



Mizzou International Composers Festival

July 21-26, 2014



Alarm Will Sound
THURSDAY, JULY 24, 2014 • 7:30 PM
MISSOURI THEATRE

Mizzou New Music
FRIDAY, JULY 25, 2014 • 7:30 PM
MISSOURI THEATRE

Eight World Premieres
SATURDAY, JULY 26, 2014 • 7:30 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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2014 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

July 21-26, 2014 • Festival Schedule

Monday, July 21, 2014

- 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 22, 2014

- 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 – Nico Muhly, Guest Composer Presentation – Open to the Public
8:30 PM: Fine Arts Building Room 145 on the MU Campus – Stefan Freund, MU Faculty Composer Presentation – Open to the Public

Wednesday, July 23, 2014

- 1:30 PM-4:30 PM: Missouri Theatre – Alarm Will Sound Rehearsal – Open to the Public
7:00 PM: Fine Arts Building Room 145 on the MU Campus – Zhou Long, Guest Composer Presentation – Open to the Public
8:30 PM: Fine Arts Building Room 145 on the MU Campus – W. Thomas McKenney, MU Faculty Composer Presentation – Open to the Public

Thursday, July 24, 2014

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

Friday, July 25, 2014

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

Saturday, July 26, 2014

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

Congratulations Mizzou International Composers Festival on 5 years!



As one of my first duties as Director of the School of Music, I am happy to congratulate the many people and efforts behind this great week. It started in 2010 as the Mizzou New Music Summer Festival and has grown to include international interest hence the name change last year. This festival serves as one of the cornerstones of the Mizzou New Music Initiative which includes a variety of programs establishing the University of Missouri School of Music as a center for composition and new music performance. As has been for the past five years, we are joined once again by the impeccable talent of Alarm Will Sound, described by the *New York Times* as “one of the most vital and original ensembles on the American music scene.”

None of this would be possible without the vision and resources from Dr. Jeanne and Mr. Rex Sinquefield and the Sinquefield Charitable Foundation.

The Sinquefields began their support of new music at MU in 2006 with the Creating Original Music Project (C.O.M.P.), which provides opportunities for composers in grades K-12. Since this initial support, the Sinquefield’s have twice broadened their support at MU by donating \$1+ million dollar gifts in 2009 and 2013. This has opened the doors for full-tuition scholarships to undergraduate composition majors, six assistantships for students in 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, C.O.M.P., and this festival.

An exciting outcome of this festival came to fruition this past January in St. Louis. Two pieces by resident composers of the 2012 festival (Patrick Harlin and Stephanie Berg) were performed by the St. Louis Symphony and received excellent reviews. Stephanie is a Mizzou alumna, BM 2009 and MM 2012, and was also a Sinquefield Prize winner.

I commend and congratulate artistic directors W. Thomas McKenney and Stefan Freund as well as managing director William Lackey for an outstanding five years. I’m also excited to welcome the 2014 guest composers Zhou Long and Nico Muhly and our 2014 guest artist, Prometheus, an American vocal consort directed by MU’s own Paul Crabb.

What a great week to celebrate this 5th anniversary! Welcome to MU and Columbia and enjoy the new music.

A handwritten signature in black ink that reads "Julia Gaines". The signature is written in a cursive, flowing style.

Julia Gaines
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 is a Professor of Music in composition and theory at the University of Missouri-Columbia and a Director of the electronic music studios. He received his Ph.D. in composition from the Eastman School of Music, and his Bachelors and Masters degrees from the College-Conservatory of Music at the University of Cincinnati.

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

McKenney is the recipient of numerous grants and commissions and his compositions have been performed in Europe, South America, China, and throughout the United States. Several of his compositions are published and recorded. Some of his recent compositions include *Onagraven* for oboe and electronics performed in several locations in Brazil in 2011, *13 Ways of Looking at a Blackbird* (2010) performed by the world renowned new music ensemble—Alarm Will Sound, *The Last Beginning* for SATB Choir, Brass Choir and Percussion commissioned by the Choral Union of the University of Missouri, *The Weaver* for orchestra, commissioned by the Sinqefield Charitable Foundation, *C:M* for Marimba and Computer Generated Sounds published by C Alan Publications. *Transformations*, which combines the music of McKenney and the paintings of MU art professor Lampo Leong, has been selected for the *St. Louis International Film Festival*. *Transformations and Memories*, another collaboration between McKenney and Leong, was featured in *Mobility & Memory: Macao's Proposed Artworks for the 54th International Art Exhibition of the Venice Biennale* at the Museum de Arte de Macau. *Metamorphosis*, a computer generated composition, again, with artwork by Lampo Leong, has been included in the *Light•Dance: Experimental Multimedia Performance* at Zhuhai Arts College, Zhuhai, China.

McKenney was the recipient of the University of Missouri Chancellors Recognition for a Faculty Performance Award and he also has been awarded a Purple Chalk Teaching Award. The Music Teachers National Association named him the *Distinguished Composer of the Year* in 1970.



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 Sinquefeld 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.



Photo credit: www.pureexposure.me

2014 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

GUEST COMPOSERS



Zhou Long

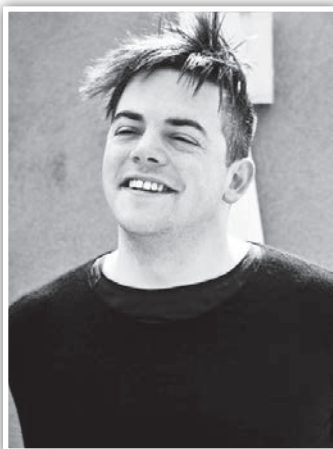
Pulitzer Prize winning composer Zhou Long (b. July 8, 1953) is recognized internationally for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, particularly its philosophical, and spiritual ideals, he is a pioneer in combining the idiomatic sounds and techniques of ancient Chinese musical traditions with contemporary Western ensembles and compositional forms. His creative vision has resulted in a new music that achieves an exciting and fertile common ground.

In 2011, Zhou Long was awarded the Pulitzer Prize in Music for his first opera, *Madame White Snake*. In their citation the jurors described the work as “a deeply expressive opera that draws on a Chinese folk tale to blend the musical traditions of the East and the West.” He has been awarded the 2012-2013 Elise Stoeger Prize from the Chamber Music Society of Lincoln Center; the largest prize devoted to chamber music composition and presented every two years in recognition of significant contributions to the field. Zhou Long is currently Distinguished Professor of Music at the University of Missouri-Kansas City Conservatory of Music and Dance,

Zhou Long was born into an artistic family and began piano lessons at an early age. During the Cultural Revolution, he was sent to a rural state farm, where the bleak landscape with roaring winds and ferocious wild fires made a profound and lasting impression. He resumed his musical training in 1973, studying composition, music theory, and conducting, as well as Chinese traditional music. In 1977, he enrolled in the first composition class at the reopened Central Conservatory of Music in Beijing. Following graduation in 1983, he was appointed composer-in-residence with the National Broadcasting Symphony Orchestra of China. Zhou Long travelled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards, receiving a Doctor of Musical Arts degree in 1993. After more than a decade as music director of Music From China in New York City, he received ASCAP's Adventurous Programming Award in 1999, and its prestigious Concert Music Award in 2011.

His awards include 2003 Academy Award in Music from the American Academy of Arts and Letters, Masterprize and the CalArts/Alpert Award, and winning the Barlow International Competition, with a performance by the Los Angeles Philharmonic. He has been two-time recipient of commissions from the Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. He has received fellowships from the American Academy of Arts and Letters, the National Endowment for the Arts, the Guggenheim and Rockefeller Foundations, in addition to recording grants from the Cary Trust and the Copland Fund for Music. Among the ensembles commissioning works from him are the Bavarian Radio, BBC, Kansas City, Honolulu, California Pacific and Singapore Symphonies; the Brooklyn, Tokyo, China Philharmonics, the New Music Consort, the Pittsburgh New Music Ensemble, the Kronos, Shanghai, Ciompi, and Chester string quartets, Ensemble Modern-Frankfurt, the Post-Classical Ensemble, PRISM Saxophone Quartet, New York New Music Ensemble, the Chanticleer, Opera Boston, Beijing Music Festival, and musicians Yo-Yo Ma, Lan Shui, Long Yu, Lihua Tan and Leonard Slatkin.

