

# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

24-29  
JULY  
2017

## **MUSIC OF MICF ALUMNI AND MORE**

MONDAY, JULY 24 • 7:30PM • WHITMORE RECITAL HALL

## **ALARM WILL SOUND**

THURSDAY, JULY 27 • 7:30 PM • MISSOURI THEATRE

## **MIZZOU NEW MUSIC**

FRIDAY, JULY 28 • 7:30 PM • MISSOURI THEATRE

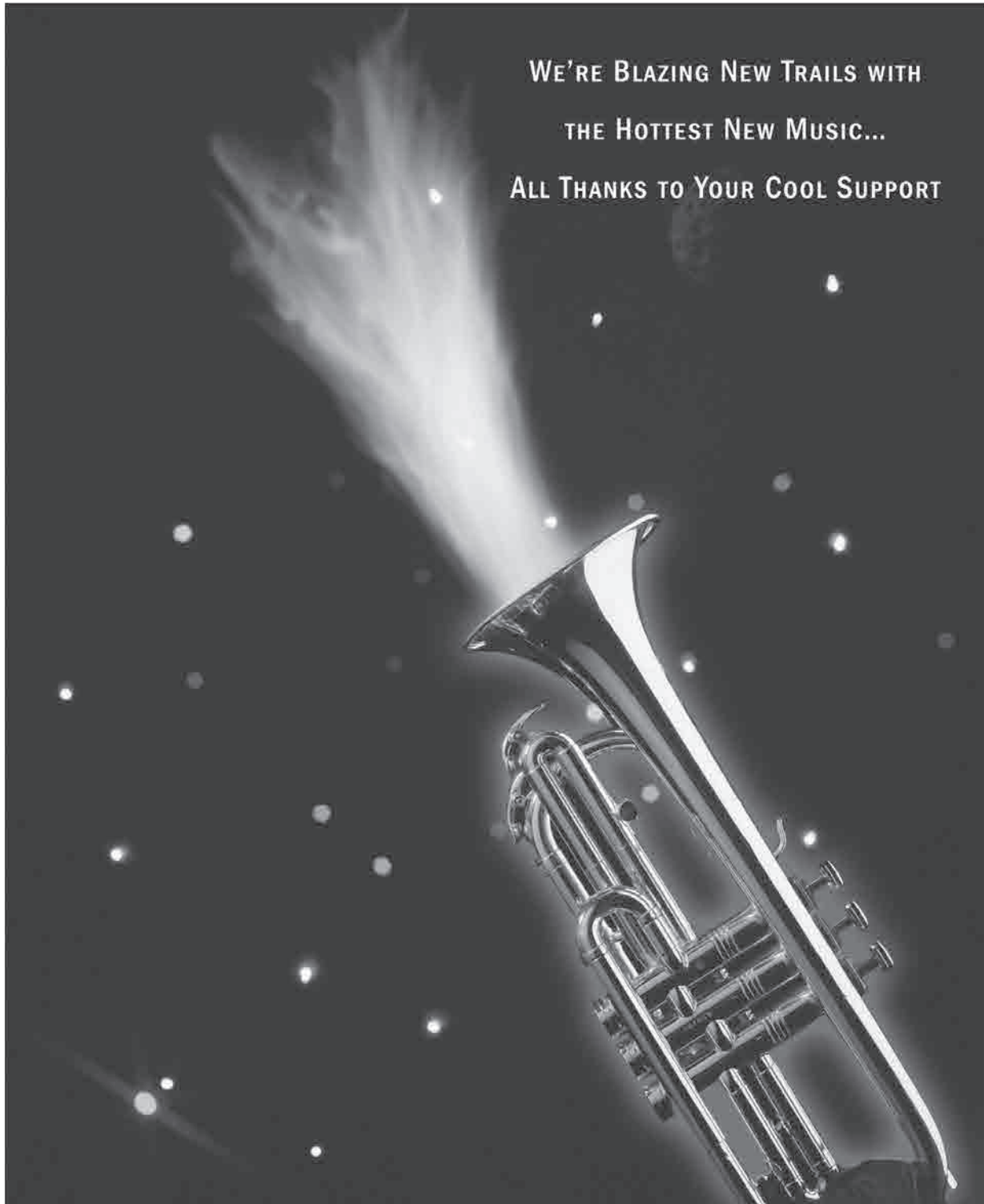
## **EIGHT WORLD PREMIERES**

SATURDAY, JULY 29 • 7:30 PM • MISSOURI THEATRE



SINQUEFIELD  
Charitable Foundation





**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 24 - 30, 2017 • FESTIVAL SCHEDULE

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

Free and open to the public: Composer Presentations and select Alarm Will Sound rehearsals

Reserved Tickets: Concerts at Missouri Theatre

## Monday, July 24

- 9:30 AM – noon Resident Composer Presentations, MU Fine Arts Building 145
- 1:30 PM – 6:00 PM Resident Composer Presentations, MU Fine Arts Building 145
- 7:30 PM Members of Alarm Will Sound, Whitmore Recital Hall**  
*Music of MICF Alumni and More*

## Tuesday, July 25

- 10:00 AM – 1:00 PM Alarm Will Sound (open rehearsal), Missouri Theatre
- 7:00 PM Georg Friedrich Haas, Guest Composer Presentation  
MU Fine Arts Building 145
- 8:15 PM Don Freund, Guest Composer Presentation, MU Fine Arts Building 145

## Wednesday, July 26

- 2:30 PM – 3:45 PM Alarm Will Sound (open rehearsal), Missouri Theatre
- 7:00 PM Dan Visconti, Guest Composer Presentation, MU Fine Arts Building 145
- 8:15 PM Robert Sirota, Guest Composer Presentation, MU Fine Arts Building 145

## Thursday, July 27

- 7:30 PM Alarm Will Sound, Missouri Theatre**  
*Music of MICF Guest Composers*  
*This event is ticketed – tickets available at the door or Missouri Theatre Box Office*

## Friday, July 28

- 10:30 AM – 12:00 PM Alarm Will Sound (open rehearsal), MU Loeb Hall 201
- 1:30 PM – 4:30 PM Alarm Will Sound (open rehearsal), MU Loeb Hall 201
- 7:30 PM Mizzou New Music, Missouri Theatre**  
*Mizzou New Music Ensemble, Eli Lara, and DRAX*  
*This event is ticketed – tickets available at the door or Missouri Theatre Box Office*

## Saturday, July 29, 2017

- 7:30 PM Alarm Will Sound, Missouri Theatre**  
*Eight World Premieres*  
*This event is ticketed – tickets available at the door or Missouri Theatre Box Office*



## 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](https://music.missouri.edu)



## Congratulations Mizzou International Composers Festival on 8 years!



Welcome to another Mizzou International Composers Festival! 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 of 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 the MNMI at MU by donating \$1-2+ million dollar gifts in 2009, 2013, and 2016. 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 Phase 1 of a new School of Music building which will open for the Fall 2019 semester.

I commend and congratulate co-artistic directors Stefan Freund and Tom McKenney, and managing director Jacob Gotlib for their outstanding work with this year's festival. I'm also excited to welcome to Columbia the 2017 guest composers, Georg Friedrich Haas and Dan Visconti. In addition, I'm excited to hear our own MU talent in our guest artists, cellist Eli Lara and resident duo ensemble DRAX, comprised of Leo Saguiguit, saxophone, and Megan Arns, percussion.

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.



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

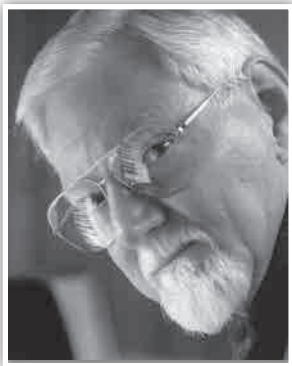
Schwantner as well as Augusta Read Thomas, Frederick Fox,

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

Freund is the recipient of two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, 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 Muziekgebouw (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 Professor Emeritus of Composition and Theory at the University of Missouri. 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 of the University of Cincinnati.

In 1970, the Music Teachers National Association named him the Distinguished Composer of the Year. His compositions have been performed in Europe, South America, China, and throughout the United States. He is the recipient of numerous grants and commissions. 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.

