeca New Music Young Composer Competition), and numerous scholarships and fellowships to participate in Troika Ranch's 2008 Live – I Workshop held at the 3LD Art and Technology Center (New York, NY), Bowdoin International Summer Music Festival, Dartington International Summer School's Advanced Composition Seminar (Devon, England), and the Chamber Music Conference and Composers' Forum of the East (Bennington, VT). His music was featured at the

Beijing Modern Music Festival, Etchings Festival for Contemporary Music (Auvillar, France), Festival of New American Music (Sacramento, CA), Region 4 Conference of the North American Saxophone Alliance, Great Plains Regional Tuba-Euphonium Conference, Odyssey Chamber Music Series, International Double Reed Society Annual Conference, University of Central Missouri New Music Festival, and two Society of Composers, Inc. National Student Conferences. The California E.A.R. Unit, New York Art Ensemble, newEar contemporary chamber ensemble, Quixotic Performance Fusion, saxophonist Keith Michael Bohm, percussionist Joby Burgess, clarinetist Alan Hacker, mezzo-soprano Linda Hirst, saxophonist Leo C. Saguiguit, soprano Rebecca Sherburn, and percussionist Bill Solomon have performed Lackey's music.

Lackey holds the MM and DMA in music composition from the Conservatory of Music and Dance at the University of Missouri - Kansas City. While at UMKC, he studied composition with James Mobberley, Paul Rudy, Chen Yi, and Zhou Long. Lackey received the BM in theory/composition from Christopher Newport University (Newport News, VA) where he studied composition with Jennifer Margaret Barker. Lackey also studied composition with Samuel Adler, Justin Dello Joio, Dinu D. Ghezzo, Stephen Jaffe, Robert Rowe, and Errollyn Wallen. He received further training at the Walden School's Teachers Training Institute and New York University.

2013 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL GUEST COMPOSERS

Augusta Read Thomas



Photo Credit: Jason Smith

Augusta Read Thomas, born in 1964 in Glen Cove, New York, was the Mead Composer-in-Residence for Pierre Boulez and Daniel Barenboim at the Chicago Symphony Orchestra from 1997 through 2006. In 2007, her *ASTRAL CANTICLE* was one of the two finalists for the Pulitzer Prize in Music. The *Colors of Love* CD by Chanticleer, which features

two of Thomas' compositions, won a Grammy award.

Thomas is a member of: the American Academy of Arts and Letters; the American Academy of Arts and Sciences; the Advisory Committee of the Alice M. Ditson Fund at Columbia University; the Board of Trustees of the American Society for the Royal Academy of Music; the Eastman School of Music's National Council; as well as boards and advisory boards of several chamber music groups including the Ice Ensemble. She has been on the Board of Directors of the American Music Center since 2000. She was elected Chair of the Board of the American Music Center, a volunteer position that ran from 2005 to 2008.

G. Schirmer, Inc. is the exclusive publisher of her music worldwide, and her discography includes 57 commercially recorded CDs.

For the 2014-2015 academic year, Augusta will be a Phi Beta Kappa Visiting Scholar. Thomas was awarded fellowships from the Bunting Institute of Radcliffe College, and was a fellow for three years in the exclusive Harvard University Society of Fellows.

Her music, which is regularly performed worldwide, has been conducted by: Christoph Eschenbach, Esa-Pekka Salonen, Daniel Barenboim, Pierre Boulez, Mstislav Rostropovich, Seiji Ozawa, Leonard Slatkin, Oliver Knussen, David Robertson, Lorin Maazel, Sir Andrew Davis, Jiří Bělohlávek, Hans Graf, Marin Alsop, Cliff Colnot, Xian Zhang, Andrey Boreyko, William Boughton, Gil Rose, Gerard Schwarz, John Nelson, Joana Carneiro, Hans Vonk, Markus Stenz, Dennis Russell Davies, George Benjamin, Ludovic Morlot, Robert Trevino, Hannu Lintu, Josephine Lee, Michael Lewanski, Bradley Lubman and George Manahan among others.

Thomas received awards from the Siemens Foundation in Munich; ASCAP; BMI; National Endowment for the Arts (1994, 1992, 1988); American Academy and Institute of Arts and Letters; Guggenheim Memorial Foundation; Koussevitzky Foundation; New York Foundation for the Arts; John W. Hechinger Foundation; Kate Neal Kinley Foundation; Columbia University (Bearns Prize); Naumburg Foundation; Fromm Foundation; Barlow Endowment; French International Competition of Henri Dutilleux; Rudolph Nissim Award from ASCAP; and the Office of Copyrights and Patents in Washington, D.C. awarded her its Third Century Prize.

Seven years after graduating from the Royal Academy of Music in London, Thomas was elected as Associate (ARAM, honorary degree), and in 2004 was elected a Fellow (the highest honor they bestow) of the Royal Academy of Music (FRAM, honorary degree). In 1998, she received the Distinguished Alumni Association Award from St. Paul's School in Concord, New Hampshire. In 1999, she won the Award of Merit from the President of Northwestern University, and a year later received The Alumnae Award from Northwestern University. Sigma Alpha Iota Music Fraternity initiated her as an Honorary Member in 1996.

—University of Chicago Department of Music

Daniel Kellogg



Composer Daniel Kellogg has become one of the nation's most prominent young composers. His 2010-11 season included commissions for the Takács Quartet and a work for chorus and symphonic band, commissioned by Soli Deo Gloria, for the Wheaton College Symphonic Band and Choirs, conducted by John Nelson. His music has been

performed at the Philadelphia Chamber Music Society, the Cleveland Chamber Music Society, Denver's Friends of Chamber Music, the University of Colorado at Boulder, New York's 92nd Street Y, and in Ann Arbor, as well as by the Air Force Academy, the Los Angeles Chamber Orchestra, the Augusta Symphony, and the Fort Smith Symphony.

Kellogg's *Four Valentines* was premiered by the Borromeo String Quartet at New York's Merkin Concert Hall in December 2008. In March 2009, the Takács Quartet and the University of Colorado Wind Symphony premiered *A Tent for the Sun*, commissioned by Maestro Allan McMurray and the University of Colorado College of Music, as part of a five-school consortium. Other works have included a piano quintet, premiered at the Aspen Music Festival in 2008, and *Western Skies*, a commission from the National Symphony that was premiered at the Kennedy Center in April 2009, conducted by Iván Fischer, with performances in Beijing, Xi'an and Seoul in June 2009.

His first commission from the National Symphony was *Pyramus and Thisbe*, which was premiered in 2007 to rave reviews. Conducted by Leonard Slatkin as part of the citywide "Shakespeare in Washington" Festival, the work was narrated by renowned actor John Lithgow. Kellogg wrote his first oratorio, *The Fiery Furnace*, on a commission from Soli Deo Gloria, Inc. The work was premiered in 2008 by the San Diego Symphony, conducted by Jahja Ling. Mozart's Hymn, which was commissioned and premiered in Paris by the Ensemble Orchestral de Paris, received its U.S. premiere at the Aspen Music Festival in 2006. *Refracted Skies* was premiered and commissioned by the Colorado Symphony, conducted by Jeffrey Kahane, in celebration of the opening of the

new Frederick C. Hamilton Building at the Denver Art Museum in 2006.

In 2005, the Philadelphia Orchestra conducted by Christoph Eschenbach, premiered Kellogg's work, *Ben*, which it commissioned to commemorate the 300th birthday of Benjamin Franklin. His music has been premiered by the Ying Quartet, the President's United States Marine Band, the Aspen Contemporary Ensemble, cellist Fred Sherry, flutist Catherine Ramirez, and eighth blackbird. His works have been performed at the Caramoor Music Festival, and broadcast on National Public Radio's "Performance Today," New York's WQXR, and China National Radio.

He completed his third year as composer-in-residence with the South Dakota Symphony during the 2008-09 season. He had previously been in residence with the Green Bay (WI) Symphony, which gave the premiere of *La Luz* for orchestra and chorus. Kellogg has been honored with two Charles Ives Awards from the American Academy of Arts and Letters and his sixth ASCAP Morton Gould Young Composer Award. He also received ASCAP's Rudolf Nissim Award for his orchestral work *Jasper and Carnelian*, which was premiered by the Santa Barbara Symphony. In 2002, he was chosen as Young Concert Artists Composer-in-Residence and won the Harvey Gaul Composition Competition to write a work for the Pittsburgh New Music Ensemble, and won the 2000 William Schuman Prize from BMI.