In 2012, Zhou Long composed two orchestral works: *University Festival Overture* and *Beijing Rhyme - A Symphonic Suite*, commissioned by the Beijing Symphony Orchestra, premiered and recorded on EMI in 2013; a solo piano work *Pianobells*, commissioned by Dr. Susan Chan and premiered at the Musica Nova concert in the UMKC Conservatory of Music and Dance; a chamber work, *Cloud Earth* for chamber ensemble, commissioned by The New York New Music Ensemble and premiered on its 35th anniversary celebration, at the Merkin Concert Hall in New York City. In 2013, Zhou Long has composed a whole evening symphonic epic *Nine Odes* on poems by Qu Yaun (ca. 340 BCE - 278 BCE) for four solo vocalists and orchestra, commissioned by the Beijing Music Festival Arts Foundation and premiered in October 2013 as a tribute to his 60th. In addition, Zhou has complete a new chamber work co-commissioned and premiered by the Lincoln Center Chamber Music Society in New York and Europe's leading venue for chamber music and song, Wigmore Hall in London for their 2014 Season. His new piano concerto *Postures*, co-commissioned by the Singapore symphony and BBC Proms was premiered on July 4, 2014 in Singapore and September 2, 2014 at Royal Albert Hall in London. Zhou's works have been recorded on Warner, Naxos, BIS, EMI, CRI, Teldec (1999 Grammy Award), Cala, Delos, Sony, Avant, Telarc and China Record. A United States citizen since 1999, Zhou Long is married to the composer-violinist Chen Yi. It should be noted that Zhou is his family name and Long is his personal name, and he should be referred to as Mr. Zhou or Dr. Zhou. Zhou Long is published exclusively by Oxford University Press.



Nico Muhly

Nico Muhly has composed a wide scope of work for ensembles, soloists and organizations including the American Ballet Theater, American Symphony Orchestra, Boston Pops, Carnegie Hall, Chicago Symphony, percussionist Colin Currie, countertenor Iestyn Davies, pianist Simone Dinnerstein, violinist Hilary Hahn, Gotham Chamber Opera, designer/illustrator Maira Kalman, choreographer Benjamin Millepied, Music-Theatre Group, New York City Ballet, New York Philharmonic, Opera Company of Philadelphia, Paris Opéra Ballet, soprano Jessica Rivera, The Royal Ballet, Saint Thomas Church in New York City, Seattle Symphony, and artist Conrad Shawcross. Muhly has also lent his skills as performer, arranger and conductor to Antony and the Johnsons, Bonnie “Prince” Billy, Doveman, Grizzly Bear, Jónsi of the band Sigur Rós, and Usher.

In 2011, Muhly’s first full-scale opera, *Two Boys*, was commissioned by the Metropolitan Opera, Lincoln Center Theater and the English National Opera. *Two Boys*, which—with a libretto by Craig Lucas and direction by Bartlett Sher—chronicles the real-life police investigation of an online relationship and ensuing tragedy, premiered in London in spring 2012. A chamber opera, commissioned by the Opera Company of Philadelphia, Music Theatre Group, and the Gotham Chamber Opera premiered in New York in fall 2012.

Philadelphia, Music Theatre Group, and the Gotham Chamber Opera premiered in New York in fall 2012.

Recently, the Los Angeles Master Chorale and Decca released an entire disc of Muhly’s choral music, *A Good Understanding*. The Aurora Orchestra recorded his *Seeing is Believing*, and with choreographer Stephen Petronio, Muhly created the evening-length *I Drink the Air Before Me*, both of which were also released on Decca. Among Muhly’s most frequent collaborators are his colleagues at Bedroom Community, an artist-run label headed by Icelandic musician Valgeir Sigurðsson. Bedroom Community was inaugurated in 2007 with the release of Muhly’s first album, *Speaks Volumes*. Since then, Muhly has released a second album, *Mothertongue*, and worked closely with labelmates Sigurðsson, Ben Frost, and Sam Amidon on their respective solo releases. In spring 2012, Bedroom Community released Muhly’s three-part *Drones & Music*, in collaboration with pianist Bruce Brubaker, violinist Pekka Kuusisto, and violist Nadia Sirota. Muhly’s film credits include scores for *Joshua* (2007), *Margaret* (2009) and Best Picture nominee *The Reader* (2008); all have been recorded and released commercially.

Born in Vermont in 1981 and raised in Providence, Rhode Island, Muhly graduated from Columbia University with a degree in English Literature. In 2004, he received a Masters in Music from the Juilliard School, where he studied under Christopher Rouse and John Corigliano. From his sophomore year of college, Muhly worked for Philip Glass as a MIDI programmer and editor for six years. His writings and full schedule can be found at www.nicomuhly.com.



Photo credit: www.pureexposure.me

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 "one of the most vital and original ensembles on the American music scene."



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

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, and Wolfgang Rihm, 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 is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by emerging composers. During the weeklong festival, these composers work closely with Alarm Will Sound and two established guest composers to perform and record their 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.

Alarm Will Sound are Artists-in-Residence at the Metropolitan Museum of Art in 2013-14.

In 2010, the group developed and performed the Dirty Projectors' *The Getty Address* in its new identity as a live performance piece at the 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.

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

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 and to join the mailing list, visit Alarm Will Sound's website at www.alarmwillsound.com.

ALARM WILL SOUND

Alan Pierson, Artistic Director and conductor



Alan Pierson has been praised as “a young conductor of monstrous skill” by *Newsday*, “commanding” by the *New York Times*, and “gifted and electrifying” by the *Boston Globe*. In addition to his work as Artistic Director of Alarm Will Sound, he is 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. 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.

Personnel

Erin Lesser, flute, piccolo
Christa Robinson, oboe
Bill Kalinkos, clarinet, tenor sax
Elisabeth Stimpert, clarinet, bass clarinet
Michael Harley, bassoon
Matt Marks, horn
Jason Price, trumpet
Michael Clayville, trombone, bass trombone
*Tim Myers, trombone
Matt Smallcomb, percussion
Christopher Thompson, percussion
John Orfe, piano, celesta, synthesizer
Courtney Orlando, violin, synthesizer
Caleb Burhans, violin, electric violin
*Amy Appold, violin
Nadia Sirota, viola
Stefan Freund, violoncello
Miles Brown, double bass, electric bass
*Ryan Ferreira, electric guitar
Alan Pierson, Artistic Director, conductor
Gavin Chuck, Managing Director
Jason Varvaro, Production Manager
Peter Ferry, Production Assistant



Photo credit: www.pureexposure.me

**Thursday, July 24th performance only.*

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

2014 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL GUEST PERFORMING ARTISTS



Prometheus

Prometheus is an ensemble that aims to inspire, enlighten, heal, and share through intimate performances of blazingly communicative *a cappella* music from the renaissance through to the brightest examples of music from today's leading composers. The twelve members of Prometheus are professional singers and conductors from across the states. When Prometheus tours, its members assemble for a short and intensive week of rehearsals and performances. Now in its sixth year, the ensemble's summer tour celebrates the release of their self-titled freshman album. "*Prometheus*" is available for purchase online through *iTunes*, and a select number of CDs are available this summer at Prometheus events.

To learn more and to keep in touch, please visit our website www.prometheusmusic.org.

R. Paul Crabb



R. Paul Crabb is Artistic Director of Prometheus and the University of Missouri's Director of Choral Activities. His ensembles have performed at state, regional and national conventions, have toured Europe, Asia and Central America, and recently accepted an invitation to perform at the White House. He has served as Visiting Professor in Salzburg, Austria where he also worked with choir of the Salzburg Cathedral. He has conducted and lectured extensively in England, Taiwan, Japan, Russia and throughout central Europe. He was the first American to serve as Guest Visiting Choral Professor at the Liszt Academy of Music in Budapest, Hungary and the first American conductor to lecture *Universität für Musik und Darstellende Kunst* in Vienna. In 2008 Crabb accepted the position as Resident Guest Conductor of the *Baroque Orchestra of Domenica Cimarosa* in Avellino, Italy, where he has conducted performances in southern Italy for the past several years and recently completed a recording project with the same ensemble. Conducting

invitations for the next year include Austria, Hungary, Italy and Sweden.

