



7/25-7/30
2022

Columbia, MO

composersfestival.missouri.edu



**MIZZOU
INTERNATIONAL
COMPOSERS
FESTIVAL**

Climb canopies of music
with nine free events.



MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

FESTIVAL SCHEDULE

ALL EVENTS ARE FREE

Stream all events live at the [Mizzou New Music Initiative's Facebook Page](#)
or on the [University of Missouri School of Music's Youtube Channel](#)

Monday 7/25

4:00 PM – 7:00 PM
Room 385
Sinquefield Music Center

RESIDENT COMPOSER PRESENTATIONS

Pascal Le Boeuf, Oswald Huỳnh, Caterina di Cecca

7:30 PM
Sheryl Crow Hall
Sinquefield Music Center

MIZZOU STUDENT NEW MUSIC

Mizzou students perform works by Stephen Landy, María Laura Disandro, J.T. Wolfe, José Martinez, Andrew Wiele, and Angélica Negrón.

Tuesday 7/26

1:00 PM – 4:00 PM
Room 385
Sinquefield Music Center

RESIDENT COMPOSER PRESENTATIONS

Cassie Wieland, Niko D. Schroeder, Piyawat Louilarpprasert

7:00 PM – 8:00 PM
8:15 PM – 9:15 PM
Sheryl Crow Hall
Sinquefield Music Center

GUEST COMPOSER PRESENTATION: Angélica Negrón
GUEST COMPOSER PRESENTATION: Meredith Monk
Distinguished guest composers Angélica Negrón and Meredith Monk deliver lecture presentations on their works, including performances and examples of Monk's compositions by Meredith Monk & Vocal Ensemble.

Schedule subject to change. For an updated schedule,
please visit composersfestival.missouri.edu

7/25-7/30
2022

Wednesday 7/27

10:00 AM – 12:00 PM
Room 385
Sinquefield Music Center

RESIDENT COMPOSER PRESENTATIONS

Jia Yi Lee, Felipe Tovar-Henao

7:30 PM
Sheryl Crow Hall
Sinquefield Music Center

MIZZOU NEW MUSIC

The Mizzou New Music Ensemble, led by Yoshiaki Onishi, performs works by Mizzou student composers Santiago Beis and Emily Shaw, as well as Angélica Negrón. Mizzou faculty members Wesley Warnhoff, Julie Rosenfeld, and Peter Miyamoto perform trios by Stefan Freund and Don Freund.

Thursday 7/28

7:30 PM
Missouri Theatre

ALARM WILL SOUND: MONK, FREUND, NEGRÓN

Alarm Will Sound, with members of Meredith Monk & Vocal Ensemble and the University of Missouri choirs, performs Meredith Monk's *Night* and *Anthem*, alongside Don Freund's *Test of Time* and Angélica Negrón's *Places*.

Friday 7/29

7:30 PM
Studio 4 Theater
McKee Gymnasium

DISMAL NICHE PRESENTS: LARAAJI

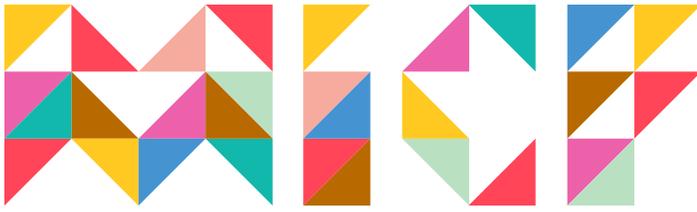
Dismal Niche presents special guest artist Laraaji during an evening of electric performances, opened by Mizzou faculty member and video artist Katina Bitsicas, followed by the Onishi-Beis Duo.

Saturday 7/30

7:30 PM
Missouri Theatre

ALARM WILL SOUND: EIGHT WORLD PREMIERES

Alarm Will Sound presents the world premieres of eight new works by Caterina di Cecca, Oswald Huynh, Pascal Le Boeuf, Jia Yi Lee, Piyawat Louilapprasert, Niko D. Schroeder, Felipe Tovar-Henao, and Cassie Wieland.



Welcome to the 13th annual Mizzou International Composers Festival! It's been three full years since we've had a "normal" festival and we are excited to be back in full force for 2022. I'm thrilled that we will be celebrating two wonderful composers as our distinguished guests this week, Meredith Monk and Angélica Negrón, in addition to a diverse cadre of resident composers. We welcome back Alarm Will Sound and will feature many of MU's outstanding students and faculty as well.

Our five concerts will provide plenty of interest and diversity. Thursday night will feature Alarm Will Sound performing works by Monk with Meredith Monk & Vocal Ensemble, Negrón, and Don Freund in the beautiful Missouri Theatre. Friday night will feature video artworks by MU faculty member Katina Bitsicas, an electronic performance by the Onishi-Beis Duo, and a performance by featured guest Laraaji, co-presented by Dismal Niche in the Studio 4 blackbox theater in McKee Hall. And of course, Saturday night will feature brand new works by the 8 resident composers back in the Missouri Theatre.

As always, I tip my hat to our composition faculty who guide this festival, Stefan Freund and Carolina Heredia, in addition to our former Managing Director Jacob Gotlib who did much of the prep work for this festival, and our interim Managing Director Jason Thorpe Buchanan and his assistant Niko Schroeder, who did an enormous amount of the legwork. We are excited to be working with our new Managing Director, Andrea Luque Karam, as she takes over the role of Managing Director on August 1. This festival has become one of the premiere new music festivals around the world and that is because of the hard work and vision of these exceptional people.

Of course, none of this is possible without the support from the Sinquefield Charitable Foundation and for that, we thank Jeanne and Rex Sinquefield immensely. The Sinquefields began their support of new music at Mizzou in 2006 with the Creating Original Music Project (COMP), which provides opportunities for composers in grades K-12. Since then, the Sinquefields have broadened their support for the Mizzou New Music Initiative by donating \$1-2+ million-dollar gifts in 2009, 2013, 2016, and 2019, and a \$3.4 million-dollar gift in 2022. In addition, they have contributed \$10 million toward Phase 1 of the Sinquefield Music Center, which opened in January 2020.

We are looking forward to sharing all of this music with you, in person and on livestream, over the next few days.

Julia Gaines
Director, University of Missouri School of Music



DIRECTORS



Stefan Freund, 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, and Don Freund, his father. He studied cello with Steven Doane, Tsuyoshi Tsutsumi, and Peter Spurbeck, among others. He is presently Professor of Composition 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, seventeen 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 Faculty Research and Creative Activity Awards from MU. Freund has received commissions from the New Spectrum Foundation, the Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, Town Hall Seattle, Sheldon Concert Hall, and SCI/ASCAP. His music has been performed at such venues as Carnegie Hall, Lincoln Center, Merkin Hall, the Kennedy Center, and the Library of Congress as well as by ensembles such as the Copenhagen Philharmonic, the St. Louis Symphony, and the Phoenix Symphony. International performances include the Berliner Philharmonie, the Moscow International Performing Arts Center, Glinka Hall (St. Petersburg), Queen's Hall (Copenhagen), the Bank of Ireland Arts Centre, and concert halls in seven other European countries, Canada, and Mexico. His works have been recorded on the Albany, Innova, Crystal, Centaur, and New Focus labels.

Active as a performer, conductor, and producer of new music, Freund is the founding cellist of Alarm Will Sound. His cello performances include Carnegie Hall, Lincoln Center, the Met Museum, Merkin Hall, Millennium Park, Disney Hall, the Barbican (UK), the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, Culture Station Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 17 released albums featuring Alarm Will Sound. In addition, Freund is the Music Director of the Columbia Civic Orchestra.

music.missouri.edu/people/freund



Carolina Heredia, Associate Director

Carolina Heredia is an Intermedia artist, composer, violinist, and educator. Her works have been commissioned and performed in the United States, Europe, and South America by esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Exigence choir, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, clarinetists Alex Fiterstein and Derek Bermel, Tesla Quartet, Argus Quartet, Chiara Quartet, Duo Cortona, and Khemia Ensemble, among others. Her music has been programmed at the Walt Disney Concert Hall under the Green Umbrella Series, the Pulitzer Arts Foundation Saint Louis Symphony Orchestra series, Merkin Concert Hall at the SONIC

Festival, Aspen Music Festival, Lake George Music Festival, the Bowdoin Music Festival, the Mizzou International Composers Festival, Strange, Beautiful Music Festival, Crested Butte Music Festival, and the Toronto International Electroacoustic Festival, among many others. Her work *Ius in Bello* (2014), for clarinet and string quartet, was released in 2019 in an album titled *Joy and Desolation*, recorded by Alexander Fiterstein and the Tesla Quartet and produced by Orchid Classics.

Heredia's Fromm Music Foundation commission supported the creation of her work *Ausencias/Ausências/Absences*, for string quartet and fixed media, premiered by the JACK Quartet in March 2016. A later extended version includes live dance, and a mix of fixed and interactive mapped video projections. *Ausencias* was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition, among others. She received a Barlow Endowment Commission to write a work for Duo Axis in 2021.

After moving to the United States in 2009, Carolina completed her Master in Music Composition degree, her Doctorate in Music Composition degree, and was later a 1-year Research Fellow for the Institute of Humanities at the University of Michigan. She was a 2017-18 postdoctoral fellow at the University of Missouri School of Music where she holds the position of Assistant Professor in Music Composition. She is a founding member of ANTiCX, a collective of multimedia artists that includes Annika Socolofsky, Nina Shekhar, Tanner Porter, inti figgis-vizueta, and Xuan (Amy Zhang).

<https://www.carolinaheredia.com/>



**Jason Thorpe Buchanan,
Interim Managing Director**

Jason Thorpe Buchanan is a tri-continently active American composer, conductor, educator, and music technologist. His works explore multiplicity, causality, behavior, and the integration of live performance with technology, and have been recognized internationally as recipient of a 2010-11 Fulbright Fellowship (Germany), nomination for the 2015 Gaudeamus Prize, an American-Scandinavian Foundation Grant, two ASCAP Morton Gould Awards, the Howard Hanson Orchestral Prize, fellowships and commissions from Royaumont (2016 & 2017), MICF, MATA, the International Horn Society, Eklekto Percussion Geneva, TIME SPANS Festival, and as winner of Iron Composer, 2015 Artist-in-Residence at USF Verftet (Norway), and 2018 Artist-in-Residence at the Embassy of Foreign Artists (Switzerland). Collaborations have included work with Alarm Will Sound, Talea, Interface (DE), Nickel (Israel), EXAUDI (UK), Slagwerk Den Haag (NL), Eklekto (CH), Iktus Percussion, wild Up, the Eastman Musica Nova Ensemble, TACETi, the Blue Water Chamber Orchestra, Académie Voix Nouvelles Ensemble (FR), and the Hong Kong New Music Ensemble. Scenes from his multimedia opera *Hunger* received performances at Darmstadt, The Industry's FIRST TAKE (L.A.), and MATA (NYC).