In addition to his work at the electronic music studio at the University of Missouri, he has worked at Robert Moog's studio, the Stiftelson Elektronikmusikstudion, in Stockholm, Sweden, the Center for Experimental Music and Intermedia, at the University of North Texas, and the Center for Electroacoustic Music at the University of Missouri-Kansas City.

Dr. McKenney is the recipient of the Purple Chalk Award for Excellence in Teaching, given by the Arts and Science Student Government, and the Orpheus Award, given by the Zeta Chapter of Phi Mu Alpha Sinfonia for significant contributions to the cause of music in America.



**Jacob Gotlib,  
Managing Director**

Jacob Gotlib is a composer, musician, educator, and administrator who is dedicated to the creation and promotion of contemporary music. As a composer, his works explore patterning, repetition, and concepts informed by electro-acoustic music. He has written

works for instrumental ensembles, electronics, and multimedia that have been performed throughout the United States in Europe by Ensemble Surplus, Ensemble Linea, Schlagwerk Den Haag, and others. His works have been recognized with grants and awards by the Acht Brücken Festival, ASCAP/SEAMUS, Gaudeamus Muziekweek, Ossia, and the Kentucky Arts Council.

As an administrator, Jacob has worked to build communities for new music in the cities where he's lived. In 2007, he was a co-founder of the Kansas City Electronic Music and Arts Alliance (KcEMA), whose mission was to promote experimental music of all types across the Kansas City area. Jacob was also a member of the Buffalo, NY-based new music collective Wooden Cities and was a co-artistic director of the Louisville, KY-based Mothership Ensemble. In addition, he was the host of Muddle Instead of Music, a weekly radio program dedicated to contemporary music on Louisville's ARTx FM station. Currently, he is the Managing Director of the Mizzou New Music Initiative at the University of Missouri.

Jacob received his BM from the Oberlin Conservatory, an MM from the University of Missouri-Kansas City, and a PhD from the University at Buffalo.

## 2017 Mizzou International Composers Festival Guest Composers



### Georg Friedrich Haas

Georg Friedrich Haas is known and respected internationally as a highly sensitive and imaginative researcher into the inner world of sound. Most of his works (with the notable exception of the Violin Concerto, 1998) make use of microtonality which the composer has subjected to thorough examination in the wake of Ivan

Wyschnegradsky and Alois Hába. He has taught courses and lectured on the subject in several countries; in 1999, he was invited by the Salzburg Festival to give a talk under the title “Beyond the Twelve Semitones,” with the subtitle “Attempt at a Synopsis of Microtonal Composition Techniques.”

In each new work, Haas enters uncharted territory, but his music is firmly rooted in tradition. His profound admiration for Schubert has found moving expression in his *Torso* of 1999/2001, an orchestration of the incomplete piano sonata in C major, D 840, an image of the tragic figure of Franz Schubert. Haas paid respect to Mozart not only in his ... *sodaß ich's hernach mit einem Blick gleichsam wie ein schönes Bild...im Geist übersehe*, composed for string orchestra in 1990/1991, but also in *7 Klangräume*, 2005, meant to be interspersed with movements of Mozart's *Requiem* fragment (that is, divested of the supplements provided by his pupils). In *Blumenstück*, 2000, for chorus, bass tuba and string quintet, one hears echoes of Beethoven (perhaps never intended by the composer). In the *Concerto for Violoncello and Orchestra*, 2003/2004, the solo instrument quotes a motif from Franz Schreker's opera *Der ferne Klang* ('O Vater, dein trauriges Erbe'). Commissioned by the Gewandhausorchester Leipzig, Haas's *Traum in des Sommers Nacht* (2009) is a tribute to Mendelssohn, drawing on motifs from works of that composer, masterfully woven into Haas's own music.

The Cello Concerto, just as *Wer, wenn ich schrie, hörte mich ...*, 1999, for percussion and ensemble, reflects Haas's political commitment and his bitter realization of his helplessness as a composer: there is no way his music could serve to better the world. The percussion concerto was written at the time of the Balkan war; when Haas heard airplanes flying overhead carrying their deadly burden, he asked himself whether anyone could hear him, if he were to cry out in protest against the war. The Cello Concerto begins with a scream in unbearable pain, followed by a section where the drumbeat conjures up the march rhythm of the Prussian army: a plea against fascism.

A daringly innovative composer of rich imaginative power, a *homo politicus* aware of his responsibilities as a citizen, Georg Friedrich Haas is one of the leading artists in Europe today. Among the prizes he has won are the SWR Symphony Orchestra Composition Prize 2010, the Music Award of the City of Vienna 2012 and the Music Award Salzburg 2013. Haas currently serves as Professor of Music Composition at Columbia University, having previously held dual professorships at the Hochschule für Musik in Basel, Switzerland, and the Kunstuniversität in Graz, Austria.

### Dan Visconti

Active as a composer, concert curator, and writer on music, Dan Visconti is updating the role of the classical musician for the 21st century as he creates new projects in collaboration with the community. For his ongoing initiatives to address social issues through music by reimagining the arts as a form of cultural and civic service, Visconti was awarded a 2014 TED Fellowship and delivered a TED talk at the conference's thirtieth anniversary.



Visconti's musical compositions are rooted in the improvisational energy and maverick spirit of rock, folk music, and other vernacular performance traditions—elements that tend to collide in unexpected ways with Visconti's classical training, resulting in a growing body of work the Cleveland *Plain Dealer* describes as “both mature and youthful, bristling with exhilarating musical ideas and a powerfully crafted lyricism.”

Commission credits include works written for the Kronos Quartet, Branford Marsalis, eighth blackbird, Opera Philadelphia, the JACK Quartet, Alarm Will Sound, Da Capo Chamber Players, Scharoun Ensemble of the Berlin Philharmonic, Silk Road Project percussionist Shane Shanahan, guitarist Jason Vieaux, soprano Lucy Shelton, and many others. His music has been performed at venues including Carnegie Hall, Alice Tully Hall, the Kennedy Center for the Performing Arts, Los Angeles's Disney Hall, London's Barbican Theatre, and Sydney Opera House. He has also held composer residencies including those with the California Symphony, Arkansas Symphony, and Metropolitan Opera.



Visconti's music has been recognized with the Rome Prize, Berlin Prize, and awards from the Koussevitzky Foundation at the Library of Congress, Fromm Foundation, Naumburg Foundation, and the American Academy of Arts and Letters. He is a contributing writer for the *Huffington Post* and has recently had speaking engagements at the Clinton School for Public Service, the National Archive, and the Rock and Roll Hall of Fame.

Visconti currently serves as Director of Artistic Programming at Chicago's Fifth House Ensemble and works with young musicians at the ensemble's annual Fresh Inc Festival on cultivating musical careers in line with their own unique vision and values. He is also Artistic Advisor at Astral Artists, where he works to develop the next generation of classical music leaders.

## 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 one of those ensembles that you simply trust to have put together an interesting and fulfilling concert, whatever it is they are playing."  
-- *New York Times*, May 11, 2017

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 may be heard on nine recordings, including their most recent, *Splitting Adams*, a collaboration with *Meet the Composer*, a Peabody Award-winning podcast, as well as the premiere recording of Steve Reich's *Radio Rewrite*. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

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



ballads mined from various archives including those of Alan Lomax. Alarm Will Sound's performance was lauded for its "intonation and balance" (*Musical America*) and "vitality and confidence" (*The Log Journal*).

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel

Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively Arts, Duke Performances, and the Warhol Museum. International tours include the Holland Festival, Sacrum Profanum, Moscow's Art November, St. Petersburg's Pro Arte Festival, and the Barbican.

## 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 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	Michael Clayville, tenor trombone,	Nadia Sirota, viola
Christa Robinson, oboe	bass trombone	Stefan Freund, cello
Bill Kalinkos, clarinets	Matt Smallcomb, percussion	Miles Brown, bass
Elisabeth Stimpert, clarinets	Matthew Prendergast, percussion	Daniel Neumann, Sound Engineer
Michael Harley, bassoon	Peter Ferry, percussion	Gavin Chuck, Managing Director
Matt Marks, horn	John Orfe, piano, synth	Jason Varvaro, Production Manager
Tim Leopold, trumpet	Caleb Burhans, violin, guitar	Peter Ferry, Assistant
	Ben Russell, violin	Production Manager

### Acknowledgments

This program is supported, in part, by the Andrew W. Mellon Foundation and the Sinquefeld Charitable Foundation.