Prometheus Personnel

R. Paul Crabb, Artistic Director, *Columbia, MO*

Emily Edgington Andrews, Assistant Conductor, *Columbia, MO*

Lindsey Lang, Soprano, *Kansas City, KS*

Arwen Myers, Soprano, *Seattle, WA*

Michael Doran, Countertenor, *Naugatuck, CT*

Christine Jarquio, Mezzo-Soprano, *Columbia, MO*

Frank Fleschner, Tenor, *Kansas City, KS*

Kyle Stegall, Tenor, *New Haven, CT*

Tim Whipple, Baritone, *Boston, MA*

Brandon Browning, Bass, *Columbia, MO*

Eddie Straub, Bass, *Kansas City, KS*

ALARM WILL SOUND

Thursday, July 24, 2014 - 7:30 PM • Missouri Theatre

Bell Drum Towers (2006) **Zhou Long**
(b. 1953)

Scratchband (1996) **John Adams**
(b. 1947)

Intermission

Linea dell'orizzonte (2012) **Beat Furrer**
(b. 1954)

Seeing is Believing (2007) **Nico Muhly**
(b. 1981)

Caleb Burhans, electric violin



Photo credit: www.pureexposure.me

PROGRAM NOTES

***Bell Drum Towers* (2006)**

Bells and drums were musical instruments in ancient China. They were later used to tell time for the officials and common people, as well.

At the beginning in the Ming dynasty, the bell and drum were beaten together both during the day and at night. When Qianlong was emperor in the Qing dynasty, the bell and drum were beaten together only two times at night by two workers who were assigned to beat the bell and drum respectively. The drum was beaten first, then the bell.

At seven o'clock in the evening, the drum would be beaten, followed by the bell to inform people it was time to go to sleep. Later in the evening—at nine and eleven o'clock, and even one, and three o'clock in the morning—only the bell was sounded to avoid awakening the sleeping people. At five o'clock in the morning, the drum was beaten followed by the bell to inform people to rise.

Although the bell and drum towers have lost their function of telling time (the function was dropped in 1924 when the last emperor of the Qing dynasty was forced to leave the Forbidden City), these silent towers have always fascinated me as I would imagine hearing the lingering of the ancient bells and drums sometimes from hazy wind, sometimes as a peal of thunder.

In *Bell Drum Towers*, I am exploring my fantasy into the wind, the pulse of drum beating. Gradually, new patterns develop, each time in a faster tempo, building to a climax that brings the presto wind-like section. Finally, the hazy wind rings the lingering bells.

— Zhou Long

***Scratchband* (1996)**

Scratchband was written expressly for the Ensemble Modern with that group's unique mixture of virtuosity and stylistic adaptability always in mind. The instrumentation is that of a hybrid of a rock band. With the use of electric guitar, electric bass, drum set and amplified winds and synthesizers, the timbres and style of orchestration make it a close sibling to the pit band of *Ceiling/Sky*, the 1995 song play I composed in collaboration with June Jordan and Peter Sellars.

During the preparation periods for the various productions of *Ceiling/Sky* I noticed that the traditional "rock" instruments were capable of extraordinary power and virtuosity, but that these abilities were rarely if ever realized in commercial music. Technical "chops" displayed by even the greatest of rock musicians—a Jimi Hendrix or an Eric Clapton, for example—tended to rest comfortably within the accepted language of the tradition. Understanding and transcending this limitation may have been Frank Zappa's most lasting contribution to the future development of the art. Zappa understood that the language of rock could be vastly expanded by an informed cross-fertilization from the world of classical music. He chose musicians for his bands who could move beyond the simple structures of popular music and respond to his experiments in rhythm and counterpoint with skill and audacity.

For listeners familiar with my recent music *Scratchband* will probably appear as a strange shotgun wedding, one that marries the busy, terrier-like activity of the Chamber Symphony to the pop timbres of the *Ceiling/Sky* score. As I write this note, the piece is barely more than

half completed, so my comments are not unlike an attempt to fill in a full personality sketch on the basis of a single ultrasound scan. What strikes me about the piece, however, is the way in which minimalist gestures are beginning to reappear in my music after a significant absence (the overture to *Ceiling/Sky* being the only other significant exception).

After a frantic explosion of scales charging up and down the gamut in a garish panoply of constantly shifting modes, the music stabilizes in the key of B major, boogying back and forth across modal borders that suddenly and dramatically alter the color and mood of the action. Eventually this hyperactive energy levels off into a series of panels that introduce motivic material in a more formal "minimalist" guise. But the emotional underpinning here is far more volatile than in pieces from the 70's or 80's. Nevertheless this same volatility provides the stimulus for real virtuoso writing, a kind of writing that falls so naturally within the capacities of a group like the Ensemble Modern.

— John Adams

***Linea dell'orizzonte* (2012)**

"What interested me was the phenomenon of doubling, but also of the distortion into a shadow and the creation of the process-related resulting from this intersecting of voices into each other", says Beat Furrer.

In *linea dell'orizzonte*, his composition for the Ensemble ascolta, this principle of transformation is applied to a heterogeneous group of instruments of piano, violin, cello, clarinet, trumpet, trombone, percussion and electric guitar and realised in a rich, diversified material. Out of the intertwining of the voices emerges a study of distorted shadows.

— Marie Luise Maintz

***Seeing is Believing* (2007)**

Seeing is Believing references the exciting and superstitious practice of observing and mapping the sky; while writing it, I wanted to mimic the process by which, through observation, a series of points becomes a line – this seemed like the most appropriate way to think about a soloist versus an orchestra. The electric violin is such a specifically evocative instrument and has always reminded me of the 1980's, and I tried, at times, to reference the music attendant to 80's education videos about science, which always sounded vast and mechanical – and sometimes, quite romantic.

The music begins and ends with the violin creating its own stellar landscape through a looping pedal, out of which instruments begin to articulate an unchanging series of eleven chords which governs the harmonic language of the piece. Three minutes in, the woodwinds begin twittering in what seems to be random, insect-like formations. Eventually the piano and solo violin "map" them into the celestially pure key of C-major; rapturous pulses ensue. A slightly more stylized and polite version of the insect music appears, and the violin sings long lines above it. After a brief return to the first music, slow, nervous music alternates with fast, nervous music. The fast music takes over, pitches are scattered around, the violin calls everybody back to order with forty repeated notes; rapturous pulses again ensue. The piece ends as it begins, with looped educational music depicting the night sky.

— Nico Muhly

COMPOSER BIOGRAPHY



Beat Furrer

Beat Furrer was born in Schaffhausen, Switzerland in 1954 and moved to Vienna in 1975. To all intents and purposes he *is* an Austrian composer.

He studied composition with Roman Haubenstock-Ramati and they developed a close friendship based on mutual esteem which lasted until the older composer's death in 1994. Thanks to Otmar Suitner, who taught him conducting, Furrer has been in a position to perform works by his professor on a regular basis. He is credited, for example, with the world première of the revised version of Haubenstock-Ramati's opera *Amerika* in 1992.

In 1985, Furrer founded the new music ensemble Klangforum Wien, which he led a number of years both as artistic director and conductor. It testifies to his leadership as well as of that of his successors that the ensemble is still going strong and has established itself on the international scene as one of the best groups of its kind world-wide.

Furrer's compositions were published by Universal Edition from the early 1980s until 1995. They include two operas (*Die Blinden*, 1989, and *Narcissus*, 1994), works for orchestra (*Chiaroscuro*, 1983/1986, *Risonanze*, 1988, *Face de la chaleur*, 1991, *Madrigal*, 1992, etc.) and for ensemble (*A un moment de terre perdu*, 1990, *Narcissus-Fragment*, 1993, *Nuun*, 1995/1996 and others), chamber music (two string quartets, a piano trio, a clarinet trio, etc) and works for solo instrument (piano as well as violoncello). In fact it is his *Frau Nachtigall* for violoncello solo, composed in 1982, that stands at the top of his official list of compositions. It is also his first work to have been published by Universal Edition.

