

MICF

MIZZOU
INTERNATIONAL
COMPOSERS
FESTIVAL

July — 22 — 26 — 2025

Missouri Theatre — Columbia, MO

Featuring Guest Composers
Hilda *Paredes* and Judd *Greenstein* with
ALARM WILL SOUND



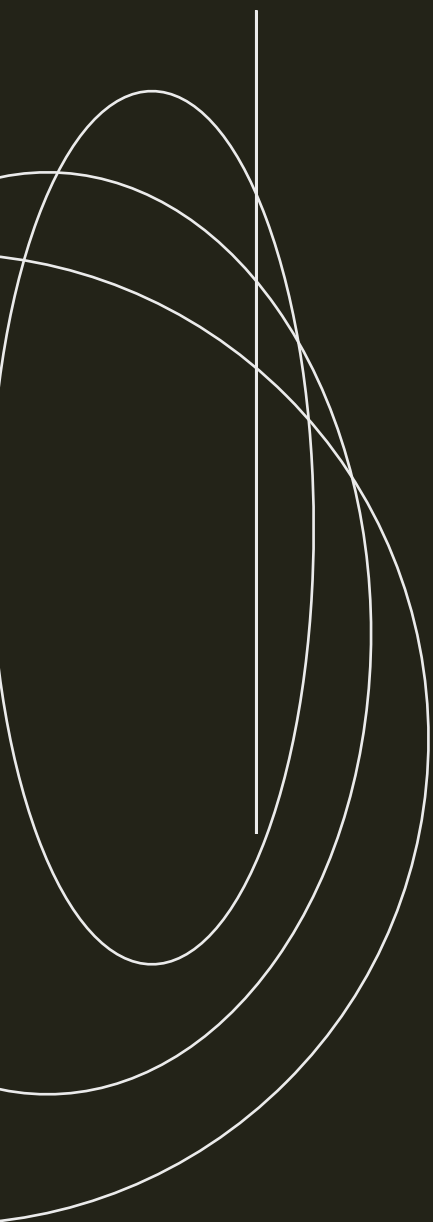
Mizzou New Music Initiative
University of Missouri

COMPOSERSFESTIVAL.MISSOURI.EDU

July — 22 — 26



Mizzou New Music Initiative
University of Missouri



2025

MICF

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Thursday, 07.24

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Alarm Will Sound
Opening Concert



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Friday, 07.25

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Mizzou New Music
featuring the Mizzou New Music Ensemble
and Mizzou Faculty

42

Saturday, 07.26

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Alarm Will Sound
Eight World Premieres



48

Mizzou School of Music

Festival Schedule

07.22

9:00 – 11:00 AM

—

Sheryl Crow Hall
Sinequefield Music Center

TUE

Resident Composer Presentations

Resident Composers Seda Balci, Daniel Reza Sabzghabaei, and Matt Smith.

2:30 – 5:45 PM

—

Sheryl Crow Hall
Sinequefield Music Center

TUE

Resident Composer Presentations

Amy Brandon, Parker Callister, Bobby Ge, Geli Li, and Chris L. Thompson.

07.23

7:30 PM

—

Sheryl Crow Hall
Sinequefield Music Center

WED

Distinguished Guest Composer Public Presentations: Judd Greenstein and Hilda Paredes

Distinguished Guest Composers Judd Greenstein [7:30 PM] and Hilda Paredes [8:30 PM] deliver lecture presentations on their works and careers.

STREAM ALL EVENTS LIVE ON THE MIZZOU NEW
MUSIC INITIATIVE'S FACEBOOK PAGE OR ON THE
UNIVERSITY OF MISSOURI SCHOOL OF MUSIC'S
YOUTUBE CHANNEL.

ALL EVENTS ARE FREE!



07.24

7:30 PM

—

Missouri Theatre

THU

Alarm Will Sound

Opening concert featuring music by Distinguished Guest Composers Judd Greenstein and Hilda Paredes.

07.25

7:30 PM

—

Sheryl Crow Hall
Sinsquefield Music Center

FRI

Mizzou New Music

The Mizzou New Music Ensemble perform works by Judd Greenstein, Hilda Paredes, and Mizzou faculty composers.

07.26

7:30 PM

—

Missouri Theatre

SAT

Eight World Premieres

Alarm Will Sound presents the world premieres of eight new works by 2025 MICF Resident Composers: Seda Balci, Amy Brandon, Parker Callister, Bobby Ge, Geli Li, Daniel Reza Sabzghabaei, Matt Smith, and Chris L. Thompson.



Schedule subject to change.
For an updated schedule, please visit
COMPOSERSFESTIVAL.MISSOURI.EDU

Welcome

On behalf of the University of Missouri School of Music, welcome to the 16th Annual Mizzou International Composers Festival [MICF].

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This vibrant, week-long summer tradition features a wide array of appealing and insightful compositional voices from across the world. Over three concerts, you will hear 18 works performed by world-renowned ensemble-in-residence Alarm Will Sound, the University of Missouri New Music Ensemble, and select members of our School of Music faculty. I am certain that these performances will inspire all who attend, as they highlight the vibrancy of new music in our society. This year, we welcome distinguished guest composers Hilda Paredes and Judd Greenstein. In addition to hearing their music performed on Thursday and Friday evening of the festival, you can also hear directly from them when they offer commentary about their music and the world of composition on Wednesday evening. To have the opportunity to hear from two of the most prominent composers of our generation in a relaxed and intimate setting promises to be an unforgettable and educational evening.

After an extensive and rigorous application process, we are joined by eight resident composers: Seda Balci, Amy Brandon, Parker Callister, Bobby Ge, Geli Li, Daniel Reza Sabzghabaei, Matt Smith and Christopher L. Thompson. These accomplished individuals are some of the most gifted voices in new music composition. Each composer will be working with our two distinguished guest composers and members of Alarm Will Sound in anticipation for the world premiere of their works on Saturday evening. This process represents one of the important missions of the Mizzou New Music Initiative [MNMI]—transforming music education. The Mizzou International Composers Festival would not be possible without the generous support of the Sinsquefield Charitable Foundation. We acknowledge and appreciate the generosity of Jeanne and Rex Sinsquefield for their vision and enduring commitment to the School of Music. To read more about the Mizzou New Music Initiative and the diverse array of programs positioning the University of Missouri School of Music as a leading center for the creation and performance of new music, I invite you to read more here: newmusic.missouri.edu/about-us.

Whether you are joining us in-person or tuning in via our livestream, we are delighted to share this celebration of new music with you. The Mizzou International Composers Festival is more than a series of concerts—it is a space for discovery, dialogue, and artistic growth. We hope this week leaves you inspired, challenged, and renewed by the extraordinary artistry on display.



Brian A. Silvey, Ph.D.

INTERIM DIRECTOR, UNIVERSITY OF MISSOURI SCHOOL OF MUSIC



Directors

Stefan Freund

ARTISTIC DIRECTOR

Stefan Freund is a composer, cellist, and conductor who has dedicated his career to bringing new music to life. He is currently Professor of Composition at the University of Missouri, where he serves as Artistic Director of the Mizzou New Music Initiative and Director of the Mizzou New Music Ensemble. In addition, he is the founding cellist of Alarm Will Sound and the Music Director of the Columbia Civic Orchestra. Freund uses his affiliation with these organizations as a nexus for a variety of collaborative programs that advocate for composers and their music.

Freund's music has been described as "intense" and "alluring" by the *Washington Post* as well as "eerily dreamy" and "ferocious" by the *New York Times*. Freund has received commissions from organizations including Barlow Endowment, the New Spectrum Foundation, the Carnegie Hall Corporation, and the Lincoln Center Festival. 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 concert halls in 11 European countries, Canada, and Mexico. His works have been recorded on the Albany, Centaur, Crystal, Innova, New Focus, and Ravello labels.

As a founding member of Alarm Will Sound, Freund has performed in prestigious venues including 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, the Bonn Beethovenfest, Culture Station

Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 19 released albums featuring Alarm Will Sound. Along with the ensemble, he has worked closely with some of the most significant composers of our time including 10 Pulitzer Prize winners.

As Artistic Director of the Mizzou New Music Initiative, Freund oversees an array of programs that strive to establish the University of Missouri as a center for new music. These programs include the Mizzou International Composers Festival, the Creating Original Music Project [COMP], and the Missouri Composers Project [MOCOP]. As Director of the Mizzou New Music Ensemble, he has worked with composers ranging from Pulitzer Prize winners to student composers on interpretations of their music. He has conducted the ensemble in performances in St. Louis, Kansas City, Lawrence, KS, Fort Worth, TX, Argentina, Colombia, and Peru. For over 20 years Freund has been the Music Director of the Columbia Civic Orchestra, bringing orchestral music to the community of Columbia, including dozens of premieres.

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 Schwantrner 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. Previously he was Assistant Professor of Composition at the Eastman School of Music.



Tiffany M. Skidmore

MANAGING DIRECTOR

Tiffany M. Skidmore is an American composer and performer based in Columbia, Missouri, where she is currently Managing Director of the Mizzou New Music Initiative. She has held faculty positions at the University of Minnesota–Twin Cities, Virginia Tech, and the University at Buffalo [SUNY], where from 2023–2024, she held the Birge Cary Chair in Music Composition. Most recently, she was a Visiting Professor at McGill University, in residence at the Centre for Interdisciplinary Research in Music Media and Technology [CIRMMT]. She is Co-Founder, Executive Director, and Co-Artistic Director of the Twin Cities-based 113 Composers Collective, an organization that produces the Twin Cities New Music Festival, as well as concerts and guest artist residencies throughout the world.