Jason concurrently serves Artistic Director of the [Switch~ Ensemble], and as Department Chair and Lecturer in Composition, Theory, and Electroacoustic Music at the College of Music, Mahidol University (Thailand). In September, he will join the faculty of the Hochschule für Musik Carl Maria von Weber in Dresden, Germany as an Artistic Associate and Lecturer in New Media and Digital Technologies for Music at the Hybrid Music Lab. He holds a PhD from the Eastman School of Music, previously serving as Visiting Lecturer in Composition & Interim Director of the Electronic Music Studios (UTEMS) at the Butler School of Music UT Austin, Executive Director of the VIPA Festival (Spain), Curator for the San Francisco Center for New Music, and Director of the Academy for Young Composers at TICF (Thailand). He is widely sought as a guest composer and lecturer at institutions such as the University of Chicago, Stanford, TRANSIT (Belgium), MATA, Yong Siew Toh Conservatory (Singapore), Chamber Music Campania (Italy), the Bangkok Metropolitan Orchestra, the Bergen Center for Elektronisk Kunst (Norway), and dozens of Universities throughout the United States.

jasonthorpebuchanan.com

GUEST COMPOSERS



MEREDITH MONK

Meredith Monk is a composer, singer, and creator of new opera and music-theater works. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called “extended vocal technique”. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. Over the last six decades, Ms. Monk has been hailed as “a magician of the voice” and “one of America’s coolest composers.” Celebrated internationally, her work has been presented at major venues around the world. In conjunction with her 50th

Season of creating and performing, she was appointed the 2014-15 Richard and Barbara Debs Composer’s Chair at Carnegie Hall. Recently Monk received three of the highest honors bestowed to a living artist in the United States: induction into the American Academy of Arts and Letters (2019), the 2017 Dorothy and Lillian Gish Prize, and a 2015 National Medal of Arts from President Barack Obama.

In 1965, Monk began her innovative exploration of the voice as a multifaceted instrument, composing mostly solo pieces for unaccompanied voice and voice and keyboard. In 1978, she formed Meredith Monk & Vocal Ensemble to further expand her musical textures and forms. In addition to numerous vocal, music-theater works and operas, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with commissions from Carnegie Hall, Michael Tilson Thomas/San Francisco Symphony and New World Symphony, Kronos Quartet, Saint Louis Symphony Orchestra, and the Los Angeles Master Chorale, among others. Selected scores of her work are available through Boosey & Hawkes. Monk has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated *impermanence*. Her music has also been featured in films by Terrence Malick, Jean-Luc Godard, David Byrne, and the Coen Brothers.

Monk’s numerous honors include the prestigious MacArthur Fellowship, two Guggenheim Fellowships, a New Music USA Founders Award, an ASCAP Concert Music Award, and induction into the American Academy of Arts and Sciences. More recently Monk was named one of National Public Radio’s 50 Great Voices, the 2012 Composer of the Year by *Musical America*, and an Officer of the Order of Arts and Letters by the Republic of France. She also

received the 2020 John Cage Award, 2012 Doris Duke Artist Award, 2011 Yoko Ono Lennon Courage Award for the Arts, and an inaugural USA Prudential Fellow award in 2006. Monk holds honorary Doctor of Arts degrees from Bard College, Boston Conservatory, Concordia University, Cornish College of the Arts, The Juilliard School, Lafayette College, Mount Holyoke College, San Francisco Art Institute, University of the Arts, and University of Hartford.

Among the many highlights of Monk's performances from the last twenty-five years is her *Vocal Offering* for His Holiness the Dalai Lama as part of the World Festival of Sacred Music in Los Angeles in October, 1999. Several marathon performances of her work have taken place in New York at the World Financial Center (1991), Lincoln Center Music Festival (2000), Carnegie's Zankel Hall (2005 and 2015), Symphony Space (2008), and the Whitney Museum (2009). In February 2012, Ms. Monk was honored with a remix and interpretations CD, *MONK MIX*, featuring 25 artists from the jazz, pop, DJ, and new music worlds. She is the subject of two new books of interviews, *Conversations with Meredith Monk*, by arts critic and *Performing Arts Journal* editor Bonnie Marranca, and *Une voix mystique*, by French author Jean-Louis Tallon. Currently Monk is developing *Indra's Net*, the third part of a trilogy of music-theater works exploring our interdependent relationship with nature, following the highly acclaimed *On Behalf of Nature* (2013) and *Cellular Songs* (2018).

meredithmonk.org



ANGÉLICA NEGRÓN

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while the *New York Times* noted her “capacity to surprise.” Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra, and the New York Botanical Garden, among others.

Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico, where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master's degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León.

Also active as an educator, Angélica is currently a teaching artist for New York Philharmonic's Very Young Composers program. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood, among others and is a founding member of the tropical electronic band Balún. She was recently an Artist-in-Residence at WNYC's The Greene Space working on *El Living Room*, a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize.

Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, NY Philharmonic Project 19 initiative, and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

ENSEMBLE-IN-RESIDENCE



ALARM WILL SOUND

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."

With classical skill and unlimited curiosity, Alarm Will Sound takes 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, Mary Kouyoumdjian, Tyondai Braxton, Augusta Read Thomas, Derek Bermel, Meredith Monk, 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 may be heard on eighteen recordings, including *For George Lewis | Autoshchediasms*, their most recent release featuring music of Tyshawn Sorey; *Omnisphere*, with jazz trio Medeski Martin & Wood; a collaboration with Peabody Award-winning podcast *Meet the Composer* titled *Splitting Adams*; and the premiere recording of Steve Reich's *Radio Rewrite*. 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 collaborates with artists who work beyond the bounds of classical music. *Alarm System*, the Matt Marks Impact Fund, and *Video Chat Variations*, a YouTube series developed during the COVID-19 pandemic, are initiatives that have created cross-genre music with electronica artists Eartheater, Jlin, King Britt, and Rashad Becker; jazz composer-performer Dave Douglas; multimedia artists Mira Calix, Bakudi Scream, and Damon Davis; soundtrack composers Brian Reitzell and JG Thirlwell; producer Valgeir Sigurðsson; and singer-songwriter Alyssa Pyper.

In 2016, Alarm Will Sound in a co-production with Opera Theatre of St. Louis, presented the world premiere of the staged version of Donnacha Dennehy's *The Hunger* at the BAM Next Wave Festival and the Touhill Performing Arts Center. Featuring Iarla O'Lionárd (traditional Irish singer) and Katherine Manley (soprano) with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax.

In 2013-14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum's educational programs.

In 2011, at Carnegie Hall, the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. *1969's* unconventional approach combining music, history, and ideas has been critically praised by the *New York Times* (“...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.”)

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, Brooklyn Academy of Music, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively Arts, Duke Performances, and the Warhol Museum. International tours

include the Holland Festival, Sacrum Profanum, Moscow's Art November, St. Petersburg's Pro Arte Festival, and the Barbican.

The members of the ensemble have also demonstrated our commitment to the education of young performers and composers through residency performances and activities at Princeton University, the University of Michigan, University of Maryland, Shenandoah University, the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.

alarmwillsound.com



Alan Pierson
Artistic Director and Conductor

Alan Pierson has been praised as “a dynamic conductor and musical visionary” by the *New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by the *Boston Globe*, and “one of the most exciting figures in new music today” by *Fanfare*. In addition to his work as artistic director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble, has served as Artistic Director of the Brooklyn Philharmonic, and has guest conducted the Los Angeles Philharmonic, the Chicago Symphony, the

London Sinfonietta, the Orchestra of St. Luke's, the Steve Reich Ensemble, Carnegie Hall's Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. 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 received bachelor degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

alanpierson.com

Personnel

Erin Lesser, flutes

Christa Robinson, oboe and English horn

Madison Greenstone, clarinets

Bohdan Hilash, clarinets and saxophones
(July 28)

Elisabeth Stimpert, clarinets

Michael Parker Harley, bassoon and
contrabassoon

Nicolee Kuester, horn

Tim Leopold, trumpet

Michael Clayville, trombone

Theo Learnard, tuba (July 28)

Alexandros Fragiskatos, percussion (July 28)

Matt Smallcomb, percussion

Chris Thompson, percussion

John Orfe, piano and keyboards

Peter Ferry, accordion (July 28)

Autumn Selover, harp (July 28)

Courtney Orlando, violin

Yvonne Lam, violin

Gillian Gallagher, viola

Stefan Freund, cello (July 28)

Eli Lara, cello (July 30)

Miles Brown, bass and bass guitar

Alan Pierson, conductor and Artistic Director

Gavin Chuck, Executive Director

Peter Ferry, Assistant Director of Artistic
Planning

Daniel Neumann, Sound Engineer

Jason Varvaro, Production Manager

Annie Toth, General Manager

Michael Clayville, Director of Marketing

Tracy Mendez, Development Manager

Chihiro Shibayama, Librarian

Acknowledgements

Alarm Will Sound's annual residency at the Mizzou International Composers Festival is supported by the Sinquefield Charitable Foundation.

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Additional Support provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and the National Endowment for the Arts.

MIZZOU STUDENT NEW MUSIC

Monday, July 25, 2022

7:30 PM

Sheryl Crow Hall

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or on the [University of Missouri School of Music's Youtube Channel](#)

Shady Run **Stephen Landy**
(2021) (b. 1996)

Stephen Landy, drum set and fixed media

Inland Voices* **María Laura Disandro**
(2022) (b. 1985)

Valentina Arango Sánchez, alto flute

Blizzard* **J.T. Wolfe**
(2022) (b. 2003)

Andrew Wiele, bass clarinet
Johanny Veiga Barbosa, violin
Andy Lewis, cello

The Spiral on Your Back **José Martinez**
(2015) (b. 1983)

Jordan Nielsen, percussion and fixed media

“III. Yellow” from Infinite Color **Andrew Wiele**
(2021) (b. 1996)

Andrew Wiele, bass clarinet and electronics

gone **Angélica Negrón**
(2018) (b. 1981)

Jordan Nielsen, percussion and electronics
Stephen Landy, percussion and electronics
Justin Cupps, percussion and electronics
Colton Johnson, percussion and electronics

*world premiere

Shady Run

This piece began as a simple idea to incorporate the glockenspiel into a drum set. I first created the main groove that the whole work is based on, then I started to add more melodic parts into the glockenspiel. I based most of these melodies on nostalgic tunes, specifically things I listened to growing up, however, I decided to alter the original melodies in order to convey a sense of unclear memories. I added an electronic track to it since the original setup seemed to be missing something. I've incorporated a lot of sounds from my childhood into the electronics, specifically the Gameboy sounds, as well as sounds I hear often today such as gong scrapes, bowed vibraphone, and glass bottles.

