

MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

July 25-30, 2016



Alarm Will Sound

THURSDAY, JULY 28 • 7:30 PM
MISSOURI THEATRE

Mizzou New Music

FRIDAY, JULY 29 • 7:30 PM
MISSOURI THEATRE

Alarm Will Sound Eight World Premieres

SATURDAY, JULY 30 • 7:30 PM
MISSOURI THEATRE



Mizzou International Composers Festival

July 25 - 30, 2016 • FESTIVAL SCHEDULE

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

Composer Presentations and select Alarm Will Sound rehearsals are free and open to the public.
Concerts at the Missouri Theatre require tickets (in advance or at the door).

Monday, July 25

- 10:00 am – noon Resident Composer Presentations, MU Fine Arts Building Rm. 145
1:30 pm – 5:30 pm Resident Composer Presentations, MU Fine Arts Building Rm. 145

Tuesday, July 26

- 9:00 am – noon Alarm Will Sound (open rehearsal), Missouri Theatre
3:00 pm – 5:00 pm Resident Composer Presentations, MU Fine Arts Building Rm. 145
7:00 pm Oscar Bettison, Guest Composer Presentation, MU Fine Arts Building Rm. 145
8:15 pm Julia Bentley, MU Voice Faculty, with Erin Gee
Writing for Voice Presentation, MU Fine Arts Building Rm. 145

Wednesday, July 27

- 2:30 pm – 3:45 pm Alarm Will Sound (open rehearsal), Missouri Theatre
7:00 pm Erin Gee, Guest Composer Presentation, MU Fine Arts Building Rm. 145
8:15 pm Stefan Freund, MU Faculty Composer Presentation,
MU Fine Arts Building Rm. 145

Thursday, July 28

- 7:30 pm Alarm Will Sound, Missouri Theatre**
Ticketed Event

Friday, July 29

- 10:00 am – 1:00 pm Alarm Will Sound (open rehearsal), MU Loeb Hall Rm. 201
2:30 pm – 5:30 pm Alarm Will Sound (open rehearsal), MU Loeb Hall Rm. 201
7:30 pm Mizzou New Music, Missouri Theatre
Ticketed Event

Saturday, July 30

- 7:30 pm Eight World Premieres performed by Alarm Will Sound, Missouri Theatre**
Ticketed Event



We are here once again for an excellent week of new music. What started in 2009 as the Mizzou New Music Summer Festival has grown into this wonderful international event. This festival serves as one of the cornerstones of the Mizzou New Music Initiative (MNMI), which includes a variety of programs establishing the University of Missouri School of Music as a center for composition and new music performance. We are joined once again by the impeccable talent of Alarm Will Sound, described by the *New York Times* as “one of the most vital and original ensembles on the American music scene.”

None of this would be possible without the vision and resources from Dr. Jeanne and Mr. Rex Sinquefield and the Sinquefield Charitable Foundation. The Sinquefields began their support of new music at MU in 2006 with the Creating Original Music Project (COMP), which provides opportunities for composers in grades K-12. Since this initial support, the Sinquefields have broadened their support three times for MNMI by donating \$1+ million dollar gifts in 2009, 2013, and a \$2+ million dollar gift again this past February. This has opened the doors for full-tuition scholarships to undergraduate composition majors, seven 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. In addition, they have contributed \$10 million toward a new building for the School of Music, which we hope to have built in the next couple of years.

I commend and congratulate co-artistic directors Stefan Freund and W. Thomas McKenney as well as our previous and current managing directors William Lackey and Drew Worden for their outstanding work with this year’s festival. I’m also excited to welcome to Columbia the 2016 guest composers, Erin Gee and Oscar Bettison. In addition, I’m excited to hear our own MU talent in our 2016 guest artists, Julie Rosenfeld (violin), Peter Miyamoto (piano), and the Missouri Saxophone Quartet, which includes faculty member Leo Saguiguit.

No matter if you’ve come from near or far, we appreciate your presence at this year’s festival. Welcome to MU and Columbia and enjoy the new music.

A handwritten signature in cursive script that reads "Julia Gaines". The ink is dark and the signature is fluid and elegant.

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

Freund is the recipient of two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, 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 Faculty Research and Creative Activity Awards from MU. Freund has received commissions from the New Spectrum Foundation, the Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, Town Hall Seattle, Sheldon Concert Hall, and SCI/ASCAP. His music has been performed at such venues as Carnegie Hall, Lincoln Center, and the Kennedy Center as well as by ensembles such as the Copenhagen Philharmonic, St. Louis Symphony, and the Phoenix Symphony. International performances include the Berliner Philharmonie, the Moscow International Performing Arts Center, Glinka Hall (St. Petersburg), Queen's Hall (Copenhagen), the Bank of Ireland Arts Centre, and concert halls in six other European countries, Canada, and Mexico. 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, Lincoln Center, the Met Museum, Merkin Hall, Millennium Park, Disney Hall, the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, and Culture Station Seoul (Korea). 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 Mizzou New Music Initiative 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.



Andrew Worden, Managing Director

Andrew Worden is an arts organizer, drummer, percussionist, composer, and teacher. Andrew earned a Master of Music degree and Arts Leadership Certificate from the Eastman School of Music where he studied with Michael Burritt. Prior to his appointment at the University of Missouri, Drew was a post-graduate fellow at the

Eastman School of Music, where he and a team of healthcare providers developed wellness programs for performing artists. Following his interim position at Mizzou, Andrew will be the Program Manager of Entrepreneurial Musicianship at the New England Conservatory.

Andrew has served as session producer for recording projects at the University of Notre Dame and Eastman School of Music

with Third Coast Percussion and Michael Burritt, traveled to Ireland as a drumset artist for the 2015 Recording Festival with his rock band *Stegall*, presented workshops and masterclasses on Musicians' Health, and launched an online store for his self-published compositions. As a classical contemporary percussionist, he has performed at the Darmstadt Internationales Musikinstitut in Germany, and studied at the So Percussion Summer Institute at Princeton University.

As a composer, he has written original soundtracks for the documentary *Spiritus* (finalist, Student Academy Awards) and the children's book series *Yum & Yuk*. His works for percussion are performed frequently at conservatories and universities with recent performances in France, Colombia, Germany, and across the US. Andrew performs regularly with his duo *Dr. Ax*, the rock band *Stegall*, the multidisciplinary ensemble *Sticks, Strings, and Paint*, and the *East Side Brass Band*. He is also a co-founder of The Healthy Musician Project. You can learn more about Andrew's music projects and health & wellness initiatives at www.drewworden.com



Photo credit: www.dalehlloyd.com

2016 Mizzou International Composers Festival

Guest Composers



Erin Gee

In January 2014, Erin Gee was cited by Alex Ross, music critic for the *New Yorker*, as a member of the short list of the most influential composer-vocalists of the 21st century and since then has been awarded the Charles Ives Fellowship from the American Academy of Arts and Letters and a Bogliasco Fellowship. This marks a turning

point in the trajectory of international recognition through the performance of her series of compositions entitled *Mouthpieces*, which uses non-traditional vocal techniques, devoid of semantic language, to construct intricate and subtle patterns of a diverse array of vocal sounds. In the *Mouthpieces*, the voice is used as an instrument of sound production rather than as a vehicle of identity. The construction of the vocal text is often based on linguistic structure—vowel-consonant formation and the principle of the allophone—and is relatively quiet, with a high percentage of breath. The *Mouthpieces* began as solo vocal works, devoid of semantic text or language and notated with the International Phonetic Alphabet. In the *Mouthpiece* series, the voice is used as an instrument of sound production rather than as a vehicle of identity. Linguistic meaning is not the voice's goal.