Dr. Skidmore has received numerous awards for her work from organizations such as the Schubert Club, the Jerome Foundation, the Foundation for Contemporary Arts, Rimon, and Opus7. She was a 2017 John Duffy Institute for New Opera Fellow, a 2018 McKnight Composer Fellow, and the 2018–2019 Zeitgeist New Music Ensemble Composer-in-Residence. Her chamber, choral, and orchestral work has been interpreted by acclaimed experimental music specialists throughout the United States and Europe, including Kyle Hutchins, Tiffany Du Mouchelle, Talea, TAK, loadbang, andPlay, Bent Duo, Fonema Consort, Ensemble Dal Niente, Duo Gelland, and many others. Her work has been featured in national and international festivals, including the US Navy Band International Saxophone Symposium, the International Clarinet Association Festival, the MN Made Festival, the Shockingly Modern Saxophone Festival, the Virginia Tech New Music + Technology Festival, the New York City Electronic Music Festival, the OpenAir Festival [Sweden], the Open Days Festival [Denmark], and the World Saxophone Congress [Gran Canaria], among others. She is on the composition faculty of the Vienna Contemporary Composers Festival, the Sofia Symphonic Summit, and the São Paulo Contemporary Composers Festival.

Dr. Skidmore holds degrees in Music Composition and Vocal Performance from Gonzaga University, Eastern Washington University, and the University of Minnesota, where she studied with James Dillon and theorist Michael Cherlin, followed by post-doctoral studies with Chaya Czernowin.

As a performer, Skidmore has sung professionally with the Spokane and Coeur d'Alene Opera companies, Spokane Symphony Chorale, the Minnesota Chorale, the Contemporary Music Workshop, Hymnos Vocal Ensemble, the Gregorian Singers, the 113 Composers Collective, and as a freelance artist, primarily performing early and experimental music.



Guest Composers



Hilda *Paredes*

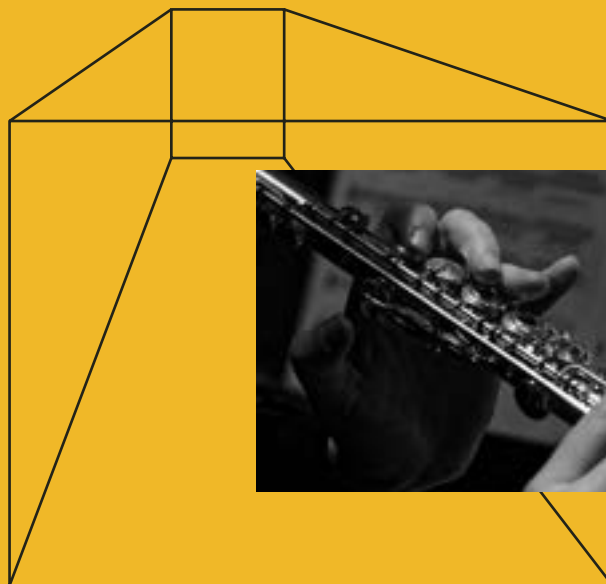
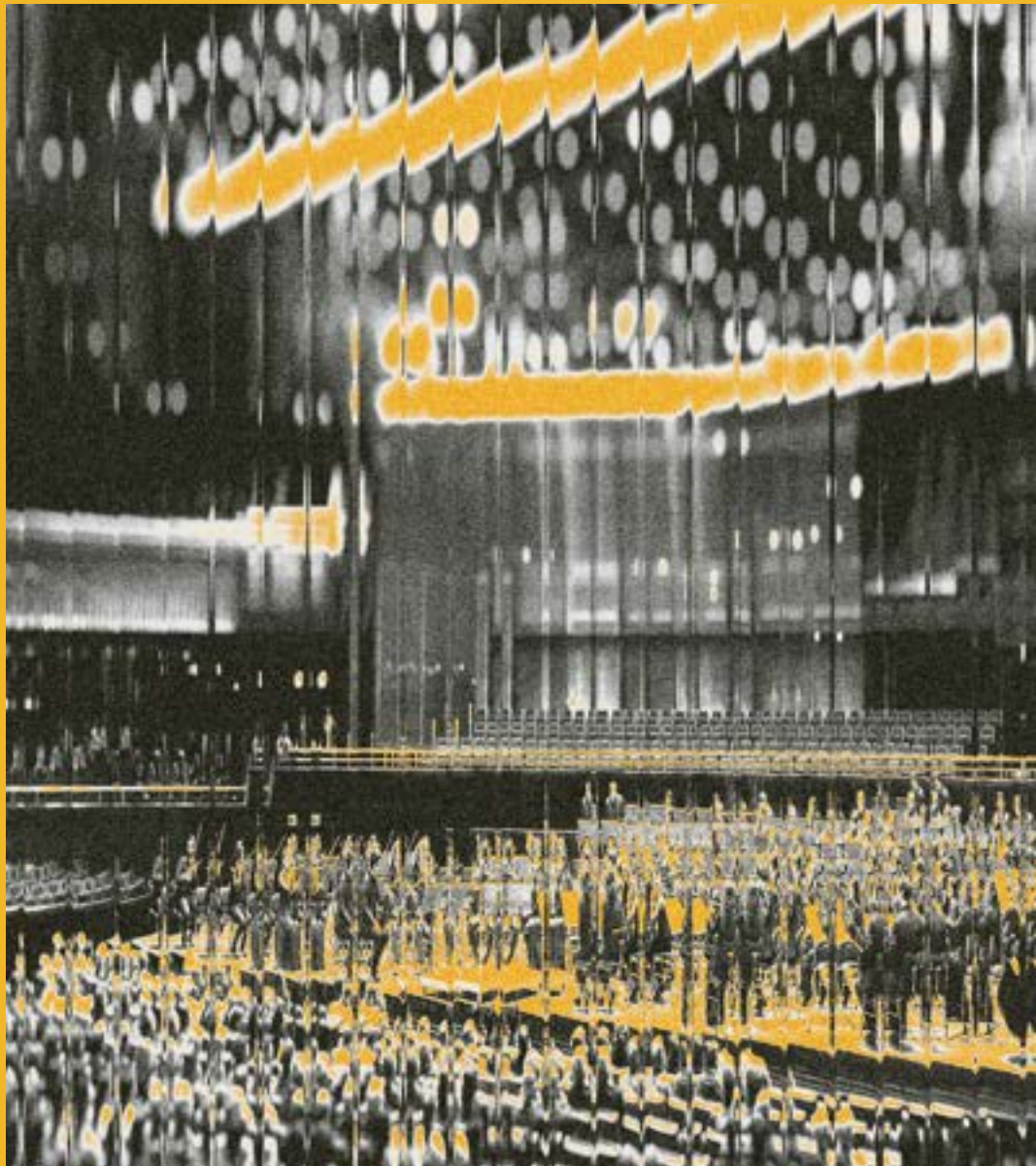
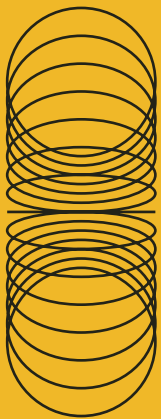
Hilda Paredes is one of the leading Mexican composers of her generation, known for her refined compositional voice and deep sensitivity to the instruments and artists she writes for. Based in London for nearly 40 years, her music blends influences from Mexican literature and global musical traditions, earning acclaim for its poetic intensity, dramatic force, and technical precision.

Her wide-ranging output includes chamber, orchestral, vocal, and electroacoustic works, with notable collaborations at institutions such as IRCAM, SWR Experimentalstudio, and CIRM. Her opera *Harriet: Scenes in the Life of Harriet Tubman* received widespread praise, earning the top spot in *De Volkskrant*'s Best Classical Music of 2018 and the Ivors Composer Award in 2019.

Paredes has been commissioned and performed by leading ensembles and orchestras worldwide, including Ensemble Intercontemporain, Arditti Quartet, ICE, Ensemble Modern, and the London

Sinfonietta. Her works have been featured at international festivals and venues such as the Wigmore Hall, Festival d'Automne à Paris, Wien Modern, Ultima Oslo, June in Buffalo, and the Festival Internacional Cervantino.

Her accolades include the Guggenheim Fellowship, Rockefeller Foundation support, Music Theatre Now, PRS Foundation, and Mexico's FONCA. She remains deeply engaged in Mexico's musical life as a composer, educator, and radio producer, and is in high demand as a guest lecturer at institutions including the University at Buffalo and Mills College. Paredes studied in Mexico City with Mario Lavista and later at the Guildhall School of Music, City University London [MA], and the University of Manchester [PhD]. Her works are published by the University of York Music Press and recorded on labels including AEON, Mode Records, and IBS.



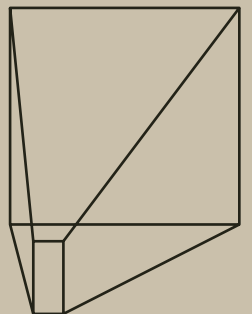


Judd Greenstein

Judd Greenstein is a composer and advocate for the independent new music community in the US and around the world. His works for standout groups such as Roomful of Teeth, NOW Ensemble, and yMusic have reached global audiences and received widespread critical acclaim. As a founder of New Amsterdam Records and the Ecstatic Music Festival, Judd has been a leading voice in developing a genre-fluid musical infrastructure that strives to open new channels of participation and representation in contemporary music.