Composition never came easily to Beat Furrer, nor is he always happy with the immediate result of his labours. Many of his scores have undergone revisions, some of them in several stages.

The music he wrote in the 1980s and 1990s was fragile, the dynamic range often on the soft side, the tones going beyond the scope defined by tradition, incorporating noises produced by unorthodox playing techniques, sometimes reminiscent of Helmut Lachenmann. However, Furrer is not shy to resort to powerful gestures, his first string quartet (1984) erupting at one point with unexpected aggression or in his ensemble work *In der Stille des Hauses wohnt ein Ton* (1987), the string tremoli and the flutter-tongue tones are suddenly interrupted by an infernal storm.

Furrer's music tends to restrict itself to hints rather than making full-blown statements. In vocal works, too, the text is not necessarily set to carry a meaning. In *Narcissus-Fragment*, drawn from the eponymous opera, the two speakers utter syllables rather than complete words, as if in a desperate and ultimately abortive attempt at communication – a stuttering dialogue destined to fail.

In a way, you can describe Furrer's oeuvre as 'concept music' in that each new work is based on a new concept – the composer sets great store by the search for new and flexible systems. He says:

"For each piece I want to create the material and the interrelationship of the intervals anew. Composing would not interest me if I had the impression that I was reproducing a well-worn concept rather than taking a step in a new direction. Surely, some works are recognizably linked together in that they spin on the same idea but always, that idea appears in a completely new light".

However, Furrer never sticks rigidly to a new concept on which he is about to base a composition. "A concept devised in advance may in each of the different phases of work produce friction with the material. That is why I am always examining the relationship between the formal concept to the subjective need of expression, as a result revising and even discarding the concept. In other words, I never apply it slavishly but reserve for myself the freedom of decision. In this way, changes in the concept may become more important than the concept itself, for they may lead me to discover areas which I would never have visited."

As many of his colleagues, the fine arts serve for Furrer as a source of inspiration. In composing *Nuun* (1996) for two pianos and ensemble, he had Yves Klein's monochrome pictures in his mind. A first look at them reveals little of the pictures' richness of detail, just as the mass of events that occur in *Nuun* initially renders the perception of motions and structures in the music well-nigh impossible. During the course of the work, layers are removed one after the other, but their energy continues to be there in the background, ready at any moment to re-emerge to the surface. Furrer sees his work as a composer partly as the realisation of different levels of energy.



COMPOSITION SCHOLARSHIPS FOR FALL 2015 ENTERING FRESHMEN

Mizzou New Music Initiative seeks talented and ambitious young composers to study at the MU School of Music. Two highly competitive full-tuition scholarships will be awarded to students starting the Bachelor of Music in Composition in Fall 2015.

Portfolio submission postmark deadline: January 5, 2015

Selected applicants will be invited for an on-campus interview and audition on Monday, February 16, 2015.

For portfolio information visit, mizzounewmusic.missouri.edu/scholarships.html

The programs of Mizzou New Music Initiative have been made possible through the generous support of the Sinquefeld Charitable Foundation.



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creating original music project

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Mizzou Means Music!

The MU School of Music welcomes inquiries from all prospective music students. Visit and audition for us on one of our Mizzou Music Days:

Friday, December 5, 2014

Monday, February 16, 2015

Saturday, March 7, 2015

music.missouri.edu/undergraduate/musicdays.html



MIZZOU NEW MUSIC

Friday, July 25, 2014 - 7:30 PM • Missouri Theatre

Mizzou New Music Ensemble

Stefan Freund, Director

The Rising of the Moon (2014) **W. Thomas McKenney**
(b. 1938)

I know where everything is (2007) **Nico Muhly**
(b. 1981)

A Leaf on the Wind (2014) **Justin Pounds**
(b. 1990)

Mary Jamerson, flutes
Shawn Nemati-Baghestani, oboe
Jeremiah Rittel, clarinets
Katherine Jones, violin
Rachel Czech, cello
Ian McClafin, percussion
Shun-Jung Hsu, piano

Intermission

Prometheus

R. Paul Crabb, Artistic Director

Splendid Jewel (2003) **Stephen Paulus**
(b. 1949)

Pater Noster (2008) **Nico Muhly**
(b. 1981)

The Inscription at Pea Ridge (2014) **Stefan Freund**
(b. 1974)

Cradle Songs (1997) **Steven Stucky**
(b. 1949)

“Go Lovely Rose” from *Three Flower Songs* (1992) **Eric Whitacre**
(b. 1970)

A Song of Joys (2008/2011) **Nicholas Omiccioli**
(b. 1982)



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 (C.O.M.P.) 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.

PROGRAM NOTES

***The Rising of the Moon* (2014)**

The Rising of the Moon is an Irish ballad recounting a battle between the United Irishmen and the British Army during the Irish Rebellion of 1798.

John Keegan Casey, the “Fenian Poet” who based the text on by the failed 1798 uprising in Granard, Co Longford, wrote the poem. The ballad has been in circulation since circa 1865.

The first stanza ends with “the pikes must be together at the risin’ of the moon” to encourage the men in rebellion. The pikemen gather, but are defeated. The last stanza of the poem is hopeful, encouraging future Irishmen to “follow in their footsteps at the risin’ of the moon” in the fight for independence. John Keegan Casey wanted the poem or ballad to inspire his countrymen to take up arms against the British Army in the Fenian rebellion of 1867.

There are two melodic fragments that are used as structural elements in this piece; the first from the ballad, *The Rising of the Moon* and the second from *St. Patrick's Breastplate*.

— W. Thomas McKenney

***I know where everything is* (2007)**

I know where everything is is a cycle of chords in a pile. Each chord has a series of possible voicings, and a series of possible quick ornamentations. The piece starts with the most moderate of these, works through the slower, more languid variations, and then concludes energetically and aggressively.

— Nico Muhly

***A Leaf on the Wind* (2014)**

Written for a Forest Park Forever event in the Jewel Box, *A Leaf on the Wind* was inspired by photographs of people having fun in St. Louis's own Forest Park. The music uses elements typical of funk

such as groove-based melody and rhythmic syncopation. Most of the piece's musical material is derived from the simple pentatonic motive in the beginning. In an attempt to parallel the pure joy of fun, I decided not to overcomplicate the music, which resulted in a high-energy pop-sounding piece. The idea of fun is also reflected in the implementation of instruments such as the E-flat clarinet and the jam block, and the use of wild or goofy sounding extended techniques. A section towards the middle gives each player a short improvised solo to add their own boost to the music's overall energy.

— Justin Pounds

***Splendid Jewel* (2003)**

*Hail, hail, devout virgin,
Splendid jewel, Maria!
Now sing we with great delight
Of our perfect love,
Who prays to us for Christ
Who is our light and way.*

*Hail, hail, devout virgin,
Splendid jewel, Maria!
All who's minds are in heaven,
Now sing sweetly,
Rightly presenting this gift
To Christ and the Virgin Mary.*

*Hail, hail, devout virgin,
High and glorious lady,
Mother of the most merciful Jesus,
You are the rose of heaven
Than which there is none more beautiful.*

*Hail, hail, devout virgin,
Splendid jewel, Maria!*

— translated from *Laudi spirituali* (14th century Italian)

***Pater Noster* (2008)**

Pater Noster is just that, a setting of the “Our Father” text. Every composer has to have one of these! This setting attempts to reference Igor Stravinsky’s unaccompanied sacred music, notably, his setting of this same text. I bought a recording of the King’s Singers singing this when I was younger, and listened to it obsessively. I have never heard this piece performed live; it is an enormous pleasure to finally hear this miniature.