The series began as one piece for solo voice, which she began performing as a graduate student, and has grown to over 25 works for orchestra, opera, vocal ensemble, large chamber ensemble, and string quartet, which have been performed internationally with some of the top ensembles for new music. Her works are taught in the composition and musicology programs of many leading universities such as MIT, University of Pennsylvania, Smith College, and Mills College, and she has lectured at Harvard, UC Berkeley, Dartmouth, and Wellesley. Ms. Gee's career began with commissions for her own voice as a soloist or in combination with other instruments, but now regularly includes requests from singers wishing to perform her works, or commissions from ensembles and vocalists who would like to interpret a new *Mouthpiece* in the series.

Her debut portrait CD, *Mouthpieces*, was released in January 2014 on the col legno label in Vienna and received a warm and thoughtful review in *Gramophone*, the premier review magazine for classical music. The review stated, "Erin Gee clearly has a contribution to make," and mentioned the "tangible virtuosity of Gee's formidable vocal execution, as well as the comparable (if relatively more orthodox) finesse of the instrumental component."

Gee's awards for composition include a Guggenheim Fellowship, a Radcliffe Fellowship, the 2008 Rome Prize, Zurich Opera House's Teatro Minimo, and the Picasso-Mirò Medal among others. She has been commissioned by the Zurich Opera House for the opera SLEEP, twice by the Radio Symphony Orchestra

Vienna, the Los Angeles Philharmonic New Music Group under Esa-Pekka Salonen, and for four pieces by Klangforum Wien. Gee has also worked with the Latvian Radio Chamber Choir, Ensemble Surplus, Alter Ego, Either/Or Ensemble, Wet Ink, Metropolis Ensemble, Repertorio Zero, and many others. The American Composers Orchestra commissioned *Mouthpiece XIII: Mathilde of Loci Part I* for Zankel Hall in Carnegie Hall, which was highlighted in *Symphony Magazine* (March/April 2010), and cited in the *New York Times* as "subtle and inventive."

She has had performances in Europe, North America, South America, Hong Kong, and Japan and in the Wittener Tage für Neue Musik, Musik Protokoll in Steirischer Herbst, Klangspuren, Darmstadt Festival Summer Courses, the Sonic Festival, and the Zurich Tage der Neue Musik among others. Gee was in residence at the Montalvo Arts Center and the Akademie Schloss Solitude in Stuttgart in 2010. She is active as a vocal performer of her own work, but it is not designed exclusively for her voice.

Ms. Gee is currently an Assistant Professor of Composition at the University of Illinois, Urbana-Champaign. Her chapter titled "The Notation and Use of the Voice in Non-semantic Contexts: Phonetic Organization in the Vocal Music of Dieter Schnebel, George Aperghis, and Brian Ferneyhough" is published by Routledge Press in the book *Vocal Music and Contemporary Identities*, edited by Christian Utz and Frederick Lau.

Through her *Mouthpiece* series she has created an ephemeral world that expands the possibilities of the voice, leaves behind the constrictive structure of language, and replaces histrionic female vocals with a virtuosic mouth and a *tabula rasa* for an emotional palate. Composer, professor, and former arts director for the American Academy in Rome Martin Brody states in his CD liner notes, "Erin Gee presents a set of voluptuous enigmas – a taxonomy of finely-etched utterances devoid of meaning; an orderly syntax of sounds that vaporizes fixed forms; an aesthetic environment that feels at once extraterrestrial and uncannily familiar."



Oscar Bettison

Described as possessing "an unconventional lyricism and a menacing beauty" and a "unique voice," British/American composer Oscar Bettison's music has been commissioned and performed by leading ensembles and soloists around the world. His work demonstrates a willingness to work within and outside the confines of concert music. He likes to work with what he calls "Cinderella

instruments," either by making percussion instruments or by re-imagining other instruments as well as writing for instruments

more common in rock music and the inclusion of electro-acoustic elements. More recent pieces have been concerned with bringing these strands together. His music has been featured and reviewed in the *LA Times*, the *New York Times*, the British, Dutch, and Italian press as well as having been played on radio throughout the US, Australia, Britain, The Netherlands, and Brazil and on British and Dutch television. His latest work has been described as “pulsating with an irrepressible energy and vitality, as well as brilliant craftsmanship.”

Recent commissions include major new works commissioned by the Los Angeles Philharmonic New Music Group, musikFabrik (twice), the Tanglewood Music Center, The Talea Ensemble, Slagwerk Den Haag, So Percussion, the Bang on a Can All-Stars, and a commission for a solo work from the New York Philharmonic for their 2014 Biennial.

He has been the recipient of a number of awards including a Chamber Music America Commissioning Award (2013), the Yvar Mikhashoff Commissioning Fund Prize (2009), a Jerwood Foundation Award (1998), the Royal Philharmonic Society Prize (1997), the first BBC Young Composer of the Year Prize (1993), as well as fellowships to both the Tanglewood and Aspen music festivals.

The subject of several recordings, his first full-length album, *O Death* (featuring the evening-long work of that name, performed by Ensemble Klang), was released in 2010 to great acclaim in the Dutch and US media. Other recordings include *B&E (with aggravated assault)* as performed by NEWSPEAK on New Amsterdam Records.

Born in the UK, he studied with Simon Bainbridge at the Royal College of Music (London), with Louis Andriessen and Martijn Padding at the Royal Conservatorium of The Hague (The Netherlands), and at Princeton University where he completed his PhD with Steve Mackey as his advisor. He has served on the composition faculty of the Peabody Institute of the Johns Hopkins University since 2009.



*Alarm Will Sound performing at the 2015 Mizzou International Composers Festival.
Photo: www.dalehlloyd.com*

Mizzou Means Music!

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



Undergraduate

Friday, December 2, 2016
Saturday, February 4, 2017
Monday, February 20, 2017

Graduate

Monday, January 30, 2017
Friday, February 17, 2017
Monday, February 27, 2017

music.missouri.edu/undergraduate/musicdays.html



**COMPOSITION
SCHOLARSHIPS
FOR FALL 2017
ENTERING
FRESHMEN**

Mizzou New Music Initiative seeks talented and ambitious young composers to study at the MU School of Music. Two highly competitive full-tuition scholarships will be awarded to students starting the Bachelor of Music in Composition in Fall 2017.

Portfolio submission postmark deadline: January 4, 2017

Selected applicants will be invited for an on-campus interview and audition on Monday, February 20, 2017.

For portfolio information visit,

mizzounewmusic.missouri.edu/scholarships.html

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



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Mizzou International Composers Festival Ensemble-in-Residence



Alarm Will Sound performing at the 2015 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, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, and Wolfgang Rihm, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

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

Alarm Will Sound may be heard on nine recordings, including *Modernists* on Cantaloupe Records. *Radio Rewrite*, their release on Nonesuch, is the world-premiere recording of Steve Reich's newest work for large ensemble, based on the music of Radiohead. 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. While at the museum they produced concert events that showcased their range: from the traditional, as in *Permanent Collection* which featured works by Wagner, Ives, and Ligeti performed on stage; to the experimental, as in *I Was Here I Was I*, an evening length work by Kate Soper that Alarm Will Sound premiered in and around the museum's Temple of Dendur incorporating movement and singing.

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 to the social, political, and creative tumult of the late 1960s.