With gratitude, Alarm Will Sound acknowledges the following foundations for their support of our 2016/17 Season: Aaron Copland Fund for Music, Amphion Foundation, Andrew W. Mellon Foundation, Robert D. Bielecki Foundation, BMI Foundation, Cheswaty Foundation, Howard Gilman Foundation, Pacific Harmony Foundation, and the Sinquefeld Charitable Foundation.

## MUSIC OF MICF ALUMNI & MORE

### *Members of Alarm Will Sound*

Monday, July 24, 2017 • 7:30 PM • Whitmore Recital Hall

***We Two Form a Multitude* (2015)..... John Orfe**  
(b. 1976)

*Erin Lesser, flute; Michael Clayville, trombone; Peter Ferry, percussion;  
Ben Russell, violin; John Orfe, piano*

***Long Distance* (2013) ..... Steven Snowden**  
(b. 1979)

*Peter Ferry, percussion*

***Liquid Architecture* (2011) ..... David Biedenbender**  
(b. 1984)

*Michael Clayville, bass trombone; John Orfe, piano*

***Shovelhead* (2011) ..... Steven Snowden**

*Elizabeth Stimpert, clarinet*

***Latest and Greatest* (2016)..... Ian Dicke**  
(b. 1982)

*Erin Lesser, flute; Michael Clayville, trombone; Ben Russell, violin;  
Peter Ferry, percussion; John Orfe, piano*

### Program Notes

#### ***We Two Form a Multitude***

*We Two Form a Multitude* comes from the *Metamorphoses* of Ovid. It is not only an affirmative restatement of John Donne's much later "No man is an island"; it is also food for meditation on the primacy of human relation.

Among the many and diverse quotations that thread throughout Edward Steichen's great 1955 photographic exhibition for the Museum of Modern Art, "The Family of Man," this Ovid quote assumes particular importance: in pp.182-183, it appears underneath each of seven portraits of mostly older couples, clockwise from left: Holland, China, Canada, Sicily, Germany, and the United States - Anglo and Native American.

The portraits are composed and deeply sober. Unlike most of the "Family of Man" exhibit, the couples are not shown working, playing, eating, engaging in activity, or even characterized by recognizable emotion. In my piece, I explored various musical "twos" and created an imaginary folk tune (in a binary form, of course) that serves as the basis of consecutive variations among the ten possible duo combinations available from the mixed quintet of flute, violin, vibraphone, trombone, and piano.

To achieve connection with just one other person makes all the difference; that is enough, Steichen seems to argue. As Elie Wiesel says elsewhere: "We must not see any person as an abstraction. Instead, we must see in every person a universe with its own secrets, with its own treasures, with its own sources of anguish, and with some measure of triumph."

The *individual* connection is what opens manifold causality and the means for additional, not to mention further connections, each with a multitude of concomitant repercussions, consequences, and possibilities. Total empathy may lie beyond our capacity, but we must attempt the effort.

— John Orfe



#### **John Orfe**

Dr. John Orfe has won a Jacob K. Javits Fellowship, a Tanglewood Fellowship, a Morton Gould Award and nine Standard Awards from ASCAP, the William Schuman and Boudleaux Bryant prizes from BMI, and a Charles Ives Scholarship from the American

Academy of Arts and Letters. He has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale, the Champaign-Urbana Symphony Orchestra, Ludovico, the Music Institute of Chicago, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. His works have been performed in Thailand, Canada, Russia, the United Kingdom, Germany, Australia, Central and South America, and throughout the US; his percussion trio *Dragon* has received performances by over fifty different ensembles.

Ensembles that have performed his music include the Chicago Symphony Orchestra, the Minnesota Orchestra, the Illinois Philharmonic Orchestra, Dinosaur Annex, and the Aspen Contemporary Ensemble.

In 2010, The Northwestern College Choir (MN) toured Latvia, Estonia, and Finland with Orfe's *O Crux*. The Bradley Chorale (IL) sang Orfe's *Crown of the Righteous* on its tour of Denmark. The *New York Times* hailed his *Cyclone* for two violas as "the most striking and momentous work on the program" of a Carnegie Hall concert in March 2007. *Oyster*, commissioned by Ohio University's School of Music and School of Dance, was premiered in June 2008 and performed at the North Carolina School of the Arts in January 2009. *Chamber Symphony*, commissioned by Alarm Will Sound and Ludovico, was performed by AWS in 2008 to critical acclaim in Moscow and St. Petersburg, Russia, and London, England in 2010. His *Dowland Remix* (2009) received glowing mention in *Die Welt* and the *Hamburger Abendblatt* following performances in Hamburg and Bremen, Germany.

As a pianist, Dr. Orfe has performed across the US and in Central and South America in such venues as the John F. Kennedy Center for the Arts in Washington, D.C., Disney Hall in Los Angeles, Mandel Hall in Minneapolis, the World Financial Center in New York, the Isabella Stewart Gardner Museum in Boston, and Hertz Hall in Berkeley. His performances have been described as 'breathtaking' and 'hypervirtuosic' by such sources as *LA Weekly*, the *New York Times*, the *Deseret News*, and the *San Francisco Chronicle*.

### Long Distance

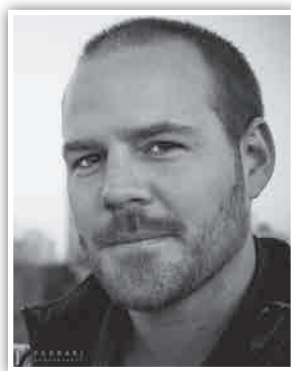
"Once upon a time, in the days before the ubiquitous and invisible internet, there was only one network. It was made of long-distance lines — actual wires — and it was ruled by an absolute monarch, Ma Bell. Most people traveled the network along conventional channels. But there were also explorers, a small group of curious misfits eager to map the darkest, most obscure corners of this evolving global net. Harvard students, blind teenagers,

budding engineers — eventually they came together and formed a subculture. They became *phone phreaks*."

— Jesse Hicks

I first learned about phone phreaks a couple of years ago and was immediately fascinated by their tenacity and boundless curiosity. By hacking the inner workings of payphones, building small electrical devices, or even whistling repeated tones at specific frequencies, they were able to manipulate this analog technology to connect with others in faraway places or simply listen in on the pops, clicks, and hums produced by the machinery of distant networks. These sonic identifiers were unique to each of the thousands of long distance networks and (luckily for me) it was quite common for phreaks to make high quality reel-to-reel recordings of what they heard. All electronic sounds used in this piece come from these recordings and each movement is based upon the unique sonic qualities of calls from payphones in various locations in the US in the 1970's

— Steven Snowden



### Steven Snowden

The music of Steven Snowden has been described as "Beguiling... combining force with clarity" (*San Francisco Classical Voice*), "Wonderfully dynamic" (*Interlude Hong Kong*), "Rustic, red-blooded" (*New Music Box*), and "Marvelously evocative" (*Cleveland Plain Dealer*). Writing music for dance, theater, multi-

media installations, and the concert stage, his work often deals with concepts of memory, nostalgia, and the cyclic nature of historical events as they pertain to modern society. While his musical influences are deeply rooted in bluegrass, folk, and rock, he utilizes non-traditional techniques and processes to compose works that don't squarely align with any single genre or style.

A native of the Ozarks countryside, he began studies in music composition in 2002 and received degrees from Missouri State University, University of Colorado at Boulder, and University of Texas at Austin. In 2012-2013 he was a Fulbright Scholar in Portugal, researching the implementation of motion tracking technology as a means to facilitate collaboration between music and dance. In 2013-2014, he was a visiting professor and composer in residence at the Hong Kong University of Science and Technology and is the co-founder/director of the Fast Forward Austin Music Festival. He currently works as a freelance composer in Boston and is on an eternal quest to make the perfect breakfast taco.