He has been called “one of the bright lights among young composers” [WNYC] and “a composer who deserves our attention” [*St. Paul Pioneer Press*], with critics saying his music “felt like an epiphany” [*New York Times*] and were “tempted to call a masterpiece” [*Boston Globe*]. He has been commissioned by major institutions and festivals such as Carnegie Hall, the Lucerne Festival, Ballet Sun Valley, and the TROMP Percussion Festival, orchestras including the Minnesota Orchestra, the Luxembourg Philharmonic, the Alabama Symphony, the North Carolina Symphony, and the San Diego Symphony, and artists and ensembles such as Awadagin Pratt, Alarm Will Sound, So Percussion, and the Knights.

He has been a visiting professor at Williams College, a Mentoring Artist at the Atlantic Center for the Arts, and has worked with students at the Antenna Cloud Farm Experimental Institute, the Gabriela Lena Frank Creative Academy, the New Amsterdam Composer’s Lab, and numerous conservatories and music departments around the country.





Curiosity is
a great
antidote to
fear.

— Meredith *Monk*



Resident Composers

TURKEY

Seda
Balci



Born in Turkey to a jazz-loving father and a mother fond of traditional folk songs, Seda Balci grew up immersed in diverse musical worlds. She began studying piano at age 11 and later earned double degrees in piano and composition from Mimar Sinan Fine Arts University. After completing her master's and doctorate in piano, she shifted focus to composition. As a pianist, she performed as a soloist with the Mimar Sinan and Anadolu University Symphony Orchestras. In 2023, she moved to the US to pursue composition at the University of Missouri. She was commissioned by the St. Louis Symphony Orchestra and won the 2024 Sinfuefield Prize, composing a piece for choir and electronics. In 2025, she received a Sheldon Commission to write a work for clarinet quartet featuring members of the St. Louis Symphony. Her music blends European classical traditions with Turkish folk influences, often exploring themes of the universe, nature, and sound.

[SOUNDCLOUD.COM/SEDABALCI](https://soundcloud.com/sedabalci)



CANADA

Amy Brandon



JUNO-nominated composer Amy Brandon's pieces have been described as "gut-wrenching and horrific" [*Critipeg*], "otherworldly, a clashing of bleakness with beauty" [*Minor Seventh*], and "arresting, riveting music, highly original and individual" [*Simon Cummings*, 5:4]. Recent works include a NextGen commission for the Toronto Symphony Orchestra [*qilillil*, 2025], and works for cellist Jeffrey Zeigler [*Simulacra*, 2022], Orbit Ensemble [*Caeli Nullius*, 2024], and Ensemble ArtChoral [*Dust of the Water*, 2023]. Her installations and acoustic works have been presented at the ISCM World New Music Days, the Gaudeamus Festival, Trinity College [Dublin], and the Winnipeg New Music Festival. She has received Canadian and international composition awards including the Leo Brouwer Guitar Composition Competition [Grand Prize 2019, adjudicated by Leo Brouwer] and was a 2020 JACK Quartet Studio Artist. She teaches

composition at Dalhousie University at the Fountain School of Performing Arts in Halifax, Nova Scotia, and Mount Allison University in Sackville, New Brunswick.

AMYBRANDON.CA



UNITED STATES

Parker Callister



Parker Callister is a composer, music technologist, and guitarist from Ithaca, NY.

His music draws influence from electronic and noise music while also operating in a contemporary music idiom. Compositional interests include close-mic amplification, spectral harmony, and the tactility of sound. He has had his music performed by notable artists including Peter Sheppard Skaerved, Li-Chin Li, as well as the Unheard//Of Ensemble, OSSIA New Music, line upon line percussion, ECCE Ensemble, and Yarn/Wire.

Parker's primary mentors have included Ricardo Zohn-Muldoon, Michael Hersch, Evis Sammouris, Robert Morris, and Carlos Sanchez-Gutierrez. He has received commissions from the Baltimore Integrated Arts Society, line upon line percussion, OSSIA New Music, the Music Educators of Lansing, NY, and choreographers Laurie MacFarlane and Ruben Ornelas. In May of 2024, he received his PhD in Music Composition from the Eastman School of Music. Currently, he teaches at SUNY Oneonta as a lecturer in music and audio production.

PARKERCALLISTER.COM

UNITED STATES

Bobby Ge



Bobby Ge is an American-born, Shanghai-raised composer and media artist whose work engages with themes of communication, home, and hybridity. Described as “expressive and gripping” [*Financial Times*] and “exciting, frenzied, unpredictable” [*CityNews CBR*], his work is filled with shimmering textures and restless motion, often undergirded by a wry sense of humor.

Winner of the Barlow Prize, Ge has completed a diverse array of projects including a sinfonietta/percussion ensemble piece for the Albany Symphony’s *Dogs of Desire*, a saxophone concerto for the US Navy Band, a multimedia work for the *icarus* Quartet, and a song for soprano, ensemble, and electronics supported by New Music USA. The latter, premiered by Mind on Fire, received a 2024 ASCAP Morton Gould Young Composer Award.

Ge is an avid collaborator and has had the good fortune of sharing his work with a growing list of presenters that ranges from the unorthodox—the Space Telescope Science Institute, the Smithsonian Environmental Research Center, NJ Audubon—to the cutting edge of new music, including Beth

Morrison Projects, the Attacca Quartet, Khemia Ensemble, Tesla Quartet, Blackbox Ensemble, JACK Quartet, and So Percussion. His experimental short film “You Have Entered the Public Domain” has screened at film festivals including the Golden State Film Festival and the Short. Sweet. Film Festival. A dedicated educator, Ge believes firmly in the value of the arts as an expressive and uniting force, and he has collaborated with numerous educational ensembles including the New York Youth Symphony, the Seattle Youth Symphony Orchestra, the Guangzhou Symphony Youth Orchestra, the Westside Chamber Players, and the St. Olaf Band.

He is currently pursuing his PhD at Princeton University, and holds degrees from the Peabody Institute of Johns Hopkins University [MM] and the University of California, Berkeley [BA]. His primary teachers include Donnacha Dennehy, Nathalie Joachim, Juri Seo, Dan Trueman, Tyondai Braxton, Kevin Puts, Harold Meltzer, and Cindy Cox.

BOBBYGEMUSIC.COM



CHINA

Geli Li



With a deep enthusiasm for new music, an intense curiosity about the world of sound, and a rich multicultural background, Geli Li is a Chinese-born American composer whose music bridges Eastern and Western musical traditions through a distinctive personal idiom and contemporary vocabulary. Over the past two decades, her musical journey has taken her across Asia, Europe, and North America.

Li holds a doctoral degree in Music Composition from the University of Texas at Austin and also studied at the Hochschule für Musik und Theater Hamburg and the Central Conservatory of Music in Beijing. Her principal mentors include Augusta Read Thomas, Januibe Tejera, Elmar Lampson, and Wenchen Qin.

Li’s music has been performed on three continents by more than 30 ensembles and orchestras, including the Orchestra of St. Luke’s, Talea Ensemble, Klangforum Wien, and Hanatsu Miroir, among many others. A winner of the Henri Lazarof International

Commission Prize, Li has received over 45 international awards and honors, with her work featured at more than 30 major festivals worldwide. Most recently, she has received commissions from the Henri Lazarof Living Legacy, the Museum of Contemporary Art Connecticut and Hub New Music, Ensemble United Instruments of Lucilin, Copland House’s CULTIVATE Institute, the DeGaetano Composition Institute, and the Potries Composition Residency.

Li currently serves as Visiting Assistant Professor of Music at Macalester College, where she teaches courses in music composition and theory.

GELILICOMPOSER.COM

UNITED STATES

Daniel Reza Sabzghabaei



Daniel Reza Sabzghabaei [دانیال رضا ری‌اب‌قزب‌س] is a creator who is interested in looking at time through different lenses: unpacking notions of tradition, exploring memories of those past, and investigating nostalgic frameworks that lean forward. His music has been commissioned and presented by organizations including: the GRAMMY-winning New York Youth Symphony, JACK Quartet, Ensemble Proton Bern, National Sawdust, the International Contemporary Ensemble, Loadbang, the Duisburg Philharmonic, the Civic Orchestra of Chicago, Hub New Music, Intimacy of Creativity Festival, the American Composers Orchestra, the Bergamot Quartet, TAK Ensemble, Beth Morrison Projects, the New York Festival of Song, bassist Robert Black, the Banff Centre, Contemporaneous, the MATA festival, Vincent Lucas [principal flute, Orchestre de Paris], Guerilla Opera, the Moab Music Festival, Chorus Austin, the Young New Yorkers Chorus, Pro Coro Canada, The Esoterics, OPERA America, and VocalEssence among others. He has held residencies at the I-Park Foundation, Copland House, the Banff Centre, the Ellis Beauregard Foundation, the Lake George Music Festival, and the Busan Choral

Festival. Some of his prizes include: a First Music Commission from the New York Youth Symphony, the Maurice Gardner Prize from the American Viola Society, the Israel/Pellman Prize from the Society for New Music, a 2024 New Music USA Creator Fund Award, and an IDEA Grant from OPERA America.

Daniel holds a doctorate from Cornell University and is currently a GATES Postdoctoral Fellow at Université Grenoble Alpes, where he is completing a large-scale opera project focusing on the history of the hijab in Iran. Outside of music and interdisciplinary projects, Daniel also translates Persian poetry.