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

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

ALARM WILL SOUND



Alan Pierson, Artistic Director and Conductor

Alan Pierson has been praised as “a dynamic conductor and musical visionary” by the *New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by the *Boston Globe*, and “one of the most exciting figures in new music today” by *Fanfare*. In addition to his work as artistic director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble, has served as Artistic Director of the Brooklyn Philharmonic, and has guest conducted the Los Angeles Philharmonic, the London Sinfonietta, the Orchestra of St. Luke’s, the Steve Reich Ensemble, Carnegie Hall’s Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is co-director of the Northwestern University Contemporary Music Ensemble and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music. Mr. Pierson has collaborated with major composers and performers, including Yo-Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan, and Elliot Feld. Mr. Pierson received bachelor’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, and Sweetspot DVD.

Personnel

Erin Lesser, flutes

Christa Robinson, oboe, English horn, soprano recorder

Bill Kalinkos, clarinets

Elisabeth Stimpert, clarinets

Leo Saguiguit, saxophones (July 28)

Neil Ostercamp, baritone saxophone (July 28)

Michael Harley, bassoons

Matt Marks, horn

Sam Jones, trumpet

Michael Clayville, trombones

Andrew Hitz, tuba (July 28)

Matt Smallcomb, percussion

Christopher Thompson, percussion

John Orfe, piano, toy piano, keyboard

James Moore, electric guitar (July 28)

Courtney Orlando, violin and voice

Yuki Numata Resnick, violin

Nadia Sirota, viola

Stefan Freund, cello

Lawrence Figg, cello (July 28)

Miles Brown, double bass

Alan Pierson, Artistic Director, conductor

Gavin Chuck, Managing Director

Jason Varvaro, Production Manager

Peter Ferry, Production Assistant, percussion



2016 Mizzou International Composers Festival

Guest Performing Artists



Julie Rosenfeld

Violinist **Julie Rosenfeld** is an artist of great depth and passion. In 32 years as the First Violinist of the Colorado Quartet, winner of both the First Banff International String Quartet Competition and the Naumburg Chamber Music Award within ten days in 1983, she played more than 1200 concerts,

touring throughout every part of the United States and Canada, and in more than 20 other countries, including the Netherlands, Belgium, England, Ireland, France, Germany, Spain, Italy, the Czech Republic, Bosnia, Norway, Denmark, Israel, Korea, the British Virgin Islands, Colombia, Peru, and Mexico. Their recordings of both standard and contemporary repertoire (most recently the complete quartets of Beethoven) garnered praise from critics far and wide, as has their championing of many of today's leading composers such as Karel Husa, Joan Tower, Richard Wernick, Katherine Hoover, George Tsontakis, Laura Kaminsky, and Libby Larsen. The Soundfest Festival and Institute of String Quartets, a music camp for players aged 10 to adult amateur, founded in 1991 in Falmouth, Massachusetts, was directed by the Colorado Quartet until 2013, and they were the Quartet-in-Residence at Bard College from 2000 until 2009. They have held residencies at Oberlin, Swarthmore, and Amherst Colleges, and have given master classes at the Cleveland Institute of Music, the Eastman School, and at Yale University, among others.

In the Fall of 2014, Ms. Rosenfeld joined the faculty of the University of Missouri School of Music, becoming a member of the Esterhazy String Quartet, which is ensemble-in-residence. Beginning in October of 2014, and continuing over a 2-year period, Prof. Rosenfeld will perform the complete sonatas of W.A. Mozart with her colleague Janice Wenger on the fortepiano. From 2009 until 2013, Ms. Rosenfeld was Assistant Professor of Violin-in-Residence at the University of Connecticut, and from 2001 to 2009 she was a Visiting Professor of Music at Bard College. A native of Los Angeles, she attended the Curtis Institute of Music and received her Bachelor of Music from the University of Southern California and her Master of Music from Yale University, studying with such eminent teachers as Szymon Goldberg, Nathan Milstein, Robert Mann, and Yukiko Kamei. Ms. Rosenfeld has served on juries for the Astral Foundation, the Juilliard School, the Mu Phi Epsilon Foundation and for the Banff International String Quartet Competition, the Coleman Chamber Music Competition, and the Concert Artists Guild Competition and has taught violin and chamber music at the European Mozart Academy in Poland. She has performed at the Marlboro, Santa Fe, Newport, and La Jolla Chamber Music Festivals and has appeared as a guest artist with the Chamber Music Society of Lincoln Center. She also collaborated with

André Previn on the West Coast premiere of his Violin Sonata and on two CDs of French chamber music for BMG Classics.

Ms. Rosenfeld plays on a Giovanni Battista Guadagnini violin, made around 1750, and owns bows crafted in the early 19th Century by Dominique Peccatte and Nicolas Maire.



Peter Miyamoto

Pianist **Peter Miyamoto** has enjoyed a brilliant international career, performing to great acclaim in Canada, England, France, Germany, Greece, Italy, Poland, Russia, Serbia, Switzerland, China, and Japan, and in major US cities such as Boston, Chicago, Indianapolis, Los Angeles, Miami, New York, Philadelphia, and

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

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

He has given lectures and master classes through the Irving S. Gilmore Keyboard Festival, the Amadeus Piano Festival, the American Pianists Association, Music Teachers National Association, and Young Audiences of America, and at major music institutions including the Colburn School, Interlochen Academy of the Arts, Oberlin Conservatory, and Northwestern University, among many others. Internationally, Dr. Miyamoto has presented master classes and lectures internationally in Canada, China, Greece, Japan, and Serbia.

As a collaborative and chamber musician, Peter Miyamoto has performed with musicians from around the world including Charles Castleman, Victor Danchenko, Anthony McGill, Lucy Shelton, David Shifrin, Lara St. John, Allan Vogel, the Euclid Quartet, and members of the Borromeo and Pacifica Quartets. He is a former member of both the August and Beaumont Trios and was a founding member of the Quadrivium Players, formerly the resident chamber group at the Virginia Museum of Fine Arts.

Dr. Miyamoto previously served on the faculties of Michigan State University and the California Institute of the Arts. He

continues to serve as head of the piano department of the New York Summer Music Festival (nysmf.org). His four solo CDs, released on the Blue-Griffin Label (blue-griffin.com), have received outstanding reviews in major recording review periodicals including *American Record Guide* (January/February 2009), *Fanfare Magazine* (November/December 2015), *Gramophone* (April 2009), and *International Record Review* (March 2009).

Missouri Saxophone Quartet



The **Missouri Saxophone Quartet** (MSQ) was formed in 2009 and is devoted to exploring and promoting new music, particularly that of Missouri composers. The group has inspired several commissions and has presented them at venues such as the World Saxophone

Congress in St. Andrews, Scotland; North American Saxophone Alliance's Biennial Conference at the University of Georgia and University of Illinois; the United States Navy Band's International Saxophone Symposium in Fairfax, VA; and the Odyssey Chamber Music Series of Columbia. MSQ performs a wide variety of styles, from baroque transcriptions, to traditional French repertoire, to jazz and tango, and the avant-garde. MSQ is also committed to educational outreach and has performed at numerous high schools throughout Missouri. The Missouri Arts Council has recognized MSQ as among the state's most distinguished artists by being named a Missouri Touring Performer.

Leo Saguiguit is a founding member of the Missouri Saxophone Quartet and has performed as a soloist and chamber musician throughout the United States and abroad, including Cuba, France, UK, Sweden, Greece, Cyprus, China, Taiwan, Thailand, and the Philippines. He also currently performs with the Athens (Greece) Quartet, DRAX (saxophone/percussion), Chicago Quartet, Trio Chymera, and the Odyssey Chamber Music Series of Columbia. He has been soloist with various orchestras and wind ensembles and has appeared in over a dozen CDs. As an orchestral saxophonist, he has performed with the Lyric Opera of Chicago, Milwaukee Symphony, Atlanta Symphony, Florida Orchestra, Grant Park Music Festival Orchestra, and Missouri Symphony. Saguiguit holds degrees from Emory University and Northwestern University, where he was a student of Fred Hemke, and currently serves as Associate Professor of Saxophone at the University of Missouri. Saguiguit is an artist-endorser for the Conn-Selmer Corporation and performs on Selmer Paris saxophones exclusively.

