



School of Music

Mizzou New Music Initiative

University of Missouri

# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

JULY 20-25, 2015



**ALARM WILL SOUND**

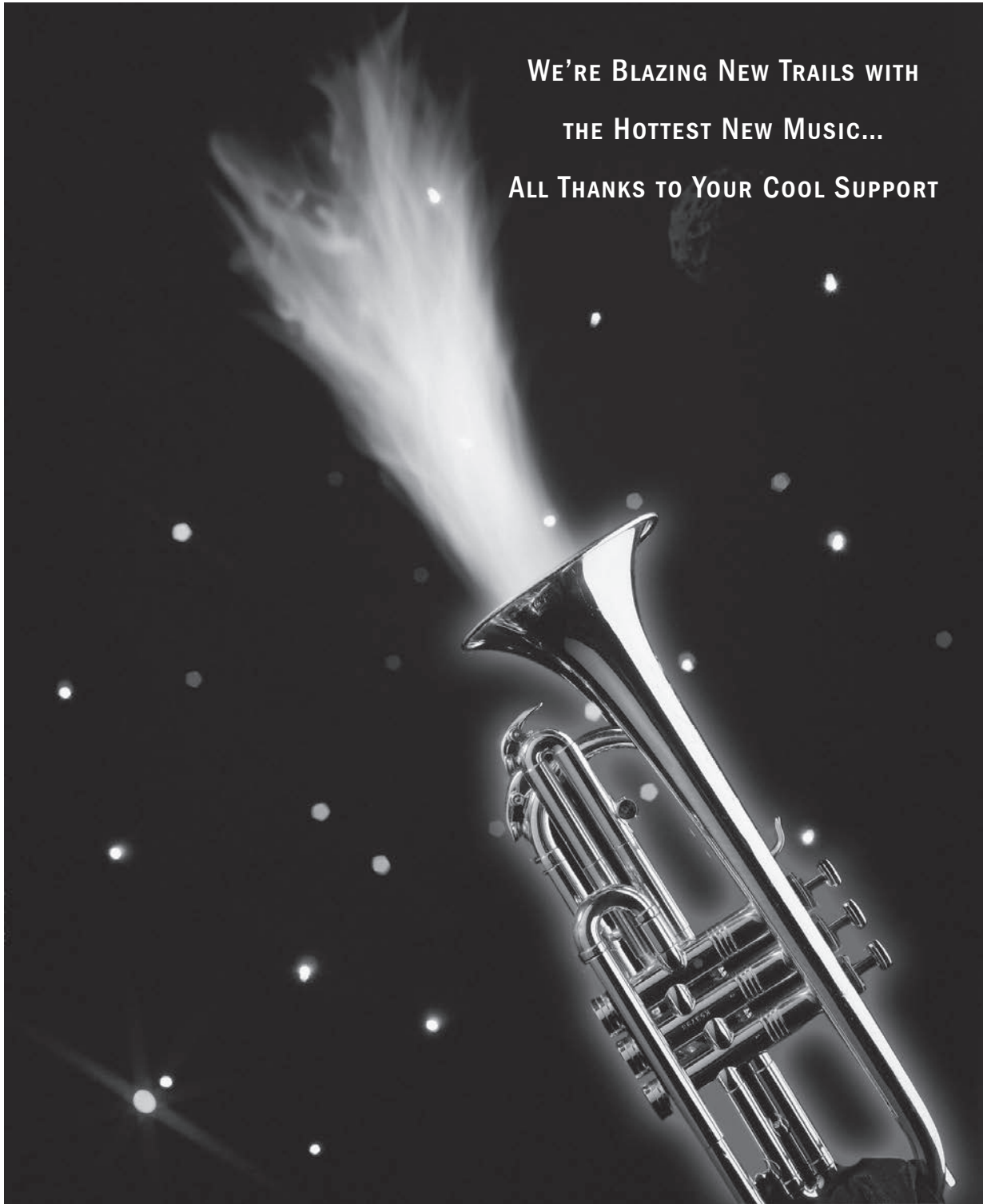
**THURSDAY, JULY 23, 2015 7:30 PM**

**MIZZOU NEW MUSIC**

**FRIDAY, JULY 24, 2015 7:30 PM**

**EIGHT WORLD PREMIERES**

**SATURDAY, JULY 25, 2015 7:30 PM**



WE'RE BLAZING NEW TRAILS WITH  
THE HOTTEST NEW MUSIC...  
ALL THANKS TO YOUR COOL SUPPORT

**Congratulations and many thanks** to Dr. Jeanne and Rex Sinuefield, Sinuefield Charitable Foundation and the University of Missouri – Columbia for their vision and commitment in bringing this festival to Missouri.

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# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

## July 20 - 25, 2015 • Festival Schedule

*Schedule subject to change. For an updated schedule, visit [composersfestival.missouri.edu](http://composersfestival.missouri.edu).*

### Monday, July 20, 2015

- 10:00 AM – 12:00 PM: Fine Arts Building Room 145 on the MU Campus – Resident Composer Presentations – Open to the Public
- 1:30 PM – 5:20 PM: Fine Arts Building Room 145 on the MU Campus – Resident Composer Presentations – Open to the Public

### Tuesday, July 21, 2015

- 9:00 AM – 12:00 PM: Missouri Theatre – AWS Rehearsal – Open to the Public
- 3:00 PM – 5:00 PM: Fine Arts Building Room 145 on the MU Campus – Resident Composer Presentations – Open to the Public
- 7:00 PM: Fine Arts Building Room 145 on the MU Campus – Hans Abrahamsen, Guest Composer Presentation – Open to the Public
- 8:15 PM: Fine Arts Building Room 145 on the MU Campus – Carl Schimmel Composer Presentation – Open to the Public

### Wednesday, July 22, 2015

- 1:30 PM – 4:30 PM: Missouri Theatre – AWS Rehearsal – Open to the Public
- 7:00 PM: Fine Arts Building Room 145 on the MU Campus – Andrew Norman, Guest Composer Presentation – Open to the Public
- 8:15 PM: Fine Arts Building Room 145 on the MU Campus – Stefan Freund, MU Faculty Composer Presentation – Open to the Public

### Thursday, July 23, 2015

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

### Friday, July 24, 2015

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

### Saturday, July 25, 2015

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

## CONGRATULATIONS MIZZOU INTERNATIONAL COMPOSERS FESTIVAL ON 6 YEARS!



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

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

The Sinquefield’s began their support of new music at MU in 2006 with the Creating Original Music Project (COMP), which provides opportunities for composers in grades K-12. Since this initial support, the Sinquefield’s have twice broadened their support at MU by donating \$1+ million dollar gifts in 2009 and 2013. This has opened the doors for full-tuition scholarships to undergraduate composition majors, six assistantships for students in a graduate-level new music ensemble, the Sinquefield Prize (awarded annually to the top University of Missouri student composer), a distance learning initiative intended to support young composers around the state, COMP, and this festival.

I commend and congratulate artistic directors W. Thomas McKenney and Stefan Freund as well as managing director William Lackey for an outstanding six years. I’m also excited to welcome the 2015 guest composers Hans Abrahamsen and Andrew Norman and our 2015 guest artists, DRAX and New Muse Piano Duo both resident faculty ensembles in the School of Music.

What a great week to celebrate this 6<sup>th</sup> anniversary! Welcome to MU and Columbia and enjoy the new music.

A handwritten signature in cursive script that reads "Julia Gaines".

Julia Gaines  
Director, School of Music  
University of Missouri

# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL DIRECTORS



## **Stefan Freund, Co-Artistic Director**

Stefan Freund received a BM with High Distinction from the Indiana University School of Music and an MM and a DMA from the Eastman School of Music. His primary composition teachers included Pulitzer Prize winners Christopher Rouse and Joseph Schwantner as well as Augusta Read Thomas, Frederick Fox, Claude Baker, David

Dzubay, and Don Freund, his father. He studied cello with Steven Doane, Tsuyoshi Tsutsumi, and Peter Spurbeck, among others. He is presently Associate Professor of Composition and Music Theory at the University of Missouri. Previously he was Assistant Professor of Composition at the Eastman School of Music.

Freund is the recipient of two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, twelve ASCAP Plus Awards, a Music Merit Award from the National Society of Arts and Letters, and the Howard Hanson Prize. He was selected as the 2004 Music Teachers National Association-Shepherd Distinguished Composer of the Year. In 2006 and 2013 he was awarded Outstanding Research and Creative Activity Awards from MU. Freund has received commissions from the New Spectrum Foundation, the Carnegie Hall Corporation, the Phoenix Symphony, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, Seattle Town Hall, the Louisville String Quartet, and SCI/ASCAP. His music has been performed at such venues as Carnegie Hall, Lincoln Center, the Kennedy Center, Weill Recital Hall, NPR's St. Paul Sunday Morning, the National Gallery of Art, the Aspen Music Festival, and the Art Institute of Chicago. International performances include the Berliner Philharmonie, International Performing Arts Center (Moscow), Glinka Hall (St. Petersburg), Queen's Hall (DK), the Bank of Ireland Arts Centre, and other concert halls in Austria, Denmark, Germany, Greece, Italy, Poland, and the UK. His works have been recorded on the Innova, Crystal, and Centaur labels.