## Liquid Architecture

*Liquid Architecture* was inspired by the work of Frank Gehry, whose work includes the Guggenheim Museum in Bilbao, Spain, the Dancing House in Prague, Czech Republic, and the Walt Disney Concert Hall in Los Angeles, among many others. I have heard his structures described as “liquid architecture,” and having experienced several of these buildings in person, I find this description to be both apt and stunningly beautiful. I love the image that this phrase evokes—that of a fixed structure taking on the physical properties of a liquid, like massive, molten droplets of metal melting into time—and I wanted to capture this same idea in music. In each movement, I have tried to create a vivid musical space that is slowly transformed into something very different from its original form, although, in some ways, it ends up returning to its original form, much in the same way that I think it is possible to imagine Gehry’s structures evolving in time. The first movement is entitled *hard*, and the second movement is entitled *smooth*.

*Liquid Architecture* was written for and dedicated to Randy Hawes and Kathryn Goodson.

— David Biedenbender



### David Biedenbender

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. David’s music has been described as “simply beautiful” [*twincities.com*], “striking” and “brilliantly crafted” [*Times Argus*] and is noted for its “rhythmic intensity”

[*NewMusicBox*] and “stirring harmonies” [*Boston Classical Review*]. “Modern, venturesome, and inexorable... The excitement, intensity, and freshness that characterizes Biedenbender’s music hung in the [air] long after the last note was played” [*Examiner.com*]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic Chamber music to large ensembles, and interactive electronic interfaces to live brain data.

In addition to composing, David is a dedicated teacher. He is Assistant Professor of Composition in the College of Music at Michigan State University, and he previously

taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David R. Gillingham, José Luis-Maurtua, John Williamson, and Mark Cox.

## Shovelhead

The Shovelhead is a notoriously cantankerous, but much beloved V-twin motorcycle engine manufactured from 1966 to 1984 by the Harley Davidson Motor Company. The name was derived from the way in which the engine’s rocker boxes resemble the inverted heads of coal shovels. Though prone to oil leaks, hard-starting, and overheating, this engine defined the unique Harley sound that many love (or hate) today. Thanks to my friend, Amber Alarcón and my Harley, Fricka for providing all of the source material upon which this piece is based.

— Steven Snowden

## Latest and Greatest

*Latest and Greatest* is inspired by a Sioux Native American proverb: “This is the fire that will help the generations to come, if they use it in a sacred manner. But if they do not use it well, the fire will have the power to do them great harm.”

In Edward Steichen’s groundbreaking *The Family of Man* (1955) photography exhibition, this quote was originally paired with images related to the postwar atomic age. In context of today, the “fire” could also metaphorically describe humanity’s profound relationship with personal technology and its manifest and latent consequences.

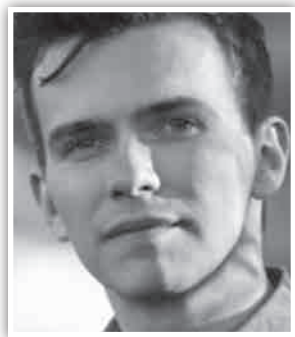


While we relish in the miniaturization and increased connectivity of our computing devices, the meaninglessness of trivial “got to have” updates for the sake of corporate revenue can often leave us more disconnected with the world. Written in three continuous movements based on the form of a prefabricated sales pitch, *Latest and Greatest* invites listeners to examine their relationship with technology and critique the benefits of endless progress.

— Ian Dicke

### Ian Dicke

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



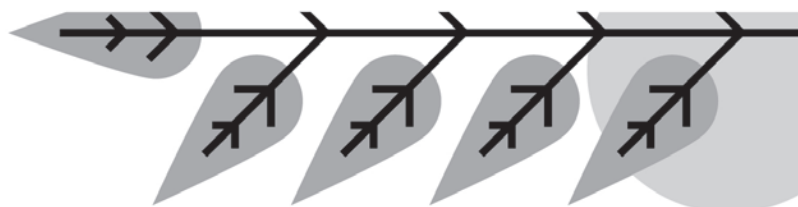
Composition at the University of California, Riverside.

Dicke’s music has been commissioned and performed by ensembles and festivals around the world, including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, ISCM World New Music Days, and the Atlantic Coast Center Band Director’s Association.

Dicke has received grants, awards, and recognition from the Barlow Endowment, San Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others. He was awarded a Fulbright Fellowship to research interactive musical interfaces and environments in Stockholm, Sweden and has served as an artist in residence at various institutions, including the MacDowell Colony and Atlantic Center for the Arts.

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

Dicke holds degrees from The University of Texas at Austin (DMA), University of Michigan (MM), and San Francisco Conservatory of Music (BM).



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# ALARM WILL SOUND

## Music of MICF Guest Composers

Thursday, July 27, 2017 • 7:30 PM • Missouri Theatre

*The performance order will be provided the evening of the performance.*

**There will be one 15-minute intermission.**

***Hard Cells* (1989) ..... Don Freund**  
(b. 1947)

***Three Nocturnes* (2016)\* ..... Robert Sirota**  
(b. 1949)

- I. Night
- II. Night Scene I
- III. Purple Haze

*Paintings by Simon Dinnerstein*

***Psychodelia* (2016)\* ..... Dan Visconti**  
(b. 1982)

### Intermission

***REMIX* (2007) ..... Georg Friedrich Haas**  
(b. 1953)

***Escape Wisconsin (Alarm Remix)* (2017)\* ..... Caleb Burhans**  
(b. 1980)

\* world premiere

There will be a Meet and Greet with painter Simon Dinnerstein at the MU Museum of Art and Archaeology (115 Business Loop 70 West) on Friday, July 28th, from 1-3 pm.

The Museum will display the paintings that inspired Robert Sirota's *Three Nocturnes* in its exhibition *The Lasting World: Simon Dinnerstein and the Fulbright Triptych*, on display from July 25 - December 24, 2017.

### Program Notes

#### ***Hard Cells***

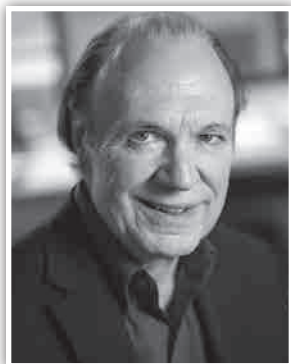
Because of their intrinsic nature and the way they are deployed in the composition, the materials out of which *Hard Cells* is composed are to be perceived as metallic, hard-edged, unyielding building blocks of sound. Rather than allowed to grow, develop and blend into an organic flow, they are contextualized by repetition, superimposition, and juxtaposition – what might be described as a cut-and-paste approach to fabricating a work. This hard-shell cellular approach to the

character and structuring of material is what (I believe) distinguishes Stravinsky from Bartok, Scarlatti from Bach, and rock from jazz. In *Hard Cells*, the steely nature of the ideas is underlined by an insistent, unchanging 16th-note pulse.

*Hard Cells* divides into three sections. In the opening third of the piece, the cellular ideas are deployed over an unrelenting A pedal-tone. The cello finally breaks loose from this encasement, initiating the second section with a primal rock

5-4-1 progression; in this section, the material is free to shift into contrasting tonalities, and even, after a brief reprise of the A pedal, gathers momentum into a celebratory climax. The final section, which grows out of the after-shocks of this climax, functions as a non-sequitur epilog; fastened to a metrically uncommitted stream of tambourine 16th-notes, the remainder of the ensemble independently loops odd-lengthed mechanistic fragments.

— Don Freund



### Don Freund

Don Freund is an internationally recognized composer with works ranging from solo, chamber, and orchestral music to pieces involving live performances with electronic instruments, music for dance, and large theatre works. He has been described as “a composer thoughtful in

approach and imaginative in style” (*Washington Post*), whose music is “exciting, amusing, disturbing, beautiful, and always fascinating” (*Music and Musicians*, London). Many of Freund’s works are available on commercial CD. The recipient of numerous awards and commissions including two grants from the National Endowment for the Arts and a Guggenheim fellowship, he has served as guest composer at a vast array of universities and music festivals, and presented master classes throughout Europe, Asia, and South America.