Born in Wilton, Connecticut in 1976, Kellogg received his Bachelor's degree from the Curtis Institute and Master's and Doctoral degrees from the Yale School of Music. He has studied at Indiana University, the Aspen Music Festival, and the Norfolk Chamber Music Festival. His teachers have included Don Freund, Ned Rorem, Jennifer Higdon, Joseph Schwantner, Ezra Laderman, and Martin Bresnick. Kellogg served as composer-in-residence at the University of Connecticut in 2000-2001, and has since returned as a visiting lecturer. He currently holds the post of Assistant Professor of Composition at the University of Colorado at Boulder and resides in Colorado with his wife, pianist Hsing-ay Hsu Kellogg, and their daughter, Kaela Li.

His *Divinum Mysterium* has been released, to critical acclaim, on eighth blackbird's Cedille Records CD, "Beginnings."

—Young Concert Artists, Inc.

2013 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL ENSEMBLE-IN-RESIDENCE

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the *Financial Times* of London and as "a triumph of ensemble playing" by the *San Francisco Chronicle*. The *New York Times* says that Alarm Will Sound is "unusually versatile and reliably exhilarating."

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-

influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Sir Harrison Birtwistle, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, Wolfgang Rihm, Stefan Freund, Payton MacDonald, Gavin Chuck, Caleb Burhans, Dennis DeSantis, John Orfe, and Matt Marks, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound may be heard on seven recordings. *Canzonas Americanas*, their release on Cantaloupe, features music by Derek Bermel, whose eclectic approach draws on the musical traditions of Europe, North and South America, and Africa. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

In 2011, after three years of development, Alarm Will Sound presented *1969*, a multimedia work using music, text, video, and staging to tell a story about great musicians—John Lennon, Karlheinz Stockhausen, Luciano Berio, and Leonard Bernstein—and their responses to the social, political, and creative tumult of the late 1960s.

In 2012, Alarm Will Sound inaugurated its St. Louis season to reach more audiences in the Midwest, to tap the creative energies of the region, and to further establish Missouri as a focal point for contemporary music. The St. Louis season continues in 2013-14. Also in 2013-14, the group will be the Artists-in-Residence at New York's Metropolitan Museum of Art.

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



Alarm Will Sound performing at the 2012 Mizzou International Composers Festival. Photo: www.pureexposure.me



Season seven

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ALARM WILL SOUND

Alan Pierson, Artistic Director and conductor



Alan Pierson has been praised as “a young conductor of monstrous skill” by *Newsday*, “commanding” by the *New York Times*, and “gifted and electrifying” by the *Boston Globe*. In addition to his work as Artistic Director of Alarm Will Sound, he is the Artistic Director of the Brooklyn Philharmonic, the Principal Conductor of the Dublin-based Crash Ensemble and has appeared as a guest conductor with the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke’s, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project. He also served as a visiting faculty conductor at the Indiana University Jacobs School of Music. He 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. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

Personnel

Erin Lesser, flute

Christa Robinson, oboe/recorders

Bill Kalinkos, clarinet/alto saxophone

Elisabeth Stimpert, bass clarinet/clarinet

Michael Harley, bassoon/contrabassoon

Matt Marks, horn

Jason Price, trumpet

Michael Clayville, trombone

Chris Thompson, percussion

Chihiro Shibayama, percussion

Julia Gaines, percussion

John Orfe, piano

Amy Appold, violin

Jesse Irons, violin

Nadia Sirota, viola

Stefan Freund, cello

Miles Brown, bass/electric bass

Alan Pierson, Artistic Director and conductor

Gavin Chuck, Managing Director

Peter Ferry, Production Intern



Photo credit: www.pureexposure.me

Alarm Will Sound’s season is made possible by foundation support from the National Endowment for the Arts, the Amphion Foundation, the Aaron Copland Fund for Music, the BMI Foundation, and The Sinquefield Charitable Foundation.

2013 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL GUEST PERFORMING ARTISTS

Katherine Skovira, mezzo-soprano



American mezzo-soprano Katherine Skovira has performed with the Aspen Music Festival, Bard Music Festival, Norfolk Chamber Music Festival, Saint Paul Chamber Orchestra, New Jersey Symphony Orchestra, and the Lucerne Festival Orchestra.

She is a passionate advocate of new and contemporary music, having sung in numerous world and regional premieres of Georges Aperghis, Jennifer Bellor, John Cage, Gerard Grisey, Zvonimir Nagy, Robert Whalen and others. As a soloist with the Contemporary Music Workshop of the University of Minnesota under the direction of James Dillon, she performed the regional premiere of Grisey's *Quatre chants pour franchir le seuil* and Aperghis' *Récitations*, as well as the Twin Cities centennial celebration of *Pierrot lunaire* and selections from Cage's *Songbooks*. Also in the Twin Cities, she was the soloist in Feldman's *I met Heine on the Rue Furstenberg* and at the world premieres of Zvonimir Nagy's *Cantus Jubilus* and Kirsten Broberg's *Collecting Winter*. She has collaborated on new works with such distinguished composers as James Dillon, Robert Aldridge and Augusta Read Thomas.

In concert, she recently performed "Der Abschied" as mezzo soloist in Mahler's *Das Lied von der Erde* at the University of Chicago, the American premiere of John Ireland's Psalm 42 and Mendelssohn's Cantata no. 42 with Augsburg College, and Frank Ticheli's *Angels in the Architecture* with the 2011 MMEA Conference. With Noriko Kawai, she performed Schoenberg's Op. 2, Schumann's *Frauenliebe und leben*, and the world premiere of Whalen's *Meditations*. In a recent Minneapolis recital, she paired Ravel's *Chansons madécasses* and Olivier Messiaen's *Trois Mélodies* with selections from Aperghis' *Récitations*. She has also sung Dominic Argento's *Letters from Composers* and John Corigliano's *Three Irish Folksong Settings*.

As an operatic performer, she has performed Donna Elvira in *Don Giovanni*, Cherubino in *Le Nozze di Figaro*, Second Lady in *Die Zauberflöte*, Flora in *La Traviata*, Singer 1 in Cage's *Europera no. 5*, Parasha in Stravinsky's *Mavra*, Cathleen in Vaughan Williams' *Riders to the Sea*, and Jordan in John Harbison's *The Great Gatsby*, as well as in performances of Zemlinsky's *Der Zwerg* at the Bard Music Festival Summerscape Opera. She recently placed first in competition at the Minnesota Chapter of the National Association of Teachers of Singing.

She holds degrees from Cornell University, Westminster Choir College and the University of Minnesota. At Cornell, she was the recipient of the Barbara Troxell Vocal Music Award.

Jay Carter, countertenor



American countertenor Jay Carter is quickly gaining recognition as one of North America's finest. A frequent collaborator with both period and modern ensembles, he is recognized as a leading interpreter of Baroque repertoire. He has also gained acclaim for recital programs of modern classics typically outside the standard

countertenor repertory by composers such as Brahms, Britten, Schubert, and Hahn.

Carter made his Carnegie Hall debut in Handel's *Messiah* with Musica Sacra directed by Kent Tritle and recently made his Kennedy Center Debut with The National Symphony under the baton of Matthew Halls in *Messiah*. Recent appearances include Bach's *St. Matthew Passion* with the American Bach Soloists, the Choir of St. Thomas and Concert Royal; *Messiah* with the National Symphony at the Kennedy Center; Handel's *Saul* with Musica Vocale and the Kansas City Baroque Consortium; and the

North American Premiere of John Tavener's *Lament for Jerusalem* with the Choral Arts Society of Washington. He has worked as a soloist with noted conductors Ton Koopman, John Scott, Matthew Halls, Sir Philip Ledger, Arnold Epley, Simon Carrington and Helmuth Rilling. In the coming season he will make his Cleveland Orchestra debut and Philharmonia Baroque debut under the baton of Nicholas McGegan as well appearing in return engagements with The Kingsbury Ensemble, The National Symphony, The Houston Symphony, and The Choir of St. Thomas Church New York.