— Nico Muhly

*Our Father, which art in heaven, hallowed be thy name;
thy kingdom come; thy will be done, in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses, as we forgive them that trespass against us.
And lead us not into temptation; but deliver us from evil. Amen.*

***The Inscription at Pea Ridge* (2014)**

The *Civil War Oratorio* was inspired by the Boone County Civil War monument. As I noticed the alternation of the names of the armies of the fallen veterans (CSA/USA/CSA/USA), I realized that here in Missouri, the war was truly brother against brother and neighbor against neighbor. As I looked deeper into Missouri’s past I realized that I wanted to tell the story of Missouri during the Civil War through the form of an oratorio. The piece is in two parts. The first, *St. Louis to Pea Ridge* (1861-1862), describes the political events and conventional battles that kept Missouri in the Union. The second, *Guerrilla Warfare* (1863-1865), focuses on the dilemmas that faced Missouri as it disintegrated into violent chaos.

In the oratorio, *The Inscription at Pea Ridge* serves as the finale to the first part, marking the end of the conventional phase of the war while looking back on the sacrifices that were made. The Battle of Pea Ridge was fought near the Arkansas/Missouri border in March of 1862 and resulted in a decisive Union victory. Following the battle, Herman Melville wrote an inscription for Union graves at the cemetery near the battlefield. Melville’s poem poignantly reminds us that those who fought did not die in vain; rather they did so protecting a great cause. He also strikingly points to the confederacy as the instigators of the crisis by stating the war was the “traitor’s choice.”

The Civil War Oratorio (full title: *The War Amongst Families and Neighbors, the Civil War in Missouri*) was premiered by the MU Choral Union and the Columbia Civic Orchestra under the direction of Paul Crabb at Jesse Auditorium on Thursday, April 24, 2014.

*Let none misgive we died amiss
When here we strove in furious fight:
Furious it was; nathless was this
Better than tranquil plight,
And tame surrender of the Cause
Hallowed by hearts and by the laws.
We here who warred for Man and Right,
The choice of warring never laid with us.
There we were ruled by the traitor’s choice.
Nor long we stood to trim and poise,
But marched and fell--victorious!*

— From *Battle-Pieces and Aspects of the War*,
Herman Melville (1819-1891), Harper Brothers, New York, 1866

***Cradle Songs* (1997)**

Cradle Songs was commissioned by a consortium of four professional chamber choirs: the Dale Warland Singers (St. Paul), the Phoenix Bach Choir, La Vie (Los Angeles), and Chanticleer (San Francisco), made possible by a grant from the Meet the Composer/Reader’s Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace — Reader’s Digest Fund.

Since most of my music is for orchestra and most of it deals with instrumental textures, colors, and combinations, I took my cue from Chanticleer’s own description of themselves as “an orchestra of voices.” I wanted texts whose content was simple and basic, so that I could concentrate on pure sound instead of meaning. The folk lullabies I have chosen suited this plan perfectly, allowing me treat the voices “orchestrally” instead of as the conveyors of words.

The point is made most clearly in the first song, “Rouxinol do pico preto,” where the dreamy repetitions and the waves of sibilants in the Brazilian Portuguese text combine to produce a hypnotic effect, half-waking, half-sleeping.

The first performance of *Cradle Songs* was given in Monrovia, California, on 19 October 1997 by La Vie, with Nick Strimple conducting. The work is available on Teldec Records in a performance by Chanticleer.

— Steven Stucky

Rouxinol do Pico Preto

*Nightingale with the black beak,
Leave the fruit of the laurel tree.*

*Let the baby sleep,
He is in his first good sleep.*

*Sleep, sleep my baby,
Your mother will soon come.*

— Brazilian Lullaby

Lulajże, Jezuniu

*Lullaby, Jesus, my pearl.
Lullaby, my beloved darling.*

*Lullaby, our beautiful angel,
Lullaby, the world’s graceful flower.*

*Lullaby, fanciest little rose,
Lullaby, sweetest little lily.*

— Polish Carol

Buy Baby Ribbon

Mama gone a-mountain,
Papa gone a-shootin'
Ketch one lily robin bud,
Heng em up a tree top.
Malatta man go knock um down
For buy baby ribbon
Bam
Buy baby ribbon
Bam
Buy Baby ribbon

— Tobagoan Lullaby

“Go Lovely Rose” from *Three Flower Songs* (1992)

When I first arrived at The University of Nevada, Las Vegas in the fall of 1988, I was astonished to find that there was no degree program offered for future pop stars. At the time I was interested only in synthesizers and Depeche Mode, and so I auditioned as a music major because it seemed the best thing to do before I hit the big time.

And then I joined the choir.

David Weiller, the choral conductor at UNLV, auditioned me to sing in one of his groups and graciously accepted me into the big University chorus. I distinctly remember how weird I thought the choir people were, with their embarrassing stretches and warm-ups, and undoubtedly the only reason I stayed in class that first week was because there were so many cute girls in the soprano section.

And the first piece we sang was the Mozart Requiem.

It was like seeing color for the first time, and I was regularly moved to tears during rehearsals, crushed by the impossible beauty of the work. I became a choral geek of the highest magnitude, I mean I lived for rehearsals and performances, and through it all there was David Weiller. The man is simply a brilliant educator and a fantastic musician, that one special teacher that ends up changing the entire course of your life.

I was accepted into the advanced choir in my 2nd year. David has this beautiful tradition of programming a different setting of *Go, Lovely Rose* every year with that choir, and after my first year in that group I decided to write him a setting that would be all his own. We performed it the next year (1991), and in the spring of 1992 we concluded our program at the Western Regional ACDA convention in Hawaii with my music. My very first concert piece! And just when I thought life couldn't get any better, Barbara Harlow of Santa Barbara Music found me after the performance and told me that she would like to publish the work.

Barbara thought that it might make a nice set, so I found two more flower poems (*I Hide Myself* and *With a Lily in Your Hand*) and set them using small bits of material from *Go, Lovely Rose*. Soon after their publication I started receiving actual commissions for my music, and my life as a professional artist took off. I often think how lucky I was to have stumbled blindly to the place where David was teaching, and in retrospect I am struck speechless at the thought that our paths might not have crossed. Were it not for Maestro David Weiller I would have had a drastically different life, and it is to him, with infinite love and overwhelming gratitude, that I have dedicated these works.

— Eric Whitacre

*Go, lovely Rose-
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.*

*Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.
Small is the worth
Of beauty from the light retired:
Bid her come forth,*

*Suffer herself to be desired,
And not blush so to be admired.*

*Then die-that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!*

— Edmund Waller (1606-1687)

A Song of Joys (2008/2011)

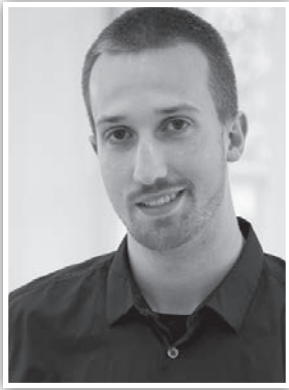
*O to make the most jubilant song!
Full of music—full of manhood, womanhood, infancy!
Full of common employments—full of grain and trees.*

— Walt Whitman (1819-1892)



Photo credit: www.pureexposure.me

COMPOSER BIOGRAPHIES



Justin Pounds

Justin Pounds is a graduate student currently pursuing a Master of Music degree in Composition at the University of Missouri-Columbia, where he studies with Dr. Thomas McKenney and Dr. Stefan Freund, and where he also earned his Bachelor of Music degree. His choral piece, *Music, When Soft Voices Die* was selected as a Recommended Work by The C7 Prize, and he was a finalist for the Sinquefeld composition prize in

2012 and 2013 and for the 2014 MU Collaborative Arts Initiative. His recent work, *A Leaf on the Wind*, was written for the Sound of Forest Park event at the Jewel Box in St. Louis and his music has been featured in masterclasses with composers John Orfe and Tod Machover, and his works have been premiered by Mizzou's Concert Chorale, the MU New Music Ensemble, and various chamber groups. In addition, he has written works for choreography, for art/narration, and for short films. He is currently working on a one-act opera based on August Strindberg's 1871 play, *The Outlaw*.