Freund is also active as a pianist, conductor, and lecturer. As a festival coordinator, he has programmed over a thousand new American works; he has been conductor or pianist in the performance of some two hundred new pieces, usually in collaboration with the composer. A Professor of Composition at Indiana University Jacobs School of Music since 1992, teaching composition continues to be a major component of Freund’s career. His students from 40 years of teaching continue to win an impressive array of awards and recognitions. Freund’s piano concert repertoire extends from new music to complete performances of Bach’s WTC Book I and his own pianistic realizations of Machaut. He has performed his *Earthdance Concerto* with numerous university wind ensembles.

### Three Nocturnes

Every picture tells a story. Some are absurd, but most make sense. The art of Simon Dinnerstein tells stories that make sense, exploring in-plain-view mysteries.

Tonight you will hear *Three Nocturnes*, the premiere of

Robert Sirota’s response to the “visual stimuli” in three Dinnerstein images: *Night*, *Night Scene I*, and *Purple Haze*.

Simon told me that he found Bob’s choice of these three works “fascinating and inspired.” He was especially interested in Bob’s choice of *Purple Haze* as his starting point, which now informs *Three Nocturnes*’ final movement. This choice led to *Night* and *Night Scene 1*.

These choices, for both artists, are works that deal with the passage through the night, dreams, and the mystery in both. Bob wrote *Three Nocturnes* as a single composition that would unify these expanding and converging works and worlds -- his and Simon’s.

For Bob, the three images opened new horizons of multiple media and epic size. *Night* (1985), is drawn in conté crayon, colored pencil, pastel, wax crayon, and oil pastel -- measuring a very large 36 ½ x 76 ¾”. The image startles with its in-your-face masked children, but the children are starkly innocent. They are startled in the night, a rounded theater of “scary” dream images and a limitless, high, and white-hot horizon. The near and the far are balanced, or not, depending on the focus in the image.

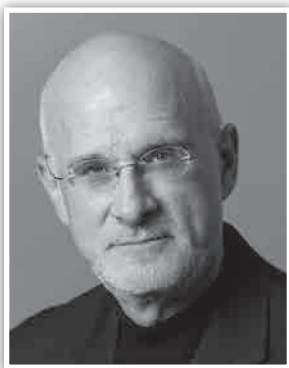
*Three Nocturnes* narrates the images in “classical” *allegro-adagio-allegro* form. At the same time, you will hear in the first movement a 37-key toy piano, three slide whistles, and trash cans purchased at Home Depot. Both artists are interested in mixing or even blurring the lines of perception between dream and reality.

The second movement contrasts sharply with the first. Both image and music are quieter (hear the muted strings), more contemplative. Bob’s early outline for *Night Scene 1* contains “connect the dots” under the heading for this image. He sees these dots of light in a limitless “dome of the sky.” You hear this in the high glockenspiel and vibraphone over sustained strings.

In responding to the hallucinogenic *Purple Haze* -- which Simon deliberately or subconsciously created without thinking of Jimmy Hendrix! -- Bob composes the most “busy” of the movements: “The instrumentation of *Purple Haze* is fuller, more traditionally ‘orchestral’ than that of the earlier movements.” Still, this finale moves in starts, back and forth, far and near -- the electric city, the horizonless nightscape, and the wildly idyllic nude atop. A recurring brass and then a full orchestral fanfare previews and then contains the “apotheosis of the nude rising and floating,” against and above the unending, sparkling buzz of the world.

— William Gargan

*Commissioned by Alarm Will Sound*



## Robert Sirota

Over four decades, composer Robert Sirota has developed a distinctive voice, clearly discernible in all of his work – whether symphonic, choral, stage, or chamber music. The *New York Times* has described his style as, “fashioned with the clean, angular melodies, tart harmonies,

lively syncopations and punchy accents of American Neo-Classicism,” and writes, “Thick, astringent chromatic harmonies come in tightly bound chords to create nervous sonorities. Yet the textures are always lucid; details come through.”

Robert Sirota’s works have been performed by orchestras across the US and Europe, ensembles such as Sequitur; yMusic; Chameleon Arts; Dinosaur Annex; the Chiara, American, Ethel, and Blair String Quartets; the Peabody and Webster Trios; and at music festivals including Tanglewood, Aspen, Yellow Barn and Bowdoin. Recent commissions include the American Guild of Organists, the American String Quartet, Alarm Will Sound, the Naumburg Foundation, and Concert Artists of Baltimore

Recipient of grants from the Guggenheim Foundation, United States Information Agency, National Endowment for the Arts, Meet the Composer, and the American Music Center, Sirota’s works are recorded on the Capstone, Albany, New Voice, Gasparo, and Crystal labels. His music is published by Muzzy Ridge Music, Schott, Music Associates of New York, MorningStar, Theodore Presser, and To the Fore.

A native New Yorker, Sirota studied at Juilliard, Oberlin, and Harvard and divides his time between New York and Searsport, Maine with his wife, Episcopal priest and organist Victoria Sirota. They frequently collaborate on new works, with Victoria as librettist and performer, at times also working with their children, Jonah and Nadia, both world-class violists.

## Psychedelia

When I first had the opportunity to create this new piece for new music super-group Alarm Will Sound, the ensemble’s critically-lauded new album *Modernists!* had just hit the scene. Having thoroughly explored this characteristically bold, spiky, and experimental aesthetic, I thought that perhaps it made sense for my new commission to look instead to a different sensibility, and one which in the 20th century is often expressed as a reaction to modernism: a kind of psychedelic primitivism, resplendent with meditative

simplicity and inspired more by a communal sense of becoming one, and merging one’s individuality with the whole.

*Psychedelia* is an unconventional encore in that it is mostly quiet, but marked with a kind of tingling energy. Performers and conductor engage in a loose ritual of passing a simple chant line, gradually gathering energy against a powerful drone.

This energy—the spirit and mystery of communal music-making—transports us to new places where a new kind of insight. In this composition, this catharsis is expressed in a ritual replacement of each musician with a halo of themselves, with layers of mobile devices used as a kind of digital music-box.

I hope that *Psychedelia* takes listeners to some far-out places, while serving likewise as gentle way to return both performers and audience back to the visionary and boundary-dissolving qualities that make the ritual of musical performance so mysterious and sacred in the first place.

My deepest thanks to AWS and the Mizzou International Music Festival for commissioning this work.

— Dan Visconti

*Commissioned by Alarm Will Sound and the Mizzou International Composers Festival*

## REMIX

In *REMIX*, I did not actually want to attempt anything new. I only wanted to take elements that I had already tried out, and with which I had been able to gain experience, and place them in a different relationship:

- the ‘trembling unison’ from *Nacht-Schatten*;
  - the bubbling runs with which *in vain* begins (which were also used in the music for the monologues of the aged Hölderlin in the opera *Nacht*, and which later appear in *Bruchstück*, the opera *Melancholia*, and elsewhere);
  - the dense web from which large sections of the instrumental accompaniment are formed in the second part of the opera *Melancholia*;
  - the formal principle of freely placing different elements in sequence one after the other, as I had used e.g. in *natures mortes* or in the second part of *Bruchstück*;
  - the percussion interjections from *natures mortes*;
  - the broken chords from the final section of *Monodie*;
- etc.



The result is a very dense piece with a large number of notes, which makes high demands of the performers' virtuosity. In the process musical meaning emerges not from the individual notes and sounds (nor from the events in the individual instrumental parts), but only from the total sonority – in the nineteenth century one would have referred to 'harmony' here.

In this density, this manic concentration on elements which are hastily flowing past (or falteringly and bumpily hastening past), I thus entered what was for me new territory after all – despite my original intention.

Microtonality (a term very often used in connection with me) is almost totally absent in *REMIX*.

*REMIX* was composed in response to a commission from the Remix-Ensemble of Porto.

— Georg Friedrich Haas

*Commissioned by the Remix-Ensemble of Porto*

### ***Escape Wisconsin (Alarm Remix)***

*Escape Wisconsin* is a solo saxophone work which was commissioned by the Albany Symphony in 2006. A play on Wisconsin's tourism slogan, "Escape to Wisconsin," my saxophone piece began its life in 2001 as a vibraphone duo for two percussionists who went on to form a group called So Percussion. That version sat on the shelf until it was reduced into a work for solo performer. *Escape Wisconsin (Alarm Remix)* is a return to my original vision of the piece with some hefty augmentation from my Alarm Will Sound family.