He is increasingly in demand as a guest lecturer on countertenor technique and repertory, frequently offering interactive lecture-recitals and masterclasses. He received a Masters in Music from the Yale School of Music and Institute of Sacred Music, where he studied with James Taylor, Simon Carrington, and Judith Malafronte and was singled out for the Louise E. McClain scholarship. He received his undergraduate degree in music from William Jewell College where he studied voice with Arnold Epley. He lives in Liberty, Missouri with his wife and two children, and serves as Artist-in-residence at William Jewell College mentoring undergraduate music students and leading the Schola Cantorum.



Photo credit: www.pureexposure.me

ALARM WILL SOUND

Thursday, July 25, 2013 • 7:30 PM • Missouri Theatre

Journeyman (2013) **John Orfe**
(b. 1976)

Cfern (2007) **Autechre**
Arr. Dennis DeSantis
(b. 1973)

Living Toys (1993) **Thomas Adès**
(b. 1971)

- I. Angels
- II. Aurochs
—BALETT—
- III. Militiamen
- IV. H.A.L.'s Death
—BATTLE—
- V. Playing Funerals
—TABLET—

Intermission

Dust Returns (2013)* **Daniel Kellogg**
(b. 1976)

Final Soliloquy of the Interior Paramour (2004) **Augusta Read Thomas**
(b. 1964)

Katherine Skovira, mezzo-soprano
Jay Carter, countertenor

Unremixed (2005) **Stefan Freund**
(b. 1974)

(* World Premiere)

***Journeyman* (2013)**

Journeyman takes inspiration from the human desires to renew and improve, as well as in the promise of new beginnings. A strong threefold statement opens the work, as though announcing the embarkation of a voyage. The music courses through much of its five minutes in a post-diatonic yet accessible harmonic language, culminating in a celebratory conclusion. The “journeyman” of the title is an archetype, representing presently held professional competence and skill but striving ever onward toward true mastery and attainment.

—John Orfe

***Cfern* (2007)**

Electronica composers are creating some of the most compelling music today. Engaging those rich sound worlds as performers is an enticing challenge because electronica is meant to be performed on digital audio machinery. Arranging *Cfern* for the ensemble therefore required enormous experimentation to capture the nearly limitless sonic possibilities available on a computer. Performing this music live, it turns out, not only pushes the limits of acoustic instruments, but also musical imagination.

—Gavin Chuck

***Living Toys* (1993)**

“When the men asked him what he wanted to be, the child did not name any of their own occupations, as they had all hoped he would, but replied: ‘I am going to be a hero, and dance with angels and bulls, and fight with bulls and soldiers, and die a hero in outer space, and be buried a hero.’ Seeing him standing there, the man felt small, understanding that they were not heroes, and that their lives were less substantial than the dreams which surrounded the child like toys.”

—anon. (from the Spanish)

The child/hero’s dream-adventures form the five ‘figurative’ sections, offset by three more volatile, dynamic paragraphs: painting versus film, perhaps.

First Angels, a long horn solo haloed with gongs and

little trumpets. Then, with a change in tempo and the first bass note (a B), into the ring charges an Aurochs (the extinct European bison). He is whipped and goaded by the brutal, elegant matador-kid until his bellows of defeat (horn again) metamorphose into the first appearance of a ‘hero’s theme.’ This rolling, square tune, makes three appearances, immediately preceding each of the three unnumbered sections (BALETT etc.). In these, there is a reordering of shared material (hence anagrammatical titles): three-voice descending chords, each voice restricted to a single interval. Recurring in BATTLE and dominating TABLET, this material is evolved in BALETT from a fragment of the bullfight out of which it flies: descending E-D-C (horn, inversion of the start of the hero’s theme), combined with the angelic horn solo (trombone, this time).

The BALETT cadences abruptly on a menacing octave ‘B’ where the hero has a bad dream – a grotesque army, led by a pair of virtuosi (one is a maniacal drummer, the other has a nightmarish talking bugle), advances on him to the point when – it being forbidden to dream one’s own death – he switches dreams. He is in a film, in deepest space, dismantling a great computer, whose vast intelligence dwindles to a wilting Vicwardian music-hall waltz (contrabassoon and double-bass). It is the gentlest of executions, and the little astronaut whistles his tune like the sweet fifing of a tiny recorder.

There follows an unstoppable, suffocating BATTLE, in which the monstrous militiamen reappear and (E minor climax) finish their fell work. Our hero dreams himself a full military funeral, with muffled drums and tear-blurred mass humming of his tune; a TABLET is erected, and there is a three-gun salute, or three cheers, or three rockets, or three big puffs of dust as the story book is slammed shut and he drifts off to join his first adversaries.

—Thomas Adès

***Dust Returns* (2013)**

Dust Returns is a musical response to my mother’s death. Win Kellogg was an extraordinary woman who surrounded all in her life with love and unending encouragement. Her death on January 24, 2013, was unexpected and painful. Her illness and the sudden escalation of her condition led to a difficult period in the

Intensive Care Unit. During those last thirteen days time both moved painfully slow as we awaited any positive change, and unrelentingly fast as the final moments came all too quickly. The emotions of sorrow, anger, and loss were raw and at times deafening. *Dust Returns* is my personal articulation of that experience.

—Daniel Kellogg

***Final Soliloquy of the Interior Paramour* (2004)**

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University, and dedicated with admiration and gratitude to Alan Pierson and to members of Alarm Will Sound, *Final Soliloquy of the Interior Paramour* received its world premiere on April 7, 2005. It is 8 minutes in duration and was tailor-made for the specific musicians. For instance, a violinist in the group is also a countertenor, so I took the liberty of using his voice in the piece. I also requested the vocal range of each member of the ensemble and then wrote vocal parts for each. The solo mezzo-soprano and the countertenor sing the text to the Wallace Stevens' poem entitled, *Final Soliloquy of the Interior Paramour*, while at the same time, members of the ensemble vocalize and chant Stevens' poem, *The Poem That Took The Place Of A Mountain*. The two poems are interlaced, as if commenting to one another.

Three works of mine make reference to poems of Stevens, the two others being: *Words of the Sea* for orchestra and *Credences of Summer* for orchestra, neither of which set his text but rather their music follows the argument and imagery of his poems.

—Augusta Read Thomas

Poems by Wallace Stevens

Final Soliloquy of the Interior Paramour

*Light the first light of evening, as in a room
In which we rest and, for small reason, think
The world imagined is the ultimate good.*

*This is, therefore, the intensest rendezvous.
It is in that thought that we collect ourselves,
Out of all the indifferences, into one thing:*

*Within a single thing, a single shawl
Wrapped tightly round us, since we are poor, a warmth,
A light, a power, the miraculous influence.*

*Here, now, we forget each other and ourselves.
We feel the obscurity of an order, a whole,
A knowledge, that which arranged the rendezvous.*

*Within its vital boundary, in the mind.
We say God and the imagination are one...
How high that highest candle lights the dark.*

*Out of this same light, out of the central mind,
We make a dwelling in the evening air,
In which being there together is enough.*

The Poem That Took The Place Of A Mountain

*There it was, word for word,
The poem that took the place of a mountain.*

*He breathed its oxygen,
Even when the book lay turned in the dust of his table.*

*It reminded him how he had needed
A place to go to in his own direction,*

*How he had recomposed the pines,
Shifted the rocks and picked his way among clouds,*

*For the outlook that would be right,
Where he would be complete in an unexplained
completion:*

*The exact rock where his inexactness
Would discover, at last, the view toward which they had
edged,*

*Where he could lie and, gazing down at the sea,
Recognize his unique and solitary home.*

***Unremixed* (2005)**

Unremixed was written for Alarm Will Sound's debut at the Lincoln Center Festival in 2005. The purpose of the work was to create a finale for the concert which was the complete presentation of *Acoustica*, Alarm Will Sound's arrangements of Aphex Twin's electronica. The work integrates several ideas from Aphex Twin's music as well as instrumental techniques used in *Acoustica* arrangements to imitate electronic sounds.

The piece is in four sections: a trance-like introduction featuring a 3-2-1 descent, a fantasy that develops a mixed meter modal melody, the emergence of a "sick machine," and a celebratory dance party finale.