DANIELSABZGHABAEI.COM



UNITED STATES

Matt Smith



Matt Smith is a Los Angeles-based composer whose music blends lush harmonies, lyricism, and imaginative soundscapes, inspired by storytelling, philosophy, and nature. His works have been performed at the Aspen Music Festival, Atlantic Music Festival, Accademia Chigiana, Severance Hall, and Dance Camera West. He has collaborated with ensembles such as the Filarmonica Arturo Toscanini, Orchestra Senzaspine, the Diotima String Quartet, and acclaimed artists including Grammy winning soprano Hilá Plitmann and harpist Alexander Boldachev. Matt earned his bachelor's

and master's degrees at the Cleveland Institute of Music and is currently pursuing a PhD at the UCLA Herb Alpert School of Music, studying with Richard Danielpour and Ian Krouse. He is also a pianist, trombonist, singer, and producer. Upcoming projects include a work for the Youth Orchestra of Los Angeles and a collaboration with Brightwork New Music Ensemble.

MUSICBYMATTSMITH.COM

UNITED STATES

Chris L.
Thompson



Christopher Thompson, also known as “Master Christopher,” is a multi-disciplined performer-composer who creates innovative ways to blur the distinction between genres. Through his project “Music Desegregation,” he merges contemporary art music, jazz, and percussion, with notated rap. Currently based in Philadelphia, PA, Chris serves as Lecturer of Music for the City University of New York at Kingsborough Community College in Brooklyn, while also pursuing a Doctor of Musical Arts degree in Music Composition at the Peabody Institute of Johns Hopkins University. Chris previously taught as the director of percussion studies at High Point University and is a proud alumnus of an HBCU, North Carolina A&T State University. Chris also holds a master’s degree in percussion performance and a post-baccalaureate certificate in Jazz Studies from the University of North Carolina Greensboro School of Music. Christopher Thompson currently serves on the board of the Alliance of Black Orchestral Percussionists, is a member of the Percussive Arts Society New Music/Research Committee, and is an endorsed artist for Marimba One and Black Swamp Percussion.

MASTERCHRISTOPHER.COM



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 Steve Reich, Meredith Monk, Tyshawn Sorey, David Lang, John Adams, Mary Kouyoumdjian, John Luther Adams, Marcos Balter, and Augusta Read Thomas 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 collaborates with artists who work beyond the bounds of classical music. Alarm System and the Matt Marks Impact Fund 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.

Alarm Will Sound may be heard on 19 recordings, including *Land of Winter*, their most recent release featuring music of Donnacha Dennehy; *Omnisphere*, with jazz trio Medeski Martin & Wood; *For George Lewis | Autoschediasms*, one of *The New Yorker's* Notable Recordings of 2021; 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.

Recent performances reflect Alarm Will Sound's boundary-pushing ethos. In October 2022, they presented an overnight performance of John Luther Adams' *Ten Thousand Birds* at the Paris Philharmonie during Nuit Blanche, playing four cycles between 9 p.m. and 4 a.m. for thousands of audience members. In September 2024, they premiered David T. Little's *What Belongs to You* at the Modlin Center for the Performing Arts, based on Garth Greenwell's novel, featuring GRAMMY-winning tenor Karim Sulayman and directed by Mark Morris. In 2023, Alarm Will Sound performed Mary Kouyoumdjian's Pulitzer-finalist *Paper Planes* at EMPAC, a multimedia exploration of refugee experiences they co-commissioned. Additionally, their 2024 *Sun Dogs* tour, created in collaboration with composers Arooj Aftab, Daniel Wohl, Devonté Hynes, and Rafiq Bhatia, and done in partnership with Liquid Music, highlighted groundbreaking collaborations blending music and film across four US cities.

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'Lionáird [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.

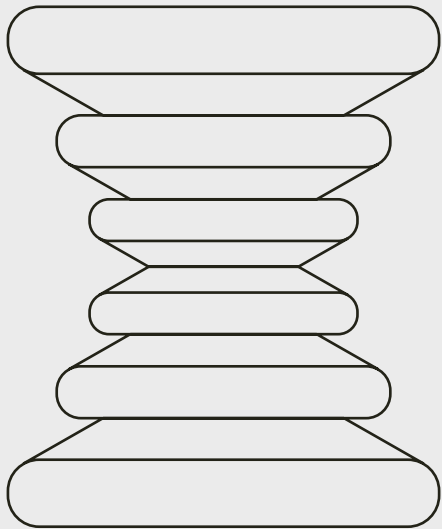
In 2011, at Carnegie Hall, the group presented 1969, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world 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, Miller Theatre, Brooklyn Academy of Music, the Bang on a Can's Long Play Festival, Disney Hall, Kimmel Center, Library of Congress, Annenberg Center, the Clarice, CAP UCLA, Caranmoor, and the Warhol Museum. International tours include the Beijing Modern Festival, 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.

For more information and to join the mailing list, visit Alarm Will Sound's website at:

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 “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 has served as Artistic Director of the Brooklyn Philharmonic, and guest conducted the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, L.A. Opera, National theater Mannheim, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke’s, the New World Symphony, and the Silk Road Project, among others. 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, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity.

Passionate about using storytelling to bring listeners inside of contemporary music, he has led the creation of innovative musical experiences, like Alarm Will Sound’s *1969* and *Soundbites* video series, and the Brooklyn Philharmonic’s *Brooklyn Village project*. Mr. Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, John Luther Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Mark Morris, Christopher Wheeldon, Akram Khan, and Elliot Feld. Mr. Pierson received bachelor’s 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, Oehms Classics, and Sweetspot DVD.

Personnel

ERIN LESSER	FLUTES
CHRISTA ROBINSON	OBOE, ENGLISH HORN
NUNO ANTUNES	CLARINETS
ELISABETH STIMPERT	CLARINETS
MICHAEL HARLEY	BASSOON, CONTRABASSOON
LAURA WEINER	HORN
TIM LEOPOLD	TRUMPET
MICHAEL CLAYVILLE	TROMBONES
CHRIS P. THOMPSON	PERCUSSION
WESLEY SUMPTER	PERCUSSION
JOHN ORFE	PIANO, KEYBOARD
COURTNEY ORLANDO	VIOLIN
PATTI KILROY	VIOLIN
ANDREW GRIFFIN	VIOLA
STEFAN FREUND	CELLO
MILES BROWN	BASS
AUTUMN SELOVER	HARP
DANIEL NEUMANN	AUDIO ENGINEER
ALAN PIERSON	CONDUCTOR, ARTISTIC DIRECTOR
GAVIN CHUCK	EXECUTIVE DIRECTOR
PETER FERRY	ASSISTANT ARTISTIC DIRECTOR
JASON VARVARO	PRODUCTION MANAGER
ANNIE TOTH	GENERAL MANAGER
TRACY MENDEZ	DEVELOPMENT MANAGER
MICHAEL CLAYVILLE	DIRECTOR OF MARKETING
BILL KALINKOS	LIBRARIAN
UDAY SINGH	PROGRAM COORDINATOR

Acknowledgments

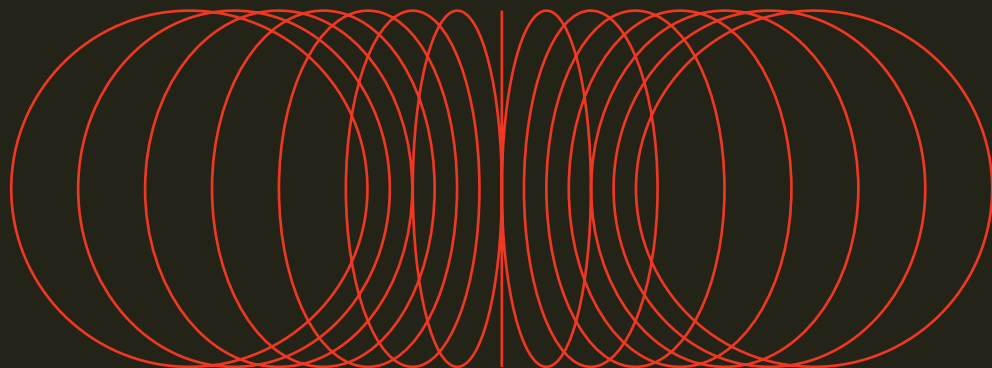
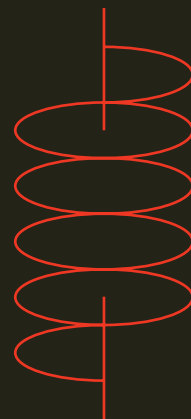
Alarm Will Sound gratefully acknowledges our individual donors and the following foundations for their support: Aaron Copland Fund for Music, Amphion Foundation, Alice M. Ditson Fund of Columbia University, BMI Foundation, Cheswaty Foundation, Howard

Gilman Foundation, and the Sinquefeld Charitable Foundation.

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.