— Stephen Landy

Inland Voices

Inland Voices for solo alto flute (2022) explores the use of the flutist's voice.

When the sound of the flute and the voice is combined, new sonorities and distant voices appear. The subtlety of this effect is one of the most noticeable aspects of the piece. The singing and the flute gestures are maintained in an atmosphere which searches for an oneiric sonority. The title *Inland Voices* refers to unknown melodies that cannot be generated either by the flute or the voice alone, but appear when these two worlds are merged.

— María Laura Disandro

Blizzard

Blizzard is a short piece for violin, cello, and bass clarinet, completed in the spring of 2022 and written for members of the Mizzou New Music Ensemble. The piece is based on the poem of the same name by American poet William Carlos Williams (1883 - 1963). The poem is as follows:

Snow:
years of anger following
hours that float idly down —
the blizzard
drifts its weight
deeper and deeper for three days
or sixty years, eh? Then
the sun! a clutter of
yellow and blue flakes —
Hairy looking trees stand out
in long alleys

*over a wild solitude.
The man turns and there —
his solitary track stretched out
upon the world.*

— J.T. Wolfe

The Spiral on Your Back

This piece is at the same time many pieces. It is about the idea of resignifying an object by changing its context. With this in mind, one could say this piece consists of two components: a fixed part – the one that is notated by the composer – and a flexible part – five loops – created by the performer. The type of loop the performer creates will completely resignify the perception of the music I wrote. Thus they have the power to create a new interaction between the parts, creating a new piece every time it is performed.

— José Martinez

“III. Yellow” from Infinite Color

Infinite Color was written over the course of the 2021-2022 academic year with the guidance of Dr. Yoshiaki Onishi. The piece explores different aspects of the interaction between live electronics and clarinet. Throughout the piece, one motive serves as the main theme through which ideas are developed. The third movement, “Yellow,” uses concatenative synthesis to create a soundscape alongside a track filled with nature sounds from Devil’s Ice Box in Columbia, Missouri. Concatenative synthesis takes a sound file and divides it based on the attack transients. The snippets are then played in random order. The clarinetist is given many different motives to improvise on and the concatenative playbacks are added and removed as the piece progresses.

— Andrew Wiele

gone

gone is a short piece for Sō Percussion inspired by things and people that have left us. It explores the visceral physical feeling of emptiness and absence while at the same time searching for connections and meaning in these things and people that are left. It is written for the quartet accompanied by four solenoid-powered noise makers built by Nick Yulmon in which different inanimate objects are placed on top of surface poppers to create fast, erratic, and incisive rhythms. These four modular music devices operate as a ghost-like presence, sometimes interacting with the members of Sō and sometimes having a mind of their own. *gone* is a part of a larger scale work that I’m composing for Sō Percussion, inspired by things I deeply care about but I’m sometimes afraid to confront.

— Angélica Negrón

MIZZOU NEW MUSIC

Featuring the Mizzou New Music Ensemble and Mizzou Faculty Trio

Wednesday, July 27, 2022

7:30 PM

Sheryl Crow Hall

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MIZZOU NEW MUSIC ENSEMBLE

Provinciana **Santiago Beis**
(2022) (b. 1990)

with Santiago Beis, piano

Conversación a distancia **Angélica Negrón**
(2020) (b. 1981)

the things I heard on the radio **Emily Shaw**
(2021) (b. 2000)

with Emily Shaw, soprano

INTERMISSION

MIZZOU FACULTY TRIO

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

Freunuet and (Verdehr) Trio
Pastorale
Tarantelly

Triomusic **Don Freund**
(1980) (b. 1947)

Part One
Part Two

Wesley Warnhoff, clarinet
Julie Rosenfeld, violin
Peter Miyamoto, piano

Provinciana

Provinciana is a piece that works with South American folkloric elements shared among Argentinian, Uruguayan, and Paraguayan traditions. Namely, the Chacarera and Zamba dances fuse with modern harmonic and improvisatory idioms brought by the Mizzou New Music Ensemble. The bombo legüero drum is prominent in the playing of the Zamba. Thus, the bass drum serves this function with added playing and becomes a central part of the piece with the piano and supports the ensemble by its pulse. As a piece, the ensemble brings to life some aspects of this folkloric landscape wherein contact with nature's mysteries make the mysticism of some tales of the local life at the borders of Uruguay, Argentina, Brazil, and Paraguay as depicted in the writings of Osiris Rodríguez Castillos.

— Santiago Beis

Conversación a distancia

Conversación a distancia is a new piece written for Ensemble Pi inspired by a danza from one of my favorite danza composers from Puerto Rico, Juan Morel Campos (1857–1896), who I didn't realize until very recently was Afro-latino and also related to one of our most leading figures in the Puerto Rican independence movement, Pedro Albizu Campos (who also suffered from crass racism at Harvard University). The piece is motivated by moments of personal realization of the erasure of Afro-latinx in Puerto Rico, Latin America, and the diaspora as well as the hidden histories lost along the way.

This piece isolates some of the melodic gestures and harmonies from Morel Campos' danza *Conversación* playing with slowed down speeds and repetition in irregular ways to simulate a broken vinyl record as well as shifting and distorting its core musical elements to evoke a distant memory. Using this danza as my creative impulse, I wanted to open up new spaces for reflection and for me to have an imaginary dialogue with one of my favorite composers. The ambient soundscape that accompanies the piece uses field recordings from Ponce in Puerto Rico, where Morel Campos was born.

— Angélica Negrón

the things I heard on the radio

the things I heard on the radio is an exploration of the fuzzy world between radio stations. The dark static wraps around the strings and sporadic lines break the static blanket. As the radio picks up on signals from the beyond, fragments of channels come through. Melodies swirl in and out of existence and textures grow and change.

— Emily Shaw

MIZZOU NEW MUSIC ENSEMBLE



The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of eight University of Missouri graduate students under the direction of Yoshiaki Onishi, Postdoctoral Fellow in Music Composition.



Yoshiaki Onishi, Director

Japanese-American composer, conductor, and clarinetist Yoshiaki Onishi received his doctorate in music composition from Columbia University in New York in 2015. He is currently the Postdoctoral Fellow in Music Composition at the University of Missouri School of Music. As a composer, he is interested in exploring a wide range of instrumental timbres and finding ways to incorporate them in musical syntaxes and forms that disrupt the sense of expectation. Noted by a New York Times critic Anthony Tommasini for its “varied, eerily alluring sounds,” Onishi’s music has been performed

worldwide by organizations such as New Japan Philharmonic, Asko|Schönberg Ensemble, Klangforum Wien, Nieuw Ensemble, Distractfold Ensemble, Ensemble Intercontemporain, Quatuor Diotima and JACK Quartet. With his 2010 work *Départ dans...*, Onishi became the

laureate of the Gaudeamus Prize 2011. He was named a 2018 Guggenheim Fellow. Other recent honors include the Fromm Commission in 2018 and an artistic residency fellowship from Civitella Ranieri Foundation in Umbertide, Italy. His works are published by Edition Gravis in Berlin, Germany.

As a conductor deeply engaged in promoting the music of today, recent conducting engagements include a portrait concert of Makoto Shinohara at Tokyo Opera City in July 2021. He was one of the founding members of Ensemble Exophonie Tokyo and served as its Artistic Director/Conductor/Composer Associate, as well as a member of IKTUS+, a collective of musicians initiated by Iktus Percussion Ensemble of New York. Onishi has conducted Nieuw Ensemble, ECCE Ensemble, Talea Ensemble, Wet Ink Ensemble, Yale Philharmonia, and Ekmeles Vocal Ensemble, working closely with composers of his generation. Increasingly active as a re-emerged clarinetist and improviser in the recent years, he has collaborated with composers George Lewis, Carolina Heredia, Oswald Huynh, Bret Bohman, and Andrew Crossley. Together with Santiago Beis, he plays in the Onishi-Beis Duo, an improvisation duo with live electronics.

Personnel

Valentina Arango Sánchez, flutes
Andrew Wiele, clarinets
Johanny Veiga Barbosa, violin
Andy Lewis, cello
Stephen Landy, percussion
Jordan Nielsen, percussion
Daniel Fitzpatrick, piano
Eve Werger, piano and toy piano
Yoshiaki Onishi, conductor and director

Triodances

When asked to write a piece for the Verdehr Trio in 2005, my first thought was to write a set of three dances, much like Bartok's *Contrasts*, a work of the same instrumentation. Conducting sets of dances that year, including Dvorak's *Slavonic Dances* and Lutoslawski's *Mala Suite*, strengthened my resolve to forge ahead with the idea. At the time I was intrigued by Neoclassicism, particularly in the works of Stravinsky. All of these influences play a role in the piece. Another important element is the number three. All of the meters in the piece are either triple or compound (or both), there are three movements, there are three players, and third relations in keys are present, especially between C and A and C and Eb.

Freunuet and (Verdehr) Trio – A quirky tribute to Western art music’s favorite dance form. It’s full of quotes and was inspired by Stravinsky’s 2nd Suite for Orchestra.

Pastorale – Walter Verdehr requested a tune for the piece and one shows up in this movement. At first the tune slowly unfolds in a languishing 9/8, but later comes to the fore over a 9/8 ostinato that is divided into groups of 4 and 5 sixteenth notes.

Tarantelly – A Tarantella in honor of all the spiders living in the house we moved into in 2005. This is the most involved work of the three movements, taking the mixed meter theme on a wild ride through swing gestures, ominous rumblings, triumphant climaxes, and flashy runs.

— Stefan Freund

Triomusic

Triomusic is something of a musical “stream of consciousness;” its identity and cohesiveness emanate from the patterned contrasts and dramatic flow of its sharply profiled, thematically and stylistically incongruous sections. Two ideas create a context for the others. One is the gentle tune with which the pianist introduces Part One and which returns near the end of Part Two. The other is the driving 11/8 – 5/4 ostinato, which is first heard in alternation with the “tune” when it reappears in Part Two, but outgrows balanced proportions to become the propulsive, obsessive concluding section.