—Stefan Freund

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Thomas Adès

Born in London in 1971, **Thomas Adès** studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge. Between 1993 and 1995 he was Composer in Association with the Hallé Orchestra, which resulted in *The Origin of the Harp* (1994), and *These Premises Are Alarmed* for the opening of the Bridgewater Hall in 1996. *Asyla* (1997) was a Feeney Trust commission for Sir Simon Rattle and the CBSO, who toured it together, and repeated it at Symphony Hall in August 1998 in Rattle's last concert as Music Director. Rattle subsequently programmed *Asyla* in his opening concert with the Berlin Philharmonic as Music Director in September 2002.

Adès' operas have brought him world-wide acclaim. His first opera, *Powder Her Face* (commissioned by Almeida Opera for the Cheltenham Festival in 1995), has been performed all round the world, was televised by Channel Four, and is available on a DVD as well as an EMI CD. Most of the composer's music has been recorded by EMI, with whom Adès has a contract as composer, pianist and conductor. Adès' second opera, *The Tempest*, was commissioned by London's Royal Opera House and was premièred under the baton of the composer to great critical acclaim in February 2004. It was revived in 2007 – again to a sold-out house (a performance now available on CD) and has since been seen in Copenhagen, Strasbourg, Santa Fe, Frankfurt, Lübeck and Quebec. In 2012 *The Tempest* was performed at the Metropolitan Opera in New York in a striking new production by Robert Le Page (as well as transmitted live to more than 1800 cinemas in 55 countries). The same production will be staged at the Wiener Staatsoper as part of the 2014/15 season. Adès is currently writing his third opera based on Luis Buñuel's film *The Exterminating Angel*. It is commissioned by the Salzburg Festival, the Royal Opera House, London and the Metropolitan Opera, New York.

Adès is equally feted for his orchestral works. Recent pieces include a Violin Concerto: *Concentric Paths* (2005) for Anthony Marwood, which was premiered at the Berliner Festspiele and the BBC Proms, with the Chamber Orchestra of Europe under Adès' baton. His second orchestral work for Simon Rattle, *Tevot*, (2007) was commissioned by the Berliner Philharmoniker and Carnegie Hall. *In Seven Days* (for video, solo piano and orchestra) was premiered in April 2008 at the South

Bank and Los Angeles to great acclaim. *Polaris* (2010) was premiered by the New World Symphony at the opening of their new Miami concert hall. It has since been performed by the Royal Concertgebouw Orchestra, the New York Philharmonic, the Calouste Gulbenkian Orchestra, the Los Angeles Philharmonic and San Francisco Symphony. Adès' most recent work, *Totentanz*, a substantial orchestral song cycle for baritone mezzo, will be premiered at the 2013 Proms by the BBC Symphony Orchestra with Adès conducting.

Adès' reputation worldwide is now such that a number of international festivals have programmed focuses on his music. Among these are Helsinki Musica Nova (1999), Salzburg Easter Festival (2004), Radio France's Présences, Paris (2007), the Barbican's 'Traced Overhead', London (2007), New Horizons Festival, St. Petersburg, Russia (2007), Royal Stockholm Philharmonic Festival (2009), Melbourne Festival (2010), Holland Festival (2011); in addition Carnegie Hall, New York, appointed him to the R and B Debs Composer Chair and featured him as composer, conductor and pianist throughout the 2007/8 season.

Unusually for such a full-time composer, Adès is also a renowned interpreter of a range of other music and his performances and recordings of composers including Kurtág, Nancarrow, Schumann, Schubert, Ruders, Tchaikovsky, Barry and Beethoven have been critically acclaimed. The many orchestras he has conducted include the Los Angeles Philharmonic (with whom he has built a special relationship), the Concertgebouw, the City of Birmingham Symphony Orchestra, the Chamber Orchestra of Europe, the Philharmonia, Orchestre National de Radio France, the London Symphony Orchestra, the Hallé, the BBC, Finnish and Danish Radio Symphony Orchestras, the Stockholm Philharmonic and ensembles such as Birmingham Contemporary Music Group (he was their Artistic Director for a few years), the London Sinfonietta and Ensemble Modern.

Adès' music has attracted numerous awards and prizes, including the prestigious Grawemeyer Award (2000) of which he is the youngest ever recipient. He is the only composer to have won the Royal Philharmonic Prize for Large-scale composition three times. He was Artistic Director of the Aldeburgh Festival between 1999 and 2008.

John Orfe

John Orfe has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale and the Northwestern College Choir, Ludovico, the Music Institute of Chicago, the Champaign-Urbana Symphony Orchestra, the Diocese of Peoria, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, and eleven Standard Awards and the Morton Gould Award from ASCAP.

His works for solo, chamber, choral and orchestral ensembles have been performed in Russia, Denmark, Canada, Germany, the Baltics, Italy, the United Kingdom, Spain, Australia, Thailand, Peru, Ecuador, Costa Rica and throughout the US, earning praise from *The New York Times*, *LA Weekly*, *San Francisco Chronicle*, *Boston Globe*, *Die Welt*, and *Hamburger Abendblatt*.

He is an alum of the Minnesota Orchestra Composer Institute and Reading Sessions and the winner of a

Charles Ives Scholarship from the American Academy of Arts and Letters. The Yale School of Music awarded him the Doctorate of Musical Arts in 2009. In 2011-12 he won national competitions held by the Pacific Chorale, the Choral Arts Ensemble and the Eastern Trombone Workshop. As piano soloist and collaborative artist he has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane.

As the core pianist and founding member of critically-acclaimed new music ensemble Alarm Will Sound, he has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; and across the United States and Europe. Forthcoming engagements for 2012-2013 include Carnegie Hall, Harvard University, Amsterdam, Berlin, Cork, and Krakow. Orfe lives in Peoria, IL, where he is Temporary Assistant Professor of Music at Bradley University, Organist at University United Methodist Church, and Composer-in-Residence of the Peoria Symphony Orchestra.



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MIZZOU NEW MUSIC

Friday, July 26, 2013 • 7:30 PM • Missouri Theatre

Dancing Helix Rituals (2006) **Augusta Read Thomas**
(b. 1964)

There is a Threeness About You (2013)..... **Paul Seitz**
(b. 1951)

Ubi Caritas (2013) **W. Thomas McKenney**
(b. 1938)

Intermission

Divinum Mysterium (2000)..... **Daniel Kellogg**
(b. 1976)

Prelude
Beginnings
The Spirit of God Hovered above the Face of the Waters
Light
Rest
Rejoicing

Mizzou New Music Ensemble

Stefan Freund, director

Mary Jamerson, flutes • Stephanie Berg, clarinets • Katherine Jones, violin
Matthew Pierce, cello • Ian McClafin, percussion • Rachel AuBuchon, piano
Patrick Clark, conductor

Guest Performers

Tim Howe, trombone • Katie Smyth, flute • Brian Tate, percussion
Dan Willett, oboe • Maya Stone, bassoon • Chad Tucker, alto sax

Mizzou New Music Ensemble

Sponsored by the Mizzou New Music Initiative, the NME is dedicated to promoting new 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, World Chess Hall of Fame, and special events at MU's Reynolds Alumni Center.

PROGRAM NOTES

Dancing Helix Rituals (2006)

Dancing Helix Rituals was commissioned by the Verdehr Trio and Michigan State University and dedicated with admiration to the Verdehr Trio. It was composed in 2006 and premiered by the Trio on October 21 at the Phillips Collection in Washington, DC.

Somewhat of a cross between “Jazz” (Monk, Coltrane, Tatum, Miles, etc.) and “Classical” (Bartok, Stravinsky, Varèse, Berio, Boulez, etc.) *Dancing Helix Rituals* can be heard as a lively dance made up of a series of outgrowths and variations, which are organic and, at every level, concerned with transformations and connections. Each player serves as a protagonist as well as fulcrum point on and around which all others’ musical force fields rotate, bloom, and proliferate. There is refined logic to every nuance, which stems from the sound, in context, on its own terms and the form is that of an 8-minute crescendo.

Although *Dancing Helix Rituals* stands fully on its own as art music, it can be performed along with dancers. The early Stravinsky ballets are works I hold in great reverence, have studied, love, and embrace as models in my inner ear. As I compose at my drafting tables, I sing, dance, move, and conduct. As a result, I tend to hear and feel all of my music as music suitable for dance. My process is visceral with ears and mind both analytical as well as intuitive, i.e. “feeling” and “hearing” every note, rhythm, and color.