Alarm



Will

07.24.25

THU. 7:30 PM

—

Missouri Theatre

Sound

FEATURING MUSIC BY
DISTINGUISHED GUEST COMPOSERS

Judd Greenstein AND Hilda Paredes

Alarm Will Sound

THE MIDNIGHT RIDE OF PAUL REVERE.....John *Orfe*
[2025, WORLD PREMIERE] [b. 1974]

JOHN MCKEEVER, NARRATOR

ABALORIOS.....Hilda *Paredes*
[2023] [b. 1957]

[INTERMISSION]

“FIRST IMPRESSION” FROM *COMPROMISE*.....Judd *Greenstein*
[2025, WORLD PREMIERE] [b. 1979]

SUITE FROM *INDRA'S NET*.....Meredith *Monk*
[2010-2013] [b. 1942]

- I. JEWEL 1
- II. JEWEL
- III. HANDS IN THE DIRT
- IV. JEWEL 2 CLUSTERS
- V. JEWEL 3
- VI. DARK JEWEL
- VII. JEWEL 4

DOWLAND REMIX.....John *Orfe*
[2009] [b. 1974]

Stream all events live on the Mizzou New Music Initiative's Facebook Page or on the University of Missouri School of Music's YouTube Channel.

John Orfe

John Orfe has fulfilled commissions from choirs, orchestras, and chamber ensembles including Alarm Will Sound, the American Guild of Organists, Illinois Wesleyan University, Two Rivers Chorale, Present Music, Ludovico, Duo Montagnard, Dez Cordas, the Music Institute of Chicago, the University of Ohio School of Music, the Diocese of Peoria, Illinois, and the Champaign-Urbana Symphony Orchestra. Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, Aspen Contemporary Ensemble, Dinosaur Annex, Firebird Ensemble, Holographic Ensemble, Altgeld Chamber Players, John Alexander Singers, and new music ensembles at the University of Illinois Urbana-Champaign, North Carolina School of the Arts, and Bowling Green State University.

He is a winner of a Jacob K. Javits Fellowship, the Heckscher Prize from Ithaca College, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Otto Eckstein Family Fellowship from the Tanglewood Music Center, the William Schuman and Boudleaux Bryant Prizes from BMI, the Morton Gould Award from ASCAP, and first prizes in competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. His music has been performed on five continents and at national and regional conventions of the American Choral Directors Association, the North American Saxophone Alliance, Society of Composers, Inc., and appears on the Centaur, Delos, and Nonesuch labels. His setting of Langston Hughes' *Fire!* has received three recordings and performances by dozens of choirs.

As pianist, Orfe has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. Orfe has performed all over the world as the core pianist and founding member of Alarm Will Sound. Orfe is also pianist for Present Music, where he premiered and recorded the organ part of Raven Chacon's *Voiceless Mass*, which won the 2022 Pulitzer Prize in Music. He has been recorded in over thirty albums on the Cantaloupe, Nonesuch, Kairos, Parma, and Albany Records labels. He serves as Organist at First United Methodist Church in downtown Peoria, Illinois, where he was appointed the Peoria Symphony Orchestra's first Composer-in-Residence.

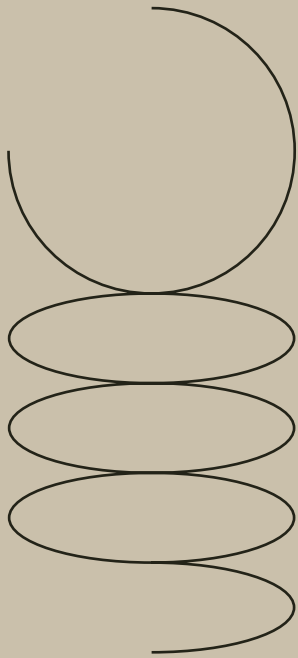
The Midnight Ride of Paul Revere

[2025]

On the afternoon of April 18, 1775, in Boston, a boy who worked at a livery stable overheard a British army officer say to another something about "hell to pay tomorrow." The stable boy ran with the news to Boston's North End, to the home of Paul Revere, silversmith. The boy's report confirmed other rumors about imminent British military action. Earlier, British officers were observed on Boston's Long Wharf; British crewmen hastily ran last-minute errands by the shore; much activity was observed between the HMS Somerset and HMS Toyne docked in Boston Harbor. Everything indicated a major move of some kind. The existing rumor was that the British would march on Lexington, arrest colonial leaders John Hancock and Samuel Adams; then move on to Concord to seize guns and ammunition.

At 10 pm that night Revere and his friend Joseph Warren, met. They agreed on a signal and mapped out where and how to warn the communities surrounding Boston that the British were on their way so that the local militia could be roused to meet them. Revere covered thirteen miles in two hours, knocking on doors of colonial leaders in Charlestown, Medford, North Cambridge, and Menotomy; these leaders gathered their militia. The news went viral, with church bells and drums signaling the call to action. The news reached Lincoln, MA by 1 am, Sudbury by 3 am, Andover by 5 am, and Worcester by 9 am. When the British marched on Lexington the morning of April 19, they were shocked to meet organized, fierce resistance. Their defeat in Concord was severe, and from that armed confrontation came the war known as the American Revolution.

The Midnight Ride of Paul Revere, a.k.a., *Paul Revere's Ride*, is a fifteen-minute setting for narrator and chamber orchestra of the classic poem by Henry Wadsworth Longfellow. It was commissioned by Theo Jean Kenyon [1922-2022], reporter for the Peoria Journal-Star [Illinois] from 1944-2010, in honor of her husband Leslie H. Kenyon. Longfellow wrote his



iconic poem in April 1860 as the Union headed toward Civil War, seeking to galvanize his countrymen in a spirit of shared patriotism and national unity. Taking more than a little historical license, Longfellow's poem prizes such values as heroism, foresight, vigilance, courage, and quickness of action. Those eager to learn more about the history of the famous ride are encouraged to consult David Hackett Fischer's *Paul Revere's Ride* [OUP, 1994] and paulreverehouse.org.

Longfellow's proto-cinematic approach to poetic form and imagery guided my musical choices throughout. The work is structured as a single movement, in which a dramatic introduction gives way to an adagio that sets up the action, suspense, and high stakes. Once the ride takes off ["Avanti!"] at the golden section of the poem, a galloping allegro drives the rest of the work. The musical language of the work features 20th and 21st-century musical techniques anchored in common-practice tonality. Colonial American primary musical sources are strategically employed: "Free America[y]," a resetting of "The British Grenadiers" by Paul Revere's friend Joseph Warren, signifies Paul Revere himself; "The Liberty Song," a resetting of the British Royal Navy's tune "Heart of Oak," accompanies Revere's unnamed friend in the poem [William Dawes, another night-rider?]; and "Chester" by America's first composer William Billings invokes the emergent American nation at pivotal moments. Astute hearers may recognize additional nods to Charles Ives, William Schuman, and the Beastie Boys.

Having been inspired by Longfellow's poem since childhood, I was intrigued to learn in articles by Jill Lepore and others that Longfellow, a notoriously private man, was a committed abolitionist and that *Paul Revere's Ride* is less about the Revolutionary War than about the impending Civil War. On December 2, 1859, the day John Brown was hanged, Longfellow wrote in his diary, "This will be a great day in our history, the date of a new Revolution quite as much needed as the old one." *Paul Revere's Ride* is not a "children's poem" any more than *The Atlantic*, which published it in January 1861, is a children's magazine. By invoking children he tried to address the urgency and importance of passing on the legacy of the American Republic to the new generation since "hardly a man is now alive who remembers that day and year." "By invoking children in the opening line of his patriotic poem," poet Dana Gioia, former head of the National Endowment for the Arts, writes, "Longfellow implicitly defines his narrative as a story the older generation considers important enough to pass down to posterity. What will follow, therefore, is not merely an interesting story but a legacy—one of the traditional tales that defines both the audience and the speaker's identity." Perhaps for this reason, Longfellow placed *Paul Revere's Ride* as the first story told in his anthology *Tales of a Wayside Inn* [1863], spoken by the Landlord to an audience of adult men. May something of Longfellow's intention be evident in the setting he has inspired.

— JOHN ORFE

Abalorios

[2023]

Abalorios is a 21st-century guide for young people to the contemporary ensemble and new instrumental techniques of our time.

At the heart of *Abalorios*, meaning glass bead in Spanish, is the idea of a glass bead wind-chime, reflecting the ensemble movements and sounds. Imagine the sound of the chimes gently colliding, led by the wind and introducing the listeners to different possibilities of playing each instrument of the ensemble. Each solo or duo defines the shape of the work and invites young people to become aware of new ways of playing instruments and producing new sounds.

An introduction led by the sound of wind instruments and percussive sounds, introduces pitch gradually.

The first solo is played by the English horn and it is followed by a stereophonic duet between the flute and the clarinet who have placed themselves at different extremes of the stage for this section.

While this happens, horn and trumpet move at either side of the audience to prepare for their duo in the section that follows. This dialogue between the brass instruments is constantly interrupted by glissandi in the strings and trombone, which becomes the link between the brass and the strings. The glissandi material gradually takes over for the next part and leads to the next duo between the bassoon and bass clarinet.

Harp is the soloist in the penultimate section of the work which ends with the percussionist being in the foreground and gradually pulling the rest of the instruments into a percussive tutti which ends the piece.

Abalorios was Commissioned by Birmingham New Music Group, with funds provided by the Ernst von Siemens Music Foundation.

— HILDA PAREDES

“First Impression” from *Compromise*

[2025]

“First Impression” is the first movement of *Compromise*, a large-scale, multi-movement piece for Alarm Will Sound. I’ve known Alarm and its members for more than two decades, since we were all beginning to make our way into the professional music world, so writing this piece is a kind of family affair—I feel a sense of familiarity, even though we’ve never officially worked together before. Because of that feeling, and since this group can play anything one might put in front of them [and play it well], the blank page looms larger than ever. Writing for a wide and varied instrumentation, with supportive and friendly players of near-limitless skill, forces [or allows] me to ask: What is important to me in music? Or, put another way, what is my music about? When you can write anything you want, the blank page becomes a mirror.