—Caleb Burhans

*Commissioned by Alarm Will Sound*



### **Caleb Burhans**

Caleb Burhans is an established, multifaceted presence in the New York contemporary music scene who is active as both a performer (strings, voice) and composer.

Hailed by the *New York Times* as, "animated and versatile," and, "New York's mohawked Mozart" by *Time Out New York*, Mr. Burhans specializes in baroque performance practice, contemporary music, rock/pop music, electronica and free improv. He has been commissioned by Lincoln Center, Carnegie Hall, Library of Congress, and the Kronos Quartet, to name a few. In 2009 Caleb was awarded the prestigious Annenberg Fellowship.

You can hear Caleb's music around the world at events like the Bang on a Can Marathon, Look and Listen Festival, Tribeca New Music Festival, Darmstadt Internationale Ferienkurse für Neue Musik, Open Days Festival (Denmark), and the Aspen Music Festival.

Burhans is a founding member of Alarm Will Sound, itsnotyouitsme, Signal, and the Wordless Music Orchestra and he is also a member of ACME, Newspeak and the disco band Escort. Caleb has also worked with the BBC Symphony Orchestra, Charleston Symphony, LA Philharmonic, Madison Symphony, Milwaukee Symphony, Philadelphia Chamber Orchestra, Princeton Symphony, Rochester Philharmonic, St. Louis Symphony, the New York New Music Ensemble, Nexus, SO Percussion, Ethel, Flux, JACK, Wild Up!, Roomful of Teeth, St. Thomas Choir of Men and Boys, Trinity Wall Street Choir, Arcade Fire, The Hold Steady, Grizzly Bear, Deep Purple, tUnE-yArDs, Bruce Springsteen, John Legend, Jonsi (Sigur Ros), Paul McCartney, fun., The National, Jonny Greenwood (Radiohead), and Björk.

Caleb has worked with and premiered numerous works by such composers as Philip Glass, Steve Reich, John Adams, La Monte Young, Lou Harrison, Meredith Monk, David Lang, John Zorn, George Crumb, and Brian Ferneyhough.

As a conductor Burhans has worked with the London Sinfonietta and the Wordless Music Orchestra and he has done choral preparation for John Adams, Brad Lubman, and David Robertson.

Caleb Burhans attended the Eastman School of Music where he received degrees in composition and viola performance. He resides in Brooklyn, NY with his wife, Martha Cluver, and their daughter.

## MIZZOU NEW MUSIC

*Mizzou New Music Ensemble, Eli Lara, and DRAX*

Friday, July 28, 2017 • 7:30 PM • Missouri Theatre

*Fractured Jams* (2006) ..... **Dan Visconti**  
(b. 1980)

*Mizzou New Music Ensemble*

Stefan Freund, Director

Phillip Sink, Conductor

Kelariz Keshavarz, flute

Victoria Hargrove, clarinet

Renan Leme, violin

Daniel Keeler, cello

Megan Arns, percussion

Rebecca McDaniel, percussion

Gyumi Rha, piano

**From *Mystery Variations for Anssi Karttunen* (2010):**

*Chiacona* ..... Giuseppe Columbi (1635-1694)

*A Fancy for Anssi* ..... Betsy Jolas (b. 1926)

*Dreaming Chaconne* ..... Kaija Saariaho (b. 1952)

*50 Notes en 3 Variations* ..... Pascal Dusapin (b. 1955)

*Chiacona* ..... Tan Dun (b. 1957)

*Eli Lara, cello*

*Tantrums*\* ..... **Asha Srinivasan**  
(b. 1980)

*DRAX*

*Leo Saguiguit, saxophone; Megan Arns, percussion*

*...aus freier Lust...verbunden* (1994) ..... **Georg Friedrich Haas**  
(b. 1953)

*Mizzou New Music Ensemble*

*Trois Strophes sur le Nom de Sacher* (1976) ..... **Henri Dutilleul**  
(1916-2013)

*Eli Lara, cello*

***Where Are Our Mothers***

***We Don't Have Enough Time*** ..... **Steven Snowden**  
(b. 1979)

*DRAX*

*Leo Saguiguit, saxophone; Megan Arns, percussion*

\* world premiere



### 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 the St. Louis Science Center.



### Eli Lara

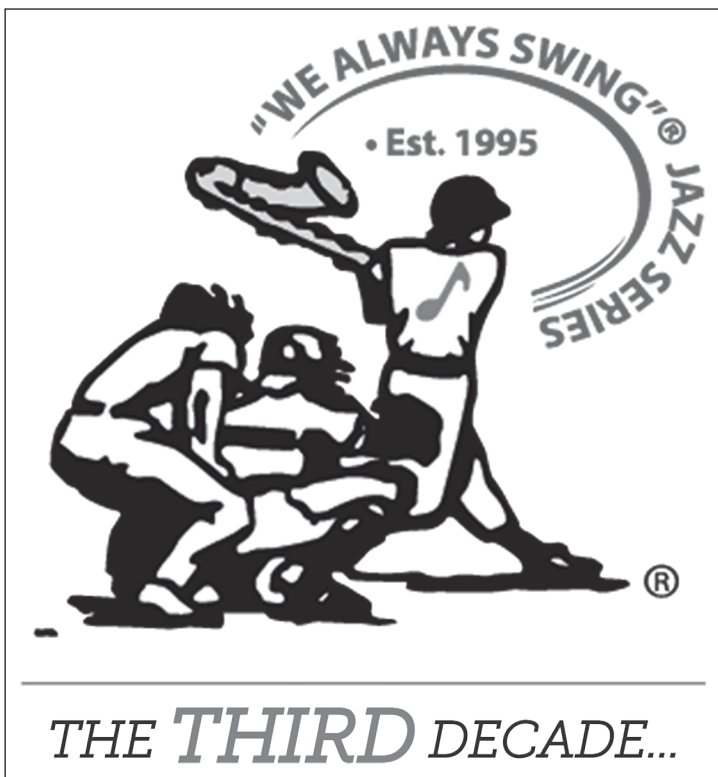
Regarded for thoughtful interpretations, compelling execution, and depth of understanding, cellist Eli Lara has been praised for creating "a sense of complete awe." As an ensemble and solo musician, Dr. Lara has performed across North America, South America, Asia, and Europe. She is co-founder of Trio Séléné

and was formerly cellist of the award-winning Calla Quartet and the Franklin String Quartet.

Dedicated to promoting contemporary music, Dr. Lara has worked with many composers including Fernando Buide, Krzysztof Penderecki, Caroline Shaw, Julia Wolfe, and Jeffrey Wood. She has performed and/or premiered new works in numerous concerts and festivals including the Percussive Arts Society International Convention and Summergarden at the New York MoMA. Dr. Lara is the Assistant Professor of Cello and the newest member of the Esterhazy Quartet at the University of Missouri School of Music.

Dr. Lara performed as co-principal of the Gateway Chamber Orchestra, guest principal of the Paducah Symphony, and in the Nashville Opera Orchestra. While in the Nashville area, she also worked frequently as a studio recording musician. Highlights include recording with Willie Nelson as well as video games for *Insomniac*, *Oculus Rift*, and *Electronic Arts* including *Madden 16*. Dr. Lara has appeared on NPR, at major venues such as New York's Alice Tully Hall and London's Wigmore Hall and at festivals including Birdfoot, Kneisel Hall, Sarasota, Banff, and Festival Pablo Casals (France).

Dr. Lara previously taught at Austin Peay State University. She graduated from Yale University with an undergraduate degree in molecular biophysics and biochemistry and an MM. in cello performance. A recipient of the C.V. Starr Doctoral Fellowship, she completed her DMA at The Juilliard School. Her primary teachers include Joel Krosnick, Aldo Parisot, Ole Akahoshi, and Stephen Kates. Awarded the Richard F. French Prize, Eli traveled to Prague and Vienna to study the string quartet manuscripts of Czech composer Erwin Schulhoff and was subsequently invited to present her research at an international conference at Arizona State University.