The score is marked with words including: *passionate, bright, driving, with flair and ritualistic energy, clock-like and mechanical, scurrying and playful, majestic and stately, funky, syncopated, jazzy, colorful, fanfare-like, romp-like, light and bouncy*. Varied, colorful, crosscut, unexpected sounds are performed in a manner so as to feel inevitable in the way that a jazz improviser thinks spontaneously.

—Augusta Read Thomas

There is a Threeness About You (2013)

There is a Threeness About You was composed for Timothy Howe, a colleague at the University of Missouri, who sought new works featuring trombone that could be performed by Tim and some or all of a group of faculty ensemble including flutes, oboe/English horn, saxophones, bassoon, piano and percussion. Among Tim’s gifts as a wonderful performer is a great fluency in beautiful cantabile playing; he really sings. So I wanted to give him (and the trombone) an operatic voice. Since almost any combination of some, or all, of the available instruments yielded some kind of non-standard ensemble, this was a great chance to celebrate the individual colors of each of these instruments, mixtures of colors, and the lyrical playing of these great musicians juxtaposed in an unusual way.

The title of the piece comes from a 14th century poem/prayer by Mechtild of Magdeburg in which she addresses God in the wonderful conversational tone she used, “There is a Threeness about You...” She is referring to the concept of the Trinity – the perfection of three-in-one – which had also led musicians of her time to regard triple meter – indicated by a circular meter signature – as “perfect.” Duple meter was given a broken circle to show it was “imperfect.”

So the other primary exploration in the composition involves the musical mystery of three-in-one -- the paradox of compound meter: music in which we must constantly express a pattern of primary beats, as well as three subdivisions within each beat. If it is cognitively impossible to perceive more than one pitch at exactly the same moment, can one’s brain truly hold in equal focus both the primary beat and its subdivisions, simultaneously? What sort of music might serve to explore the question, as well as other sorts of musical threeness? Given the source of the title, I also thought about the 14th century practice of performing motets with voices on some lines and instruments on others, or instruments doubling all. In order to emphasize a quasi-vocal approach, I used only the wind instruments of the ensemble. But, of course, I also wanted to place the trombone in an operatic solo position much of the time. So the resulting composition ends up being a surprisingly operatic sort of instrumental motet.

—Paul Seitz

Ubi Caritas (2013)

This composition is written for my colleague, Dr. Timothy Howe, professor of trombone. The *Ubi caritas* text is believed to precede the establishment of the Mass. The Gregorian melody was written between the 4th and 10th centuries and the text is translated, “Where true charity and love dwell.” Moreover, some material in the composition is used from the 11-12th Century *Sanctus-De angelis*. Fragments from these chants are used as a basis for some of the pitch materials in the composition. Most of these fragments are embellished, although the trombone part in measures 75–78 is a transposed version of the ending of each phrase of the Sanctus. The *Ubi caritas* chant begins and ends on the note “f,” consequently, this composition begins and ends on that pitch class. The harmonic materials are primarily secundal with fifths. The structure is ternary, however, the melodic material of the second area, played by the trombone, is brought back in the last part as a duet with the flute melody.

—W. Thomas McKenney

Divinum Mysterium (2000)

Divinum Mysterium, or “Divine Mystery,” is the title of a 13th century tune that is still sung in many churches throughout the world. It is the melody set to “Of the Father’s Love Begotten,” a 4th century prayer by Prudentius, which speaks of the mystery of God’s relationship to the Messiah who is the beginning and the end and is present in all things. Every year during the advent season my church would sing this hymn. We would sing it in unison without accompaniment except for tonic bell tones wrung between the phrases. It is one of the most beautiful and striking experiences in my musical memory and serves as the underlying fabric for this piece.

Divinum Mysterium is in five movements with a prelude. It roughly follows the creation narrative found in Genesis. The chant tune weaves in and out of each movement and serves as the basis for all the musical material.

Divinum Mysterium was a Meet the Composer commission from eighth blackbird with funding from the Shouse Foundation, the NEA, the Whitaker Fund, and the Hudson Foundation.

—Daniel Kellogg



2012 Mizzou International Composers Festival



Photo credit: www.pureexposure.me

COMPOSER BIOGRAPHY



Paul Seitz is a composer of opera and music for instrumental and vocal ensembles large and small. Supported by a Creation and Presentation Award by the National Endowment for the Arts, his opera, *The Children of the Keweenaw* (libretto by Kathleen Masterson), was premiered in 2001 by the Pine Mountain Music Festival. More

recently, his music has been heard in 2013 performances by the contemporary music ensemble Bent Frequency in collaboration with CORE Dance Company of Atlanta, at the 2012 World Saxophone Congress at St. Andrew's, Scotland, in 2012 concerts by theCodigo Trio in Spain and the Netherlands, and by Henri Bok, Eleri Ann Evans and Louis Afonso Montanho at the 2012 Festival Musicas Montanhas in Brazil, by the MU Concert Jazz Band at the 2012 Jazz Education Network National Conference in Louisville, at the 2012 Mizzou International Composers Festival, by Clarinetes Bajos at the XVI Curso Internacional de Clarinete in Avila, Spain, in a 2012 world premiere by the University of Missouri's University Singers, in multiple programs presented in the Odyssey Chamber Music Series in Columbia, Missouri, in the 2013 Arnhem Muziek Platform concert series in Arnhem, Netherlands, the 2013 Mizzou International Composers

Festival, at the University of Hartford, and in many beautiful performances by his colleagues at the University of Missouri, including two on campus premieres (so far, this year), and the 2013 premiere of *La Terra Illuminata*, a Sinquefield Commission for the Columbia Civic Orchestra and the Columbia Chorale.

Recent recordings featuring his music include *Martyrs* by the Codigo Trio (Netherlands), *In a Nutshell* (Netherlands) by bass clarinet virtuoso Henri Bok, *Dialogues* by The Irrelevants (Carrie Koffman, saxophones and Tim Deighton, viola), *Tunnel Vision* by the MU Concert Jazz Band and *Spiritual Planet* (Klavier) by the UNLV Wind Orchestra.

Paul Seitz received a DMA in Composition from the University of Wisconsin and a MA from Columbia University. His primary composition teachers were Stephen Dembski and Fred Lerdahl. He has taught Music Theory and Composition at the University of Nevada Las Vegas and at 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 by composers with ties to Michigan's U.P. in early August of each year. For more information, please visit: www.paulseitz.net.

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EIGHT WORLD PREMIERES

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Asymptotic Flux: Second Study in Entropy Jason Thorpe Buchanan
(*Static Foxy Lump: [II] Second Nudist Tyre Pony*) (2013) (b. 1986)

Flea Circus (2013) Ryan Chase
(b. 1987)

The Deep End (2013) Andrew Davis
(b. 1986)

Pocket Concerto (2013) Eric Guinivan
(b. 1984)

Intermission

Slide (2013) Elizabeth A. Kelly
(b. 1982)

half-glimpsed... (2013) Wei-Chieh Lin
(b. 1982)

Draw Me the Sun (2013) Greg Simon
(b. 1985)

Compassionate Lights (2013) David Witter
(b. 1978)

All works performed tonight are world premieres composed for
Alarm Will Sound and the Mizzou International Composers Festival.

2013 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL RESIDENT COMPOSERS

***Asymptotic Flux: Second Study in Entropy* (Static Foxy Lump: [II] Second Nudist Tyre Pony) (2013)**

Asymptotic Flux: Second Study in Entropy (Static Foxy Lump: [II] Second Nudist Tyre Pony) was written between February and April of 2013 for Alarm Will Sound as the second work in a cycle utilizing shared musical objects and compositional devices. The first, for amplified bass clarinet, violin, viola, and cello, was composed over a three-month period while traveling and hitchhiking throughout Europe, surrounding time spent in Paris and Darmstadt. The experience of frantically seeking opportunities to compose while on the move proved challenging, mostly due to the awkward, impromptu workspaces available to me such as cafes, restaurants, hostels, and the apartments of my various hosts. These were typically quite busy, noisy, and chaotic spaces, influencing the character of the music, as well as the title.