Stephen Paulus

One of the most prominent and prolific composers of our time, Stephen Paulus has written over 400 works which have received premieres and performances throughout the world. Critics from the *New York Times*, *Los Angeles Times*, *Cleveland Plain Dealer* and *Opera News* have hailed him as a "bright, lyrical inventor whose music pulsates with a driving, kinetic energy." He is a recipient of both NEA and Guggenheim Fellowships.

Beginning in 1979, fresh out of graduate school with a Ph.D. from the University of Minnesota, he was commissioned by Opera Theatre of Saint Louis and has now written 10 operas with performances coming from Boston Lyric Opera, Washington Opera, Minnesota Opera, Sacramento Opera, The Berkshire Opera Company, and many others.

With 55 orchestral works to his credit, Paulus has been distinguished to serve as a Composer in Residence with the orchestras of Atlanta, Minnesota, Tucson and Annapolis. Conductors who have premiered his works include Osmo Vanska, Christoph van Dohnanyi, Kurt Masur, Sir Neville Marriner, and Leonard Slatkin. Recent orchestral commissions include a violin concerto for the Cleveland Orchestra and William Preucil, a "Jazz Concerto" co-written with his son, Greg, for the Minnesota Orchestra as well as organ concertos for the Phoenix Symphony and the Portland (Maine) Symphony.

Paulus has written over 150 works for chorus ranging from his Holocaust oratorio, *To Be Certain of the Dawn*, recorded by Minnesota Orchestra on the BIS label, to the poignant anthem, "Pilgrims' Hymn," sung at the funerals of Presidents Reagan and Ford. His works have received thousands of performances and recordings from such groups as The New York Choral Society, L.A. Master Chorale, Robert Shaw Festival Singers, VocalEssence, Dale Warland Singers and countless others. Notable works for vocalist and orchestra include commissions for Thomas Hampson, Deborah Voigt, Samuel Ramey and Elizabeth Futral. Instrumental soloists range from Doc Severinsen and Leo Kottke to Robert McDuffie, William Preucil, Lynn Harrell and Cynthia Phelps.

Paulus is a passionate advocate for the works and careers of his colleagues. He co-founded the American Composers Forum in 1973, the largest composer service organization in the U.S., and has served as the Symphony and Concert Representative on the ASCAP Board of Directors since 1990.

Steven Stucky

Steven Stucky, born in 1949, has an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for chorus. He is also active as a conductor, writer, lecturer and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic: in 1988 André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra's consulting composer for new music, working closely with Esa-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005.

Steven Stucky has taught at Cornell University since 1980 and now serves as Given Foundation Professor of Composition. He has also taught at the Aspen Music Festival and School, the Eastman School of Music, and the University of California (Berkeley). A world-renowned expert on Lutosławski's music, he is a recipient of the Lutosławski Society's medal. He is a frequent guest at colleges and conservatories, and his works appear on the programmes of the world's major orchestras.

Eric Whitacre

Eric Whitacre has inspired millions as composer, conductor, innovator, broadcaster and charismatic public speaker. His compositions rank among the most popular and frequently performed of the early 21st century, their reach broadened since 2010 by the extraordinary success of his online Virtual Choir project. *Light & Gold*, his first album as composer and conductor, won the 2012 Grammy® Award for Best Choral Recording and instantly topped the US and UK classical album charts.

Born in Nevada in 1970, he discovered a passion for choral music while studying at UNLV and he began composing soon after. He went on to study at the Juilliard School of Music in New York under John Corigliano. Many of his choral compositions, *Cloudburst*, *Lux Aurumque* and *Sleep* among them, have entered the standard choral repertoire and his orchestral music has been performed by some of the world's most distinguished orchestras both sides of the Atlantic. Eric is currently Composer-in-Residence at Sidney Sussex College, Cambridge University, UK.

A distinguished speaker, Eric has been invited to address the UN Leaders Programme, take part in sessions at Davos World Economic Forum and give the closing plenary and to speak for UNICEF and Google among others. He has appeared twice on the main stage at the global TED conference in Long Beach CA, earning standing ovations on both occasions. Recent Virtual Choir projects include 'Glow' written for the Winter Dreams holiday show at Disneyland® Adventure California and the Virtual Youth Choir, in association with UNICEF, which will premiere at the Glasgow 2014 Commonwealth Games. His award-winning musical, *Paradise Lost: Shadows and Wings*, will be staged in London's West End in 2015.

EIGHT WORLD PREMIERES

Performed by Alarm Will Sound
Saturday, July 26, 2014 - 7:30 PM • Missouri Theatre

86'd (2014).....**Ian Dicke**
(b. 1982)

Radishes and Strings (2014).....**Holly Harrison**
(b. 1988)

Bounce!! (2014)**Texu Kim**
(b. 1980)

Danzas Tórridas (2014)**José G. Martínez R.**
(b. 1983)

Intermission

[fuse] (2014)**Nicholas S. Omiccioli**
(b. 1982)

Five – Six – Seven – Eight (2014)**Michael Lee Schachter**
(b. 1987)

Illusional Control (2014)**Ashley Fu-Tsun Wang**
(b. 1983)

Colors of the Waking Earth (2014)**Christopher Weiss**
(b. 1980)

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

2014 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

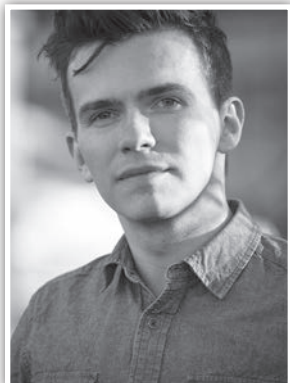
RESIDENT COMPOSERS

86'd (2014)

The attention grabbing headlines given to America's recent mass shootings have indirectly obscured a far more troubling fact: an average of 86 lives are lost to gun wounds everyday in the United States. Ever more alarming is the monetary amount spent by America's gun lobby on keeping congressional votes in their favor. Considering the 31,672 gun related deaths in 2010, and the \$5,847,597 that was given to politicians by the firearms industry, it costs a mere \$185 per death to keep our elected officials silent on enacting gun control legislation.

Using a process inspired by data sonification, *86'd* repurposes and remixes the first verse of "America (My Country 'Tis of Thee)." Each syllable of text is repeated five times (185 syllables total), symbolizing every lobby dollar spent on keeping firearms easy to obtain. The choice of iconic text also underscores the disingenuous nature of our politician's patriotic beliefs. Their willingness to auction legislative power off to the highest bidder sacrifices our society's safety, syllable-by-syllable.

— Ian Dicke



Ian Dicke (b. 1982) is a composer inspired by social-political culture and interactive technology. Active in a diverse array of genres and multi-media, Dicke's music exhibits a clarity of expression while integrating acoustic ensembles with cutting edge audio processing techniques. Praised for his "refreshingly well-structured" (*Feast of Music*) and "uncommonly memorable" (*Sequenza 21*) catalogue of works, Dicke currently serves as an Assistant Professor of Digital Composition at the University of California, Riverside.

Dicke's music has been commissioned and performed by ensembles and festivals around the world, including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, ISCM World New Music Days, and the Atlantic Coast Center Band Director's Association. Recent projects include a commission from the Friction Quartet and an interactive electronics and video piece for the Vasa Museum in Stockholm, Sweden.

Dicke has received grants, awards, and recognition from the Fulbright Program, San Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others. He has been an artist in residence at the Atlantic Center for the Arts, Art342, and spent the 2012-2013 academic year living in Sweden as a Fulbright scholar researching interactive musical interfaces and environments.

In addition to his creative activities as a composer, Dicke is also the founder and curator of the Outpost Concert Series in Riverside, CA and co-directs Fast Forward Austin, a music festival held annually in Austin, TX. Both organizations are dedicated to presenting adventurous music and fostering community engagement through key outreach initiatives and collaborative projects.

Dicke holds degrees from The University of Texas at Austin (D.M.A.), University of Michigan (M.M.), and San Francisco Conservatory of Music (B.M.). For more information on works in progress, upcoming performances, commissioning, and score rentals, please visit www.iandicke.com.