Active as a performer, conductor, and producer of new music, Freund is the founding cellist of the new music ensemble Alarm Will Sound. His cello performances include Carnegie Hall, Disney Hall, Lincoln Center, Merkin Hall, the Hermitage Theatre (RU), the Muzikgebouw (ND), and the World Financial Center. He has recorded on the Nonesuch, Cantaloupe, and I Virtuosi labels as well as SweetSpot Music DVD. In addition, Freund is the director of the MU New Music Ensemble and the Columbia Civic Orchestra.



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

W. Thomas McKenney is a Professor of Music in composition and theory at the University of Missouri and a Director of the electronic music studios. He received his Ph.D. in composition from the Eastman School of Music, and his bachelor's and master's degrees from the College-Conservatory of Music at the University of Cincinnati.

In addition to his work at the electronic music studio at the University of Missouri, he has worked at Robert Moog's studio, the Stifelson Elektronikmusikstudion in Stockholm, Sweden, the Center for Experimental Music and Intermedia at the University of North Texas, and the Center for Electroacoustic Music at the University of Missouri-Kansas City. In 1987, he was invited by the Ministry of Culture of the Peoples Republic of China to present a series of lectures on his use of lasers and electronic music.

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

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



## **William J. Lackey, Managing Director**

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

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

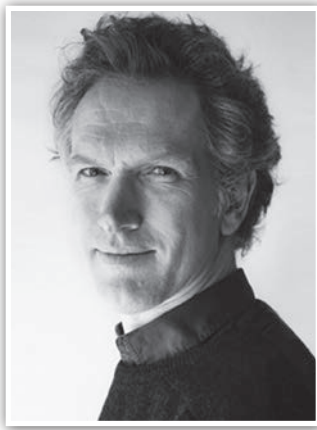
Lackey is the recipient of a 2011 McKnight Visiting Composer Residency with the American Composers Forum, first prize in the New York Art Ensemble's Young Composers Competition (now the Tribeca New Music Young Composer Competition), and numerous scholarships and fellowships to participate in Troika Ranch's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

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

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



*Photo credit: [www.dalehloyd.com](http://www.dalehloyd.com)*



## Hans Abrahamsen

'It is snow, it is snow!' So sing the instruments in Hans Abrahamsen's *Schnee* (2008), one of the most remarkable musical compositions of this century so far. Snow, in returning the world to whiteness, makes each winter a spring: a clean sweep, a fresh page. *Schnee* when it first appeared – at Witten in 2008 and on disc the next year – seemed very much like a new start, and indeed, Abrahamsen is a composer

who has made the new start almost a way of life. From the early winter works, *Winternacht* (1976-78) - the defining work of his mid-twenties - and *Zwei Schneetänze* (1985), to the recent Double Concerto for violin, piano and strings (2010-11), with its chilling-exhilarating quasi-unisons of high piano and string harmonic, we sense the fresh flakes falling, quietly blanking out the landscape. We may feel we recognize this music, even as we recognize also its unfamiliarity, the sharp scent of new snow.

Hans Abrahamsen was born in 1952, and received his musical education from, amongst others, Per Nørgård, Pelle Gudmundsen-Holmgreen, and György Ligeti. An early beginner – his first published works date from when he was sixteen – he had produced a sizeable output by the time he reached thirty: several orchestral works (including *Nacht und Trompeten* (1981), a luminous and dramatic nocturne commissioned by the Berlin Philharmonic), two string quartets and numerous other pieces, mostly instrumental. In 1984 came a set of seven piano studies (later increased to *Ten Studies*) after which Abrahamsen's productivity gradually slowed, then stopped.

In 2000 he completed his first extended work in a decade and a half, the Piano Concerto, at once intimate and tightly crafted, as close to Schumann as it is to Stravinsky, speaking at certain moments with intense poignancy. What might have seemed a breakthrough, however, proved an impasse, and it was at this point that Abrahamsen turned again to his piano studies to remake the first four as Four Pieces For Orchestra, which had its UK premiere at the BBC Proms in 2005.

The new millennium has brought a sequence of major new works that opened in earnest with *Schnee*; his Third String Quartet (2008), in four short movements, is a relatively simple piece that remains deeply puzzling; *Wald* for fifteen players (2009) is at once natural depiction (in this case of shadowy forests), cultural evocation (of horn calls, hunts and lurking mystery), and elaborate musical construct; and the Double Concerto (2010-11), exquisite and touching, reaches steadily to moments of bursting brilliance.

In addition to his small yet condensed output of original works, Abrahamsen has found an outlet as an arranger and, indeed, as a rearranger, which – in Abrahamsen's own words – allows him to *find himself* in aspects of other composers' music. Prominent

Danish composer Per Nørgård benefited from Abrahamsen's reorchestrating abilities in 1992 when the latter produced a new sinfonietta version of Nørgård's small ensemble work *Surf* marking the occasion of that composer's 60<sup>th</sup> birthday. In recent years, Abrahamsen's work as an orchestrator has gone on, notably with a reduction of Nielsen's Symphony No. 6 (2010) and an arrangement of Debussy's *Children's Corner* (2011).

Hans Abrahamsen received the Carl Nielsen Prize in 1989 and the Wilhelm Hansen Composer Prize in 1998. He was the featured composer at the Witten Days for New Chamber Music in Germany in spring 2012.

© Paul Griffiths



## Andrew Norman

Andrew Norman (b. 1979) is a Los Angeles-based composer of orchestral, chamber, and vocal music.

A lifelong enthusiast for all things architectural, Andrew writes music that is often inspired by patterns and textures he encounters in the visual world. He has a passion for musical notation, its long history, and the many ways its boundaries can be pushed to find new modes

of expression. He also loves collaborating with performers to explore the act of interpreting notation and he is fascinated by the translation of written symbols into physical gesture and sound.

Andrew is increasingly interested in story-telling in music, and specifically in the ways non-linear, narrative-scrambling techniques from cinema, television, and video games might intersect with traditional symphonic forms. His distinctive, often fragmented and highly energetic voice has been cited in the *New York Times* for its "daring juxtapositions and dazzling colors," in the *Boston Globe* for its "staggering imagination," and in the *L.A. Times* for its "Chaplinesque" wit.

Andrew's symphonic works have been performed by leading ensembles worldwide, including the Los Angeles, New York, and Royal Liverpool Philharmonics, the Philadelphia and Minnesota Orchestras, the BBC, Saint Louis, and Melbourne Symphonies, the Orpheus Chamber Orchestra, the Tonhalle Orchester Zurich, the Orchestre National de France, and many others. Andrew's music has been championed by some of the classical music's eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson.

In recent seasons, Andrew's chamber music has been featured at the Bang on a Can Marathon, the Chamber Music Society of Lincoln Center, the Wordless Music Series, the CONTACT! series, the Ojai Festival, the MATA Festival, the Tanglewood Festival of Contemporary Music, the Green Umbrella series, the Monday

Evening Concerts, and the Aspen Music Festival. In May of 2010, the Berlin Philharmonic's Scharoun Ensemble presented a portrait concert of Andrew's music entitled "Melting Architecture."

Andrew is the recipient of the 2004 Jacob Druckman Prize, the 2005 ASCAP Nissim and Leo Kaplan Prizes, the 2006 Rome Prize and the 2009 Berlin Prize. He joined the roster of Young Concert Artists as Composer in Residence in 2008, and held the title "Komponist für Heidelberg" for the 2010-2011 season. Andrew served for two years as Composer in Residence with the Boston Modern Orchestra Project, and is currently Composer in Residence with the Los Angeles Chamber Orchestra and Opera Philadelphia. Andrew's 30-minute string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music.

Andrew is a committed educator who enjoys helping people of all ages explore and create music. He has written pieces to be performed by and for the young, and has held educational

residencies with various institutions across the country, including a week-long outreach visit with the Des Moines Symphony and a two-year stint with the schools in Colorado's Roaring Fork Valley. Andrew joined the faculty of the USC Thornton School of Music in 2013, and he is thrilled to serve as the new director of the L.A. Phil's Composer Fellowship Program for high school composers.

Andrew recently finished a piano concerto, *Suspend*, for Emanuel Ax, as well as a widely-discussed symphony-in-all-but-name, *Play*, for BMOP. Upcoming projects include another piano concerto for Jeffrey Kahane and the New York Philharmonic, a percussion concerto for Colin Currie, a three-part symphony for the Los Angeles Philharmonic, and collaborations with the Calder Quartet, eighth blackbird, Jeremy Denk, Jennifer Koh, and the Berlin Philharmonic.

Andrew's works are published by Schott Music.



Photo credit: [www.dalehlloyd.com](http://www.dalehlloyd.com)



# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

## ENSEMBLE-IN-RESIDENCE



*Alarm Will Sound performing at the 2014 Mizzou International Composers Festival. Photo: www.dalehlloyd.com*

**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."

The versatility of Alarm Will Sound allows it to take on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Sir Harrison Birtwistle, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, and Wolfgang Rihm, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound may be heard on seven recordings. *Canzonas Americanas*, their release on Cantaloupe features music by Derek Bermel whose eclectic approach draws on the musical traditions of Europe, North and South America, and Africa. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This

unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

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

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

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

Members of the ensemble began playing together while studying at the Eastman School of Music in Rochester, New York. With diverse experience in composition, improvisation, jazz and popular styles, early music, and world musics, they bring intelligence and a sense of adventure to all their performances.