Asymptotic Flux describes an arguably conceptual device: the low E-flat that simultaneously pervades the work and is non-existent. In the quartet, I imagined that the ensemble is always reaching towards this E-flat as a point of centricity, but never quite arriving, analogous to an asymptote as it approaches infinity. In this *Second Study*, the low E-flat is finally provided by a contrabass subharmonic that both initiates and concludes the work, scarcely audible as a definite pitch, completely unstable, and on the lower threshold of human hearing. The parenthetical subtitle, an anagram of the title proper, alludes to the structural design of the work, borrowing musical snapshots from the quartet while fragmenting and re-contextualizing them throughout stages proportionally related to the 19.6 Hz E-flat in both temporal and harmonic centricity.

Originally, I had set out to explore the timbral possibilities of the bass clarinet, utilizing a variety of techniques to produce rich, complex soundscapes and microtonal sonorities that would provide germinal material for the work while unifying the ensemble. This second work is an extension of that same process of exploration. In addition to spectral analysis of bass clarinet multiphonics in various states, additional pitch content is generated through an acoustic analogue to a process known in electronic music as “single-sideband modulation,” resulting in a series of combination tones with intervals that grow exponentially (a shape inverse to that of the harmonic series). Many instrumental techniques in this work are employed explicitly to destabilize or distort the timbral qualities of each instrument; the use of vocalizations, scratch tones, and other techniques color the sound to modulate or destabilize the written pitch material, leaving it quite disfigured.

The last element regarding organization of pitch material

revolves around the scordatura tuning of the cello to the 3rd, 5th, 7th, and 11th partials of a virtual low E-flat fundamental (19.6 Hz, slightly sharp), which is now extended to the contrabass by halving the 3rd and 7th partials while maintaining the same open G as the cello. This allows the execution of unique sonorities very rapidly and with a great deal of precision through the use of natural harmonics. These three verticality types are often superimposed upon one another, with resultant voicings sometimes similar to an “E-type” symmetrical hexachord possessing interval content that I’ve become partial to (no pun intended).

Entropy can be described as the “measure of the disorder or randomness in a closed system,” the “loss of information in a transmitted message,” the “tendency for all matter and energy in the universe to evolve toward a state of inert uniformity,” or the “inevitable and steady deterioration of a system or society” – taking poetic liberties in reducing the thermodynamic property of “entropy” to simply a unit of measurement for chaos, one might say that this work conveys a state of high entropy in music, thus reflecting the compositional process, the result of the technical demands made on the performers, as well as my state of mind throughout the creation of these works.

—Jason Thorpe Buchanan



Jason Thorpe Buchanan's works have been described by critics and leading composers as “sharply-edged,” “shimmering,” “symphonic,” and “ambitious.” He is the founder of Melos Music and their New Music Concert series, and was awarded a Fulbright Fellowship (2010) at the Hochschule für Musik und Theater in Hamburg, Germany as a visiting scholar.

Asymptotic Flux: First Study in Entropy (2012) for amplified bass clarinet, violin, viola & cello was co-commissioned by the [Switch~ Ensemble] & OSSIA in Rochester, and selected for performance at June in Buffalo, 2013 by Ensemble Linea.

Jason began studies at age fourteen at the College of San Mateo, later attending San José State University and the University of Nevada, Las Vegas, teaching courses in composition and music theory (2008-2010) and receiving the highest honors from both institutions. He has studied with Carlos Sánchez-Gutiérrez, Robert Morris, Allan Schindler, Peter Michael Hamel, Virko Baley, Jorge Villavicencio Grossmann, Ricardo Zohn-



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Muldoon, Pablo Furman, and Manfred Stahnke, conducting with Takayoshi Suzuki and Brad Lubman, and at Darmstadt with Georges Aperghis, Brian Ferneyhough, and Raphaël Cendo.

Jason has received both academic and artistic recognition through a variety of prestigious awards from institutions such as ASCAP, ACO, ACF, MΦE, the NEON Music Festival, the Brevard Institute of Music, UNLV, SJSU, the Eastman School of Music, the American Prize, June in Buffalo, and the Mizzou International Composers Festival. Recordings of his music are commercially available on the Melos Music label in the United States, and the Windstream label in Japan. Jason currently serves as assistant conductor for Eastman's Musica Nova Ensemble with conductor Brad Lubman, as well as a board member of Ossia and co-founder/conductor of Eastman's Electroacoustic Initiative, the [Switch~ Ensemble].

Current projects include a double horn concerto for Jeff Nelsen and Michael Walker, a new work for the electroacoustic [Switch~ Ensemble], and a commission from Iktus Percussion in NYC. Jason holds a Graduate Teaching Assistantship in both the Computer Music Center and the Conducting & Ensembles department as a PhD candidate at the Eastman School of Music in Rochester, NY. www.jasonthorpebuchanan.com

Flea Circus (2013)

When I found out I'd be writing a piece for Alarm Will Sound, the title *Flea Circus* came to mind almost immediately. I started dreaming of musical cavalcades of whimsy and goofy, insect fanfares, anticipating the piece to be a short, four minute romp.

However as I kept working on the piece and contemplating the history of these sideshows, I realized that there was no way this piece could have an upbeat ending. Flea circuses are actually kind of messed up. The first flea circuses used (of course) real fleas, which were often glued or tied down and incited to move with either heat or electricity. Essentially, the performer would have to torture these miniscule, itchy bugs; violently forcing them to do their bidding.

As technology improved, the mechanical flea circus soon became the norm. But these, too, were eventually abandoned. The novelty of going to see mechanical miniatures wore off as children and adults gradually became more and more aware of the trickery, unable to suspend their disbelief. Also, as the technology grew cheaper, hobbyists were able to build their own towns, trains, and circuses in the comfort of their own home. The attractioneers were unable to keep business going and soon turned to other ventures.



Photo credit: www.pureexposure.me

The piece starts with a bang, evoking the thrill of a child seeing a mechanical flea circus for the first time. The trumpet player buzzes a quirky fanfare through his mouthpiece and the mechanism comes alive. A screeching halt followed by a solo on the contrabassoon leads to the second section. The trombone transforms the trumpet fanfare into a menacing dance and low woodwinds squeak and growl. The viewer, seeing the circus again, now looks more at the mechanism itself, trying to figure out what makes it tick. Another contrabassoon bridge leads to the last section. The mechanism is exposed for what it is and the viewer can no longer suspend her disbelief. The music turns wistful, the fanfare now morphed into a lament over the incessant beat of the machine. As the audience stops coming, the flea circus falls into disrepair and gradually winds to a halt. The vendor reluctantly moves on to other ventures, but still with the echoes of the flea circus's fanfare in his mind.

The mechanism has broken. The people have gone. The boardwalk is empty.

—Ryan Chase



Ryan Chase (b. 1987) has had his music performed in venues ranging from dive bars to Carnegie Hall by such ensembles as the Albany Symphony Orchestra, Alaria, the Aspen Contemporary Ensemble, CIRCE, Contemporaneous, the Chelsea Symphony, the Mexico City Woodwind Quintet, new music soprano Ariadne Greif, and Kay Stern, concertmaster of the San

Francisco Opera Orchestra.

His music has been recognized with a 2013 ASCAP Morton Gould Young Composer Award, two consecutive BMI Student Composer Awards (including the 2011 William Schuman Prize for Most Outstanding Entry), the Audience Choice Award from the 2012 American Composers Orchestra Underwood Readings, 1st Prize in the 2011 National Association of Composers Competition, and the Bohuslav Martinů Award. He was a Ford and Susan Schumann Fellow at the 2012 Aspen Music Festival and is a founding member of Holographic, a new music collective in Bloomington, IN.

He is currently pursuing a DM at Indiana University where he also teaches undergraduate courses in post-tonal ear training and theory. He holds degrees from Indiana University (MM 2010) and the Mannes College of Music (BM 2008). His teachers have included Claude Baker, David Dzubay, Keith Fitch, Don Freund, Gabriela Ortíz, George Tsontakis, and Chen Yi. He studied computer music with Jeffrey Hass, John Gibson, and Alicyn Warren.

The Deep End (2013)

The Deep End is about blues, rock and funk. This is the music I grew up with and this is the music I love. Nearly all of my compositions are inspired in some way or another by my early experiences in these genres. With this piece, I wanted to put it all out there so to speak. The result is a grooving, good time that pieces together the sounds of Led Zeppelin, Parliament Funkadelic, Stevie Ray Vaughan and all my other heroes.