My answer to these questions lies with the idea of “compromise,” in the best sense of the term: two parties coming together to make something that works well for them both. I’ve asked the individual instrumentalists what they particularly enjoy playing—including extended techniques and other specific approaches to their instrument—and I look forward to improving the piece with their input, over time. This is how I enjoy relating to ensembles as a composer, in general, and it’s especially true with a group that I’ve known for so long. It also reflects those same ambitions for how we can live together as a society—working together and compromising. The alternative, “uncompromising” approach feels too similar to our polarized society, where compromise is seen as a form of weakness or betrayal.

This work is a statement of resistance to that approach; art mirrors and informs life and I intend for this piece to be an intertwined statement of both my music and my values.

“First Impression” is my first foray into this act of compromise, and it’s meant to be a conversation-starter. Here, I’m doing a lot of the things that I tend to do in my music. One of these is building larger statements out of small, clearly-discernible musical motives; In this case, you’ll hear two rising lines in the beginning of the work, one in the strings and bowed percussion, the other, following the first, in the winds. These motives take on many forms as the work progresses, building into what I hear as exuberant spaces—twitchy and dancing. I felt a real sense of joy while writing this piece, the kind of joy that comes from building something within a community. It was an unexpected emotion in a time when there’s not a lot of joy in the world, but this is a reminder to myself that the pathway to joy and resilience flows through community, and the pathway to building real community flows through compromise.

— JUDD GREENSTEIN

Meredith Monk

Meredith Monk is a composer, singer, and creator of new opera, music-theater works, films and installations. 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” and “interdisciplinary performance.” 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 Monk has received numerous awards and honors including a MacArthur Fellowship, Officer of the Order of Arts and Letters from the Republic of France, induction into the American Academy of Arts and Letters, the Dorothy and Lillian Gish Prize, and a National Medal of Arts. She has also been hailed as one of National Public Radio’s 50 Great Voices and “one of America’s coolest composers.” Celebrated internationally, her work has been presented at major venues throughout the world.

Monk has recorded with the ECM New Series label since 1981 and was recently honored with a 13-disc box set of her work, *Meredith Monk: The Recordings*, in celebration of her 80th birthday, which includes

the 2008 GRAMMY-nominated *impermanence*. In addition to numerous vocal pieces, music-theater works and operas, she has created vital new repertoire for orchestra, chamber ensembles, and solo instruments. Her music has also been featured in films by Terrence Malick, Jean-Luc Godard, David Byrne, and the Coen Brothers. Selected scores of her work are available through Boosey & Hawkes. She is also the subject of three books of interviews: *Conversations with Meredith Monk*, by arts critic and Performing Arts Journal editor Bonnie Maranca, and *Une voix mystique*, by French author Jean-Louis Tallon; and an anthology, *Meredith Monk*, edited by Deborah Jowitt.

From fall 2023 to spring 2024, *Meredith Monk: Calling*, her first European retrospective exhibition, was presented as a collaboration between Oude Kerk Amsterdam with the Hartwig Art Foundation and Haus der Kunst München. A 400-page catalog of interviews, essays, previously unpublished archival material and documentation of the exhibitions was published in fall 2024. Recently Monk celebrated her 60th Performance Season with a host of events centered in New York City with additional performances and workshops abroad, including the world premiere of

Suite from Indra's Net with Alarm Will Sound at the Kaufman Music Center. This fall, she will receive the Golden Lion for Lifetime Achievement in Music at the Venice Biennale.

Suite from Indra's Net

[2023]

In the ancient Buddhist/Hindu legend of Indra's Net, an enlightened king, Indra, stretches an immense, boundless net across the universe with an infinitely faceted jewel at every intersection. Each jewel is unique yet reflects all the others, illuminating the principle of interdependence among all living things.

After premiering *Indra's Net* as an immersive installation performance work at the Holland Festival in 2023, I began to consider whether it would be possible to create a suite of the music that could be performed independently of the full-scale production. This is the first performance of the purely instrumental *Suite from Indra's Net*, after premiering it together with Alarm Will Sound and my Vocal Ensemble in May of this year.

— MEREDITH MONK

Dowland Remix

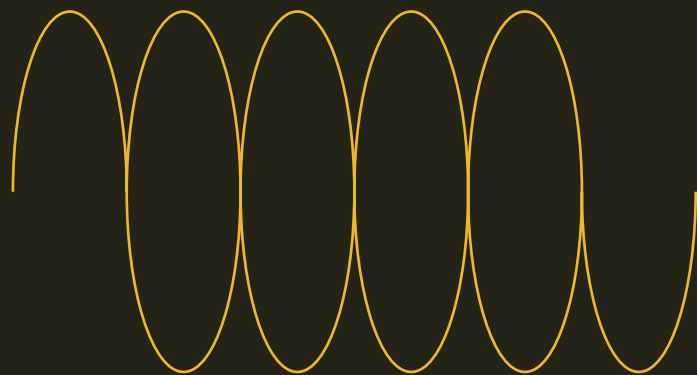
[2009]

Dowland Remix is a rave recomposition of John Dowland's *Lachrimae*, his most famous ayre. "Flow My Tears" was literally the composer's signature song [he signed as "Jo. Dolandi de Lachrimae"]. Published in 1596 in his Second Book of Songs, the *Lachrimae* became one of the favorite improvisational themes of the 16th and 17th centuries; over 100 manuscript and printed arrangements exist. A techno/industrial setting of the *Lachrimae* for emo 21st-century audiences seemed appropriate, if not overdue. Written for Alarm Will Sound, *Dowland Remix* was premiered in July 2009 at le Poisson Rouge in New York City; a full orchestral version was premiered by the Spokane Symphony in March 2014.

— JOHN ORFE



Mizzou



New

07.25.25

FRI. 7:30 PM

—

Sheryl Crow Hall
Sinsquefield Music Center

MuSic

FEATURING MUSIC BY GREENSTEIN AND PAREDES
WITH MIZZOU FACULTY AND THE

Mizzou New Music *Ensemble*

Mizzou New Music

AT THE END OF A REALLY GREAT DAY.....Judd Greenstein
[2013] [b. 1979]

HOMENAJE A REMEDIOS VARO.....Hilda Paredes
[1996] [b. 1957]

CIENCIA INÚTIL
LOS HILOS DEL DESTINO
PREMONICIÓN
ARQUITECTURA VEGETAL
NATURALEZA MUERTA RESUCITANDO

MIZZOU NEW MUSIC ENSEMBLE

[INTERMISSION]

19 DE SEPTIEMBRE, CIUDAD DE MÉXICO.....Andrea Luque Káram
[2017] [b. 1993]

CARLOS LÓPEZ SORIA, BASSOON

DREAMS AND THE DREAM KEEPER.....Cory Brodack*
[2025, WORLD PREMIERE] [b. 1997]

ALEXANDRA SCHOENY*, SOPRANO

SCREAMS AND GROOVES.....Stefan Freund*
[2004] [b. 1974]

LEO SAGUIGUIT, PERCUSSION
RACHEL AUBUCHON*, PIANO

At the end of a really great day

[2013]

The title of this piece comes from something that my friend Eve said about our friend Emily, who was killed in a tragic accident. Emily was a talented artist with a beautiful, infectious spirit and was an inspiration to everyone who knew her. The community that rallied around her life, once it was taken away, was incredible, and its attitude and energy wound up making its way into the piece. Eve said that she died the way you'd expect her to, "at the end of a really great day." It was true for the day itself and for her life, and is an inspiring thought to me about how I would like to live all my days, and how it becomes possible to live with the unavoidable tragedies that life presents. *At the end of a really great day* was commissioned by the Seattle Chamber Players, and it is dedicated to Eve and to Josh on the happy occasion of their wedding, in memory of Emily Driscoll.

— JUDD GREENSTEIN

Homenaje a Remedios Varo

[1996]

Written by Mexican composer Hilda Paredes for the Pittsburgh New Music Ensemble, *Homenaje a Remedios Varo* draws vivid inspiration from the surrealist painter Remedios Varo [1908-1963]. Scored for the "Pierrotplus" ensemble, flute, clarinet, violin, cello, piano, and percussion, the work musically reinterprets five of Varo's haunting canvases, each rich in fantastical imagery and layered textures.

In "Ciencia inútil," the instruments unfold slowly and independently, revolving around certain harmonic centers in shimmering soundscapes.

The loose rhythmic coordination mirrors Varo's technique of blotting textures into her paintings, evoking a sense of controlled chance. Paredes frequently uses nearchromatic pitch collections [often ten-note sets], which allow moments of tonal anchoring and ambiguous consonance; sonic analogs to Varo's dreamlike palettes.

A brief second section inspired by "Los hilos del destino" bursts with fast trills and scalar fragments, whirling around fleeting melodic gestures before dissipating into tonal extremes; from the cello's low C to the violin's high A. "Premonición" follows, with ghostly textures and a stalking piano line in contrary motion. "Arquitectura vegetal" grows from a sustained violin F into winding sixteenth-note foliage, building toward a dramatic piano cadenza.

The final section, "Naturaleza muerta resucitada," channels the surreal energy of a universe spinning above a kitchen table. Rhythmic repetitions and a dance-like drive propel the piece toward a climactic burnout, capturing the vitality and mystery of Varo's domestic cosmology.