Neil Ostercamp is a dedicated performer, composer, and educator and founding member of the Missouri Saxophone Quartet, Trio Chymera, Contreras Saxophone Quartet, and Free Collective. He has performed throughout the country, with appearances at New York's Weill Recital Hall and as a two-time national finalist in the MTNA chamber music competition. He earned his BS in music education and MM in performance at the University of Missouri and will be completing a DMA in saxophone at the University of North Carolina at Greensboro. Former teachers include Leo Saguiguit, Dan Thomas, Steve Stusek, Chad Eby, and Susan Fancher. He currently serves as Lecturer of saxophone at the University of Missouri-St. Louis and as Worship Coordinator at the Clayton site of the Gathering United Methodist Church.

Joel Vanderheyden is a versatile saxophonist, composer, and educator with tremendous passion for the unifying power of music. As a performer, he draws upon his study of jazz (MM, University of Maryland with Chris Vadala) and classical saxophone (DMA, University of Iowa with Kenneth Tse), immersing himself in a variety of musical situations, ranging from the St. Louis Symphony Orchestra to the cinematic electro-jazz group, *Koplant No.* He is also a regular member of the St. Louis Jazz Orchestra and has performed on stages in the Netherlands, France, Switzerland, Scotland, and across the United States, spanning large festivals, intimate jazz clubs, rock venues, live radio performances, and some of the world's finest concert halls. Vanderheyden is the recipient of a grant from the Iowa Arts Council and the National Endowment of the Arts, and his debut album of original compositions, *Complete Life*, was selected as one of the top albums of 2009 by KCCJ Jazz 88.3FM. He serves as Associate Professor of Music and Director of Jazz at Jefferson College in Hillsboro, MO, and is a faculty member at Washington University and the University of Missouri-St. Louis. Vanderheyden is a performing artist/clinician for D'Addario Woodwinds and Selmer Saxophones.

Eric Honour is devoted to exploring and furthering the intersections of music and technology, and his work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, Spark, FEMF, BEAF, EMM, and others. A member of the Athens (Greece) Saxophone Quartet, he performs regularly in Europe and the United States and has presented lectures and masterclasses at many leading institutions in North America and Europe. Honour's music has been described as "fast, frenetic, and fiendishly difficult" and performed around the world by such notable artists as Quintet Attacca, Winston Choi, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of Music and Director of the Center for Music Technology at the University of Central Missouri, Honour's work as an audio engineer and producer appears on the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases. He holds degrees from the University of Florida and Northwestern University.

ALARM WILL SOUND

Thursday, July 28, 2016 • 7:30 PM • Missouri Theatre

Three Urban Images (1998) **Stefan Freund**
(b. 1974)

- I. East Screams
- II. Hotel Cadillac
- III. Pooch's

Mouthpiece XI (2009) **Erin Gee**
(b. 1974)

Erin Gee, voice

Intermission

Livre des Sauvages (2012) **Oscar Bettison**
(b. 1975)

- I. Curious fauna, some of it murderous
- II. Alchemy or a new religion
- III. Treasure ships and heretical ceremonies

Program Notes

Three Urban Images (1998)

Three Urban Images is my reaction to moving to the middle of a city after living in a small town for four years. All the images come from the street corner where I lived during my first year in Rochester, NY.

“East Screams” gets its title from the random assortment of characters who spend their evenings yelling at each other on East Avenue, the street below my old apartment.

“Hotel Cadillac” is inspired by the hotel of the same name. The piece is not about the seedy bar downstairs or the

drug deals that go down at the bus station next door to this institution notorious for its hourly rates. Instead it is about the transient families who are down on their luck, sometimes not of their own fault, who make the hotel their temporary home before moving on to something else.

“Pooch's” was the now defunct bar that used to exist under my apartment building. Funk bands would try to squeeze in their sets between brawls, indicated by cop car lights flashing outside each evening.

— Stefan Freund

Mouthpiece XI (2009)

My paintings have neither objects nor space nor time nor anything—no forms. They are light, lightness, and merging, about formlessness, breaking down form.

— Agnes Martin

When we study the science of breath, the first thing / we notice is that breath is audible.

— Hazrat Inayat Kahn

The *Mouthpiece* series comprises about 30 works, with two additional works to be added by 2017, and engages with the physiology rather than the psychology of music: linguistic meaning is not the voice's goal. Rather, the voice moves as if it were confined between the poles of a de-personified, mechanized instrument, and in the process touches on the human, on imitations of speech, incantation, fragments of lyrical lines. The shifts between the human and mechanical, as between the psychological and physiological, reveal tensions that exist within each individual and also characterize the individual's place in a group – as well as the place of one voice within an ensemble.

— Erin Gee

*Commissioned by the
Los Angeles Philharmonic New Music Group
Esa-Pekka Salonen, Music Director*

Livre des Sauvages (2012)

A hidden narrative has always been important to me in writing my music. In working in larger scale formats this has, if anything, become more important. Narrative structures and narrative devices inform my musical thinking, but recently I have become interested in graphic-novels, as an analogous parallel to my large-scale preoccupations. So, it was with great delight when, some time after starting this piece, I discovered the *Livre des Sauvages*. This book of pictographs (in effect a proto-graphic novel, albeit a pretty bizarre one) was written sometime in the late 18th/early 19th century somewhere in the US, and it resurfaced in France where an abbot (who had worked as a missionary in the US and Mexico) proclaimed it to be a genuine work of native peoples (the “sauvages” (savages) of the title in early 19th thinking about non-Europeans). Unfortunately, for our abbot, there were a couple of problems with this hypothesis, the most notable being that certain words (when text does indeed appear) were in German. So, a later theory was that this book was written by a naughty German adolescent (no doubt a male given the obsession with depicting the kind of anatomical elements that have been drawn by schoolboys

on walls, desks and text-books for millennia). Whatever the provenance of the *Livre des Sauvages*, it certainly is a fascinating document; crudely yet captivatingly drawn depictions of everyday life, religious ceremonies, wars with invading forces, and more “earthy” elements vie with strange cryptograms for space on the page. It seems to be trying to tell us a story, but what that story is is really anybody's guess. Of course, given my preoccupation for narrative and interest and the intersection of cultures, I immediately took the book to heart and realised that it provided a suitable visual counterpoint to my ideas for this piece. I decided to take three pictographs (from a couple of hundred that comprise the book), describe them, and take these as titles for each of the movements as well as taking the title of the book as the title for my piece.

My *Livre des Sauvages* is in three movements: fast-slow-fast and lasts about thirty minutes. I think of it as a kind of chamber concerto or sinfonia concertante. The ensemble is divided into two with percussion in the middle, and each group, for the most part, is lead by a violin. A lot of the time the violins have the most to do, but I think of them as leaders rather than soloists. Indeed most of the ensemble at one point or another have prominent roles. Certainly, by the end of the piece, the whole group functions as a whole. The movements are as follows:

1) “Curious fauna, some of it murderous”

Using pictures and symbols the unreliable narrative comes in fits and starts often getting stuck, backtracking or lurching forward. When things do seem to come into focus, they are highly implausible.