For more information and to join the mailing list, visit Alarm Will Sound's website at [www.alarmwillsound.com](http://www.alarmwillsound.com).

# ALARM WILL SOUND



## 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. He is the Artistic Director and conductor of the acclaimed ensemble Alarm Will Sound which has been called “the future of classical music” by the New York Times and “a sensational force” with “powerful ideas about how to renovate the concert experience” by the New Yorker. Mr. Pierson served for three years as the Artistic Director and conductor of the Brooklyn Philharmonic. The New York Times called Pierson’s leadership at the Philharmonic “truly inspiring,” and The New Yorker’s Alex Ross described it as “remarkably innovative, perhaps even revolutionary.” Pierson has also appeared as a guest conductor with the Los Angeles Philharmonic, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke’s, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and The

Silk Road Project, among other ensembles. He is Principal Conductor of the Dublin-based Crash Ensemble, 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. He regularly collaborates with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, Donnacha Dennehy, 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.

### Personnel

Erin Lesser, flute, piccolo  
Christa Robinson, oboe, English horn  
Bill Kalinkos, clarinet, saxophones  
Elisabeth Stimpert, clarinet, bass clarinet, saxophones  
Gina Cuffari, bassoon, contrabassoon  
Matt Marks, horn  
Jason Price, trumpet  
Michael Clayville, trombone  
Matt Smallcomb, percussion  
Christopher Thompson, percussion  
John Orfe, piano, celesta, synthesizer  
\*Jacqueline Kerrod, harp  
\*Courtney Orlando, violin, accordion, voice  
\*\*Amy Appold, violin  
Caleb Burhans, violin, viola, electric guitar, voice  
Nadia Sirota, viola  
Stefan Freund, cello  
Logan Coale, double bass, electric bass  
Alan Pierson, Artistic Director, conductor  
Gavin Chuck, Managing Director  
Jason Varvaro, Production Manager  
Peter Ferry, Production Assistant



*Photo credit: www.dalehlloyd.com*

*\*Thursday, July 23<sup>th</sup> performance only.*

*\*\*Saturday, July 25<sup>th</sup> performance only.*

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

# 2015 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL GUEST PERFORMING ARTISTS



**DRAX** (Megan Arns and Leo Saguiguit) formed in fall 2014, is the newest faculty ensemble-in-residence at the University of Missouri. Since then, the ensemble has already made its international debut at the 2015 World Saxophone Congress in Strasbourg, France. The duo has also performed at the North American Saxophone Alliance Region 4 Conference in Norman, Oklahoma

and the Missouri Percussive Arts Society's Day of Percussion. The ensemble is committed to exploring the existing repertoire for saxophone and percussion duo and commissioning new works for this dynamic combination.

**Megan Arns** is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. She recently joined the music faculty of the University of Missouri as an Assistant Teaching Professor of Percussion. Megan previously served on the faculty of Mansfield University in Mansfield, PA, and the National Music Conservatory in Amman, Jordan, where she was also the Principal Timpanist of the Amman Symphony Orchestra. Additionally, she has performed with the Tallahassee, Sarasota, Northwest Florida, Albany, Southern Tier, and Macon Symphony Orchestras. Active as a contemporary chamber percussionist, Megan's recent highlights include collaborative performances in India, Jordan, Costa Rica, Ghana, and the United States at venues such as the Kennedy Center, Millennium Park, Smithsonian Institution, and the Percussive Arts Society International Convention. She is an advocate for the creation of new music, co-commissioning and premiering works by notable composers such as John Luther Adams, Alejandro Viñao, Halim El-Dahb, Steven Snowden, Adam Silverman, David Skidmore, Ivan Trevino, and Brian Nozny. Megan regularly performs with two contemporary chamber groups: the [Switch~ Ensemble] in residence at the Eastman Computer Music Center and What is Noise from Florida State University.

**Leo Saguiguit** is Associate Professor of Saxophone at the University of Missouri, where his students have won numerous competitions at the state, regional, and national levels. Saguiguit enjoys a busy schedule teaching and performing as a soloist and chamber musician throughout the United States and abroad, including Cuba, France, Italy, Sweden, Greece, China, Taiwan, Thailand, and the Philippines. He collaborates with numerous chamber ensembles and currently performs with the Athens (Greece) Saxophone Quartet, the Chicago Saxophone Quartet, the Missouri Saxophone Quartet, DRAX, Trio Chymera, and the Odyssey Chamber Music Series of Columbia. Past memberships have included the Lithium, Impuls, and Enigma Saxophone Quartets. With the Enigma Quartet, he earned a coveted prize in the prestigious Fischhoff National Chamber Music Competition. Other collaborations include performances with the Basel Saxophone Quartet (Switzerland), Fulcrum Point New Music Project (Chicago), Thamyris Contemporary Music Ensemble (Atlanta), National Black Arts Festival (Atlanta), and the Sewanee Music Festival (Tennessee). In addition to recitals and festival performances, he

has performed at the China International Clarinet & Saxophone Music Festival in Nanning, the World Saxophone Congress (Minneapolis; Bangkok, Thailand; St. Andrews, Scotland), and in numerous conferences of the North American Saxophone Alliance and U.S. Navy Band International Saxophone Symposium.



The **New Muse Piano Duo** (Paola Savvidou and Jonathan Kuuskoski) is an ensemble-in-residence at the University of Missouri School of Music specializing in music of the 20th and 21st centuries. They actively commission and perform newly composed works for four-hands and two pianos, incorporating visual and interactive components, often within unexpected concert formats.

In 2014-15, the Duo premiered new works by Amy Williams, Jeffrey Hoover, Robert Honstein, and Haley Myers in performances in Missouri, Wisconsin, Illinois, and Baltimore. Highlights included return performances to the Odyssey Chamber Music Series, a Guest Artist Recital at the Missouri Theatre for the Missouri Music Teachers Association State Conference, and the Mizzou International Composers Festival.

They have received grants for commissioning and recording new music from the Sinquefeld Charitable Foundation (supported by the Mizzou New Music Initiative), the Richard Wallace Faculty Incentive Grant Award, the MU Research Arts Council, and the MU School of Music. Their first CD recording will be produced on the Blue Griffin label in 2016.

During their inaugural 2013-2014 season the Duo curated a program of new works by living composers selected from a call-for-scores that generated more than 90 submissions from across the Americas and Europe. Guest artist residencies followed at the University of North Carolina – Wilmington, Truman State University, Missouri State University, the Ionian University in Corfu, Greece, along with a lecture recital at the European Piano Teachers Association Conference in Oslo, and guest artist recitals at the European Association for Music in Schools Conference and Biennial Euro-Mediterranean Musicological Conference at the University of Nicosia, Cyprus.

Paola Savvidou serves as Assistant Professor of Piano Pedagogy at the University of Missouri. She teaches applied piano, undergraduate and graduate courses in piano pedagogy and wellness, and coordinates both the Group Piano Program and Experiencing Piano, a community program for beginning piano students ages 6-9.

Jonathan Kuuskoski serves as Director of Entrepreneurship and Community Programs and Assistant Teaching Professor at the University of Missouri School of Music. In these capacities he is developing the school's various community-focused programs while building a core set of entrepreneurship offerings for Mizzou music students based upon service-learning models.

For more information visit:

[www.paolasavvidou.com](http://www.paolasavvidou.com) / [www.jonathankuuskoski.com](http://www.jonathankuuskoski.com)

# ALARM WILL SOUND

Thursday, July 23, 2015 - 7:30 PM • Missouri Theatre

*St. Louis Reds* (2012/2014) ..... **Stefan Freund**  
(b. 1974)

*Chamber Symphony* (2014)\* ..... **Carl Schimmel**  
(b. 1975)

- I. Beyond the Zero
- II. Un Perm' au Casino Hermann Goering
  - Variation I: This octopus is not in good mental health*
  - Variation II: You can do a lot of things at the sea-side that you can't do in town*
  - Variation III: Jeroboams come and go, fat, green, tattered gray foil at the necks giving back the bar's electric radiance*
  - Variation IV: Her image threatens to shake apart into separate flakes of snow*
  - Variation V: Iam amore virginali totus ardeo*
  - Variation VI: Turns out that some merrymaker has earlier put a hundred grams of hashish in the Hollandaise*
  - Variation VII: Loonies on Leave!*
  - Variation VIII: In a control that is out of control*
- III. In the Zone
- IV. The Counterforce

## Intermission

*Try* (2011) ..... **Andrew Norman**  
(b. 1979)

*Wald* (2009) ..... **Hans Abrahamsen**  
(b. 1952)

\* *World Premiere*



Photo credit: [www.dalehllloyd.com](http://www.dalehllloyd.com)

# PROGRAM NOTES

## ***St. Louis Reds* (2012/2014)**

About 100 years ago fellow Memphian W.C. Handy wrote *St. Louis Blues*. To celebrate the 100th anniversary of St. Louis's Sheldon Concert Hall I wrote a tribute to his seminal work entitled *St. Louis Reds*. The piece takes figures and harmonies from the original and transforms them into a short, fast, flashy work. References to the dark tango-like opening of the original, sped-up versions of bluesy licks, and Handy's powerful cadential figure are prominent. References to Missouri music legends Scott Joplin and Chuck Berry are also present.