Radishes and Strings (2014)

Radishes and Strings is a sister piece to *Cabbages and Kings*, written earlier in 2014. A kind of 'rock-opera', *Cabbages and Kings* arranges snippets of texts from Lewis Carroll's nonsense books, *Alice's Adventures in Wonderland*, and *Through the Looking-Glass*, and *What Alice Found There* to form a new, non-linear narrative about bats, cats, mice and pigs...The piece takes its name from a line in Carroll's poem, 'The Walrus and the Carpenter'.

Radishes and Strings is a play on the title *Cabbages and Kings*, and acknowledges a clear difference between the two; with no vocals in sight, there is the addition of strings. Both pieces experiment with stylistic juxtapositions and mosaic structures, and are influenced by rock, funk, and jazz. Like a 'choose your own adventure' book, *Radishes* travels avenues that *Cabbages* could have explored, but opted not to, whilst maintaining Carrollian humour and introducing a healthy dash of sibling rivalry.

— Holly Harrison



Holly Harrison (b. 1988) is a young Australian composer from the Blue Mountains, Sydney. Harrison's music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour.

Harrison was recently awarded first place at the 2014 Young Composers Meeting in Apeldoorn, The Netherlands, and commissioned to write a new work for Orkest de Ereprijs for 2015.

She received the Australia and Pacific Prize for the 2014 Zvi Zeitlin Memorial International Composers Competition, and in 2013 was the winner of the inaugural Pyeongchon Arts Hall International Chamber Music Composition Competition (South Korea). In 2014, Harrison is a resident composer at the Mizzou International Composers Festival (USA) with Alarm Will Sound, and later in the year is collaborating with The Riot Ensemble (UK) on a work for two percussionists. Harrison was selected for the 2013 Cabrillo Festival of Contemporary Music Composers Workshop (USA), the Melbourne Symphony Orchestra's 2012-2013 Cybec 21st Century Australian Composers Program, and was the Australian representative for the Young Composers Competition at the 29th Asian Composers' League Conference and Festival, 2011 (Taiwan). Harrison's music has been performed in Australia, Asia, Europe and the USA by the Melbourne Symphony Orchestra, Orkest de Ereprijs, Cabrillo Festival Orchestra, Minot Symphony Orchestra, Hwaum Chamber Orchestra, National Taiwan Normal University Orchestra, Ensemble Offspring's Jason Noble, and Antonietta Loffredo.

Harrison is currently studying a Doctorate of Creative Arts in Composition under the supervision of Bruce Crossman and John Encarnacao at the University of Western Sydney. She is the recipient of an Australian Postgraduate Award, and graduated from the Bachelor of Music program with the University Medal for outstanding academic achievement, three APRA Composition Awards, and the Marianne Rosenberg Musicology Prize. Harrison also plays drums and trumpet in a variety of Sydney rock bands.

Bounce!! (2014)

To me, summer 2013 is rather special in that I went to the gym almost every day. The first thing I heard with getting into the gym is the sound of bouncing basketballs on the floor, mixed with sound of shoes squeaking and occasional huff and puff. "It would be fun," I thought, "to write a piece about this." And I did.

This piece is, as its title might suggest, all about "bounce" – those of bows and mallets on the strings and percussion, bouncing musical figurations, and acoustic, harmonic, and even structural bounces. Let's bounce together!!

—Texu Kim



Texu Kim (b.1980)'s works have been performed by Ensemble Modern, Ensemble Intercontemporain, Ensemble Reconsil Vienna, Seoul Philharmonic Orchestra, Ensemble TIME, and at Aspen Music Festival and School, American Guild of Organists National Convention, American Choral Directors Association Central Division Conference, GAMMA-UT Conference and Concert, Midwest Composers Symposium, etc. His music has

earned awards and honors from OSSIA NEW MUSIC Composition Competition, the American Prize, C4 Commissioning Competition, Minnesota Orchestra Composer Institute, Tongyeong International Music Festival, Isang Yun International Composition Prize, and Joong-Ang Music Concours. Appointed Composer-in-Residence at Korean Symphony Orchestra, he will get premiered two of his orchestral pieces in 2015.

Along with his contemporary music, Mr. Kim's arrangement/orchestration works have been performed widely, as in the Opening Ceremony of the 2014 Paralympic Winter Games, in Insubrook Music Festival, by New York Classical Players, and by Ensemble Mode, to name a few. His arrangements are featured on three albums of soprano Sumi Jo – "Liberá," "Ich Liebe Dich," and "Missing You". He has also participated as an arranger in albums of violinists Chee-Yun and Suyoen Kim, pianist Yeol-Eum Son, harpist Jung Kwak, Violist Richard Yongjae O'neill, Daegum (Korean traditional wind instrument) player Jeong-Seung Kim, etc. Additionally, he wrote more than 50 songs for toddlers.

Texu's principal teachers are Claude Baker, Unsuk Chin, Sven-David Sandström, David Dzubay, and Sangjick Jun. He is pursuing a doctorate in composition with minor in electronic music under Jeffrey Hass and John Gibson as well as in music theory at Indiana University, where he serves as an Associate Instructor in music theory. He holds a master's and a bachelor's degree in composition

from Seoul National University, where he also earned a bachelor's degree in chemistry. In 1998 he was a silver medal winner at the International Chemistry Olympiad in Melbourne, Australia.

For more information, please visit www.texukim.com.

Danzas Tórridas (2014)

Dance is a fundamental part in the culture of the Latin American and the Caribbean countries. The Torrid Zone or Inter-tropical in Latin America area includes several countries whose music is noticeably similar. The sound of this music depicts the idiosyncrasy of this culture, representing the rhythmic nature of the people as well as their energetic behavior.

Torrid Dances is then, built by the fusion of these elements with modern techniques in harmony, melody, and orchestration found in the classical music from the twentieth century.

The piece could be approached as a ritual, constructed in two parts. The first one moves slowly and has an austere sound that calls for an ambient of reflection; nevertheless a rhythmic force lies underneath, particularly exposed by the percussion instruments. The second part, strongly related to the salsa rhythm, suggests a celebration of life through the dance. After the reflection, it comes the reaction. The spirit of celebration surrounds the soul.

— José G. Martínez R.



José G. Martínez R. is a Colombian composer and percussionist born in 1983. He obtained his diploma at the Conservatory of Music at the National University of Colombia in Bogotá in 2009. He studied percussion with Mario Sarmiento and Federico Demmer and composition with Harold Vásquez, Moisés Bertrán and Gustavo Parra. Currently he is a first year graduate student in composition in the University of Missouri with W.Thomas McKenney,

Stefan Freund and William Lackey.

In 2009 he received the *National Composition Prize for Young composers* from the National Ministry of Culture of Colombia for his piece *Suamox*. In 2011 he won the *XIV National Composition Contest "Ciudad de Bogotá"* for the piece *Monologue III* for solo flute and percussion quintet. Recently he received the *IX National Cultural Prize* from the Universidad de Antioquia in Medellín, Colombia for the piece *Mutaciones I* for orchestra and he is the last recipient of the Sinquefield Prize given to one of the composition students in the University of Missouri by the Sinquefield Charitable Foundation.

As percussionist he won at 2004 the *National Musical Performance Contest "Ciudad de Bogotá"*. As Chamber musician he has been part of several percussion ensembles in Bogotá, Colombia and performed around the country. He was also co-founder of the Contemporary Music Ensemble of the National University of Colombia.

His music has been performed in Colombia, Mexico, Argentina, United States, Puerto Rico and England. Recently, the University Philharmonic of the University of Missouri premiered his piece

Interferencias in the Chancellor's Concert. This year the Medellín Philharmonic Orchestra in Colombia will premier his *Double Marimba Concerto* and will participate in the Mizzou International Composers Festival where the ensemble Alarm Will Sound will premiere his piece *Danzas Tórridas* (Torrid Dances).

[fuse] (2014)

[fuse] (2014) was composed for the Mizzou International Composers Festival for Alarm Will Sound. Originating from a sixteen bar blues form, *fuse* draws from a number of popular music influences including blues, but also funk, rock, heavy metal, and disco. These styles are made transparent through the use of the drumkit which gives the piece its character. The piece is also quite a workout for the clarinets which play interlocking 32nd-note figures throughout. My plan in writing a piece for Alarm Will Sound was to write something fun and it turned out to be an extremely enjoyable experience.