—Andrew Davis



Andrew Davis is a composer and electric guitarist from Columbia, MD who has written for a variety of media both acoustic and electroacoustic. Davis' early experiences in music were in local concert bands where he played trombone and in rock bands where he played electric guitar. Fused with a strong background in popular music, his music seeks to explore a

variety of different genres and musical aesthetics.

His works have been performed by groups such as the JACK Quartet, the Argento Ensemble, counter)induction, the Boston New Music Initiative, the University of Texas Wind Ensemble, the Yale Concert Band, the Florida State Wind Ensemble, and the University of Texas New Music Ensemble. He has received honors from ASCAP, BMI, Vox Novus, and ISCM-Texas among others. Additionally, his music has been heard at a variety of festivals including the Festival of New Music at FSU, the Manchester New Music Mini-Festival, New Music on the Point, and SEAMUS. He earned a BA in music from Yale University graduating with honors and distinction in the major in 2009 as well as a MM in composition from the University of Texas at Austin in 2012.

Pocket Concerto (2013)

Pocket Concerto is a five-minute showpiece for Sinfonietta. The word "concerto" is used in a similar sense to Bartok's seminal Concerto for Orchestra in that various sections and groupings of instruments are featured in a soloistic and virtuosic manner over the course of the work. The piece begins in clear sections that highlight different groupings of instruments in alternation and proceeds to blur and evolve the melodic and harmonic roles assigned to each group over the course of the work. The piece is called a "pocket" concerto not only because of its smaller duration, scope, and instrumentation in comparison to a Concerto for Orchestra, but also because I imagine the

work being very much “in the pocket” musically, tethered to a driving and relentless rhythmic pulse that underlies much of the piece.

—Eric Guinivan



Eric Guinivan’s music has been performed by numerous orchestras and chamber ensembles across the United States, Europe, and Asia. His works have received several awards and honors, including three BMI Student Composer Awards, two ASCAP Morton Gould Awards, and grants from the Theodore Presser Foundation, and Meet the Composer. Eric has

received commissions from the New York Youth Symphony, the Delaware Youth Symphony, the Firebird Ensemble, the Michigan Music Teachers Association, the Lotte Lehmann Foundation, the Society of Composers, Inc. and pianist Vicki Ray, among others.

Eric began studying percussion at age 10 and is an active performer currently based in Los Angeles. A founding member of the GRAMMY-nominated Los Angeles Percussion Quartet, Eric has also performed with orchestras and chamber ensembles across the country. Eric made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. The New York Times subsequently described the work as “engaging,” praising its “shimmering colors” and “frenetic energy.” Eric has also performed as soloist with the Downey Symphony and the University of Southern California Thornton Symphony.

Eric received Bachelor of Music Degrees in Composition and Percussion Performance from Indiana University and holds Masters and Doctoral degrees from the University of Southern California Thornton School of Music. This fall, Eric will begin an appointment as Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia.

***Slide* (2013)**

Slide was composed while I was in residence at the historic MacDowell Artists’ Colony in rural New Hampshire in the winter and early spring of 2013. As a lifelong city dweller, I imagined long periods of uninterrupted silence, perhaps occasionally articulated by delicate birdsong, during my stay in a cabin in the woods. I was surprised to discover that the woods are just as noisy, in their own way, as a city. The most impressive sounds heralded the transition from winter to spring.

I was first alerted to the change of seasons by the explosive thud of snow falling off my roof. After assuring myself that my cabin was not under attack, I began listening carefully to the sounds that followed these dramatic jolts – rushing and dripping water, creaking wood. As the snow melted, the animal world sprang to life and their noises also began to color my cabin’s soundscape from the rhythms of a woodpecker at work on the tree across from my window, to a squawking family of baby birds to the almost human howling of coyotes and owls active in the wee hours of the morning.

Slide was inspired by these violent and vital sounds of transition and by the dramatic beauty of New Hampshire’s early spring weather when a sunny morning may be followed by a foot of snow in the afternoon.

—Elizabeth A. Kelly



Elizabeth A. Kelly’s works have been commissioned and performed by diverse ensembles including the Ann Arbor Symphony, Cabrillo Festival Orchestra, Janacek Philharmonic Orchestra, New York Youth Symphony, Netherlands Youth Orchestra, Albany Symphony Dogs of Desire, Liverpool Philharmonic Ensemble 10/10, ASKO Schoenberg, Aspen Contemporary Ensemble, and

California EAR Unit. Her compositions have been performed at venues throughout the United States and Europe including Carnegie Hall and the Aspen, Bang on a Can Banglewood, Bowdoin, Brevard, Cabrillo, CCM Music03, Huddersfield, and Ostrava Days Festivals. Her work has been recognized with two ASCAP Morton Gould Young Composer Awards and honorable mentions in the ASCAP Frederick Fennell and Rudolf Nissim competitions. She won 2nd prize at the 2009 Apeldoorn Young Composers Meeting Final Competition and 1st prize at the 2011 Young Masters XXI competition in the Netherlands.

Kelly earned a PhD in composition from the Eastman School of Music with the support of a Jacob Javits fellowship from the United States Department of Education and a Robert and Mary Sproull fellowship from the University of Rochester. She was awarded a Frank Beebe Fellowship for studies at The Hague Royal Conservatory. She holds an MM in composition from the University of Michigan School of Music, where she was awarded the Ellen Marin Memorial and full merit scholarships. She completed her BA in music summa cum laude, Phi Beta Kappa at Yale. Her work has been supported by a MacDowell Colony Fellowship, published by Donemus and released by Centaur Records. For more information, please visit www.elizabethakelly.com.

half-glimpsed... (2013)

half-glimpsed... is a work that revolves around an array of subtle timbre/color transformations, from the shimmering, fluttering, and flickering of harmonics, the unpredictable and complex sonic effects and their manipulations, the white noise/breathing sounds from the instruments, the resonances and their reverberation, to the diverse gradations of auditory saturations. The process is to deconstruct all these materials and reconstruct them into multiple layers of texture that gradually expands but disintegrates over time through granulation, what emerges is a rapid and constant shifting of perspective for the listener that traces through several trajectory of elaborations simultaneously. Moments of rapture disrupt such discourse, with an ever-increasing density that creates a friction between states of stability and instability of sound.

—Wei-Chieh Lin



Wei-Chieh Lin was born in Taichung, Taiwan, and his music has been performed at venues including the Gaudeamus Muziekweek, Centre Pompidou in Paris, Lincoln Center, Weill Recital Hall, Yellow Barn, Nasher Sculpture Center, and the National Concert Halls in Taiwan. Among the ensembles that have performed his works are the Ensemble Intercontemporain,

Orchestre Philharmonique de Radio France, National Taiwan Symphony Orchestra, Taipei Philharmonic Orchestra, Le Nouvel Ensemble Moderne, Insomnio Ensemble, members of Klangforum Wien, Xasax Ensemble, Makrokosmos Ensemble, Cadillac Moon Ensemble, The New Juilliard Ensemble, the Juilliard Orchestra, members of eighth blackbird, Formosa Quartet, the New Asia Chamber Music Society, and the New York Classical Players Ensemble.

His compositions have received awards including the selection for the 2012 International Composer Pyramid Competition, Honorable Mention of the Gaudeamus Muziek Prize of 2011, two ASCAP Morton Gould Young Composer Awards, First Prizes of the 2009 and 2010 National Symphony Orchestra of Taiwan Composition Competitions, and the 2010, 2011, and 2012 National Taiwan Symphony Commissioning Awards. Lin has participated in music festivals including Aspen, The Wellesley Composers Conference, MusicX, Académie musicale de Villecroze, Domain Forget, active participant in the Manifeste/Acanthes@Ircam, Voix Nouvelles Royaumont, as well as a residency at Cité Internationale des Arts. Lin completed his BM, MM, and DMA in composition with scholarship at The Juilliard School under the guidance of Milton Babbitt.

Draw Me the Sun (2013)

“Draw me the sun,” said the star. And the artist drew the sun. It was a warm sun.”