This program note is written by **PAUL GRIFFITHS**, whose poetic and insightful descriptions provide essential context for understanding the intricate dialogue between Paredes's music and Varo's surrealist visions.

Andrea Luque Káram

Andrea Luque Káram is an arts administrator with a professional music background. She holds a bachelor's degree in piano with a minor in Arts and Cultural Management, a MM in Music Composition, and a PhD in Arts Administration, Education, and Policy from The Ohio State University. Classical music and popular genres are both important to her artistic voice. Her list of works shows special attention to color, line, and sensitivity to her time. Her music is social and emotional, and she often finds inspiration in the visual arts, poetry, and contemporary events. Luque Káram is currently the Executive Director of the Ragtag Film Society and served as the Managing Director of the Mizzou New Music Initiative from 2022-25.

19 de Septiembre, Ciudad de México

[2017]

This piece explores the before, during, and after sounds of Mexico City's 2017 earthquake. On September 19, 1985, a historic 8.0 magnitude earthquake hit the capital of my country, taking at least 10,000 lives. Since then, the city has developed an alarm system and scheduled an emergency drill every September 19. In 2017, hours after the drill, a 7.1 magnitude earthquake hit Mexico City. This was mere weeks after I had started writing a solo bassoon work for Carlos López, who is from Mexico City. The direction of my writing quickly adjusted to honor the victims of this natural disaster.

In this piece for solo bassoon and fixed media, the listener can expect three sections. The first section represents the vibrancy, diversity, and fast-paced life of Mexico City. The second one uses the original alarm and combines sounds extracted from online videos of the event, while the bassoon embodies the frantic yet brave and timely reactions of all survivors. The third section of this work is reflective and contemplative, a tender echo of the strength that Mexico City represents.

— ANDREA LUQUE KÁRAM

Cory Brodack

Cory Brodack is a composer whose music is “at times ethereal, with masterful weaving of timbre and tone; and at times energetic, almost brutal, with unrelenting drive,” [Donovan Seidle, Calgary Philharmonic]. His music ranges from deeply personal and reflective to explosively bombastic, often within the same piece. He has been awarded the ASCAP Foundation Rudolf Nissim Prize as well as honored by East Carolina University's New Music Initiative, the National Federation of Music Clubs, the Society of Composers, and Lowell Chamber Orchestra. With a passion for collaboration, Dr. Brodack has worked with performers and ensembles including Lowell Chamber Orchestra, JACK Quartet, American Wild Ensemble, Hub New Music, Unheard-of//Ensemble, icarus Quartet, Hypercube, and Rhythm Method String Quartet. He has also received commissions from artists and groups such as Andrew Pelletier, Bowling Green State University, Saint Louis Wind Symphony, the Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust.

His music has been featured at concerts and festivals including the Society of Composers National Conference, Hot Air Music Festival, Bowling Green New Music Festival, UNG's Research on Contemporary Composition Conference, CWU New Music Festival, and New Music on the Bayou. In addition to composing, he has worked for the Municipal Theatre Association of St. Louis [The Muny] on projects such as the first staging of “Jerome Robbins’ Broadway” since 1989, and a new orchestration of “The Wiz” during the Muny's historic centennial season. His work in musical theatre has included orchestration, engraving, keyboard programming, and audio engineering.

Dr. Brodack received his PhD in Music Composition from the Eastman School of Music, his MM in Music Composition from Bowling Green State University, and his Bachelor of Music from Southern Illinois University Edwardsville. His principal teachers include Ricardo Zohn-Muldoon, Robert Morris, Carlos Sanchez-Gutierrez, Mikel Kuehn, Christopher Dietz, and Kimberly Archer. He is currently an Assistant Teaching Professor of Audio Production at the University of Missouri.

Dreams and The Dream Keeper

[2025]

In both *Dreams* and *The Dream Keeper*, Langston Hughes writes about how fragile our dreams can be, and how much they need protecting in a world that doesn't always make room for them. This setting brings those two poems together into one musical reflection, with the voice acting like a guardian of those dreams. The music uses 31-tone equal temperament, a microtonal tuning system that lets the voice and electronics move through unusual harmonies—ones that don't quite settle, but shimmer and drift like the dreams Hughes describes. The electronic sounds wrap the listener in a shifting sound world upon which the voice can float, echo, or fade away. I wanted to create a space where these poems—and the dreams they hold—could live, breathe, and be held with care.

Dreams

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

The Dream Keeper

Bring me all of your dreams,
You dreamers.
Bring me all of your
Heart melodies
That I may wrap them
In a blue cloud-cloth
Away from the too rough fingers
Of the world.

— CORY BRODACK

Screams and Grooves

[2004]

The title *Screams and Grooves* indicates the character of the material of the two primary sections of the piece. *Screams* is a short fantasy/prelude based on dialogue between the two instruments with high, sustained figures in the saxophone and disjunct interruptions in the piano. Diminution in phrase lengths causes these gestures to contract, creating a feeling of accelerando as the material descends in a circle-of-fourths progression. These short and sporadic figures are contrasted with the continuous feeling of the following movement. *Grooves* features a mixed meter Dorian ostinato that is developed throughout the rest of the piece. A more relaxed section of arpeggios provides contrast before a varied recapitulation arrives. The relaxed material makes a brief reappearance before a coda layers fragments from *Screams* on top of *Grooves*. A tune is introduced as unrelenting repetitions of the ostinato push toward the finale. *Screams and Grooves* was written for Leo Saguiguit and Patrick Dell.

— STEFAN FREUND

The Mizzou New Music Ensemble

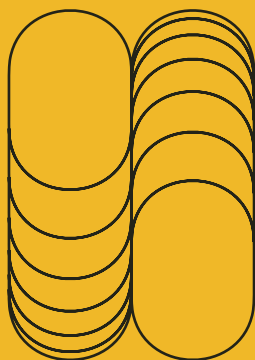


The Mizzou New Music Ensemble, under the direction of composition professor and Alarm Will Sound founding cellist Dr. Stefan Freund, collaborates with Mizzou's faculty and student composers, performs frequently on and off campus, and works with some of the world's leading composers and interpreters of new music. Graduate assistantships are available for all New Music Ensemble members.

Over the last 15 years, the ensemble has performed regularly in St. Louis and across the country through MNMI's Sound of Art partnerships in such venues as the Sheldon Concert Hall, Missouri Botanical Garden, World Chess Hall of Fame, St. Louis Science

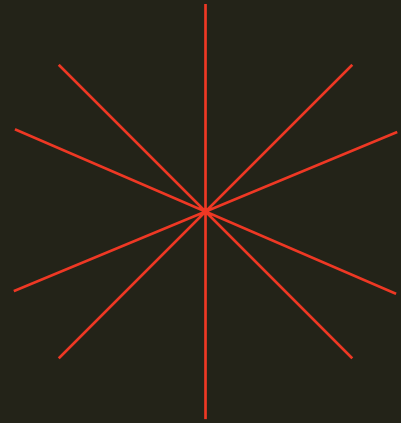
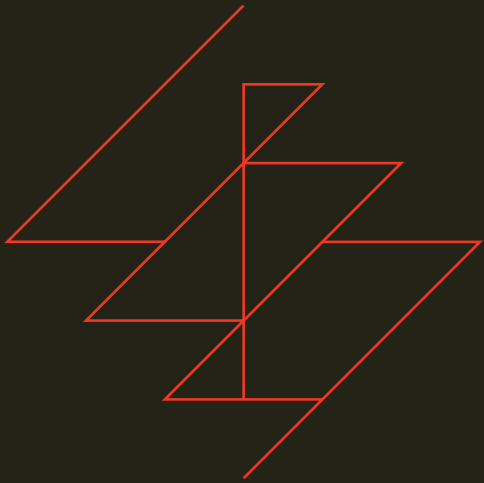
Center, Amon Carter Museum of American Art, and Contemporary Art Museum St. Louis. In the summers of 2023 and 2025, the Ensemble toured South America, giving concerts and residencies at universities and festivals in Argentina, Peru, and Colombia. The Ensemble has been coached by prestigious guest composers and performers that have visited the campus as a result of the Mizzou New Music Initiative, including eighth blackbird, Hub New Music, JACK Quartet, Sô Percussion, Marcos Balter, Mary Kouyoumdjian, George Lewis, and many others. Recent collaborations include recorded performances with Elizabeth A. Baker and Maria Chavez.

Personnel



KYRSTEN WEHNER	FLUTE
SOPHIE BROWNING-BRODACK	CLARINETS
ALEXANDRE NEGRAO	VIOLIN
DEAN WIBE	CELLO
CHEOK KAI "MON" IEONG	PERCUSSION
DANIEL NOONAN	PERCUSSION
JINHONG YOO	PIANO
SELIM GÖNCÜ	GUEST CONDUCTOR
STEFAN FREUND	DIRECTOR

Eight



World

07.26.25

SAT. 7:30 PM

—

Missouri Theatre

Premieres

ALARM WILL SOUND PRESENTS THE WORLD
PREMIERES OF EIGHT NEW WORKS BY THE

2025 MICF Resident *Composers*

Eight World Premieres

RIFFSCAPE.....Seda *Balci*
[2025] [b. 1996]

AS BRIGHTNESS IS TO TIME.....Matt *Smith*
[2025] [b. 1987]

RESIDUES III.....Daniel Reza *Sabzghabaei*
[2025] [b. 1992]

YOU ARE A TOPOLOGICAL DONUT.....Bobby *Ge*
[2025] [b. 1996]

[INTERMISSION]

IF IT BROKE.....Parker *Callister*
[2025] [b. 1994]

THE SMELL OF SUNSHINE.....Geli *Li*
[2025] [b. 1992]

INCIPIT.....Amy *Brandon*
[2025]

SHADOWS UPLIFTED.....Chris L. *Thompson*
[2025] [b. 1991]

ALL WORKS WRITTEN FOR THE 2025
MIZZOU INTERNATIONAL COMPOSERS FESTIVAL
AND ALARM WILL SOUND

Stream all events live on the Mizzou New Music
Initiative's Facebook Page or on the University of
Missouri School of Music's YouTube Channel.