*St. Louis Reds* was originally commissioned in 2012 by the Sheldon for string quartet. This arrangement was also commissioned by the Sheldon and was premiered by Alarm Will Sound for the 250<sup>th</sup> anniversary of the founding of St. Louis in 2014. The original string parts are left intact, but rather than function as an accompaniment, the other members of the ensemble share all of the material, resulting in an orchestrational explosion of the original work.

– Stefan Freund

## ***Chamber Symphony* (2014)**

My *Chamber Symphony* is a kind of experiment in narrative, as was (perhaps) Thomas Pynchon's 1973 novel *Gravity's Rainbow*, on which the composition is based. The numerous characters, vague and complex plot construction, non-chronological narration, and highly colorful prose style of Pynchon's famously recondite novel contribute to the difficulty of the text, yet these elements in coordination manifest a kind of animus behind the written word; the novel itself is brought to life, a humming organism approaching sentience. To conjure this level of vitality is my goal too as a creative artist, albeit in the sonic realm.

In the *Chamber Symphony*, I closely parallel the explicit architecture of *Gravity's Rainbow*; the four parts of the novel correspond to the four movements of the *Symphony*, and each subsection is also carefully charted – there are 21 subsections within the first movement, for example. I have assigned musical ideas to all of the major – and many of the minor – characters in the novel (49 of the more than 70 recurring characters). Like the characters in the novel, these musical ideas are interrelated, and some are absent for long stretches of time. But except for the rocket reference which opens and closes the work, and the use of harmonicas and kazoos here and there (most notably in the final chorale at the end of the fourth movement), the perceived “plot” of my music does not correspond to that of the novel. And while I share his penchant for zaniness and absurdity, whether by tutelage or temperament I am also drawn to the kind of organic balance and unity of works by composers like Brahms and Beethoven. My musical translation of *Gravity's Rainbow* is therefore indirect, and intentionally bereft of impenetrability. It is as if, in converse relation to a typical musical retelling which might engender a kind of enigmatic aura, I have applied a mapping function from the *complex* literary space of Pynchon's novel to the *real* space of the musical experience. I hope that I have not lost any of its magic.

The titles of the movements, as well as those of the variations in Movement II, are from *Gravity's Rainbow* (© Thomas Pynchon, 1973). The variations of Movement II follow each other without pause. *Chamber Symphony* (2014) was composed for Alarm Will Sound.

— Carl Schimmel

## ***Try* (2011)**

I never get things right on the first try. I am a trial-and-error composer, an incurable reviser. And this is a problem when it comes to high profile commissions from world-class ensembles in spectacular concert halls, because in these rare cases one gets exactly one try to get it right, and one really, really wants to get it right. Disney Hall and the LA Philharmonic have meant so much to me over the years that the overwhelming desire to write for them the perfect piece was enough to stop me dead in my creative tracks. It took me many months to realize the obvious: my piece was never going to be perfect no matter how hard I tried, and perfection was not even the right target on which to set my sights. The best thing I could do to honor the adventurous spirit of the Philharmonic and Disney Hall was to try as many new things as I could, to embrace the risk and failure and serendipitous discovery implicit in the word “try.” The piece I ended up writing is a lot like me. It's messy, and fragmented, and it certainly doesn't get things right on the first try. It does things over and over, trying them out in as many different ways as it can. It circles back on itself again and again in search of any idea that will stick, that will lead it forward to something new. And, at long last, after ten minutes of increasingly frantic trying, it finds one small, unlikely bit of musical material it likes enough to repeat and polish and hone until it finally (fingers crossed) gets it right.

*Try* was commissioned by the Los Angeles Philharmonic and the Royal Liverpool Philharmonic, and premiered in Disney Hall in May 2011, conducted by John Adams.

— Andrew Norman

## ***Wald* (2009)**

*Wald* is, in a way, a series of variations from the beginning of my woodwind quintet *Walden* (1978). This thematical idea is very simple - a rising call of a fourth and the response in other voices. This idea is repeated several times, but because the call has a slower pulse than the responses, the process leads to them changing order.

In *Walden* I borrowed the title from the American philosopher Henry David Thoreau, who, in the middle of the eighteenth century, in a little wooden hermit house at the bank of the Walden pond, wrote the book *Walden* regarding his life and time in the forests. Here he experimented living for two years in order to come closer to nature and to see if it was possible to live simply without all the unnecessary needs created by society. The book is filled with poetry, but is also cutting and critical of society. In my piece *Walden*, I tried to search for the same simplicity, handling the most simple material, but at the same time trying not to lose the poetry.

*Wald* is a twin piece to *Walden*, but also to my former piece *Schnee*.

In 1848-49 Robert Schumann wrote a wonderful piano piece, *Waldszenen*. He wrote this collection of short pieces with beautiful titles like *Einsame Blumen*, *Vogel als Prophet* and also *Jäger auf der Lauer*, just a few years before Thoreau wrote his book *Walden*. For them the forest is the magical romantic place that gives a spiritual insight to man, but also from where we get our food through hunting. For me the forest still has this magical quality and *Wald* has scenes with a hunting horn that calls (I many years ago played the magical "Waldhorn" and remember playing in the forest near my home), flocks of birds that when agitated take off, and there is also the sense of a hunt followed by galloping horses.

— Hans Abrahamsen

## COMPOSER BIOGRAPHY



**Carl Schimmel** is a composer based in Iowa and Illinois. Praised by *The New York Times* as "vivid and dramatic," his recent music is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background. In infusing his music with extra-

musical influences such as poetry, art, and even unusual words, he strives to construct nexuses of experience that reflect both the inner life of emotions and the outer physical world that shapes us and is shaped by us.

Winner of Columbia University's Joseph Bearns Prize and the Lee Ettelson Award, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout North America, Europe, Australia, and Asia. He has received performances and commissions from the California EAR Unit, the Left Coast Chamber Ensemble, the Minnesota Orchestra, North/South Consonance, saxophonist Taimur Sullivan, the Da Capo Chamber Players, Lucy Shelton, the Buffalo Philharmonic Orchestra, the American Composers Orchestra, and many others. A graduate of Duke University (Ph.D.), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is currently Assistant Professor of Music Theory and Composition at Illinois State University in Normal, IL.

Please visit [www.carlschimmel.com](http://www.carlschimmel.com).

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Saturday, February 6, 2016

Monday, February 15, 2016

Saturday, February 27, 2016

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# MIZZOU NEW MUSIC

Friday, July 24, 2015 • 7:30 PM • Missouri Theatre

*Light Screens* (2002) ..... **Andrew Norman**  
(b. 1979)

*Mizzou New Music Ensemble*

*Switch* (2014) ..... **Amy Williams**  
(b. 1969)

*New Muse Piano Duo*

*They Tried To Bury Us, They Didn't Know We Were Seeds* (2015) ..... **José Martínez**  
(b. 1983)

*DRAX*

*Zwei Schneetänze* (1985) ..... **Hans Abrahamsen**  
(b. 1952)

*Mizzou New Music Ensemble*

**Intermission**

*Sorex (a celebration of untamed shrews)* (2010) ..... **Emily Doolittle**  
(b. 1972)

*New Muse Piano Duo*

*Glacier* (2002) ..... **Áskell Másson**  
(b. 1953)

*DRAX*

*Time Seems to Pass* (2010) ..... **James Romig**  
(b. 1971)

*New Muse Piano Duo*

*Of Trickery and Toys* (2014) ..... **Erin Hoerchler**  
(b. 1995)

*Mizzou New Music Ensemble*



Photo credit: Tina Price

## MIZZOU NEW MUSIC ENSEMBLE

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

### Mizzou New Music Ensemble

Stefan Freund, Director

Erin Spencer, flute • Travis Herd, clarinet

Graham Woodland, violin • Grant Bradshaw, viola • Liz Nash, cello

Matt Stiens, percussion • Taylor Burkhardt, piano

## PROGRAM NOTES

### *Light Screens (2002)*

The initial inspiration for this piece came from the light-filled patterns of Frank Lloyd Wright's art glass windows, which he termed "light screens." These light screens line the walls of his prairie style homes in long horizontal bands. The window panels feature simple shapes like the square and the rhombus in repetitious designs, and there is often a lively dynamic of asymmetry between areas of intense geometric activity and expanses of largely empty space.