— Nicholas S. Omiccioli



Nicholas S. Omiccioli (b. 1982) is currently a resident with the Charlotte Street Urban Culture Project in Kansas City and production coordinator for newEar Contemporary Chamber Ensemble. He was recently awarded a 2013 residency at Copland House and was a finalist for the 2013 Rome Prize. His works have been performed in Canada, the United Kingdom, Italy, Austria, Lithuania, Thailand, New Zealand, China, Sweden, and

throughout the United States. Nick has worked with the Jasper String Quartet, Calder Quartet, Aspen Contemporary Ensemble, Curious Chamber Players, DuoSolo, Earplay Ensemble, Ensemble Platypus, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, Society for New Music, Brave New Works, Contemporaneous, Wild Rumpus New Music Collective, Ensemble Pi, the Kansas City Chorale, and the Simon Carrington Chamber Singers among others. Just this season, Nick wrote a new piece for the Berkeley Symphony through American Composers Orchestra Earshot New Music Readings Program.

Nick has been commissioned by the Wellesley Composers Conference, Aspen Music Festival and School, Shouse Institute at the Great Lakes Chamber Music Festival, National Arts Centre in Canada, Third Angle Ensemble, Vision of Sound, Animus Ensemble, and Cantori at Hobart and Williams Smith Colleges. His music has been featured at a number of festivals including the Aspen Music Festival and School, Beijing Modern Music Festival, Wellesley Composers Conference, Domain Forget New Music Sessions, Thailand International Composition Festival, Festivalis Druskomanija, and the National Arts Centre Summer Music Institute.

Some of Nick's honors include two nominations for awards by the American Academy of Arts and Letters, winner of the 2013 American Modern Ensemble Composition Competition, an ASCAP Foundation Morton Gould Young Composer Award, two Beijing Modern Music Festival Young Composer Awards (2011 and 2012), first place in the 2010 Thailand International Composition Festival, 2009 DuoSolo Emerging Composer Award, 2007 Brian M. Israel

Prize, MACRO Composition Award, and multiple awards and grants through Mu Phi Epsilon and the College Music Society. Nick was also a finalist in representing the United States at ISCM 2014 World Music Days in Warsaw, Poland. His primary composition teachers include James Mobberley, Chen Yi, Brian Bevelander, and Zhou Long, and has additionally studied with João Pedro Oliveira and Stephen Hartke. Nick holds degrees from the University of Missouri-Kansas City where he was a Preparing Future Faculty Fellow and Heidelberg University.

Five – Six – Seven – Eight (2014)

Five – Six – Seven – Eight is inspired by and dedicated to Alarm Will Sound, for whom the work was composed. The opportunity to write for an ensemble with the *timbral* palette of a full orchestra but the locked-in tightness of a Pro Tools session perhaps overly piqued my imagination, and I wanted to use this piece to explore a greater range of textures and ideas than one coherent movement could reasonably accommodate. The resulting work consists of four miniatures, each between one and two minutes in length. The title, a reference to the common bandstand count-in, reflects the different dance-inspired characters of each miniature.

— Michael Lee Schachter



Born and raised in Boston, MA, **Michael Schachter** is a composer, pianist, theorist, and educator based in Ann Arbor, MI. His works have been performed by leading ensembles around the country and have received recognition from ASCAP's Rudolf Nissim Prize (special distinction), the Minnesota Orchestra Composer Institute, ASCAP's Morton Gould Awards, the BMI Young Composer Awards, and the American Composers'

Forum. Michael received a BA in music from Harvard in 2009, and during the 2009-2010 academic year, he studied South Indian classical music in Chennai, India with *vina* virtuoso Karaikudi Subramanian. As a theorist, Michael's scholarly interests include jazz and the philosophy of music (aesthetics and epistemology). He is currently a PhD candidate in Music Theory and Composition at the University of Michigan, where he has studied with Bright Sheng, Michael Daugherty, Paul Schoenfield, and Evan Chambers. He is a dedicated teacher and a die-hard Boston sports fan.

Illusional Control (2014)

Illusional Control was inspired by the TV series *The Mentalist*, in which the main character Patrick Jane is an agent constantly working on crime scenes. He specializes in reading into details on the scenes and people, and frequently uses unconventional or near-illegal ways to mess with the suspect's psychology and entice them into exposing themselves. For instance, he might plan an escape route for the suspect as if everything is pure coincidence—while the suspect might believe they are in control of things, it is actually a setup. *Illusional Control* went through several different paths and at the end the music led me to these series of chords from Chopin's Prelude in E-Minor. It was completely unexpected, but it felt necessary.

— Ashley Fu-Tsun Wang



Ashley Fu-Tsun Wang is a Taiwanese composer whose work draws on her eclectic musical palette, ranging from Western and non-Western classics to jazz and pop. She seeks to capture the transience of momentary beauty and individual identity through the juxtaposition of musical oppositions, revealing complexity within simplicity.

Ms. Wang's music has been performed across North America, Europe, and Asia

at venues including Carnegie Hall, Atlantic Center for the Arts, Aspen Music Festival, MASS MoCA, Herz Jesu-Kirche, and Hong Kong Arts Centre. She has collaborated with performers such as Le Nouvel Ensemble Moderne, Brooklyn Rider String Quartet, MIVOS Quartet, conductors David Gilbert, Brad Lubman, Paul Chiang, and visual artists Alice Grassi and Takeshi Moro.

Recent honors include the Theodore Presser Award, Yvar Mikhashoff Trust for New Music competition, 15th Annual Piano Commission Award, Look and Listen Festival Composition Prize, an Encore Grant from the American Composers Forum, a CAP Grant from New Music USA, among others. Her music can be heard on the ArpaViva Foundation Inc label, WQXR, and WNYC. Her scores are now available through BabelScores.

Colors of the Waking Earth (2014)



Christopher Weiss' music has been hailed by the *New York Times* as “wonderfully fluid [with a] cinematic grasp of mood and lighting.” He has received commissions and performances from the Huntsville Symphony, the Jacksonville Symphony, the Boston Chamber Orchestra, the Lancaster Symphony, the Washington Metropolitan Philharmonic, the Columbia Orchestra, and the Curtis Symphony Orchestra. He has been Composer-in-Residence at Twickenham Fest and Young Composer-in-Residence at Music from Angel Fire.

Christopher's opera *In a Mirror, Darkly* (written with librettist S. O'Duinn Magee) was awarded a 2014 Domenic J. Pellicciotti Prize by SUNY Potsdam. Excerpts from the opera have been performed by Fort Worth Opera at their Frontiers showcase, New York City Opera at their VOX showcase, and at the John Duffy Composer Institute as part of the Virginia Arts Festival. In 2014, excerpts will be performed by the Crane Opera Ensemble and Orchestra.

Christopher has been in residence at Yaddo, the Brush Creek Foundation for the Arts, and the Kimmel Harding Nelson Center for the Arts. He was a recipient of a Theodore Presser Foundation Career Grant, and in 2006 was the youngest competitor ever to win the Jacksonville Symphony's “Fresh Ink” competition.

Christopher is also active as a professional music copyist and publisher and has produced scores for G. Schirmer, the Washington National Opera, the Spoleto Festival USA, the Huntsville Symphony, and for composers Marvin Hamlisch and Torrie Zito, among others. He also worked as a successful freelance arranger for choirs, orchestras, and other performing organizations, creating over eighty-five arrangements and orchestrations between 2002-2004.

Born in Portsmouth, New Hampshire in 1980, Christopher was raised primarily in northeastern states. His paternal grandfather, a fisheries biologist in Missouri, was an amateur violinmaker who enjoyed experimenting by constructing violins using unconventional woods. At the age of five, Christopher's grandfather presented him with a handmade, one-quarter-size violin, and he began taking his first music lessons. At the age of twelve, Christopher taught himself to play the piano, and he developed an interest in composing during high school. He holds degrees from Rollins College and the Curtis Institute of Music.



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.

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