## DRAX

DRAX is the newest ensemble-in-residence at the University of Missouri School of Music with faculty members Leo Saguiguit (saxophone) and Megan Arns (percussion). Formed in the fall of 2014, DRAX has already made its international debut at the World Saxophone Congress in Strasbourg, France in July 2015. Additionally, the duo has performed at the Mizzou International Composers Festival, the Region 4 Conference of the North American Saxophone Alliance in Oklahoma, and the Missouri Percussive Arts Society Day of Percussion. Dedicated to creating new repertoire for this unique combination of instruments, DRAX recently commissioned and premiered a new work for saxophone, percussion, and electronics from award-winning Colombian composer José Martínez.



### Leo Saguiguit

Saxophonist Leo Saguiguit joined the MU faculty in 2002 after holding previous faculty positions at Northwestern University, University of the South (Sewanee), and Emory University. His degrees are from Emory University and Northwestern, where his major teachers were Stutz Wimmer and

Fred Hemke, respectively. Additional teachers include Paul Bro and Jonathan Helton. He has performed throughout the US and abroad, including France, Italy, Sweden, Greece, Cuba, China, Thailand, and the Philippines. He collaborates with many ensembles and currently performs with the

Athens (Greece) Saxophone Quartet, Missouri Saxophone Quartet, Chicago Saxophone Quartet, and Trio Chymera. He has performed regularly with the Lyric Opera of Chicago, Milwaukee Symphony, Grant Park Music Festival Orchestra, and Missouri Symphony. He appears in over a dozen CD recordings, including six with the professional wind ensemble Philharmonia à Vent and three with the Athens Quartet.



### Megan Arns

Megan Arns is a percussionist, ethnomusicologist, and music 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 Assistant Professor of Percussion, having previously served on the faculties 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. 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, and the Smithsonian Institution. She is the editor of *Rhythm! Scene*, a Percussive Arts Society publication, and received her DMA in Percussion Performance & Literature at the Eastman School of Music. Megan endorses Vic Firth Sticks & Mallets and Pearl/Adams Musical Instruments.

## Program Notes

### *Fractured Jams*

*Fractured Jams* is a set of short movements inspired by the thrill and confusion of the popular listening experience:

"Eleven" is a wry reference to Nigel Tufnel's tricked-out amp in *This is Spinal Tap* and is based on the conflict of extremes -- sections characterized by hesitant, insecure fumbling and those marked by thrashing, almost overwhelming bombast. It's also a reaction to the strangely beautiful and unexpected rawness of a barely-trained ensemble blissfully hopping aboard a musical train wreck.

"Jug Band Jamboree" is my stab at the barnyard sounds of several individuals, each with a distinct role, trying to come together in some kind of harmony. The movement was also inspired by a recent study of robotics and the idea of creating

four different "wind-up toys" which proceed from individual "programs," as it were, stumbling along according to their inborn nature and only once, perhaps, achieving a consonant coincidence.

"Series Echoes (Feedback)" is a more spacious timbral canvas colored with sounds and gestures inspired by "mistakes"—that is, microphone hiss and guitar feedback. The title is also a pun on the rather juvenile use of a twelve-tone series in the movement.

"Kaleidoscope Rag" is inspired heavily by recorded media and its quirks—record skips, popping, and out-of-control warping all assert themselves in a sound world that seems spliced together from several different "takes."

— Dan Visconti



## From *Mystery Variations* for Anssi Karttunen

From the late 20th century into the early 21st century, Finnish cellist Anssi Karttunen has premiered over 160 works for cello, many dedicated to and/or commissioned by him. In honor of his 50th birthday in 2010, his wife, Muriel von Braun, and close friend, Finnish composer Kaija Saariaho invited several of Karttunen's composer friends to each write a short piece for solo cello based on Giuseppe Colombi's *Chiacona*, considered the first extant composition for solo cello. Throughout his career, Karttunen had frequently performed the *Chiacona* on recitals as it represented the genesis of music for the cello. "Mystery Variations" is the resulting collection of works by thirty composers, including Saariaho, which was presented as a birthday gift to Karttunen. This program presents the Colombi *Chiacona* and a selection of four of the "variations" inspired by the *Chiacona* by Betsy Jolas, Kaija Saariaho, Pascal Dusapin, and Tan Dun.

— Eli Lara

## Tantrums

In the aftermath of the 2016 national election, I noticed an uncanny parallel between the morphology of my emotional response and my toddler's tantrums. Periodic outbursts of wailing subside into simmering whimpers followed by an uneasy silence as we try to regain composure. Just as we catch our breath, allowing ourselves to be consoled, new thoughts retrigger the raging beast within, until finally, we have lost all energy for shouting and we reluctantly settle down. Perhaps rationality returns and beauty is rediscovered. Here is when a toddler's Buddha mind, ever in the present moment, can be diverted back to play and laughter. But, our adult monkey mind drags us back into the past; frenzy and panic build again. Ultimately, though, we cannot bear this state of anxiety and we drift into a numb acceptance of reality.

— Asha Srinivasan

Commissioned by DRAX



### Asha Srinivasan

Indian-American composer Asha Srinivasan draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international venues including SEAMUS, ICMC, June in Buffalo, SCI, and the National Flute Convention. She won the Ruam Samai award at the 2011 Thailand International Composition Festival for *Dviraag* (flute

and cello) and was selected for the 2012 Mizzou International Composers Festival, where *Svara-lila* was premiered by Alarm Will Sound. She has also won national commissioning competitions, including the BMI Foundation's Women's Music Commission and the Flute/Cello Commissioning Circle. Other honors include: the Walsum prize for *Kalpitha* (string quartet), the Prix d'Été 2<sup>nd</sup> prize for *Alone, Dancing* (flute and electronics), and multiple ASCAP Plus Awards. Several of her works have been released on CD by Ablaze Records, Mark Records, Beauport Classical, and SEAMUS CD Series (vol. 22). In 2012, she co-hosted the SEAMUS national conference at Lawrence University. Her studies include: DMA Composition at University of Maryland, College Park, MM Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and BA at Goucher College. Ms. Srinivasan is currently an Associate Professor of Music at Lawrence University.

## ...aus freier Lust...verbunden

In "...Einklang freier Wesen..." the notion of the "solo ensemble" (like the Klangforum Wien, for whom the piece was written) is taken literally. Each of the work's ten individual parts is simultaneously a solo piece; to state it differently, the ensemble piece is an interlacing of ten completely independent, autonomous solos. (Smaller "sub-ensembles" have also been conceived: a duo for two percussionists; a trio for viola, cello, and contrabass; a septet for bass flute, bass clarinet, two percussionists, viola, cello, and contrabass; and a quartet for bass flute, bass clarinet, and two percussionists, which you will hear on this program.)

The versions for one to seven instruments are published under the title "*aus freier Lust... verbunden...*" (*Bound ... of free will*), each with corresponding instrumentation indication.

As regards pitch, the parts are bound together by an identical harmonic structure, although it is to be noted that in the solo parts "harmony" is thought of primarily as the effect of successive sound events. As for form, caesuras and units are formed in each individual part, not only independently of other instruments, but also simultaneously with them (as a sort of "solidarity").

The titles are taken from a passage out of Friedrich Hölderlin's novel *Hyperion*, paraphrased as follows:

*"I feel a life force in me, that no god created and no mortal conceived. I believe that we exist through our own being; and only by virtue of our free will and desire (aus freier Lust) are we intimately bound (verbunden) to the cosmos. [...] What would this world be, were it not a unison of free beings (Einklang freier Wesen), were life not the full-voiced expression of every living being's joyous desires since the*

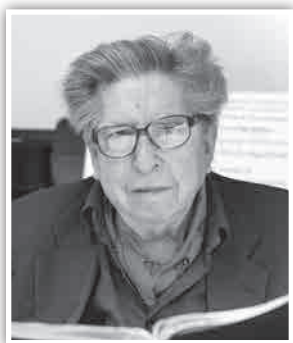
*beginning of time - how wooden the world would be! How cold!"* (Hyperion, volume 2, book 2, chapter XXVII).