—Andrew Norman

### *Switch (2014)*

The term "switch" has multiple meanings that are relevant to this piece for piano duet: a device for making and breaking the connection in an electric circuit; a sudden change; a shift in direction or focus; a thin, flexible rod or twig; to exchange or swap; to jerk or swish abruptly. It can also be onomatopoeic. The pairing of two players at one piano is central to the construction of the piece. One shadows the other, or interrupts with dissimilar music, or coexists with a contrasting but complementary texture, or cooperates in search of common ground (which is only reached at the end of the piece). The inside and the outside of the piano interconnect, as do normal and prepared notes. The physical position of the players is also flexible, as there is no "normal" register for the top and bottom parts. All this illustrates some of the challenges and certainly the joy of playing four-hands. *Switch* was commissioned by the Sinefield Charitable Foundation for the New Muse Piano Duo.

—Amy Williams



### ***They Tried To Bury Us, They Didn't Know We Were Seeds* (2015)**

As many other Missouri residents last year I heard the news about the death of Michael Brown and the subsequent riots in Ferguson, MO, and I was stunned. Everyone has a different opinion about it. I do not think it is a matter of taking one or the other side of the discussion, but of understanding how both sides are, at the same time, right and wrong. Within this ambiguity is where this piece of music fits.

I am a multi-ethnic Hispanic, for those wondering, born on the Pacific coast of Colombia, where the black community is numerous as well as the inequalities in society and humanitarian problems. As many others there (and also everywhere) I forged myself a thick level of apathy to these problems because it is the only way to subsist. Why would a Latin American born composer care about these events in Ferguson? Because it goes beyond race and nationality and because *all lives matter*.

The electronic part of the piece is exclusively created with spoken texts that are excerpts from the testimonies of Darren Wilson (police officer) and Dorian Johnson (Michael Brown's companion) to the Grand Jury (public documents since Dec. 2014). These texts are very powerful as they recount the same events from two contradicted perspectives. The readers are people from different nationalities who are members of the Mizzou community. Through the different accents they widen this problem into a bigger international scope. The title of the piece comes from a Mexican proverb that someone put on Michael Brown's shrine that is still standing on Canfield Street.

Many thanks to Leo, Megan, and to my all friends who recorded these texts. Once again *all lives matter*.

— José Martínez

### ***Zwei Schneetänze* (1985)**

Written for a summer youth festival in Austria, this work was originally for four musicians playing recorders of various sizes is another example of Abrahamsen's depictions of snow in his oeuvre – here achieved through a falling movement in the melody and soft sounds evoking the happy land of childhood. The composer wrote the work having in mind fragments of Winnie the Pooh (“the more its snows (tiddly pom)/the more it goes (tiddly pom) /on snowing”) – the rhythm of the sentences is reflected in the melodic legato line in the first dance. In the second dance, the tempo (im Tempo eines Ländlers) alludes to the site of the work's premiere. In 1985, this version for flute, clarinet, violin and cello was written.

—Schott Music Publishing

### ***Sorex (a celebration of untamed shrews)* (2010)**

*Sorex* was commissioned by the Fung-Chiu duo for inclusion on a concert of pieces based on plays by Shakespeare. I remember as a kid hearing about the play *The Taming of the Shrew* and wondering, why would a woman be called a shrew, and what was wrong with shrews anyway? Shrews are tiny, feisty animals thriving in an incredible diversity of environments, not only terrestrial but also arboreal, underground, and semi-aquatic. They are very energetic and have an unusually high metabolism, with a heart rate of up to 1,000 beats per minute. They must eat their body weight in insects, worms, frogs, mice, and even other shrews every day. Fortunately for them, they are one of the few venomous mammals, which makes it possible for them to kill prey their own size or even larger. Some shrews use echolocation, and their brain to body mass ratio, at 10%, is much larger than that of humans (7.5%), dolphins (5.5%) or elephants (2%). Ranging in size from the 3.5 centimeter, 2 gram Etruscan Shrew (the smallest terrestrial living mammal) to the 15 centimeter, 100 gram Asian House Shrew, the shrew family is one of the most successful mammal families, rivalled in diversity only by rodents and bats.

*Sorex* (the genus name for many of the more common European and North American shrews) playfully explores the idea that it is actually a wonderful thing to be a shrew. Our musical shrew is subjected to a number of attempts at forcible domestication, sedation, and prettification, but emerges victorious and unscathed each time. Perhaps the aggressive, independent, energetic spirit of the shrew is not something that should be tamed, but rather something that should be celebrated!

—Emily Doolittle

### ***Time Seems to Pass* (2010)**

*Time Seems To Pass*, for two pianos, was written for the Khasma Piano Duo (Ashlee Mack and Katherine Palumbo), who premiered the work in Fall 2012. The composition exists in a 13-minute version and a 37-minute version. Over the duration of the piece, three pitches (C-sharp, E, and D) are gradually joined by three others (G, F-sharp, and B). The title is the first sentence of Don DeLillo's “The Body Artist,” a novella that concerns itself with the ambiguity of perception, construal, memory, and the passing of time. The work was composed in June 2012 during a three-week artist residency at Grand Canyon National Park.

—James Roming

### ***Of Trickery and Toys* (2014)**

*Of Trickery and Toys* is a quirky piece of music written to be paired with the fun and vibrant choreography of Kyla Ranney. The details and nuances of the piece portray a band of cheeky toys and their adventures in mischief and mayhem. As inspired by Prokofiev's *Peter and the Wolf*, each instrument in the musical ensemble is paired with a dancing toy character on stage. *Of Trickery and Toys* combines energetic melodies, jazz-influenced harmony, and rhythm fit for dance in one fast-paced, playful piece.

—Erin Hoerchler

# COMPOSER BIOGRAPHIES



## Amy Williams (b. 1969)

Amy Williams was born in Buffalo, NY in 1969, the daughter of Diane, retired violist with the Buffalo Philharmonic Orchestra, and Jan, percussionist and Professor Emeritus at the University at Buffalo. She started playing the piano at the age of four and took up the flute a few years later (her first teacher was the legendary Robert Dick, so she could soon

play “Chopsticks” in multiphonics...). She grew up in the heyday of the Center for the Creative and Performing Arts, hearing all the latest contemporary music and meeting composers who would later become influential to her: John Cage, Morton Feldman, Lukas Foss, Elliott Carter and many others. She went to Bennington College and, while there, decided to devote her life to performing and composing contemporary music. After a fellowship year in Denmark, she returned to Buffalo to complete her Master’s degree in piano performance at the University at Buffalo with pianist-composer Yvar Mikhashoff and her Ph.D. in composition, working primarily with David Felder. She returned to Bennington in 1998 as a member of the music faculty and she then moved on to a faculty position at Northwestern University in 2000. Since 2005, she has been teaching composition and theory at the University of Pittsburgh, where she recently was named Associate Professor.

Amy’s compositions have been presented at renowned contemporary music venues in the United States, Asia, Australia, and Europe, including Ars Musica (Belgium), Gaudeamus Music Week (Netherlands), Dresden New Music Days (Germany), Musikhøst Festival (Denmark), Festival Aspekte (Austria), Festival Musica Nova (Brazil), Thailand International Composition Festival, Music Gallery (Canada), LA County Museum of Art, Piano Spheres (Los Angeles), and Tanglewood Festival of Contemporary Music. Her works have been performed by leading soloists and ensembles, including the Buffalo Philharmonic Orchestra, Pro Arte Chamber Orchestra, Ensemble Aleph, JACK Quartet, Duo Diorama, Ensemble Dal Niente, Wet Ink Ensemble, Talujon, Emyrean Ensemble, Pittsburgh New Music Ensemble, California E.A.R. Unit, Dinosaur Annex, International Contemporary Ensemble (ICE), Due East, H2 Saxophone Quartet, Bent Frequency, pianists Ursula Oppens and Amy Briggs, and bassist Robert Black. Amy’s pieces appear on the Parma, VDM (Italy), Blue Griffin and New Ariel labels. A portrait CD of recent solo and chamber works, entitled *Crossings: Music for Piano and Strings*, was released by Albany Records in April 2013.

Amy has won the Wayne Peterson Composition Prize (Sextet), Audio Inversions Composition Prize (Cineshape 1), Thayer Award for the Arts, an ASCAP Award for Young Composers (*verre-glaz*), and grants from the American-Scandinavian Foundation, American Music Center, Greater Pittsburgh Arts Council, Pro Musica Viva (Germany), Meet the Composer, and the Heinz and Pittsburgh Foundations. She was the recipient of a Howard Foundation Fellowship for 2008-2009 and received a 2009 Fromm Music Foundation Commission to write a piece for the JACK Quartet. An avid proponent of contemporary music, she served

as Assistant Director of June In Buffalo, Director of New Music Northwestern, and is currently on the artistic boards of the Pittsburgh-based concert series, Music on the Edge, and the Yvar Mikhashoff Trust for New Music. She recently became the Artistic Director and Composer-in-Residence with the New Music on the Point festival in Vermont.



## José Martínez (b.1983)

José’s music incorporates a wide range of influences from Colombian folk tunes to avant-garde Western art music, while borrowing from Latin music, heavy metal, and progressive rock. All these sounds find a place to interact in his music and create his personal sound palette.

His body of works includes pieces for a variety of ensembles including orchestra,

string quintet, saxophone quartet, pierrot ensembles, and solo and electronics.