2) “Alchemy or a new religion”

A new set of images seems to show something which should be easy to describe: the religious practices of a new people. However, whilst the picture is clear, the interpretation is not. Is this a religious ceremony or some sort of arcane scientific endeavour?

3) “Treasure ships and heretical ceremonies”

Starting again, and from a different perspective, it seems clear that visitors have arrived on a foreign shore. They have brought with them things of wonder to trade, and the native people have adopted some of their religious practices -without, of course, recognising the value or purpose of either.

— Oscar Bettison

*Commissioned by the
Los Angeles Philharmonic Association
Gustavo Dudamel, Music Director;
MusikFabrik and Kunststiftung NRW*

MIZZOU NEW MUSIC

Friday, July 29, 2016 • 7:30 PM • Missouri Theatre

Mouthpiece: Segment of the 4th Letter (2007) **Erin Gee**
(b. 1974)

Mizzou New Music Ensemble

Duo for Violin and Piano (2014) **Kenneth Fuchs**
(b. 1956)

Julie Rosenfeld, violin; Peter Miyamoto, piano

Life (Still) Goes On (2016) **Stefan Freund**
(b. 1974)

Julie Rosenfeld, violin; Peter Miyamoto, piano

Illegal Cycles (2014) **José Martínez**
(b. 1983)

Mizzou New Music Ensemble

Intermission

Rocket to Venus (2012) **Stefan Freund**
(b. 1974)

Missouri Saxophone Quartet

Exuberant Turns (2012/2014) **Ryan Lindveit**
(b. 1994)

Missouri Saxophone Quartet

B&E (with aggravated assault) (2006) **Oscar Bettison**
(b. 1975)

Mizzou New Music Ensemble



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 MTNA National Conference, 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

Travis Herd, Conductor

Erin Miller Spencer, flute

Jeremiah Rittel, clarinet

Britney Stutz McMurry, violin

Mike Peiffer, viola

Rachel Czech, cello

Robbie Lawson, electric guitar

José Martínez, percussion

Rebecca McDaniel, percussion

Gyumi Rha, piano

Program Notes

***Mouthpiece: Segment of the 4th Letter* (2007)**

In her series of pieces entitled *Mouthpiece*, Erin Gee sings and speaks in hushed nonverbal sounds supported by subtle instrumental effects to project an intimate sound world, as if she were revealing her innermost but inscrutable feelings. The result is original, powerful, and haunting. *Mouthpiece: Segment of the 4th Letter* is one of the few pieces in the series without voice, although the unusual instruments (including bass flute, water drum, crotales dipped in water, and cricket) often mimic vocal sounds.

***Duo for Violin and Piano* (2014)**

Duo for Violin and Piano embraces in sound and spirit the stylistic influence of the American symphonic school that dominates all of my music. During the nine years I spent as a graduate student in composition at The Juilliard School, my mentors were the master practitioners of this style, including David Diamond, Peter Rennin, Vincent Persichetti, and William Schuman. The *Duo* is a purely abstract musical work: unlike many of my other musical compositions, it does not draw upon inspiration from non-musical sources such as painting, collage, or poetry. The work is cast in a single continuous three-part movement. Following a brief introduction, the violin intones a spirited and rhythmic motive and a lyrical theme, both of which are transformed melodically, harmonically, and rhythmically throughout the duration of the work.

Duo for Violin and Piano was composed especially for my friend and colleague Julie Rosenfeld. I am indebted to her for her advice on the fine points of composing for violin and her meticulous editing of the solo part. The work was composed September through November 2014 in Mansfield Center, Connecticut.

— Kenneth Fuchs

***Life (Still) Goes On* (2016)**

When Julie Rosenfeld asked me to write a piece for violin and piano, I began thinking of my dad's piece, *Life Goes On*, for the same instrumentation. The title often comes to mind during the ups and downs of our personal lives, but it also can be applied to a larger level. Throughout our planet's violent history, including mass extinctions, somehow life goes on.

I'm not exactly sure what my dad was thinking when he chose that title for his piece, but the bittersweet tune that opens his work goes through my mind when I face

a difficult time or I sympathetically experience someone else's, or something else's, tribulations.

The expression "life goes on" seems optimistic, but has a darker side to it. We would not be thinking about the persistence of life, or our own personal well-being, unless it had been undermined. For me, this idea captures the sentiment of middle age. Writing at a similar age as my dad when he wrote his piece, there is much to be thankful for, but also a stark realization of the challenges to come.

My piece, *Life (Still) Goes On*, attempts to capture this duplicity. Similarly to the original *Life Goes On*, a bittersweet melody is introduced at the opening. A contrasting schizophrenic scherzando follows, representing life's quick ebb and flow of experiences. At times it settles into a rock groove, which quotes a popular tune about the difficulties people face in their occupations, no matter how glamorized they may be. Eventually the scherzando figure gets locked into repetition, creating an ostinato that leads to a blazing finish. The piece is over, but life (still) goes on. So much for *ars longa, vita brevis!*

— Stefan Freund

***Illegal Cycles* (1985)**

There is a simple way to describe this piece. Put on your headphones. On one side play a piece by – let's say – John Cage or Szymanowski. On the other one, play your favorite salsa or Latin jazz band. Initially, your head might struggle with this combination, but keep the faith. Sometimes you will hear a rather noisy and aggressive sound, sometimes your body will respond tapping your foot. Eventually, you will hear the parts get along quite well and sounding as unity. *Illegal Cycles* is an attempt to enrich popular music, yet at the same time, to look for the groove in the fine art sound. It is nothing else but a natural product of our post-postmodern world where the artistic boundaries between genres are happily long gone.

— José Martínez

***Rocket to Venus* (2012)**

Rocket to Venus was inspired by experiences I had during a trip to the Baltimore-Washington metroplex in May of 2012. My good friend Phil von Maltzahn took me to a bar near his home in Hamden named for the exploits of three men who attempted to build a rocket to Venus in 1928. The neighbors and even the wives of these men scoffed at their seemingly preposterous pursuit of space travel.

The next day, Phil and I visited the National Air and

Space Museum near Dulles. There we witnessed how the same kind of ambition and ingenuity that ended in failure in Hamden resulted in some of the most important innovations of the twentieth century.

My piece attempts to celebrate the adventure of these men and their spirit of ingenuity. An ascending run portrays the men's dream of climbing toward the stars. Quickly-moving hockets create energy and activity. Obstinate ostinatos capture the men at work as they pound endless rivets through iron. There's even a quote of a patriotic theme along the way. Hopefully all of this will help to remind us that it is less important whether we fail or succeed as long as we keep the spirit of exploration alive.

This work was written for the Missouri Saxophone Quartet and was given its world premiere at the World Saxophone Congress XVI in St. Andrews, Scotland.

— Stefan Freund

***Exuberant Turns* (2012/2014)**

On September 6, 2012, my appendix ruptured, and I was taken by ambulance to a hospital in downtown Los Angeles where I had emergency surgery. *Exuberant Turns*

reflects both the anxiety I felt during the experience and my happiness to be alive following such a traumatic event. Ultimately, the piece is a celebration of human vivacity and our unlikely ability to regain vitality, even when our organs spontaneously burst.

This piece is a transcription of the original version for string quartet, premiered in November 2012. The saxophone quartet version was premiered by the Donald Sinta Quartet in Ann Arbor, MI, in December 2014 and earned a Runner-Up Award from the 2015 Donald Sinta Quartet National Composition Competition.

— Ryan Lindveit

***B&E (with aggravated assault)* (2006)**

There used to be a TV advert in the UK for a product called Ronseal Wood Sealant. The advert said the following: "Ronseal Wood Sealant. It seals wood. Ronseal—does exactly what it says on the can." My piece is called *Breaking & Entering (with aggravated assault)*. It does exactly what it says on the can.