One day I asked Nacho, a 7-year-old whom I was looking after, to tell me a story. Without hesitation, Nacho leapt into the story of an artist who draws the universe from scratch. He begins with a star, quickly followed by a big, warm sun; a simple green tree; a human couple and their dog; and so on and so forth, until a colorful universe with a beautiful night sky has been drawn.

Later I would find that the story comes from “Draw Me a Star” by the American children’s writer Eric Carle, but at the time, it was Nacho’s creation. He was captivated by his own story, telling it with passion, excitement, and wildly vivid color. His hands were flying; he would reach a fever pitch when the artist would finish an object. Watching him tell the tale was akin to watching the protagonist at work, starting with a blank canvas and bringing it to life in exquisite detail.

With *Draw Me the Sun*, I wanted to capture the childlike wonder and exuberance of the story and of its 7-year-old narrator. The piece starts with a simple, diatonic idea - a blank musical canvas, perhaps - upon which every gesture is built. The music is colorful, fiery, and acrobatic. As I was composing the early versions, it reminded me more and more of the artist drawing the sun: a vivid, glowing orb in which a mélange of intricately woven colors resides. The artist covers the blank canvas in colors warm and cool, delicately intertwining them to reveal the sun - full of energy, flourish, and life.

—Greg Simon

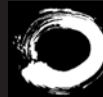


Greg Simon (b. 1985), composer and jazz trumpeter, holds a B.A. from the University of Puget Sound and an M.M. from the University of Colorado at Boulder. He is currently pursuing a doctorate at the University of Michigan. Before coming to Michigan, Greg served on the faculty at the Metropolitan State University of Denver.

Greg has studied composition with Kristin Kuster, Carter Pann, Daniel Kellogg, and Robert Hutchinson. He also studied with Kevin Puts and Robert Aldridge at the Brevard Music Institute, where he was awarded a fellowship. His works have been performed or commissioned by the Corvallis Youth Symphony; the Playground Ensemble of Denver; the Fifth House Ensemble of Chicago; and groups in California, Washington, Oregon, West Virginia, Georgia, Michigan, and Wisconsin, among many others. He has presented work at conferences for the American Band College,



THE NEW MUSIC CIRCLE



Marty Ehrlich

Marty Ehrlich Quartet

October 4 or 5

Multi-instrumentalist, Marty Ehrlich, has lived in both St. Louis, performing and recording with the Human Arts Ensemble during his early years there, and New York City, where he has worked with such luminaries as Anthony Braxton, Leroy Jenkins and Jack DeJohnette.

William Parker “In Order To Survive” Quartet

October 25 or 26

The Village Voice characterized William Parker as "the most consistently brilliant free jazz bassist of all time". A master musician, improviser, and composer, Parker remains one of New York City's brightest torchbearers of avant-garde jazz.



William Parker (bass), Hamid Drake (drums), Rob Brown (alto sax), Lewis Barnes (trumpet)



Olivia Block

Olivia Block, Sandra Gibson, and Luis Recoder

November 15

Gibson and Recoder will present an original piece of "live cinema" using film projectors to create slowly shifting abstract light sculptures in combination with a live soundtrack, created by noted composer, electronic musician, and sound artist, Olivia Block (Chicago).

Joshua Abrams “Natural Information” Quintet

February 22

Bassist, composer, and collaborator, Joshua Abrams, has been an essential voice of Chicago's vibrant music scene for the past fifteen years, playing and recording as leader and sideman in a wide range of projects and spanning all genres.



Joshua Abrams

Claire Chase

April 4 or 5

2012 MacArthur Fellow, Claire Chase, is a flute soloist, collaborative artist and arts entrepreneur. Over the past decade Chase has presented the world premieres of over 100 new works for flute and has given critically acclaimed solo recitals recently at Weill Recital Hall at Carnegie Hall, Avery Fisher Hall, and the Walter Reade Theater as part of the Great Performers Series at Lincoln Center.



Claire Chase

Actual Dates, Venues and Times To Be Announced



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the College Band Directors' National Association, the World Saxophone Congress, and the North American Saxophone Alliance, as well as being featured in radio and digital broadcasts from Pendulum New Music and WFMT. He has won the Edward Levy and George Lynn Prizes for excellence in composition from the University of Colorado, the Brehm Prize in Choral Composition from the University of Michigan, and received recognition for his works from the Pacific Chorale, CBDNA, the Fifth House Ensemble, and ASCAP. Foolish Fire for wind ensemble, written for Loveland High School, has received over 20 performances in 10 different states since its Colorado premiere. Greg's work is featured on recordings by the California State University, Fullerton Wind Ensemble and the Fifth House Ensemble of Chicago.

As a jazz musician, Greg has studied with Bill Lucas, Brad Goode, and Darmon Meader of the New York Voices. He's performed with the Jodi-Renee Band, the Park Hill Brass, and others at venues like Dazzle, El Chapultepec, the ATLAS Black Box, and other celebrated jazz venues in Denver and Boulder. He is active as a proponent of new music for improvising musicians; among his credits as featured soloist are appearances in world premieres from composers Michael Theodore, Hunter Ewen, Liz Comninellis, and Kari Kraakevik.

Greg is a member of Phi Mu Alpha Sinfonia, the mens' music fraternity. He has served on the planning committee and as the media manager for the Pendulum New Music Series, and done work at the Aspen Music Festival and School. He is currently a member and publicity writer for the MELOS Music Composers' Consortium, a group of nationally-renowned young American composers. When he's not composing, Greg enjoys hockey, microbrews and short stories.

***Compassionate Lights* (2013)**

This is a purely abstract work, with a narrative developed from an improvisational stream of consciousness culled from thoughts over several walks throughout the city and the country. I found the title after thinking about finding what one needs, and the idea that sometimes we get help from something outside of ourselves.

My deepest thanks go out to Alarm Will Sound, the University of Missouri, the Mizzou New Music Initiative, the Sinquefelds, and especially to Owen and Olivia.

—David Witter



David Witter (b. 1978) is a composer, improviser, and educator active in Columbia, MO. He holds BM and MM degrees in composition from the University of Missouri where he studied with W. Thomas McKenney and Stefan Freund. Currently he is pursuing a Missouri teaching certification for K-12, after which he will teach elementary and middle school

music. His piece *Missouri* for alto saxophone, trombone, and orchestra, was commissioned as a result of his receiving the 2013 Sinquefield Composition Prize, and premiered at the MU Chancellor's Concert on 3/13/13. He has been selected as MU's representative at the Mizzou International Composer's Festival, where his piece *Compassionate Lights* will be performed by esteemed chamber orchestra Alarm Will Sound. His music has also been performed at the Contemporary Art Museum of St. Louis and the St. Louis Botanical Garden, and he has led performances of the MU Creative Improvisation Ensemble at conferences in Ann Arbor, MI and Paterson, NJ. He is a member of the Gamma Gamma chapter of Pi Kappa Lambda.

For more information on David Witter and his music, visit www.davidwitter.org.



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The University of Missouri School of Music prepares students to make meaningful contributions in the world as performers, composers, teachers, and scholars. Its notable alumni include Grammy award-winning singer/songwriter Sheryl Crow, Canadian Brass founder Eugene Watts, and opera stars, Ryan MacPherson and Caroline Worra, as well as members of major orchestras, arts administrators, and leaders in the field of music education.

The School of Music offers professionally oriented bachelor's and master's degrees in performance (brass, classical guitar, percussion, piano, strings, voice, and woodwinds), composition, music education, music history, and music theory. Master's degrees are also available in conducting (choral, orchestral, and wind ensemble), jazz performance and pedagogy, collaborative piano, and piano pedagogy, and the Ph.D. is offered in music education. Undergraduate music majors can further enrich their studies by pursuing a certificate in jazz studies, and a graduate certificate in jazz studies is available either as an add-on or freestanding credential. The School of Music also offers the Bachelor of Arts in music, a degree program attracting numerous double majors, students who combine study in music and another field, drawing from the numerous academic options available on the Mizzou campus.

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 41 full-time and 17 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 several summer camps. For more information, visit music.missouri.edu.

2013 MIZZOU INTERNATIONAL COMPOSERS 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, the City of Columbia Office of Cultural Affairs, the Columbia Convention and Visitors Bureau Tourism Development Fund, and the MU Chancellor's Distinguished Visitors Program also provided financial assistance for the 2013 Mizzou International Composers Festival.

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