Notable recent collaborations include works for the celebrated chamber orchestra Alarm Will Sound at the Missouri International Composer Festival 2014 and the Spanish ensemble Taller Sonoro. Other important performances include the premiere of his saxophone quartet *Uneven Portraits* in the National Saxophone Association at Oklahoma and two upcoming performances in Europe: the premiere of his piece *Oh, the Places I’ve Been* for bass clarinet and electronics at the International Clarinet Association convention in Madrid and his piece *They Tried To Bury Us, They Didn’t Know We Were Seeds* for saxophone, marimba and electronics about the events recently occurred in Ferguson, MO to be premiered in the World Saxophone Congress in France. Another notable performance was the premiere of his string quintet *Looking for the Clave* by members of the St. Louis Orchestra.

José’s most recent achievement was his selection to participate in the program *Next on Grand: National Composers Intensive* organized by Los Angeles Philharmonic where the ensemble Wild Up worked on his piece *Illegal Cycles*. There, he attended master class lessons with Michael Gordon, Julia Wolfe, Sean Friar and Steve Mackey. This summer he will participate in the Valencia International Performance Academy and will be work with Nomos ensemble, Jorge Grossman, Stefano Gervasoni, and Carlos Sanchez-Gutierrez.

He graduated from National University of Colombia as both a percussionist and a composer, and he is currently pursuing a MM in composition at the University of Missouri. To learn more about José and his works, visit his website [www.josemartinezcomposer.com](http://www.josemartinezcomposer.com)

## Emily Doolittle (b. 1972)

Composer Emily Doolittle was born in Halifax, Nova Scotia and educated at Dalhousie, Indiana University, Princeton, and the Koninklijk Conservatorium in the Hague, where she studied with Louis Andriessen with the support a Fulbright fellowship. Following 5 years as a freelance composer in Montreal, she moved

# COMPOSER BIOGRAPHIES



to Seattle in 2008 to teach composition at Cornish College of the Arts, where she is now an Associate Professor. She enjoys writing for both traditional and less standard instrumentation, and has been commissioned by such ensembles and soloists as Symphony Nova Scotia, the Albany Symphony, Orchestre Métropolitain (Montreal), the New York Youth Symphony, Tafelmusik Baroque Orchestra, Ensemble

Contemporain de Montreal, the Motion Ensemble (Canada), the Paragon Ensemble (Glasgow), soprano Suzie LeBlanc, viola da gambist Karin Preslmayer, and alphornist Mike Cumberland. Upcoming projects include a chamber opera called Jan Tait and the Bear, for the UK's northernmost chamber ensemble ffancytunes, based in Shetland, and a violin concerto for Calvin Dyck and the Vancouver Island Symphony.

Doolittle has received a number of awards for her music, including the 2012 Theodore Front Prize for *A Short, Slow Life* (commissioned by Suzie Leblanc and Symphony Nova Scotia), two ASCAP Morton Gould Awards, and the Bearn's Prize. Her work has been supported by grants and commissions from the Artist Trust (Seattle), the Eric Stokes Fund, The Culture and Animals Foundation, ASCAP, the Canada Council, the Nova Scotia Arts Council, FIRST Music, the Montreal Arts Council, and the Conseil des arts et Lettres du Quebec, and with artist residencies at MacDowell, Ucross, Blue Mountain Center, Banff, and the Center for Contemporary Art in Glasgow.



## Áskell Másson (b. 1953)

Áskell Másson (b. 21. November 1953) is amongst Iceland's leading composers. After his childhood studies in music he went to London to study percussion privately with the renowned James Blades and harmony and counterpoint with Patrick Savill. With a varied background as a woodwind player

and percussionist, he was appointed composer and instrumentalist of the Ballet of the National Theatre in Reykjavik in 1973. In his early twenties he worked considerably in the theatre, though always composing concert music. In the seventies, he was a pioneer in the field of percussion in Iceland and elsewhere, playing and composing, using new methods and instrumental combinations and techniques. Many of these works are among the obligatory studies at music schools throughout the world. In 1978-1983 he worked as a producer at the Iceland State Radio after which he has devoted his time exclusively to composition.

Másson has worked with some of the world's finest soloists (Christian Lindberg, Evelyn Glennie, Ole Edvard Antonsen, Roger Woodward), orchestras (New York Philharmonic, Cleveland Orchestra, Vienna Radio Orchestra, BBC Scottish Symphony, Oslo Philharmonic), and conductors (Esa-Pekka Salonen, Leif Segerstam, Leonard Slatkin, Jerzy Maksymiuk). Primarily self-taught as a composer, his main works include the grand opera

*The Ice Palace*, *Cecilia* oratorio, three symphonies, 15 concerti and orchestral works, and numerous solo and chamber works of various combinations. His music has been heard at festivals all over the world including the Gulbenkian Festival, ISCM World Music Days, Hong Kong Arts Festival, Sydney Spring Festival, Nordic Music Days, Blossom Festival, Cleveland and many more.

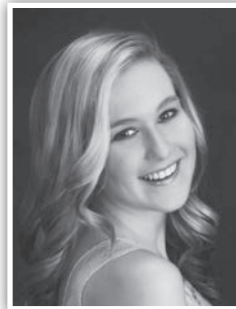


## James Romig (b. 1971)

James Romig (b. 1971) endeavors to create music that reflects the intricate complexity of nature, where fundamental structures exert influence on both small-scale iteration and large-scale design, obscuring the boundaries between form and content.

His music has been performed in 49 states and more than 30 countries. Notable

ensemble performers include the JACK Quartet, Talujon, Ensemble Chronophonie, Duo Contour, Helix, Khasma Duo, New Muse Duo, Suono Mobile, Zodiac Trio, and the Quad City Symphony Orchestra. Solo performances include recitals by pianists Ashlee Mack and Taka Kigawa, flutists John McMurtery and Harvey Sollberger, and numerous other instrumentalists. His music for percussion has become especially well-known and has received hundreds of performances around the world. Guest-composer visits include Northwestern University, University at Buffalo, the Cincinnati Conservatory, the University of Illinois, Juilliard, Eastman, and the American Academy in Rome. Residencies include Petrified Forest National Park, Grand Canyon National Park, and Copland House. He holds degrees from Rutgers University (PhD, studying with Charles Wuorinen and Milton Babbitt) and the University of Iowa (MM, BM). He has been on the faculty at Western Illinois University since 2002.



## Erin Hoerchler (b. 1995)

Erin Hoerchler is a young composer whose music is defined by its rock and pop influence and theatrical nature. Erin is a versatile vocalist who has been transformed into a composer of new music by the New Music Initiative at the University of Missouri through work in the Creating Original Music

Project (COMP) and her study with Dr. Stefan Freund and Dr. William Thomas McKenney as a Music Composition Major at the University of Missouri. Erin's work has been performed at the Sheldon Concert Hall in St. Louis, Macklanburg Playhouse, and the St. Louis Zoo. Erin has been given the opportunity to study composition through the Sinquefeld Charitable Foundation's Composition Scholarship. Erin has been awarded 1<sup>st</sup> Prize in the 2015 Webster University Young Composers' Competition, the Eric T. Schabacker Recording and Music Business Scholarship, and 2<sup>nd</sup> place in the 2012 COMP Contest at the University of Missouri.

# EIGHT WORLD PREMIERES

PERFORMED BY ALARM WILL SOUND

Saturday, July 25, 2015 • 7:30 PM • Missouri Theatre

*Works are listed in alphabetical order by the composers' last name.  
The performance order will be provided the evening of the performance.*

*Particularly Competitive* (2015) ..... **Thomas S. Dougherty**  
(b. 1990)

*cis-[flux]* (2015) ..... **Emily Koh**  
(b. 1986)

*embres, fused to ash* (2015) ..... **Andrew McManus**  
(b. 1985)

*Hive Mind Collapse* (2015) ..... **Justin Pounds**  
(b. 1990)

## Intermission

*Schegge di Storia e di furia – (Prima Lettura)* (2015) ..... **Alessandro Ratoci**  
(b. 1980)

*True North* (2015) ..... **Christopher Stark**  
(b. 1980)

*Grisaille* (2015) ..... **Anthony Vine**  
(b. 1988)

*virgin soil* (2015) ..... **Conrad Winslow**  
(b. 1985)

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

# 2015 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

## RESIDENT COMPOSERS

### *Particularly Competitive* (2015)

I approached writing *Particularly Competitive* from two separate angles that eventually synthesized into one idea. In writing for Alarm Will Sound, I wanted to highlight the individual members of this sinfonietta-like ensemble as much as possible by way of writing something like a small concerto for chamber orchestra. I then latched onto one of the Latin origins of the word concerto, *certamen*, meaning competition, contest, or fight, and created a musical environment for these individuals to compete with each other. Most musicians who have entered competitions, applied for grants, or auditioned for music school, have inevitably received one or two rejection letters along the way. Without fail, there always comes a line in these letters that reads something like: “This year’s pool of applicants was *particularly competitive*...” *Particularly Competitive* is titled as a tribute to those ever so reassuring words, as well as to create an interesting environment for the performers to interact in.