The first-time listener might feel more secure being guided through the two parts of the piece by the following sectional outline:

Part One — piano tune; violin “fiery” cadenza; heavy triple “rock” feel which gradually dissipates; biting, brittle aphorisms; quasi 14th-century chorale (violin and clarinet only); unison statements with sound-space reverberations; enigmatic postlude.

Part Two — frenetic triple cadenza; piano chorale; bright imitative tarantella; another piano chorale, foreboding (*Ach wie flüchtig, ach nichtig* ... How fleeting, how void is life); desperate fortissimo trills yielding to pianissimo whispers, segue to return of the piano tune, and ostinato finale.

Triomusic was composed in 1980 for the Verdehr Trio.

— Don Freund

MIZZOU FACULTY TRIO

Pianist **Peter Miyamoto** has enjoyed a brilliant international career. In 1990 he was named winner of the Irving S. Gilmore Young Artist Award. He also won the American Pianists Association National Fellowship Competition, the D'Angelo International Competition, the San Francisco Symphony Competition, and the Los Angeles Philharmonic Competition, and was a prize-winner in the National Chopin Competition.

Currently Professor of Piano and Chamber Music at the University of Missouri, Peter Miyamoto holds degrees from the Curtis Institute of Music (BM), Yale University (MM and AD), Michigan State University (DMA), and the Royal Academy of Music (AD) in London. His teachers have included Maria Curcio-Diamand, Leon Fleisher, Claude Frank, Peter Frankl, Aube Tzerko, and Ralph Votapek as well as Szymon Goldberg, Felix Galimir, and Lorand Fenyves for chamber music.

As a collaborative and chamber musician, Peter Miyamoto has performed with musicians from around the world, including Charles Castleman, Victor Danchenko, Anthony McGill, Lucy Shelton, David Shifrin, Lara St. John, Allan Vogel, the Euclid Quartet, and members of the Borromeo and Pacifica Quartets. He continues to serve as head of the piano department of the New York Summer Music Festival (nysmf.org). His four solo CDs, released on the Blue-Griffin Label (blue-griffin.com), have received outstanding reviews in major recording review periodicals including *American Record Guide* (January/February 2009), *Fanfare Magazine* (November/December 2015), *Gramophone* (April 2009), and *International Record Review* (March 2009).

Julie Rosenfeld is “a force of nature” according to *American Record Guide* in its review of her CD *New Music for Violin and Piano*. A native of Los Angeles, for 32 years she was the First Violinist of the Colorado String Quartet, winner of both the First Banff International String Quartet Competition and the Naumburg Chamber Music Award within ten days in 1983, playing more than 1200 concerts, touring throughout every part of the United States and Canada, and in more than 20 other countries. Their recordings of both standard and contemporary repertoire garnered praise from critics far and wide, as did their championing of many of today’s leading composers such as Karel Husa, Joan Tower, Richard Wernick, Katherine Hoover, George Tsontakis, Laura Kaminsky, and Libby Larsen.

In the Fall of 2014, Ms. Rosenfeld joined the faculty of the University of Missouri School of Music, becoming a member of the Esterhazy String Quartet, in residence there. She also taught violin and chamber music at the European Mozart Academy in Poland. After attending the Curtis Institute of Music, she received her Bachelor of Music from the University of Southern California and her Master of Music from Yale University, studying with such eminent teachers as Szymon Goldberg, Nathan Milstein, Robert Mann, and Yukiko Kamei.

American clarinetist **Wesley Warnhoff's** “thoughtful, effortless, and intense” performance style has gained him international acclaim as a soloist, orchestral, and chamber musician. Wes is currently serving as Assistant Teaching Professor of Clarinet at the University of Missouri where he leads the clarinet studio and performs with the Missouri Quintet. Wes is also the former principal clarinet of the Battle Creek Symphony in Michigan, a post he held from 2010 until 2019.

As a champion of new music, Wes has given many new music premieres including the world-premiere of Murray Gross' *Rhapsody for Clarinet, I Surrender*, and Carolina Heredia's *Vanishing*. Along with performing new music, Dr. Warnhoff has also added to the performing repertoire, most notably with his transcription for clarinet, voice, and piano of “La Vita e Inferno” from Verdi's *La Forza del Destino*. Wes is also an active commissioner of new music.

Wes received his degrees in higher education from Michigan State University, where he earned his DMA and MM, and Missouri State University, where he earned his BM. His primary teachers include Dr. Elsa Ludewig-Verdehr, Dr. Allison Storochuk, and Dr. Jack Scheurer.

Wes is an artist for Backun Musical Services and performs exclusively on Backun Lumiere clarinets.

ALARM WILL SOUND

Featuring members of Meredith Monk & Vocal Ensemble
and University of Missouri Choirs

Thursday, July 28, 2022

7:30 PM

Missouri Theatre

ALL EVENTS ARE FREE

Stream all events live at the [Mizzou New Music Initiative's Facebook Page](#)
or on the [University of Missouri School of Music's Youtube Channel](#)

ALARM WILL SOUND

Anthem **Meredith Monk**
(2020) (b. 1942)

Test of Time **Don Freund**
(2009) (b. 1947)

INTERMISSION

Places **Angélica Negrón**
(2017, arr. 2022) (b. 1981)

Night **Meredith Monk**
(1996, rev. 2005) (b. 1942)
orch. **Allison Sniffin**
and **Meredith Monk**

Meredith Monk*
Allison Sniffin*, soprano 1
Clara Smith+, soprano 2
Katie Geissinger*, alto 1
Dani Major+, alto 2
Daniel Shafer+, tenor 1
Nathan Lange+, tenor 2
Theo Bleckmann*, baritone
Jon Crader+, bass

* member of Meredith Monk & Vocal Ensemble
+ member of University of Missouri Choirs

Anthem

“Anthem” is one section of *Indra’s Net*, an evening-length work-in-progress inspired by the Buddhist concepts of interdependence and cause and effect as applied to our relationship with nature. A prayer for the continuation of our planet and for our commonality as its citizens, “Anthem” is an affirmation of nature’s power, particularly in this time of crisis and upheaval. The piece plays with various aspects of time, beginning with a simple linear progression that gradually accumulates layers of rhythm and timbre. It ends with a complex, multi-layered passage in which each performer plays/sings in his or her own time trajectory, together creating a larger sound cycle that slowly extends and then dissolves into space.

— Meredith Monk

Test of Time

In order to appropriately describe the piece, the two nouns in the title of *Test of Time* should both be plural. Not only are there all kinds of tests, but there is also a variety of ways of perceiving time that are challenged in the course of the piece. How long can rhythmic groove retain its momentum against interruptions and juxtapositions? How do beats and syncopations change their syntax when shifted or superimposed? How can microsecond subdivisions of a beat be reconfigured into unpredictable patterns that can still be felt as rhythmically tight? When musical events are frozen and cut-and-pasted out of context, are they perceived as existing independently in their own non-directional time-world? Can the four-phrase tune of the solo tuba prologue pass the test of time and be recognized when it reappears ten minutes later? Can the metrical implications of this tune still be appreciated when it is played by the brass in a free-sounding rhythm superimposed over a driving 9/16 torrent in the rest of the ensemble? When — at the end of the piece (spoiler alert!) — the tune is played by solo flute over a tapestry of bells, will the listener recognize on some intuitive level that the notes of each phrase are played backwards although the ordering of the phrases is forward?

I have for a long time considered the one-on-a-part (two violins) chamber sinfonietta to be nature’s perfect musical ensemble. No other ensemble could provide at the same time the timbral variety and turn-on-a-dime agility needed to execute a piece like *Test of Time*. I’ve included tuba and alto saxophone, instruments too often neglected in this medium. I have also avoided using standard percussion instruments, replacing bass drum and tom-toms with log drums, the surdo (Brazilian carnival drum), and the cajon (Afro-Peruvian wood box drum), and writing for almglocken (tuned cowbells) and singing bowls in place of marimba and vibraphone.

From the beginning of the tuba prologue to the final wa-wa decay of the spring drum around fifteen minutes will have expired in the outside world. I hope that those of us inside *Test of Time* will have experienced a universe of time dimensions totally apart from that.

— Don Freund

Places

“Places” is a movement from a larger piece titled *Mapping* (2017), which was commissioned by the Albany Symphony as part of their Water Music project, a cross-regional celebration of the bicentennial of New York’s Erie Canal. The piece is inspired by commonalities between folks from seemingly disparate places: somewhere relatively new to me (Amsterdam, NY) and the somewheres I call home (Carolina, Puerto Rico, and Brooklyn, NY). All share a deep attachment to their land and waterways as well as a common disposition—*Mapping* is a testament to the honesty, effortless charm, and warmth of the people I’ve met during my time in Amsterdam. It captures the spirit and history of the region as defined by its people: its Native American roots, the European immigrants who led its rapid expansion, as well as all the stories and players leading up to this very moment. Inspired by nostalgia, nature, and a hyper awareness of our surroundings, *Places* explores connection: across geographical and cultural borders, between community and geography, and among people that have never met yet share so much in common.

This piece was originally written for orchestra and has been arranged for Alarm Will Sound for the 2022 Mizzou International Composers Festival.

— Angélica Negrón

Night

Night was originally composed in 1996 for ten voices, two keyboards, violin, and French horn. I later felt that it would benefit from a richer orchestration and worked with Allison Sniffin, one of my close associates, to create a new rendering, scored for voices and an unusual ensemble of instruments that includes saxophones, synthesizer, bowed psaltery, and a variety of percussion instruments. Much of the work is based on a Hungarian minor scale, which prompted recollections of my travels through the former Yugoslavia. That land was then in the midst of a bloody war, a tragedy that inevitably affected the emotional complexion of the music.