— Oscar Bettison



Photo: www.dalehloyd.com

Mizzou New Music Composer Biographies



Kenneth Fuchs

Kenneth Fuchs has composed music for orchestra, band, chorus, and various chamber ensembles. With Pulitzer Prize-winning playwright Lanford Wilson, Fuchs created three chamber musicals, *The Great Nebula in Orion*, *A*

Betrothal, and *Brontosaurus*, which were originally presented by Circle Repertory Company in New York City. His music has been performed in the United States, Europe, and Asia.

The London Symphony Orchestra, under the baton of JoAnn Falletta, has recorded four discs of Fuchs's music for Naxos American Classics. The first, released in August 2005, was nominated for two GRAMMY® Awards ("Best Instrumental Soloist Performance with Orchestra" and "Producer of the Year, Classical"). Read about recording the first LSO disc here. The second disc, which features music for horn, was released in January 2008. See photos from the recording sessions here. Following the release of this disc, *MusicWeb International* stated in February 2008, "Fuchs's distinctive voice is evident from the outset, and his flair for orchestral colours and sheer lyricism shine through." The third disc, recorded in August 2011 at London's historic Abbey Road Studios, was released in August 2012. Following the release of this disc, BBC Music Magazine stated, "Kenneth Fuchs writes tonal orchestral music of great imagination. He's a master of orchestral writing." The disc was included in the 2012 GRAMMY® Award nominations for the category "Producer of the Year, Classical." The fourth disc, recorded at Abbey Road Studios in August 2013, featuring baritone Roderick Williams in a program of vocal music based on texts by Don DeLillo, John Updike, and William Blake, was released in August 2014. *Gramophone* magazine featured the disc in its Awards Issue (October 2014), stating, "Fuchs claims his own expressive warmth and colour.... The performances are exemplary, from baritone Roderick Williams's commanding artistry to the bold, fresh playing of the London Symphony Orchestra under JoAnn Falletta's sensitive direction."

He received his bachelor of music degree in composition from the University of Miami (cum laude) and his master of music and doctor of musical arts degrees in composition from The Juilliard School. Fuchs's composition teachers include Milton Babbitt, David Del Tredici, David Diamond, Vincent Persichetti, and Alfred Reed. His music is published by the Hal Leonard Corporation, Edward B. Marks Music Company, Theodore Presser Company, and Yelton Rhodes Music, and it has been recorded by Albany, Cala, and Naxos Records.



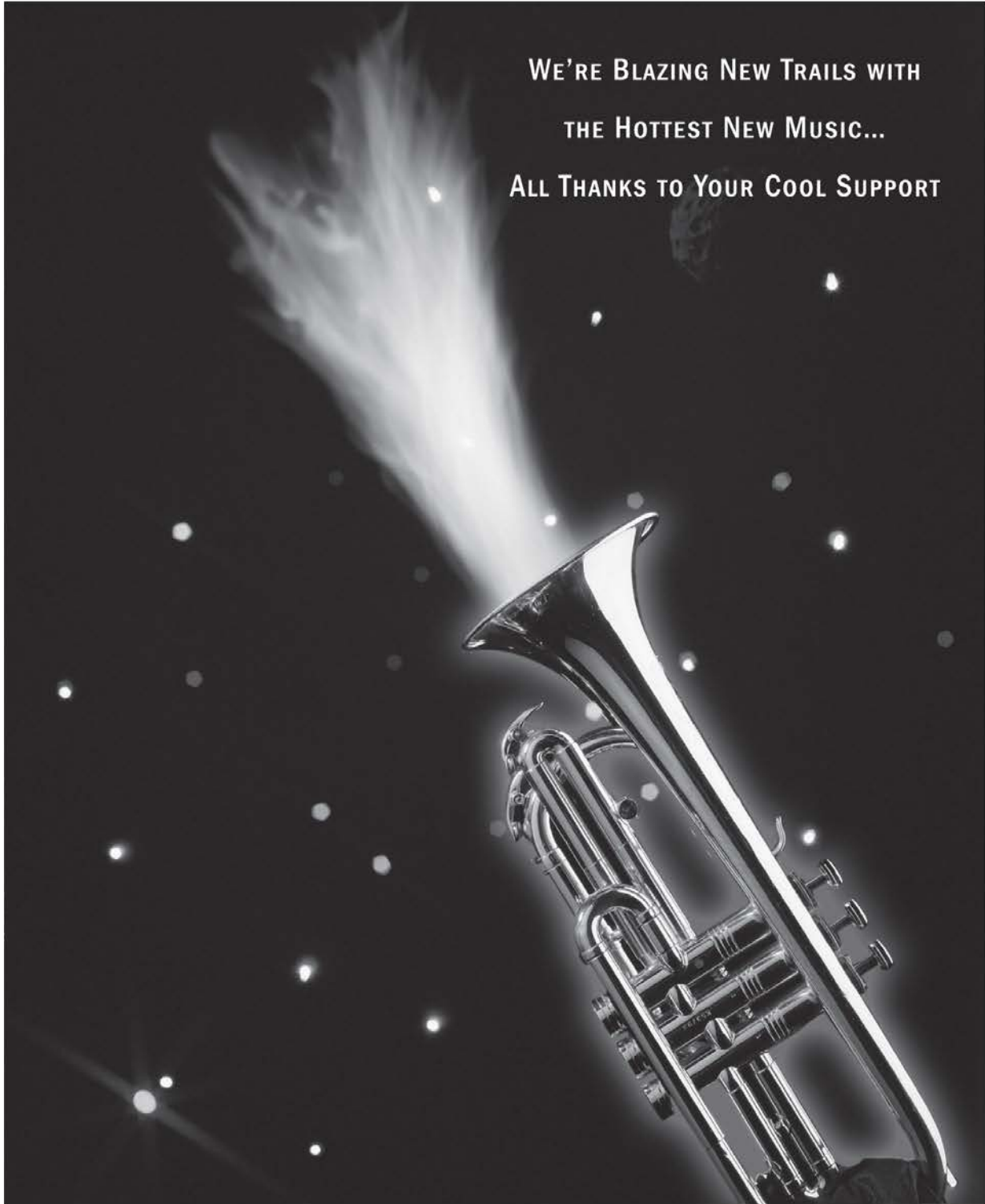
José Martínez

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.

Notable collaborations include works for the chamber orchestra Alarm Will Sound at MICF 2014 and the Spanish ensemble Taller Sonoro. European performances include the Clarinet Convention in Spain and the World Saxophone Congress in France.

Recently, he participated in the program Next on Grand: National Composers Intensive organized by the Los Angeles Philharmonic and the ensemble Wild Up. His latest achievement is being selected by Third Coast Percussion for their Emerging Composers Partnership 2016.

José is a recipient of the 2013 Sinquefield Composition Prize and of three national composition prizes in his country. He graduated from the National University of Colombia as both a percussionist and a composer, and is currently pursuing the Master of Music in Composition at the University of Missouri.



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

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ALARM WILL SOUND

Eight World Premieres

Saturday, July 30, 2016 • 7:30 PM • Missouri Theatre

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

There will be one 15-minute intermission.