The form of the piece is roughly based off of a Rondo (A material, B material, A, C, A, D, etc.). The driving, motoric, “A” section is introduced right from the start and features the entire ensemble playing against each other. Each of the couplet sections (B, C, etc.) features a subset of the ensemble in an effort to heighten the combative nature of the piece, as well as to display the virtuosic performers in Alarm Will Sound.

— Thomas Dougherty



Composer and violinist **Thomas Dougherty** (b. 1990) received his Master of Music degree in Composition from the Shepherd School of Music at Rice University as a Brown Fellow in the spring of 2015, studying with Arthur Gottschalk and Karim Al-Zand. While in Houston, Thomas was a Da Camera Young Artist Composer for two years, as well as an instructor for the Shepherd Preparatory School Young Children’s

Division. Thomas’ time with Da Camera lead to projects including collaborating with the Galveston Artist Residency and customizing a piece for Bellaire High School string students. The Shepherd School Symphony Orchestra will premiere his *Three Dances for Orchestra* during their 2015-16 season.

A native of Pittsburgh, Pennsylvania, Thomas received bachelor’s degrees in both composition and violin performance from The Eastman School of Music. While at Eastman, Thomas studied composition with Robert Morris, Carlos Sanchez Gutierrez, Ricardo Zohn-Muldoon and David Liptak. He was the winner of the 2013 Eastman Orchestral Composition Competition.

As a violinist, Thomas was awarded 1st Prize at the 2014 Music For Mt. Lebanon Keynotes Scholarship Competition. He has served as concertmaster of the Eastman Philharmonia along with

performing many of his own solo and chamber works. His primary violin teachers include Ayano Ninomiya, Lynn Blakeslee, and Hong Guang Jia.

In the summer of 2014, Thomas was a Chamber Music Institute Fellow at The University of Nebraska-Lincoln. He spent the remainder of the summer at The American Conservatory at Fontainebleau in France, studying harmony and composition. Thomas has also attended festivals including the 2011 FUBiS Music Composition Course at the Freie Universität Berlin, studying with Samuel Adler, and the 2009 Composition Course at Montserrat in Valencia Spain, studying with Leonardo Balada. Thomas has presented his works in master classes to composers Steven Stucky and David Lang.

This summer, Thomas is on faculty at the Luzerne Music Center where he will be teaching theory and composition. This fall, he will begin pursuing his DMA in Composition at the University of Southern California Thornton School of Music in Los Angeles, CA.

### *cis-[flux]* (2015)

*cis-[flux]* is a portmanteau of the Latin preposition *cis*, which means “on the side of”, and the word *flux*, meaning “the flow of physical property in space.”

— Emily Koh



**Emily Koh** is an award-winning young composer of contemporary classical music based in Boston MA, and a native of Singapore. Described as ‘the future of composing’ (The Straits Times, Singapore), her musical interest is currently directed at creating inventive instrumental timbres and acoustic spacialization. She is the recipient of awards such as the Yoshiro Irino Memorial Prize, ASCAP Morton Gould

Young Composer Award, Prix D’Ete, and PARMA competitions, commissions from the Barlow Endowment for Music Composition, Composers Conference at Wellesley College, Singapore Symphony Orchestra, Left Coast Chamber Ensemble, Dinosaur Annex Music Ensemble, and grants from New Music USA, Women’s Philharmonic Advocacy, and Paul Abisheganaden Grant for Artistic Excellence.

Emily’s works have been described as “beautifully eerie” (New York Times), and “subtly spicy” (Baltimore Sun), and have been performed at various venues around the world in Singapore, Malaysia, Thailand, Hong Kong, Macau, Taiwan, Japan, South Korea, the Netherlands, Italy, France, Finland, Israel, the United Kingdom, Canada, and the United States by acclaimed ensembles and performers such as Talea Ensemble (USA), Ensemble Dal Niente (USA), New York New Music Ensemble (USA), Signal

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Ensemble (USA), Boston New Music Initiative (USA), New Thread Quartet (USA), Acoustic Uproar (USA), LUNAR Ensemble (USA), East Coast Contemporary Ensemble (USA/Europe), Avanti! (Finland), Israel Contemporary Players (Israel), Sentieri Selvaggi (Italy), the Next Mushroom Promotion (Japan), Chroma Ensemble (UK), The Philharmonic Orchestra (Singapore), Dingyi Music Company (Singapore), and Chamber Sounds (Singapore) among others. She graduated from the Yong Siew Toh Conservatory of Music, NUS and the Peabody Institute, Johns Hopkins University, and is currently a Visiting Faculty member at the Longy School of Music of Bard College, Director of the Concert Series at the Boston New Music Initiative, Principal Bass at the New England Philharmonic, and a Ph.D. candidate in Music Composition and Theory at Brandeis University.

### *embers, fused to ash* (2015)

At the end of *Die Walküre*, Wagner represents the fire surrounding a sleeping Brünnhilde with a beautiful flurry of orchestral activity: a sea of sweeping, impossibly fast violins under pointed woodwind and harp gestures. *embers, fused to ash* alludes to this “Magic Fire Music” in strange and twisted ways. There are other representations of fire, such as the sustained, uncomfortably high brilliance of the opening, and the unpredictable fits and starts that pervade the piece. But this chaotic, noisy energy slowly extinguishes over time. It relaxes into a bluesy lyricism, then further fades into a cold but tender chorale, with simple melodic lines hovering over low sustained strings. The ending hovers on the edge of silence: wispy strings struggle to rise from the ashes but are cut off by an abrupt bass drum. In spite of its dark ending, I see *embers, fused to ash* as nostalgic, not negative. There’s a twinge of sadness amid the brightness of the Magic Fire Music - after all, it follows Wotan’s emotional Farewell to his daughter. Manic energy and brilliance aren’t invariably positive things, and they only burn for so long. And it’s not nihilism to find beauty in the process of fading away from them.

—Andrew McManus



**Andrew McManus**’ (b. 1985) orchestral work *Strobe*, premiered in June 2014 by the New York Philharmonic, was called “riveting” and “breathless...surging...hazy...sometimes all at once” by the New York Times. In May 2014 his opera *Killing the Goat* was premiered by eighth blackbird, the Pacifica Quartet and members of the Contempo Chamber Players at the University of Chicago. Based on the novel *La Fiesta del Chivo*

(*The Feast of the Goat*) by Mario Vargas Llosa, the opera follows a Dominican woman as she confronts her decades-old traumatic memories of the Trujillo regime. In August 2014 the Aspen Contemporary Ensemble performed a chamber suite from the opera at the Aspen Music Festival and School in Aspen, CO. In 2013 *Ancient Vigils*, a New York Youth Symphony First Music Commission, was premiered at Carnegie Hall in New York City. This piano quintet is a restive, distorted tapestry of complex bell sonorities, Renaissance dance rhythms, faded religious imagery, and viol consorts. *Ancient Vigils* was also performed by the Spektral Quartet in May 2014.

His other orchestral works include *Identity* (2008), premiered at the 2008 Minnesota Orchestra Composer Institute, and *The Concerto of Deliverance* (2010), read by the St. Paul Chamber Orchestra and premiered by the University of Oklahoma Symphony. He is also a creator of electronic music. His playback work *Mesospherics* (2013) weaves together a diverse collection of sounds that range from beautiful, vivid, and scintillating to rough, unwieldy, and cacophonous. *Neurosonics I* (2015), a collaboration with a neuroscientist at the University of Chicago, creates similarly strange soundscapes using data from experiments that study the electrical patterns of rat neurons.

Other works have been performed at the Wellesley Composers Conference (2012), the Bowdoin International Music Festival (2013), and CULTIVATE (2015), a festival at the Aaron Copland House in New York. A native of Massachusetts, he holds a PhD from the University of Chicago, where he studied with Marta Ptaszynska, Augusta Read Thomas, Shulamit Ran, and Howard Sandroff. He also holds degrees from the Eastman School of Music and Yale University. For more information, please visit [www.andrewmcmanusmusic.com](http://www.andrewmcmanusmusic.com).

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## RESIDENT COMPOSERS

### *Hive Mind Collapse* (2015)

The title *Hive Mind Collapse* is intended to be more evocative than strictly programmatic. A hive mind is a sort of science fiction concept in which multiple organisms share a mental link in order to behave as a single unified organism, in the manner that many bees make up a single living hive. In this case, Alarm Will Sound functions as the hive mind. For this piece, I wanted to create a sound world that was both dark and bold. An underlying groove (often out of sync with the melodic elements) gives the music a driving, energetic quality. Sharp contrasts and jarring juxtapositions serve to deconstruct the hive mind, and after its constituent elements have experienced freedom for a while, they regroup, faster and heavier than ever.