— Meredith Monk

DISMAL NICHE PRESENTS: LARAAJI

Featuring Katina Bitsicas and the Onishi-Beis Duo

Friday, July 29, 2022

7:30 PM

Studio 4, McKee Gymnasium

ALL EVENTS ARE FREE

Stream all events live at the [Mizzou New Music Initiative's Facebook Page](#)
or on the [University of Missouri School of Music's Youtube Channel](#)

KATINA CECELIA BITSICAS

Cecelia

projection mapped video, video sculpture, sound

In Memoriam

performance, projection mapped video, wool, artificial flowers, thread

ONISHI-BEIS DUO

LARAAJI

Cecelia

Cecelia Rother Goodrich, my great-grandmother, was born in 1896 to German immigrants. She performed as a concert zither player until she immigrated to the United States at age 18, where she continued her musical career. Cecelia's love for travel was passed down to my grandmother, my mother and aunts, and now to me. *Cecelia* combines transposed recordings made by my aunt from 1971 of her playing the zither, with Super 8 film footage from 1979 of my grandmother and aunts exploring Germany, with iPhone footage from 2022 of my mother and me taking a similar journey through Germany. The film footage becomes a translucent dreamlike layer of color that accentuates the modern-day video captured of idyllic scenery passing by. Snippets of the film footage flash, like a fleeting memory. The panning imagery is spread across three conjoined screens, encompassing the viewer in the work. In the center, a sculptural form juts from the floor, adorned with the iconic Cologne Cathedral, captured by two generations, a symbol of strength, power, and unity. The zither, an incredibly complex instrument, has moments of clarity, and then slips in and out of distortion, much like the familial memories of those we loved. This work combines four generations of creative expression through visuals and sound, all captured at the origin of my maternal side's Germanic heritage.

— Katina Bitsicas

In Memoriam

My father, George Bitsicas, a second-generation Greek immigrant, passed away on June 15, 2020. George loved everything about water, from fishing to boating to simply listening to the waves. His last wishes were to live on forever in the water. So in December of 2021, I visited Greece to leave him with the waves. I documented the last moments, when he combined with the vibrant blue sea, knowing that he will always be there to visit again. The sea becomes a space for memory and unity between my father, myself, and our heritage, and a space of renewal for my Greek identity.

The ritualistic qualities of the immersive performance are a nod to my familial history, but are also symbolic for the collective grief and trauma our world is going through that motivates an emotive and healing response from the viewer. I wear modernized funeral garb as I decorate the three caskets made of felted wool, one for each member of my family. Wool is used to create cremation burial shrouds since the material is biodegradable and becomes a natural rich compost for burial trees. I alternate the decorative flower ritual between the 3 wool shrouds placed on the ground. The pattern references the skeletal structure of the body. The flowers represent the memories of those we've lost, which are sometimes so vivid that you think they are still alive. As I move between the wool coffins, the red thread slowly wraps around my body, tightening on my hands. This is inspired by the painted ribbons on the tombs of the historical Greek burial sites. The red threads signify a connection to the dead, and back to the earth.

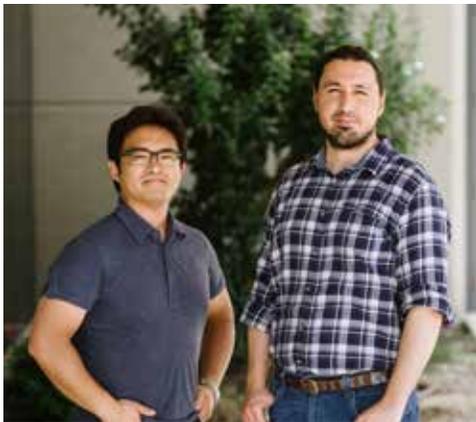
— Katina Bitsicas



Katina Bitsicas is a new media artist who utilizes video, photography, and performance in her artworks to explore grief, loss, trauma, and memory. She has exhibited worldwide, including The Armory Show, PULSE Art Fair, Satellite Art Fair, Superchief Gallery NFT, the Wheaton Biennial curated by Legacy Russell, HereArt in New York, Art in Odd Places in Orlando, Digital Graffiti Festival, and the St. Louis International Film Festival. She received her BA from Kalamazoo College, Post-Bacc from SACI in Florence, Italy, and MFA from the University of South Florida. She is an Assistant Professor and Coordinator of Digital Storytelling at the University of Missouri, where she also conducts research with the MU School of

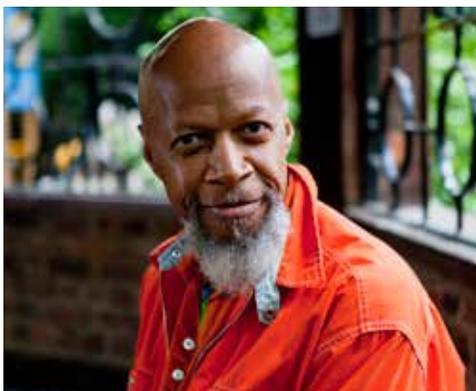
Medicine on utilizing digital storytelling as a meaning-making intervention for bereaved family members. This collaborative research has been published in *Death Studies*, *OMEGA: Journal of Death and Dying*, and the *Journal of Social Work in End-Of-Life & Palliative Care*.

katinabitsicas.com



Formed in November 2021 by composer-performers Yoshiaki Onishi (clarinets/electronics) and Santiago Beis (keyboard/saxophone/electronics), **Onishi-Beis Duo** improvises electroacoustic music informed by Western and Eastern philosophies, concepts of music perception and cognition, and phenomenology of sound. Onishi-Beis Duo has performed in concerts and events, opening shows for artists such as Ami Dang and Circuit Des Yeux.

linktr.ee/onishibeisduo



Laraaji is a New York City musician and one of modern new-age and experimental music's most distinctive, prolific, and charismatic characters. A master of multiple instruments, Laraaji primarily constructs lengthy, meditative, celestial ambient soundscapes from an electronically altered zither supplemented with kalimba, synthesizers, and piano as well as field recordings and vocals.

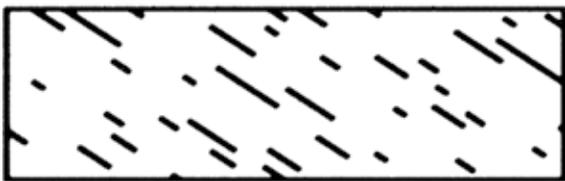
Born Edward Larry Gordon in Philadelphia in 1943, Laraaji attended Washington, DC's Howard University on a music scholarship before relocating to New York City in the 1960's with the intention of making a living as an actor and comedian. Upon arriving in New York City, Laraaji became immersed in studies of Eastern mysticism, which would change the course of his life. Happening upon a zither at a local pawn shop and experimenting with it, he developed a unique sound through electronic enhancement and unconventional playing techniques. He released his first album, *Celestial Vibration*, under his own name in 1978 and began busking in New York City parks. This led to a chance encounter with famed ambient innovator Brian Eno, who would produce Laraaji's first widely available release, *Ambient 3: Day of Radiance* on his EG label in 1980.

Since first gaining exposure in the early 80s, Laraaji has released over 50 albums, ranging from the mantra-like, gospel-tinged synth-pop to expansive, extended drone works. In just the last decade, Laraaji has experienced something of a late career renaissance as many of his early recordings have been rediscovered by a new generation of fans via reissues from the likes of the Numero Group, Light In The Attic, and Leaving Records; new collaborations with underground musicians Dallas Acid and Sun Araw; a revitalized live presence that has seen him share concert stages worldwide with the likes of Solange and Jonathan Wilson; and a wide amount of media coverage: from discussing his love of orange clothes in *Vogue*, to demonstrating the benefits of transcendental music on BBC4, or performing a coveted NPR tiny desk concert.

Over the course of the COVID-19 pandemic, Laraaji returned to his first instrument, the piano, releasing a stunning and critically lauded trilogy of elegant and minimal improvisations for the All Saints label, introducing a new chapter to the story of a much-loved cult icon.

laraaji.blogspot.com

DISMAL NICHE



DISMAL NICHE

Founded in 2013 in Columbia, Dismal Niche began as a DIY, artist-operated record label and community arts network committed to promoting and archiving the expression of the more independent, esoteric, and experimental accents of the local and regional music and arts community.

Since incorporating as a non-profit in 2015, the activities of the organization have largely revolved around the programming of the annual Columbia Experimental Music Festival and intermittent seasonal concerts. Our programming welcomes artists from across the

US and from around the world to Columbia offering local residents rare opportunities to experience world class presentations of innovative and nonconventional music, art, and performances that would likely otherwise not occur in Columbia.

Through our programming we aim to facilitate immersive, interactive experiences that are both cognitively and viscerally challenging while also restorative and conducive to the non-didactic freedom of subjective interpretation and enjoyment. We believe that community experiences with adventurous music and art can help stimulate critical and creative thought not only about the ways in which music and art can be seen, heard, felt or performed, but also the ways in which public spaces can be used, transformed or subverted and social relationships expanded and reimagined.

MNMI-Dismal Niche Collaboration

From the time that Dismal Niche started the Columbia Experimental Music Festival in 2015, a partnership with the Mizzou New Music Initiative seemed inevitable. That partnership began in 2019, when Dismal Niche teamed with the Mizzou International Composers Festival to present two free late night concerts at Cafe Berlin; the first featuring Bels Lontano curating a program of electronic music including works from MICF resident composers and a performance by percussionist and composer Eli Keszler on the second evening.

Jacob Gotlib, who served as Managing Director for the Mizzou New Music Initiative from 2016 through early 2022, recalls the beginnings of that collaboration: “I first met Matt [Crook] shortly after moving to Columbia in 2016, around that year’s Columbia Experimental Music Festival,” said Gotlib. “I knew I’d found a kindred spirit, as we were both dedicated to making Columbia a home for forward-thinking, exploratory music. After several years of searching for ways to work together, our first official collaboration came during the 2019 Mizzou International Composers Festival. We designed a Dismal Niche-curated concert, which featured experimental percussionist Eli Keszler in the Firestone Baars chapel. It was a tremendous success: wonderful music in a gorgeous space with audience members from both the local community and traveling from throughout the state.

“While COVID, unfortunately, put a damper on our plans for the next two years, we were thrilled to work together again in November 2021, when Dismal Niche and MNMI co-presented composer, sitarist, and vocalist Ami Dang. It was the 2021 Columbia Experimental Music Festival’s kickoff event and we had a packed house! I was thrilled to see so many of our students and Columbia community members in attendance. I hope that this partnership continues to deepen and flourish between two of the most important institutions for experimental music in Columbia and beyond.” Now that the 2022 MICF is returning to in-person concert performances, Dismal Niche is once again part of the Festival.