PROWESSES (2016)..... Wang A-Mao
(b. 1986)

Writers' Room (2016)..... Matthew Browne
(b. 1988)

Arrow of Time (2016)..... Takuma Itoh
(b. 1984)

Paper Pianos (2016)..... Mary Kouyoumdjian
I. You are not a kid (b. 1983)

spiked (2016)..... Ryan Lindveit
(b. 1994)

Backstory (2016)..... Wang Lu
(b. 1982)

long string of molecules (2016)..... Trey Makler
(b. 1994)

endless castle romance (2016)..... Daniel Silliman
(b. 1993)

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

2016 Mizzou International Composers Festival

Resident Composers

PROWESSES (2016)

PROWESSES is inspired by a famous Chinese myth *The Eight Immortals Cross the Sea*. Today the expression “Eight Immortals cross the sea” usually refers to each member of a group showing his or her special prowess to make a distinctive contribution to their collective success. Rather than depicting each character of the eight immortals, I decided to take the idea of displaying each performer’s extraordinary skill to create this musical work that is not only showing each musician’s excellence, but also reflecting their collective efforts.

Audiences can detect the idea of “eight” through different sonorities one after another. They are: trombone, piccolo, percussions, violin/english horn, clarinet/flute, strings, trumpet/french horn, and piano.

— Wang A-Mao



WANG A-MAO is a composer of contemporary classical music. She has received recognitions through performances in both Asia and America. Her orchestral works have been read by the American Composers Orchestra in its 23th Underwood New Music Readings, and by the Kansas City Symphony in 2012 and 2015 respectively.

She was awarded the Missouri Music Teachers Association Composition Commission and also was selected as a winner of the Young Composer Project, held by the Beijing Modern Music Festival. She collaborates with contemporary music ensembles Third Angle ensemble, Aspen Contemporary Ensemble, and Music from China, among others. Wang has also held fellowship residencies at the Aspen Music Festival, the Intimacy of Creativity, and the Banff Centre.

Ms. Wang has performed her own chamber works at New York City’s Le Poisson Rouge, Hong Kong City Hall Theatre, the Nelson-Atkins Museum of Art in Kansas City, and many Chinese music institutes. Ms. Wang is currently completing her doctoral studies at the University of Missouri-Kansas City with professors Chen Yi, Zhou Long, James Mobberley, and Paul Rudy, where she received a Master of Music in Composition in 2012.

Writers’ Room (2016)

Writers’ Room aims to evoke the atmosphere of a room full of talented, driven, and sometimes stubborn television writers who are trying to come up with some good material for their next show, which has a very quickly approaching deadline.

The piece, depicting this chaos, is constantly brainstorming, workshopping, revising, squabbling, and panicking. Much like some of the more dysfunctional, wild, and certainly entertaining writers’ rooms on television from the past, the music is constantly introducing new ideas, exhausting them to their logical breaking points, and finally tossing them aside in favor of newer, sexier ideas – sometimes shockingly and abruptly.

Throughout the piece, there are moments of exciting momentum (as if one particular idea works well enough to run with), moments of absurdity (as if one of the crazier writers decided to shout out the first idea that came to their head -- known as a “wildie”), and also, as expected, many moments of bitter argument and chaos (where nobody can agree on what the piece is actually about). Somehow though, out of all this mess of ideas, the writers paste together something resembling a script, ready for air.

— Matthew Browne



Composer **MATTHEW BROWNE** was born in 1988. His music has been described as “compelling” (*Milwaukee Journal Sentinel*) and “beautifully crafted and considered” (*What’s On London*). He has recently received honors such as a BMI Student Composer Award (2015), an ASCAP Morton Gould Young Composers award (2014), winner of the New England Philharmonic Call for Scores (2014), participant at the Minnesota Orchestra Composers Institute (2016), and participant at the Milwaukee Symphony Orchestra’s First Annual Composers Institute (2013).

Matthew has had the honor to collaborate with such ensembles as the Minnesota Orchestra, Alarm Will Sound, the Albany Symphony, the New Jersey Symphony, Milwaukee Symphony, the Milwaukee Symphony Orchestra, the New England Philharmonic, the Villiers Quartet, the Donald Sinta Quartet, the Tesla Quartet, the PUBLIQuartet, and SEVEN)SUNS.

He received his DMA from the University of Michigan-Ann Arbor. Previous teachers include Michael Daugherty and Kristin Kuster.

2016 Mizzou International Composers Festival

Resident Composers

Arrow of Time (2016)

Arrow of Time is a concept that time must flow in the direction from the past towards the future, always moving from order to disorder (entropy). The title works on several levels in the piece. First is that there is a sense of an ever-increasing amount of disorder that is present throughout the piece. Several times throughout the piece, a small number of instruments begin playing in one tempo, followed by other instruments entering in conflicting tempos that do not line up with one another. As more layers stack up, each with a slightly different tempo, it creates an increasingly chaotic texture - one that will not be played the same twice in performance. That the chaos is initiated by manipulating the tempo - or "time" - further reflects the title. In addition, the notation of the piece includes many arrows to facilitate the multiple tempos that occur in the piece.

— Takuma Itoh



TAKUMA ITOH spent his early childhood in Japan before moving to Northern California, where he grew up. His music has been described as "brashly youthful and fresh" (*New York Times*). Featured amongst one of "100 Composers Under 40" on NPR Music and WQXR, he has been the recipient of such awards as the Charles

Ives Scholarship from the American Academy of Arts and Letters, Music Alive: New Partnerships grant from the League of American Orchestras and New Music USA, the ASCAP/CBDNA Frederick Fennell Prize, and six ASCAP Morton Gould Young Composer Awards.

Itoh's music has been performed by the Albany Symphony, the Tucson Symphony Orchestra, the Cabrillo Festival Orchestra, the Shanghai Quartet, the St. Lawrence Quartet, Sara Davis Buechner, and many others.

Itoh holds degrees from Cornell University, the University of Michigan, and Rice University, and has attended the Aspen Music Festival, and the Pacific Music Festival. His past teachers include Steven Stucky, Roberto Sierra, William Bolcom, and Bright Sheng. Since 2012, Itoh has been a faculty member at the University of Hawaii at Manoa.

Paper Pianos (2016)

I. You are not a kid

Paper Pianos is a portrait piece about Milad Yousufi, a young refugee from Kabul, Afghanistan, whose life was threatened by the Taliban for pursuing music. According to the Taliban, music is forbidden in Islam. "You are not a kid" is the first movement of what I hope will be a larger work sharing Milad's incredible life story. It focuses primarily on his childhood during the civil war and integrates a prerecorded backing track excerpted from my interview with him. This piece is dedicated to Milad, who despite the challenges this world has presented him with, carries an inspiring amount of optimism and joy for humanity.

— Mary Kouyoumdjian



MARY KOUYOUMDJIAN is a composer with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic pallet that draws on her

heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new. She has received commissions and support from the Kronos Quartet, Carnegie Hall, the MAP Fund, Brooklyn Youth Chorus, the American Composers Forum/JFund, REDSHIFT, the Nouveau Classical Project, Music of Remembrance, Friction Quartet, Experiments in Opera, and Ensemble Oktoplus. Her documentary work was presented by the 2016 NY Philharmonic Biennial and her residencies include those with Roulette/The Jerome Fund, Montalvo Arts, and Exploring the Metropolis. Kouyoumdjian is pursuing her D.M.A. in Composition at Columbia University, holds an M.A. in Scoring for Film & Multimedia from New York University and a B.A. in Music Composition from UC San Diego. She is a co-founder of New Music Gathering and teaches composition at the NY Philharmonic's Very Young Composers Bridge Program.