Riffscape

[2025]

A piece exploring the obsessive nature of metal riffs through the lens of acoustic instruments.

Riffscape was born out of a question I often asked myself as someone who has been immersed in metal music since childhood: “*What would these riffs sound like on acoustic instruments?*” The piece obsessively explores progressive metal riffs, creating a world—or a *Riff-Scape*—built entirely around them. The rhythmic engine behind this world is inspired by one of my favorite progressive metal-rock bands, Opeth, and in particular their song “Ghost of Perdition.”

Although the music features complex and ever-shifting meters typical of the progressive metal genre, it is constructed from just two core materials: a single melodic motif built on a whole tone scale, and a single riff quoted from “Ghost of Perdition.” Rhythm is the most decisive and defining element in the piece. From the outset, this rhythmic focus is embodied in the strings, who present the melodic motif with techniques that emphasize their percussive potential—evoking a metallic and textured sound world.

In the middle section, the obsessive riffs dissolve into freer, improvisatory gestures played by the piano and xylophone. This moment acts as a resting point before the final section—what might be called a “riff exhibition.” The drum set, used in a traditional setup, serves as the rhythmic anchor throughout, often generating a sense of polymeter and pulse layering.

The final section presents the riff again, this time articulated through extended techniques and sharply contrasting rhythmic figures, with each instrument gradually joining in. As this section unfolds, the initial melodic motif reemerges briefly, echoing the piece’s beginning.

The last 30 seconds are written to suggest a return to the middle section—as if the piece were about to loop back in a circle. But that return never comes. The cycle remains incomplete, and the music ends with a fleeting improvisation in the piano’s upper register. Finally, a crotale quietly spells the composer’s name in pitches: “S [E-flat] – E – D – A.”

— SEDA BALCI

As Brightness Is To Time

[2025]

As Brightness Is To Time takes its title from a poem by Rumi—one I encountered in a rather curious way. The full text, extolling the virtues of deep listening, was painted on the ceiling of the Bluewhale, a legendary jazz club in Los Angeles that closed during the pandemic. It was a genuinely special place, offering an incredibly diverse range of music any night of the week, and like all truly singular venues, it was a kind of sacred space for performers and regulars alike. Places like the Bluewhale facilitate deep listening; they are portals into regions that alter the nature of perception and attention.

There is, for me, a parallel in the experience of being in nature. The wilderness, too, is powerfully transformative—and just as with a shuttered concert hall, it is vulnerable. In the absence of the right kind of attention, these places can vanish.

As Brightness Is To Time is my effort to engage with this relationship between transformative spaces and our experience within them. In my mind, it’s a dialogue between place and attention, tracing how that dialogue shifts as time wears away at things.

The Bluewhale is reopening soon, and I’m heartened by the idea that some spaces, with proper care, can return.

— MATT SMITH

Residues III. The Cheers of Dawn

دعب زادات ساي فطل

[2025]

For the past few years, I have been fascinated by the web of connections that exist between us and what we create. In particular, the myriad of influences we take-in throughout our lives and how these influences commingle to make us who we are. How one influence influences another and the chain that forms in these interactions: the leftovers of leftovers forming their own entity.

In my *Residues* series, I am interested in exploring the ways that sounds and practices influence each other: not simply as mimicry, but as things which exist as things themselves, related to their sources, but not attempting to be those separate constituent parts.

Residues III. The Cheers of Dawn blossoms from a joyous and patriotic work by Persian music master Mohammed Reza Lotfi & seminal poet Houshang Ebtehaj, Oh Iran House of Hope [Iran, ey sarā-ye omīd]. The work revels in the original's exuberant celebration, its festive noisiness of incessant plucked strings, and the brightness of its bursting sunlight. Through close examination of the original recording and repeated fastidious listening & analysis, *Residues III* acts as an archaeology of joy emerging from reconcatenations of Lotfi's initial, shining impulse.

— DANIEL REZA SABZGHABAEI

You Are A Topological Donut

[2025]

This piece was conceived when a good friend of mine, Elicia Neo, mentioned to me that she was learning Blender, a free animation software that, for whatever reason, seemed singularly donut-obsessed. For reasons still unclear to me, animating a donut was the Blender equivalent of 'Hello, World!', and the more I thought about this, the more amusing yet existential the implications became. The donut seemed a perfect metaphor for the superficiality of the digital world, distinguished as much by its immediate appeal as by its fundamental emptiness. I wondered how many digital donuts existed by virtue of Blender, and I wondered how many were used as assets in video games, films, images, memes, and beyond.

It occurred to me that even prior to the onslaught of open-source generative AI models, there were probably more digital replicas of objects than there were actual objects in the world. Between photos, drawings, animations, emoji, and derivatives thereof, the digital realm—the virtual world, the 'metaverse,' or whatever dystopic buzzword is next—was ever-growing and ever-deepening in its expansive, cannibalistic project of cataloguing every conceivable thought, symbol, and idea its screen-addled users could provide. And again, this was happening at a wildly uncontrolled rate even before the likes of ChatGPT were unleashed.

You Are a Topological Donut recounts, by way of its corny meditation stylings, a history of donut imagery. The piece begins with old-timey photos and moves through increasingly surreal animations, growing more and more nightmarish and bizarre as simulation, simulacra, and self become subsumed into a digital soup of hollow pixels. Even as it sinks into apocalyptic incomprehensibility, the music remains foolishly optimistic and bright-eyed to the very end.

This piece was written in collaboration with Elicia, who created and storyboarded all the animations in Blender. Many thanks to her and the brilliant musicians of Alarm Will Sound, whose daring and technical craft gave me the confidence to write something so enthusiastically absurd.

— BOBBY GE

if it broke

[2025]

if it broke takes its inspiration from the overused, staid colloquialism, “if it ain’t broke, don’t fix it.” But if it did break, then who would fix it? How would it be fixed? Or was it actually broken long ago? Throughout the work, various conversational modules of sound, consisting of off-kilter hockets, dense microtonal harmonies, and improvisational outbursts, are subject to various timbral and textural permutations. The work therefore functions as a sort of “themes-and-variations.” Despite their distinct sonic identities, the variations presented never do truly shake the core motivations and foundations present in their initial forms. What results is a sonic hall-of-mirrors, an argument consisting of parroted reflections looping endlessly back in on themselves.

— PARKER CALLISTER

The Smell of Sunshine

[2025]

The Smell of Sunshine is a continuous journey of sound in which I explore the interplay of contrapuntal layers, blended instrumental colors, and fragmented melodic gestures within a continuously flowing soundscape. The piece evokes an atmosphere where warmth, memory, poetry, and fleeting impressions gently converge. Here, sunshine is imagined as both scent and sound—lingering in the air like a soft, radiant veil of memories.

This work draws inspiration from my residency in Potries, Spain, in May 2024. I return often in my mind to that golden courtyard light, the silence so profound that I could hear the fluttering wings of birds, and a solitary daisy blooming beside a centuries-old church—images filled with nostalgia and quiet reflection.

— GELI LI

Incipit

[2025]

The word *Incipit* means ‘it begins.’ Although most associated with medieval Bible illuminations [for example, ‘in the beginning’ in the incipit for Genesis], the use of sentence fragments to describe texts is common in many human histories, from Sumerian to Vedic. Incipits are also small music fragments which can form the basis for imitative counterpoint or canon. In this work there are close repetitions of phrases, but the effect is intended to be a blurring of the melodic content rather than anything approaching true counterpoint. The form of the piece itself is abstracted, composed of a series of beginnings, each ending with the next beginning, forming a series of ‘incipits.’

— AMY BRANDON

Shadows Uplifted

[2025]

“They were shadows, not because they were too small, but because the world built walls too tall...”

Shadows Uplifted is a multi-genre work that merges a contemporary chamber orchestra with notated rap and hip-hop. The piece features complex syncopation and polyrhythms that are passed between the ensemble while including both rhythmic lyrics and spoken word. The composition is a combination of many of my favorite musical influences and styles, such as jazz, contemporary classical, percussion ensemble, film music, and 2000s hip hop. *Shadows Uplifted* takes the listener on a journey through various episodes, exploring rhythmic perspectives from each of the aforementioned genres to investigate authentic intersections. Themes of darkness and light interconnect through both word and sound, as the lyrics serve to illuminate injustices of the past and shine a light on the shadows of our history. They also highlight historical figures that are lesser known, and pay homage to Missouri native Maya Angelou, whose words inspire kindness, love, and freedom. Through this composition, I hope to encourage the audience to not only be a light, but to shine a light to uplift the shadows.

— CHRIS L. THOMPSON







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 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. 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.

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Everything in the
world has a spirit
which is *released*
by its *sound*.

— Oskar *Fischinger*



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

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