ALARM WILL SOUND: EIGHT WORLD PREMIERES

Saturday, July 30, 2022

7:30 PM

Missouri Theatre

ALL EVENTS ARE FREE

Stream all events live at the [Mizzou New Music Initiative's Facebook Page](#)
or on the [University of Missouri School of Music's Youtube Channel](#)

ALARM WILL SOUND

I Ask My Mother to Sing **Oswald Huynh**
(2022) (b. 1997)

Enjambres **Felipe Tovar-Henao**
(2022) (b. 1991)

Lunatic **Piyawat Louilapprasert**
(2022) (b. 1993)

Contrapunctus // Song **Niko D. Schroeder**
(2022) (b. 1994)

INTERMISSION

Consolation prize **Cassie Wieland**
(2022) (b. 1994)

Retour à Tipasa **Caterina di Cecca**
(2022) (b. 1984)

emergency exit only **Jia Yi Lee**
(2022) (b. 1996)

Imprints **Pascal Le Boeuf**
(2022) (b. 1986)

*All works written for Alarm Will Sound and the
2022 Mizzou International Composers Festival*

I Ask My Mother to Sing

The title of this piece, *I Ask My Mother to Sing*, is after a poem of the same name by Li-Young Lee. In the poem, he references the songs his mother and grandmother would sing from their homeland. As I was conceptualizing this piece, I considered the music and sounds that brought me the most comfort and built the work around these ideas, ranging from Vietnamese folk tunes to a simple major second gesture. The music evokes the mixed emotions that I associate with comfort: contentment, nostalgia, amusement, and, at times, apprehension.

— Oswald Huynh

Enjambres

In *Enjambres*, the ensemble is imagined as a meta-instrument, in which individual parts come together to form swarm-like gestures. Through iterations of these gestures, different musical processes emerge until reaching a cacophonous, machine-like state.

— Felipe Tovar-Henao

Lunatic

The piece focuses on the expansion of the piano's scraping sounds and their behaviors, including the speed of the scraping motions, overtone resonance, and vibration of physical/sonic gestures. These specific behaviors are expanded and elaborated through the ensemble's instrumental characters and articulations. Performers express an aggression of sounds and their energy to portray a scene of "lunatic" throughout the piece.

— Piyawat Louilappasert

Contrapunctus // Song

I don't know too much about writing songs or contrapuncti. *Contrapunctus // Song* is both and neither.

Mostly neither.

The piece is constructed in such a way that the entropy of musical figures transforms slowly over time. You can listen for the fluctuations of metric entropy, contrapuntal entropy, melodic entropy, and more. Though many of my works are grounded in a conceptual or extramusical framework, this piece was written during a difficult time for my career and my family, when I needed music to just be music, melodies to just be melodies, and notes to just be notes.

— Niko D. Schroeder

Consolation prize

*It's incredibly frustrating that being your most genuine self
Or becoming who you want to be
Is so often incompatible with what you find comfortable*

*I'm terrified of heights, but I love flying
Every time I ascend, I think
"is this worth it if we crash, was this worth it"*

*I never find the answer, and it never gets easier
But I couldn't live with myself if I didn't try again
Each time, not trying again becomes less of an option*

— Cassie Wieland

Retour à Tipasa

Retour à Tipasa is the title of one of Albert Camus' "solar essays," collected in *Summer*.

Sun, sea, and summer are central to the French author's poetics and clearly represent the sensual reality of the world.

The solar proses include the practical realization of the so-called Meridian Thought, a luminous vision that overcomes nihilism without forgetting the ineluctable shadow brought by clear light.

So – metaphorically – a rope made of intertwined white and black threads is stretched until it breaks.

These themes often spring from a specific place and have a precise setting.

This is the case of Tipasa, a city not far from Algiers, where Camus grew up. He writes about it twice, the first time to describe his "wedding day with the world" and the second time to narrate his return there looking for its ancient beauty. Even though it seems impossible to find it again, since everything has changed after the tragedy of the Second World War, the enchantment is extraordinarily renewed and he is again able to love and admire, discovering in the midst of winter that he has an invincible summer within him.

This inner journey, which is realized through active and concrete dialogue with the writer's places of youth, is the basis of my piece. Through sound images that are evocations of emotional states, the music passes from the black thread to the white thread and then intertwines the two elements, recognizing them as opposing forces that coexist, excluding nothing.

— Caterina di Cecca

emergency exit only

emergency exit only explores the gradations of noise and pitch in sound and the idea of developing tension in music. The piece introduces textures with varying degrees of opacity and clarity, obscuring and revealing parts of a bright and luminous chord. As the piece progresses, the accumulation of tension through noise gives way to a rhythmic ending.

— Jia Yi Lee

Imprints

Imprints represents an attempt to imprint theoretical experiments in rhythm. Bassist Dave Holland once told me that when you find an idea that you think is theoretically interesting, you can compose with it to gain fluency so you can emote with it and it becomes a part of you. When John Coltrane wrote “Giant Steps,” the composition was a vehicle for exploring theoretical ideas and incorporating them into the emotional language he used to express himself. In this way, he created a unique vocabulary and was able to “speak” fluently with this vocabulary as an improviser. The same approach applies to many innovative creative artists from Geri Allen to Ligeti to Aphex Twin. What distinguishes this approach from others is that it begins with a theoretical rather than an emotional approach.

Each of these artists made intentional efforts to imprint unusual theoretical language by composing and gaining fluency, resulting in the development of innovative, distinctive, and emotionally expressive artistic voices. I am certain this involved many experiments and failed attempts.

Imprints is one such attempt. Every note occurs in reference to a strict rhythmic grid, but the way we experience that grid is thwarted and obscured by the drummer, who appears to speed up, slow down, or play misaligned rhythms against the rest of the ensemble. Sometimes multiple tempos exist simultaneously and sometimes the meter is lopsided. (The beats are almost regular, but not quite.) These rhythmic experiments allow the audience to feel the beat in different ways, resulting in a pleasurable disorienting effect that I hope to internalize and incorporate in future musical experiments.

— Pascal Le Boeuf

RESIDENT COMPOSERS



CATERINA DI CECCA

Caterina Di Cecca is an Italian composer based in Rome.

Her scores, conducted by Daniele Rustioni, Geoffrey Paterson, Carlo Rizzari, Gregory Charette, Fabrizio Cassi, Jean-Paul Dessy, Sandro Gorli, Aaron Holloway-Nahum, Chino Toledo, and Igor Dronov, among others, have been performed and programmed in 17 countries worldwide (Austria, Belgium, England, France, Germany, Italy, Luxembourg, Mexico, Russia, Serbia, Spain, Sweden, Switzerland, The Netherlands, The Philippines, Ukraine, and USA) by renowned ensembles and orchestras such as Neue Vocalsolisten (DE), Musiques Nouvelles (BE),

Ensemble Mosaik (DE), Ars Nova Ensemble (FR), Riot Ensemble (UK), Ensemble Échappé (US), Divertimento Ensemble (IT), Ensemble Oerknal! (NL), Ulysses Ensemble, Ensemble Reconsil (AT), Solisti Aquilani (IT), Studio for New Music (RU), Instrumentalists of the Orchestra and Choir of the Teatro Petruzzelli (IT), Birmingham Contemporary Music Group (UK), and Orchestra della Toscana (IT).

She has been selected for ca. 40 international composition competitions and calls for scores, including Open Call “SIAE Classici di Oggi 2018/2019” – Commission for Orchestra, [tactus] Young Composers’ Forum of Mons, George Enescu International Composition Competition of Bucharest, and Franco Donatoni International Meeting for Young Composers of Milan.

She has been commissioned by numerous institutions including Aldeburgh Festival (UK) in cooperation with Ulysses Network, Biennale Musica di Venezia (IT), Ars Nova Ensemble in collaboration with SACEM (FR), “SIAE – Classici di Oggi” in partnership with Orchestra della Toscana (IT), Divertimento Ensemble (IT) supported by Ernst von Siemens Foundation (DE), Fondazione Lirico Sinfonica Petruzzelli e Teatri di Bari (IT), Puccini Festival (IT), German Embassy in Rome (DE), World Exposition 2015 (IT) and Fondazione Spinola Banna per l’Arte (IT), for which she was also Composer-in-Residence in 2015.

caterinadicecca.com



OSWALD HUỖNH

Oswald Huỳnh is a composer and bassoonist from Portland, Oregon. His works navigate Vietnamese aesthetics and tradition, language and translation, and the relationship between heritage and identity. Huỳnh writes music extensively for instrumental forces to create evocative soundscapes that convey underlying narratives and emotions. His orchestral work *Gia Đình* calls to this by exploring the impact of intergenerational trauma, cultural inheritance, and what is lost between eras.

As a composer, Huỳnh has collaborated with artists such as the Akropolis Reed Quintet, St. Louis Symphony Orchestra, Tacet(i) Ensemble, Fear No Music, Del Sol String Quartet, [Switch~ Ensemble], deaf rabbit duo, percussionist Payton MacDonald, and composer/clarinetist Yoshiaki Onishi, among others. Huỳnh's music has been presented at the New Music on the Bayou Festival, Powell Hall, Bangkok Art and Culture Centre, International Composition Institute of Thailand, Arts Letters & Numbers, Ear Taxi Festival, Constellation, Oregon Bach Festival, Northwestern University New Music Conference, The Sheldon Concert Hall, and Wintergreen Music Festival. Additionally, Huỳnh is a fellow for the inaugural Akropolis Chamber Music Institute.

Huỳnh holds a Bachelor of Arts from Lewis & Clark College and a Master of Music from the University of Missouri. During his time at Lewis & Clark, Huỳnh was presented the Rena J. Ratte Memorial Award, the highest academic honor given to students, for his compositional work at the college. His principal teachers include Stefan Freund, Carolina Heredia, Texu Kim, and Michael Johanson.

oswaldhuynh.com



PASCAL LE BOEUF

Described as “sleek, new” and “hyper-fluent” by *The New York Times*, Pascal Le Boeuf (he/him) is a Grammy-nominated composer, jazz pianist, and electronic artist whose works range from modern improvised music to hybridizing chamber music with production-based technology. Recent projects include commercial recordings and videos with JACK Quartet, Friction Quartet, Nu Deco Ensemble, Akropolis Reed Quintet, Christian Euman, Hub New Music, Barbora Kolářová, Shattered Glass, Todd Reynolds, Sara Caswell, Jessica Meyer, Nick Photinos, Four/Ten Media, Bec Plexus featuring Ian Chang (of Son Lux), Dayna Stephens, Justin Brown, JiHye Jung, and Jamie Lidell.

As a keyboardist, Pascal performed as support for D’Angelo’s *Black Messiah* US tour and Clean Bandit’s *Rather Be* tour with Australian pop artist Meg Mac. He actively performs and records with Le Boeuf Brothers, Friction Quartet, Allan Harris, and his piano trio “Pascal’s Triangle” featuring bassist Linda May Han Oh and drummer Justin Brown.