2016 Mizzou International Composers Festival

Resident Composers

spiked (2016)

I composed *spiked* during the exhilaratingly busy final months of my senior year at USC, and its persistently erratic rhetoric is partially a result of my delirious yet determined state of mind. I settled on the title because of its pungent ambiguity and its relation to the musical features of the piece. The word spiked can mean that something quickly increased (and likely subsequently decreased) such as in this 2013 headline in *The Atlantic*: “Oil Prices Spiked Thanks to a Misread Tweet.” Likewise, contours which rise and fall rapidly and unexpectedly are a salient feature in the piece. Additionally, spiked can mean to add something that gives flavor or interest as in “saffron-spiked rice” or “who spiked the eggnog?” In the piece, solo instrument melodies are frequently spiked with color from other instruments in the ensemble doubled in unison. This process is exemplified by the colorations of the piano solo at the beginning of the piece and reversed at the very end when a klangfarbenmelodie version of this material dissolves back into a piano solo. Ultimately, *spiked* was written with the immense talent and energy of Alarm Will Sound in mind, and I am beyond thrilled that this group is premiering the piece at the 2016 Mizzou International Composers Festival.

— Ryan Lindveit



RYAN LINDVEIT is a composer whose music has been performed by “The President’s Own” United States Marine Band, USC Thornton Symphony, USC Thornton Wind Ensemble, Donald Sinta Quartet, FearNoMusic, and the City of Tomorrow, among others. He is a winner of the 2016 BMI Student Composer Award and has received

additional honors and awards from ASCAP, SCI, the American Modern Ensemble, the National Band Association, Tribeca New Music, and the Texas Music Educators Association. Recent and upcoming projects include a piece for a consortium of university wind ensembles organized by conductor H. Robert Reynolds and a work for the Donald Sinta Quartet.

Ryan recently graduated with a B.M. Composition degree summa cum laude from the University of Southern California, where he was named the Outstanding Graduate from the Thornton School of Music and received the Discovery Scholars Prize, a postgraduate grant awarded to ten graduating seniors for the creation of outstanding original work in any discipline. His previous teachers include Ted Hearne, Andrew Norman, Frank Ticheli, Donald Crockett, Stephen Hartke, and Tony Fox. Ryan will begin work on the Master of Music in Composition degree at Yale University in the fall of 2017.

Backstory (2016)

Backstory, written for sixteen musicians, unfolds in an open ended, instinctive, and fluid manner. Seemingly loose yet tightly wound blocks of sound rub up against tipsy grooves. Virtuoso polyphonic textures coalesce into clouds. The piece does not give away a plot, or preface the main narrative of a real story, but rather extends an invitation to the listener to simply experience a series of constantly developing situations, which might in the end set up the backstory to something bigger. Finally, I was inspired by the wonderful spontaneity and flexibility of Alarm Will Sound’s musicians, to whom this piece is dedicated.

— Wang Lu



Composer and pianist **WANG LU** is a 2014 Guggenheim Fellow and an Assistant Professor of Music at Brown University. Her works reflect a very natural identification with influences from traditional Chinese music, urban environmental sounds, linguistic intonation, contour, and freely improvised traditions through the

prism of contemporary instrumental techniques and new sonic possibilities.

Wang Lu received her doctorate from Columbia University in 2012. Her works have been performed internationally, by ensembles including the Ensemble Modern, Ensemble Intercontemporain, Minnesota Orchestra, American Composers Orchestra, Orchestre National de Lille, Holland Symfonia, Shanghai National Chinese Orchestra, Taipei Chinese Orchestra, Musiques Nouvelles, Le Nouvel Ensemble Moderne, Holland Symfonia, the International Contemporary Ensemble, Curious Chamber Players, and So Percussion, among others.

She won the first prize at Le Nouvel Ensemble Moderne’s Young Composers Forum in 2010 and the Tactus International Young Composers Orchestra Forum Award in 2008. She was selected for a Tremplin commission by IRCAM/Ensemble Intercontemporain and has received two ASCAP Morton Gould awards.

2016 Mizzou International Composers Festival

Resident Composers

long string of molecules (2016)

long string of molecules is a bright burst of nervous energy doubling as a light at the end of the tunnel. The title is drawn from one of the closing lines of Emily Carney's poem *bag lady, boxed*, which served as a significant point of inspiration for me as I was writing. Though not directly related to the poem, I think *long string of molecules* shares a similar breathlessness in its structure, and at times sounds like it is rapidly expanding forward, stretching and straining for something that is just barely out of reach.

— Trey Makler



The music of composer **TREY MAKLER** explores vibrant colors and the organic development of sound and texture through blurred rhythms, lush harmonies, and angular gestures. Makler has received commissions from the Sheldon Concert Hall, the Charlotte New Music Festival, and the Mizzou New Music Initiative. His

work, *die Sonette an Orpheus*, was the 2015 winner of the annual Boston New Music Initiative Young Composers Competition and was performed at the Arlington Center for the Arts in April 2016.

An avid collaborator and oboist, Makler has worked with dancers, writers, and visual artists on multiple collaborative projects and regularly performs with various ensembles in the Columbia area, including the Exit 128 contemporary chamber orchestra, of which he is a founding member. He has also served as a production coordinator for the Mizzou International Composers Festival, assisting in logistical planning and event management for the duration of the festival.

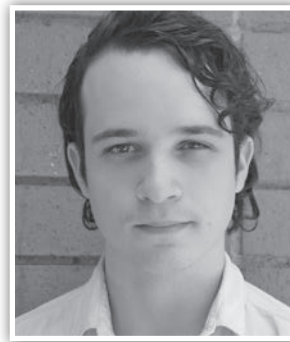
Makler is currently a student at the University of Missouri where he studies composition with Drs. W. Thomas McKenney, Stefan Freund, and William J. Lackey, and oboe with Dan Willett. His recent projects include *Hatrack*, a one-act chamber opera with libretto by Katie Kull, based on an essay by Herbert Asbury about the oppressive religious culture of rural Missouri in the early 20th century, which premiered May 2016 at the Missouri Theater.

endless castle romance (2016)

Despite its name, *endless castle romance* does eventually end. Along the way, we are offered a high-resolution encounter with an environment where a lot appears to be happening. Nonetheless, a seemingly great and impassable distance, an uncanny sense of pressurized containment, and a confusion of beginnings and ends -- sublimated past the point of recognition -- mediate our view; all of this contributes to a feeling that we are watching something take place that is very small, secret, and, to us the observers, deeply mysterious. Perhaps then it is really more like nothing is happening at all.

In this, I'm reminded of how, for instance, in the summer of 1965, Oliver Sacks, under the influence of a recreational dose of morphine, hallucinated over the course of twelve hours the Battle of Agincourt – in miniature – on the sleeve of his dressing gown. Remembering back he writes, “I saw pipers with long silver pipes, raising these to their mouths, and then, very faintly, I heard their piping, too. I saw hundreds, thousands of men... And in the great pennanted tent, I knew, was Henry V himself.”

— Daniel Silliman



DANIEL SILLIMAN is an American composer interested in the relationship between music and ideas. Recent and upcoming projects include new works for the New York Youth Symphony, the Mühlfeld trio, SAKURA cello quintet, and violinist Clara Kim. His

work has been recognized with various awards and honors, including the 2015 William Schuman Prize from the BMI Foundation, an ASCAP Morton Gould Young Composer Award (winner 2015, finalist 2012), with additional support from Copland House, the Gamper Festival of Contemporary Music, American Festival for the Arts, Texas Music Teachers Association, and Access Contemporary Music.

Born 1993 in upstate New York, Daniel grew up in Texas and is a graduate of the USC Thornton School of Music, and is currently a doctoral fellow in music at Princeton. He has studied composition with Louis Andriessen, Donnacha Dennehy, Andrew Norman, and others.



MU School of Music

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

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

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

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

Mizzou International Composers Festival

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