— Justin Pounds



**Justin Pounds** recently completed a Master of Music in Composition at the University of Missouri, where he studied with Dr. Thomas McKenney and Dr. Stefan Freund, and where he also earned his Bachelor of Music degree. In November 2014, his chamber opera *The Outlaw* was premiered by the Show-Me Opera. Justin's Sheldon Concert Hall commission for solo piano, *Awake! The Sky Is Calling*, inspired by the polyrhythms of African music, was given its premiere performance by Peter Henderson of the St. Louis Symphony. He was a finalist for the Sinquefield composition prize in 2012, 2013, and 2014, and he was also a finalist for the 2014 MU Collaborative Arts Initiative. Justin spent August 2013 to August 2014 as the resident composer for Lexington, Missouri, scoring original music for audio tours of the city's historic districts. In the spring of 2014, he wrote *A Leaf on the Wind* for an event at The Jewel Box for the Forest Park Forever Foundation, and it received a second performance at the 2014 Mizzou International Composers Festival. Also in 2014, his choral work *Music, When Soft Voices Die* was selected by The C7 Prize as a Recommended Work. His work *Electric Brain* was choreographed for dancers at Stephens College by Stephanie Reynolds and presented at the central region American College Dance Festival. He has also worked in masterclasses and private lessons with composers David Biedenbender, Andrew List, Nicolas Omiccioli, John Orfe, and Tod Machover, and his works have been premiered by the MU New Music Ensemble, Mizzou's Concert Chorale, and various chamber groups.

### *Schegge di Storia e di furia – (Prima Lettura)* (2015)

*Schegge di Storia e Di Furia* (Splinters of Story and Fury) is the title of a reading-performance/poem by the Italian poet, journalist and activist Gilberto Centi. He was a pioneer of the cyberpunk cultural movement in Europe and deeply investigated relations between poetry and media, in a visionary universe that melts the aesthetic of a dystopian post-modern civilisation and the celebration of the internet-connected global village.

The musical settings of the work is the attempt to reproduce the violent and delirious "stream of consciousness" in the specific dimensions of the sound realm. The form is based on anamorphic repetitions of an obsessive short movement which evokes the concepts of groove and loop as a stylistic reference.

— Alessandro Ratoci



**Alessandro Ratoci**, born in Tuscany, Italy, in 1980, is a composer, electronic music performer, and teacher.

After the studying piano, composition and electronic music in Italy he obtained a Master of Arts at the HEM in Geneva and followed the Coursus at IRCAM, Paris. He is involved in both research and pedagogical activities of the Haute Ecole de Musique in

Lausanne, Switzerland, where he teaches computer music and performance with live-electronics. He also teaches multimedia at the Conservatorio di Bologna, Italy. He composes music for both theatre and concert halls and during 10 years of professional activity had the privilege to work with important artists and institutions like IRCAM, Modern Academy Ensemble, Ictus Ensemble Trio, Orchestre de Radio France, Prime Recorder Ensemble, Teatro Malandro, Paolo Ravaglia, and Antonio Politano.

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### *True North* (2015)

The inspiration for *True North* comes directly from the work of Surrealist painters Giorgio de Chirico, Max Ernst, and Salvador Dalí. I wanted to try and create a musical analogy to their discordant forms and warped imagery, and I found my muse in software I developed that allowed me to stretch and compress the overtone series in different ways. Using these new and strange harmonies, I attempted to construct a dynamic and eclectic form which moves through materials in an elusive and dream-like way. The title refers to the geographic North Pole, as opposed to the magnetic, and I used this as a guiding principal while composing this piece, challenging myself to stay true to the strange sounds I was developing in my software and hearing in my head.

The work is dedicated to the memory of my friend and colleague, Taylan Çihan, who taught me how to build the circuit housed within the homemade synthesizers played by the percussionists.

— Christopher Stark



Described as “fetching and colorful,” (*New York Times*) **Christopher Stark’s** music has been performed in concert venues around the world from the Neue Synagoge Berlin to Carnegie Hall. A recipient of the coveted Underwood Commission from the American Composers Orchestra, and winner of the *prix de composition* from the Orléans International Piano

Competition, his music has been featured on NPR’s Performance Today and was broadcast as a fan-voted favorite on WQXR, New York City’s classical music station. Stark’s music has been performed by such ensembles as the Sacramento Philharmonic, American Composers Orchestra, Buffalo Philharmonic, Los Angeles Piano Quartet, Dinosaur Annex, Oberlin Contemporary Ensemble, Aspen Contemporary Ensemble, and members of eighth blackbird. Most recently, Stark was awarded commissions from the Fromm Foundation at Harvard University and Chamber Music America, and was one of three winners of the Detroit Chamber Winds and Strings Commission Project. He also recently worked with Grammy-winning country music artists, Zac Brown Band, on an arrangement of their hit song *Free* for the Detroit Symphony Orchestra conducted by Leonard Slatkin. Stark currently lives and works in Missouri where he is Assistant Professor of Music Composition at Washington University in St. Louis. In 2012 he was a resident composer at Civitella Ranieri in Italy.

### *Grisaille* (2015)

**Grisaille** is a monochromatic painting technique that uses thin, transparent washes of gray paint to establish shape and shadow. Often times, this technique is used as a sketch or base layer for an oil painting, wherein translucent oil paints are layered over the gray underpainting.

This particular technique of tracing and layering is mirrored in the construction of my piece: the work is largely based on three sections in which a single instrument’s sound is projected, traced, and/or augmented by the ensemble. The focal point of the first section is the bass flute’s airy, resonant sound. At times, the bass flute’s sound becomes completely absorbed and lost in the ensemble’s reflection, at other times, it is subjected to delayed alterations. The second section is based on the tam-tam, highlighted by a monolithic, continuous scrape that is supported and colored by the ensemble. In the final section, a sparse piano solo is shaded with a slow, ethereal gauze.

In a way, this piece is like navigating an unfinished painting: a journey through ambiguous, rough foregrounds of white noise that fluctuate in and out of meticulously painted patches of lustrous, highly detailed harmonic fields.

— Anthony Vine



**Anthony Vine** is a Brooklyn-based composer of acoustic and electroacoustic concert music. Vine studied composition with Huck Hodge at the University of Washington (MM), and with Thomas Wells at The Ohio State University (BM). He currently studies privately with Alex Mincek.

His upcoming and previous collaborations include performances by the Minnesota Orchestra, Ensemble SurPlus, Pascal Gallois, Bearthoven, and the Illinois Modern Ensemble, among others. His music has been programmed at the Akademie Schloss Solitude, Internationales Musikinstitut Darmstadt, Minnesota Orchestra Composer Institute, Composit New Music Festival, World Saxophone Congress, and Society of Composers Inc. (SCI) National Conference. Vine collaborates frequently with choreographers and multimedia artists: most recently, he has been working with Brooklyn-based dance collective Logan Company.

Vine is also the founder and executive director of the Columbus // NYC New Music Exchange [CNX], a programming and outreach initiative that seeks to build relationships between the contemporary music communities of Columbus, Ohio, and New York City.



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## RESIDENT COMPOSERS

### **Virgin Soil (2015)**

*Virgin Soil* is a field in which three themes are independently cultivated in ruffled patches of paper, books, and coins. Once plucked, they are braided into a new rhythmic ecology.

— Conrad Winslow



Conrad Winslow's buoyant, hard-edged, and deeply architectural music, "remains tautly controlled and coherent, but bursts with variety both harmonic and gestural" (*Music in American Life: An Encyclopedia...*). Raised in Homer, Alaska, Conrad began making things from scratch by watching his parents chop down trees and build a log cabin home in the woods. Childhood road-trips

across the United States & Canada and a residential stint in Hawai'i have taught him to look wide. The result has been called "compelling" (New York Times) and described as a "scenic, boisterous and bumpy ride" (Albany Times Union).

Conrad's instrumental music has been commissioned by Carnegie Hall, the American Composers Orchestra, the Albany Symphony Orchestra, the New York Youth Symphony, New York

City Ballet's Choreographic Institute, the Juilliard Orchestra, the New Juilliard Ensemble, the NYU Symphony, Bala Brass, and Gaudete Brass (who recorded *Record of a Lost Tribe* for upcoming release on Cedille Records), among many others. His songs have been presented by The New York Festival of Song and The Coterie (co-founded by librettist Royce Vavrek and Tony-nominated soprano Lauren Worsham).

Awards and support have come from ASCAP (ASCAPPlus, multiple Morton Gould awards), The Jerome Fund, New York Youth Symphony, Yale Glee Club, The Juilliard School (2010 Juilliard Orchestra Competition, New Juilliard Ensemble commission), and New Music USA (CAP Grants). Current projects include composing new work for The American Composers Orchestra, and directing the Wild Shore Festival for New Music in Homer, Alaska. Recent commissions include work for the International Double Reed Society (for bassoonists Rebekah Heller & Adrian Morejon), Cadillac Moon Ensemble, and a ballet score for choreographer Justin Peck.

He holds a Master's Degree in Composition from the Juilliard School, where he studied with John Corigliano, an M.M. degree in film scoring from NYU, where he studied with Justin Dello Joio, and an Honors A.B. degree in Music from Rollins College, where he studied with Daniel Crozier.

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

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

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

Over 290 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 41 full-time and 17 part-time members. Hundreds of non-music majors also participate in School of Music activities—everything from courses such as “Jazz, Pop, and Rock” to Marching Mizzou. The School of Music is also home to several community programs serving Columbia and the mid-Missouri region, including the Community Music Program, the Missouri String Project, and several summer camps. For more information, visit [music.missouri.edu](http://music.missouri.edu).

# 2014 MIZZOU INTERNATIONAL COMPOSERS FESTIVAL



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# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

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