As a producer, Pascal has worked with a range of artists including Annika Socolofsky, Anna Pidgorna, Jenny Beck, Alyssa Weinberg, Gabriella Smith, Gabriel Cabezas, Barbora Kolářová, Hub New Music, Nick Photinos, and Iarla Ó Lionáird.

He is currently an Assistant Professor of Practice in Music and Technology at the Vanderbilt University Blair School of Music and a Harold W. Dodds Honorific Fellow and PhD candidate in music composition at Princeton University.

pascalmusic.com



JIA YI LEE

Jia Yi Lee is a Singaporean composer who writes music that explores the colors and textures of sound through movement and gesture. She creates imaginative sound worlds inspired by natural phenomena and processes, and is interested in the perception of temporality and timbre in music.

Jia Yi's music has been performed by the Singapore National Youth Orchestra, KOU Musik (Singapore), Ensemble Multilatérale (Paris, France), Trio SurPlus (Freiburg, Germany), Ensemble Phoenix (Basel, Switzerland), Ensemble Linea (Strasbourg, France), Asko|Schönberg (Amsterdam, Netherlands), Ensemble

Signal (New York, USA), and Talea Ensemble (New York, USA), and heard in festivals such as June in Buffalo (USA), Etchings Festival (France), soundSCAPE Festival (Italy), and Asian Composers League Festival (Vietnam). She has been awarded the Otto Ortmann Prize in Composition (2021) and 2nd and 3rd Prizes in the Prix D'Été Competition (2022, 2020).

Apart from composing, Jia Yi plays the trumpet and is also passionate about music education. She is currently a Graduate Assistant in Music Theory at the Peabody Institute and also teaches composition as part of the school's Junior Bach Program. In addition, she is part of the organizing team for Music for All, Music with All, a Singapore-based initiative that promotes inclusivity through music education.

Jia Yi is currently pursuing her DMA at Peabody Institute, studying with Oscar Bettison. She recently completed her MM at Peabody Institute, Johns Hopkins University, and BM with Honors (Highest Distinction) at Yong Siew Toh Conservatory of Music, National University of Singapore. Her past teachers include Felipe Lara, Ho Chee Kong, Peter Edwards, and Adeline Wong.

jiayilee.com



PIYAWAT LOUILARPPRASERT

“the rebel Thai composer taking music to unheard heights” — CNN News World

“His compositions suggest a post-humanist approach to sound production, where performer, instrument and objects become new agents” — The Otto R. Stahl Memorial Award, New York

Piyawat is a Thai composer, performer, and curator who works with the interweave of music composition, visual art, and sound installation. Piyawat has been awarded commissions and prizes including Südwestrundfunk (SWR) Experimental Studio (Germany), MATA Festival (New York), Lucerne Festival (Switzerland), Gaudeamus (Netherlands), ASCAP (USA), Pro Helvetia (Switzerland), British Council (UK), Japan Foundation (Japan), Sergei Slonimsky Award (Russia), Matan Givol Prize (Israel), NUNC (Chicago), Otto R. Stahl Memorial Award (USA), Léon Goossens Prize (UK), and Kultur Kontakt Residency (Austria). In 2019, his *Smelly Tubes* was featured in CNN News World: “Young and Gifted.” His recent work, *Ohm-Na-Mo* was commissioned by Donaueschinger Musiktage for their centennial celebration in 2021. He has worked with ensembles such as Tacet(i), Arditti, Berlin Philharmonic Horn Section, ICE, Mozaik, Platypus, Meitar, Wet Ink, Lucerne Alumni, Switch, Omnibus, Orkest Erepijs, Vertixe Sonora, Royal Northern Sinfonia, Princess Galyani Vadhana Youth Orchestra, Thailand Philharmonic Orchestra, Aguascalientes Symphony Orchestra, American Composer Orchestra, and others.

He obtained a DMA in music composition at Cornell University (Don M. Randel Fellowship 2021-22) and an MM in composition at Royal College of Music, London. His major teachers are Valeriy Rizayev, Dai Fujikura, Kevin Ernste, and Marianthi Papalexandri Alexandri.

Piyawat was recently appointed as a Visiting Lecturer at Cornell University. In Thailand, he is serving as a chair and a program curator for Int-Act Festival (Thailand).

piyawatmusic.com



NIKO D. SCHROEDER

Niko D. Schroeder’s artistic practices reflect his Midwestern (US) upbringing through rugged joy, community focus, and wry humor. His works draw on regional folklore and extramusical elements to illustrate issues of environment, identity, and perception (*bridge sings*, for example, integrates field recordings of Michigan’s Mackinac Bridge, while *moves* derives formal and musical material from historic chess matches). He is most himself when working with others, whether through co-composition or interdisciplinary collaboration.

Niko’s collaborative spirit is also reflected in his work as a bandleader, performer, arts administrator, and audio engineer. He has toured with rock, jazz, folk, and contemporary classical ensembles, including his polka outfit, the Bierkeller Boys Oompah Band. Cherished past projects include several ensembles dedicated to co-composition, like indie-pop band The Lake Effects and folk/classical quintet Waiting for Niko. Other performers of his music include Sō Percussion, Roomful of Teeth, Alarm Will Sound, the Sinta Quartet, Invoke string quartet, Khemia Ensemble, the Grand Valley New Music Ensemble, and members of Fifth House Ensemble. His work as a composer, performer, and engineer can be heard on Innova Recordings, Klavier, slashsound, and his own imprint, Wretched Toad Music.

Niko holds an MM from the University of Missouri, Columbia, where he served as an instructor and sound engineer and was awarded the 2019 Sinquefield Prize, the university’s highest honor for a composer. He also holds a BA from Grand Valley State University, where he won the Glenn A. Niemeyer Award—the highest distinction for student contributions to the university.

He lives in Missouri with his wife Julia and their two cats, Johnny Cash and June Carter. He is one of few full-time artists to co-own a professional sports organization.

nikodschroeder.com



FELIPE TOVAR-HENAO

Characterized by a strong interest in exploring sound perception, memory, and recognition, the music of Colombian composer Felipe Tovar-Henao has been consistently awarded and performed throughout his emerging professional career. His creative work is deeply rooted in aesthetic experiences with technology, philosophy, and cinema, incorporating both acoustic and electroacoustic media.

Recent highlights include being a finalist of the 2019 SEAMUS/ASCAP Award, as well as receiving the 2018 SCI/ASCAP Student Commission Award and the 2018 ASCAP Foundation Morton Gould Young Composer Award.

His music has been performed by artists and ensembles such as Alarm Will Sound, Grossman Ensemble, Quatuor Diotima, Sound Icon, IU New Music Ensemble, AURA Contemporary Ensemble, Hear no Evil, Sociedad de Música de Cámara de Bogotá, Ensamble Periscopio, Andrés Orozco-Estrada, Orquesta Sinfónica EAFIT, among many others. Similarly, he has received commissions and grants from institutions, including SCI/ASCAP, the Chicago Center for Contemporary Composition (CCCC), Mizzou New Music Initiative, FilarMed, Indiana University, Colombian Ministry of Culture, Alcaldía de Medellín, and Universidad EAFIT.

He has held teaching positions as Associate Instructor and Coordinator of the IU JSoM Composition Department (2017-20), as well as Adjunct Professor in Music Theory and Composition at Universidad EAFIT (2020-21) in Medellín, Colombia.

He is currently the 2021-22 CCCC Postdoctoral Researcher at the University of Chicago.

felipe-tovar-henao.com



CASSIE WIELAND

“Wieland’s visceral compositions send chills up your spine.” — The Road to Sound

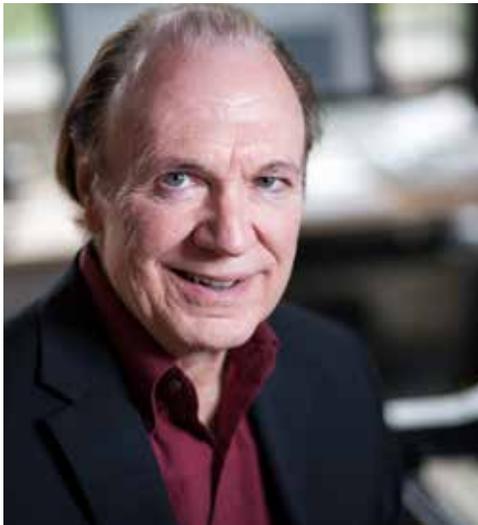
Cassie Wieland (pronounced ‘kæ-si ‘wee-l’nd) is an Illinois-born and Brooklyn-based composer. Praised by *The New York Times* as “sweetly shimmering,” Wieland masterfully experiments with timbre and texture by exploring intimate and fragile sounds to achieve the “hand-made” sound she is often looking for: imperfect, but intentional.

Cassie has been commissioned and performed by line upon line percussion, Ensemble Dal Niente, Metropolis Ensemble, the Dallas Symphony Orchestra, ~Nois, violinist Jennifer Koh, clarinetist Ken Thomson, percussionist Adam Groh, and Illinois Modern Ensemble, among others. Her music has been featured at events such as the Bang on a Can Marathon, Hot Air Music Festival, MKE Unplugged, the Red Note New Music festival, and the Maryland Wind Festival. She has recently been named a 2022 Roulette Resident Artist, a 2020 Roulette Commissioned Artist, and an inaugural Bouman Fellow for the 2019-2020 Kinds of Kings season. Her music has been featured on New Sounds, NPR, *The New York Times*, *Financial Times*, *Musical America*, I Care if You Listen, AnEarful, and The Road to Sound.

Cassie is currently working in Brooklyn as a freelance composer and as a Senior Rights Management Coordinator for The Orchard. She holds a BM in Composition from Illinois State University and an MM in Composition from the University of Illinois.

cassiewieland.com

FEATURED COMPOSERS



DON FREUND has been described as “a composer thoughtful in approach and imaginative in style” (*The Washington Post*), whose music is “exciting, amusing, disturbing, beautiful, and always fascinating” (*Music and Musicians, London*). He is an internationally recognized composer with works ranging from solo, chamber, and orchestral music to pieces involving live performances with electronic instruments, music for dance, and large theatre works, and is recipient of numerous awards and commissions including a Guggenheim Foundation Fellowship, two grants from the National Endowment for the Arts (*Cello Concerto; Passion with Tropes*), commissions including the Tennessee Arts Commission with Opera Memphis (*The Bishop’s Ghost*), and prizes including the Washington International String Quartet

Composition Competition, the ISCM International Piano Music Competition, the 1995 AGO/ECS Publishing Award in Choral Composition (*God’s Grandeur*), the 1997 Rodrigo Riera International Competition for Guitar Composition (*Stirrings*), the Hanson Prize, the McCurdy Award, the Aspen Prize, 25 ASCAP Awards, and a MacGeorge Fellowship from the University of Melbourne, Australia. His works are published by MMB Music, Boosey and Hawkes, ECS, Seesaw, and Vivace Press. Freund is also active as a pianist, conductor, and lecturer.

He has been Professor of Composition at the Indiana University Jacobs School of Music since 1992. In 1998 he was composer-in-residence at the Australian National Academy of Music and lectured on his music at Royal Conservatories in Brussels and the Hague, the Royal Academy of Music in London, the Prague Conservatory, and the Hochschule in Vienna. Teaching composition continues to be a major component of Freund’s career; students from 50 years of teaching have won an impressive array of awards and recognitions.

Don Freund was born in Pittsburgh in 1947. He studied at Duquesne University (BM’69), and earned his graduate degrees at the Eastman School of Music (MM’70, DMA’72). His composition teachers were Joseph Willcox Jenkins, Darius Milhaud, Charles Jones, Wayne Barlow, Warren Benson, and Samuel Adler. From 1972 to 1992 he was chairman of the Composition Department at Memphis State University. As founder and coordinator of MSU’s annual New Music Festival, he programmed close to a thousand new American works; he has been conductor or pianist in the performance of some two hundred new pieces, usually in collaboration with the composer.

Performances of Freund's music include *Radical Light* by the Kansas City Symphony, *End of Summer* at the Aspen Music Festival, *Departing Flights* premiered by Composers, Inc. in San Francisco, *Hard Cells* by the Cleveland Chamber Symphony and the Pittsburgh New Music Ensemble, *Feux d'artifice-Tombeau* and *Departing Flights* at Merkin Hall, *Soft Cells* and *Quilt Horizon* by New Music Ensembles at Indiana University and University of Southern California, *Life of the Party* at the Melbourne International Double Reed Conference, and *Sky Scrapings* in Prague and Montreal. As a pianist, Freund's recital repertoire has extended back from new music to several complete performances of Bach's WTC Book I (Navona CD) and his own pianistic realizations of Machaut. He has performed his *Earthdance Concerto* with wind ensembles at Florida State University, West Virginia University, Bowling Green State University, and Indiana University.

donfreund.com

SANTIAGO BEIS is a Uru-Brazilian composer, pianist, audio designer, arranger, and artistic researcher. He holds a bachelor's degree in music composition from the Escola de Música e Belas Artes do Paraná, studying with Maurício Dottori, Harry Crawl, Márcio Steuernagel, and Felipe de Almeida Ribeiro. During this period, he worked with new music ensembles such as Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Quarteto Brasileira, UM2UO Percussion, Orquestra filarmônica da UFPR, Orquestra de Câmara da Cidade de Curitiba, Orquestra à Base de Sopro de Curitiba, Orquestra à Base de Cordas de Curitiba, and Quinteto Sopro5.

Santiago won prizes at composition festivals including First Prize in the XXII Funarte Prémio de Composição Clássica (2017) and First Prize in the IV Bienal Música Hoje (2017). He played his compositions at the MadeinNY JazzGala jazz competition at the Tribeca Center of Performing Arts in New York (2017).

Recent works include the ballet *Águas do éden e do Hades*. Additionally, as a producer with Composteira casa de Criação, Santiago organized workshops for composers in residence such as Marcos Balter, Paulo Rios Filho, Alex Buck, Alexandre Torres Porres, Flora Holderbaum, Marin Herraiz, Guilherme Pelucci and Daniela Veronesi, Mariana Carvalho, Fernando Riederer, Mossa Bildner, and Jorge Antunes among other Brazilian Artists. Santiago has taken part in new music festivals and residences in collaboration with ensembles such as Left Coast Chamber Ensemble through the 2021 RedNote New Music Festival, the MU University Philharmonic for the Sinquefield Composition Prize, and the Sheldon Arts Foundation.

Currently Santiago is a graduate student in music composition at the University of Missouri School of Music under the mentorship of Carolina Heredia, Yoshiaki Onishi, and Stefan Freund.

santiagobeis.com

MARÍA LAURA DISANDRO is an Argentinian composer. She studied music composition at the National University of Córdoba, Argentina; holds a Master in Musical Heritage imparted by the University of Granada, the University of Oviedo, and the International University of Andalucía, Spain; and is currently a master's student in music composition at the University of Missouri. She has participated in numerous courses, seminars, forums, festivals and workshops taking master classes with internationally renowned composers such as Valerio Sanicandro, Jaime Reis, Hilda Paredes, Mark André, Michael Maierhof, Mathías Spahlinger, Juan Carlos Tolosa, and Gabriel Valverde. She has worked with diverse ensembles such as Neo Ensemble, Trama Ensemble, Nonsense EVS and Suono Mobile from Argentina; Taller Sonoro Ensemble and Barcelona Modern Ensemble from Spain; Collective Love Music Ensemble from France; Kommas Ensemble from Germany; and Low Frequency Trio from US/México among others.

She created the sound design and music for the dance work *Nido, nunca dejan de emigrar* (2019, directed by C. Gómez Comini and C. Pino, Córdoba- Argentina) and the theater play *La tiranía de los secretos* (2017-2018, authorship of D. Gaitán and directed by C. Arguello Pitt, Córdoba- Argentina), the latter being nominated for best sound design (Prizes of the Theater of Córdoba, Argentina).

laladisandro.com

STEPHEN LANDY is a percussionist, educator, and member of the University of Missouri's New Music Ensemble. Stephen has a BM in Music Performance from the University of North Florida, where he studied under Dr. Andrea Venet and Kevin Garry. He has performed with notable artists/groups such as, Valerie Naranjo, The Big Trouble, Patience Munjeri, and Andrea Venet and has premiered pieces by Aaron Perrine, Niko Schroeder, Daniel Fitzpatrick, Luis Bezerra, Daniel Vega, and Andrea Venet. He has also worked as a music educator for many years, teaching at various high schools, middle schools, and elementary schools. In 2017 he was a semifinalist in the Great Plains Marimba Competition. In 2018 he performed with UNF in the Percussive Arts Society International Convention and finished top 5 in the Chamber Percussion Ensemble Competition. He is originally from Melbourne, Florida, but currently resides in Columbia, Missouri in pursuit of a MM degree in Music Performance at MU under the direction of Dr. Megan Arns.

JOSÉ MARTINEZ's music incorporates a wide range of influences from Colombian folk tunes to contemporary composition techniques while borrowing from Latin music, heavy metal, and audio sampling techniques. His works range from solo pieces with electronics to orchestral works, passing through chamber ensembles, electroacoustic pieces, and interdisciplinary collaborations. His music has been performed by groups such as Alarm Will Sound, Wild Up, Grammy award-winning quartet Third Coast Percussion, and others. An alumnus in percussion and composition of the National University of Colombia, he studied composition at the University of Missouri and UT Austin. José was Visiting Professor at East Carolina University and at the New College of Florida. Currently he is Assistant Professor of Music at Colby College.

José's music has also been presented by Spanish ensemble Taller Sonoro, LA-based Piano duo Hockett Duo, Orchestra of St. Luke's in New York City, Grupo de Cámara de Bogotá, and Austin-based percussion ensemble Line Upon Line, among others. He has participated in institutes and festivals such as Banff Ensemble Evolution program, DeGaetano, Splice, SEAMUS, Missouri International Composers Festival, Line Upon Line Winter Composer Festival, ClarinetFest, and VIPA.

José is a recipient of the 2008 National Composition Prize for Young Composers, the 2011 "Ciudad de Bogotá" Composition Award, and the 2013 National Cultural Prize. In the US he has received the 2013 Sinefield Composition Prize and the 2019 Rain Water Grant for Innovation. He is part of the C3 Collective and also artistic director of the concert series Stack Overflow that creates opportunities for composers interested in electronics.

josegmartinez.com

EMILY SHAW is a collector of sounds. She is most interested in using composition as musical world-building, creating soundscapes through instrumental and electronic mediums. Sometimes whimsical, sometimes painful, Emily is fascinated by invoking feelings in the listener that cannot always be named. As a senior undergraduate of music composition at the University of Missouri, her works have been performed by ensembles such as Khemia Ensemble, Quatuor Diotima, the Tesla Quartet, and Mizzou New Music Ensemble. She currently studies composition under Stefan Freund.

ANDREW WIELE has always grown up around music. His mother had a piano in the house and he started taking lessons at a young age, as well as playing clarinet and singing in the choir throughout middle and high school. It was during his senior year of high school when he realized that he loved music and wanted to pursue it as a career, thanks to the music of artists like George Winston, Horace Silver, and Herbie Hancock. It is their uniqueness, love of music and art, and their connection with their audiences that Andrew wants to capture in his own music. Already many people have praised Andrew for the way he connects his music to the world around him. His performances have been described as engaging, providing context and meaning to the music.

One of Andrew's most deeply held beliefs is that music can heal the soul and communicate things words could never express. Through the creation and performance of music people can come together, build community, and strengthen bonds. Music and its many forms can cross over any barrier and foster peace and happiness. Andrew has several outlets through which he shares his love of music with others. Currently living in Columbia as a freelance performer, teacher, piano tuner, and collaborative pianist, he brings the work of local composers to life. His recorded music is available on Band Camp and YouTube.

andrewwielemusic.com

J.T. WOLFE is a sophomore music composition major and pianist at the University of Missouri. Throughout high school, J.T. attended the Missouri Summer Composition Institute, producing three collaborations with contemporary music group Khemia Ensemble. In addition to these works, J.T. has written music for members of the Mizzou New Music Ensemble and other performers associated with the University of Missouri, as well as several works for solo piano. Aside from music, he enjoys traveling, biking, and baseball and lives in St. Joseph, Missouri, with his family.



School of Music

University of Missouri

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, 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), collaborative piano, and piano pedagogy, and the PhD 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, Wind Ensemble, Symphonic Band, University Band, Marching Mizzou, Concert Jazz Band, University Singers, Concert Chorale, Women's Chorale, Men'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 250 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 39 full-time and 10 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 housed within Community Music @ Mizzou: private lesson opportunities, Missouri String Project, Experiencing Piano, Esterhazy Chamber Music Seminar, and several options for community ensembles.

music.missouri.edu

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Sinquefield Charitable Foundation

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Thank You!

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