— Georg Friedrich Haas

### ***Trois Strophes sur le Nom de Sacher***

Paul Sacher was a pivotal figure in the development of 20th century classical music. A gifted musician and prodigious patron of the arts, he founded the Basel Chamber Orchestra at the age of 20, and as its leader he commissioned and premiered major works by Bartok, Stravinsky, Lutoslowski, and Berio, among many others. In 1976, the great cellist Mstislav Rostropovitch commissioned a dozen composers, Henri Dutilleux among them, to write solo cello works in celebration of Sacher's 70th birthday. The first of the *Trois Strophes* was written for this occasion, with Dutilleux adding the second and third movements by 1982. The work generates from the so-called "SACHER" hexachord (musically translated as E flat, A, C, B, E natural, D). Additionally, Dutilleux asks for the two bottom strings of the cello to be tuned down, from C and G to B flat and F sharp. In the first movement, after a slowly emerging statement of the hexachord, the composer accompanies music based on the hexachord with strumming or *col legno* playing on the open bottom strings, creating the impression of a melodic or poetic line accompanied by a Greek lyre. The word "strophe" derives originally from ancient Greek drama and in contemporary usage implies a kind of poetic repetition or return. Return unifies the three movements which are otherwise quite different in character. The B flat/ F sharp open strumming carries from the emotional volatility of movement 1 to the elegiac character of movement 2. The third movement, marked "Vivace," carries memories of the 1st movement as well, emerging like a fever breaking from the movement's furtive, barely-contained intensity. All three contain the SACHER DNA, brought to vivid life by Dutilleux's mastery of timbre, proportion, and phrasing.

— Kyle Bartlett



#### **Henri Dutilleux**

Henri Dutilleux was born in Angers (France) on 22 January 1916. As early as his school days, he began to study piano, harmony and counterpoint with Victor Gallois at the Douai Conservatoire. From 1933-1938 he attended the Paris Conservatoire, studying harmony

and counterpoint with Jean and Noël Gallon, composition with Henri Paul Busser and music history with Maurice Emmanuel. After his brief military service, Dutilleux returned to Paris

in 1940 where he earned a living as a pianist, arranger and teacher before becoming choral director at the Paris Opera in 1942. From 1945 to 1963 he held the post of director of music productions with the French radio company ORTF. From 1961 to 1970 he taught composition at the Ecole Normale de Musique de Paris until he returned to the Paris Conservatoire for two years as guest professor.

Even though personal contacts with colleagues such as André Jolivet, Darius Milhaud, Francis Poulenc and Georges Auric always gave him suggestions and inspirations, Henri Dutilleux never belonged to a particular composition movement or group. Since his international breakthrough with Symphony No. 1 (1951) Dutilleux had been active in various genres: apart from symphonic works, he also composed Chamber music, solo concertos and ballet music.

Among the numerous honors and prizes awarded to Henri Dutilleux are the Grand Prix de Rome (1938), the French Grand Prix National de la Musique (1967), the Praemium Imperiale (1994) in recognition of his oeuvre, the Cannes Classical Award for his orchestral work *The Shadows of Time* (1999) and the Grand Prix 1999 de la Presse Musicale Internationale. In 2005 Dutilleux received the Ernst von Siemens Music Award, two years later the MIDEM Lifetime Achievement Award, in 2011 the Marie-Josée Kravis Prize for New Music at the New York Philharmonic. In addition, Henri Dutilleux has been an honorary member of the American Academy and Institute of Arts and Letters since 1981 and of the Académie Royale de Belgique.

Henri Dutilleux died on May 22, 2013, in Paris.

### ***Where Are Our Mothers We Don't Have Enough Time***

*Where Are Our Mothers* and *We Don't Have Enough Time* represent two very different personal reactions to recent social and political strife in the U.S. The first seeks to reconcile feelings of inner turmoil through quiet self-reflection. The second navigates anger, confusion, and absurdity amidst information overload. Though resolution and understanding are sought in both approaches, more questions than answers are raised and truth is further obfuscated rather than illuminated.

— Steven Snowden

*Commissioned by DRAX*

# ALARM WILL SOUND

## *Eight World Premieres*

Saturday, July 29, 2017 • 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.**

*Essentia* (2017) ..... **Carolina Heredia**  
(b. 1981)

*CRVD* (2017).....**Amadeus Regucera**  
(b. 1984)

*atholhu* (2017).....**Aaron Parker**  
(b. 1991)

- I. gihs calp
- II. ikn eoge
- III. ue cpoe
- IV. s capp
- V. eoge
- VI. poei

*Beast (for Hugo Ball)* (2017) .....**Christopher Mayo**  
(b. 1981)

### Intermission

*Vinyl* (2017)..... **Charles Peck**  
(b. 1988)

*Dance of the Hedgehogs and the Wood Fairies* (2017) ..... **Clare Glackin**  
(b. 1993)

*post-pandemonium* (2017) ..... **Selim Göncü**  
(b. 1984)

*Wreck* (2017) ..... **Henry Breneman Stewart**  
(b. 1992)

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

## Essentia (2017)

In Spanish, there are two verbs for the English verb “to be”, one is *ser* (to be) and the other one is *estar* (to be). The difference between the two is the quality of permanence: *estar* is a transitory state, an accidental element of being, while *ser* is permanent, ex. I AM (*ser*) a human being, I AM (*estar*) tired. The Latin word *essentia* (essence, *esencia*), is descriptive of the *ser* verb form, *the true nature* of anything, not *accidental* or *illusory* (Merriam-Webster).

I find myself thinking about this a lot in times of change. Living in another country demands an immense effort for adaptation, in which one of the dangers — and almost unavoidable stage — is the feeling of losing oneself. Being at a distance with all the elements that made me myself - my culture, my family, my mother language - made me value all the small things; those moments, places, persons that have now become lucid memories that I jealously treasure. And, aren't we all just memories? Those instants that we chose to keep at the surface, and even the ones that remain deep inside, hidden, they shape our being, our feelings, our responses, they become our essence.

— Carolina Heredia



### Carolina Heredia

By exploring the merging of music and visuals, Argentinean composer Carolina Heredia's current research is invested in the production of interactive audiovisual works, many inspired by or based on text from Latin American poetry.

Her compositions have been

commissioned and performed in the United States and South America by esteemed musicians and ensembles such as Alarm Will Sound, JACK Quartet, Derek Bermel, Aspen Contemporary Ensemble, Duo Cortona, and the Argentinean Cordoba State String Orchestra among others. Her work *Ausencias/Ausências/Absences*, for string quartet and electronics, dance and interactive video, commissioned and premiered by the JACK Quartet, received a 2015 Fromm Music Foundation Commission. Her music has been featured on the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, TIES Toronto International Electroacoustic Festival, SEAMUS, and 3rd Cordoba Composition Biennial, among others.

She recently founded the Khemia Ensemble, a contemporary music ensemble who strives to create innovative concert experiences involving interactive technology. Her work *Virginia* (2015), for soprano and mixed choir, is being published by the Hal Leonard company. She was a 2016-17 fellow at the Institute of Humanities at the University of

Michigan. She received her Doctorate in Music Composition in 2017 studying with Michael Daugherty, Evan Chambers, and Kristin Kuster at the University of Michigan, where she has taught as a Graduate Student Instructor in Electronic Music and Music Theory. Dr. Heredia will be a postdoctoral fellow at the University of Missouri this fall where she will teach composition and direct interdisciplinary initiatives.

## CRVD (2017)

This work is an expansion and re-composition of a short piece I wrote for five players during the spring of 2016. That work, *SKRWL*, scored for bass clarinet, trombone, piano, viola, and cello, took a singular gesture, a perforated sound, and exploded it – transforming its size across time and instrumentation. The singular gesture, for me, evoked the sonic equivalent of “mark-making,” an action that precedes visual art in the same way a single sound-action precedes its being coopted into compositional systems and made into music. While *SKRWL* seemed to be a study in linearity and the accumulation of density along a duration, in *CRVD*, I wish to deepen the depths of this densification. The lines and musical figures in *SKRWL* trace the surface of silence. With this new work, however, my hope is that the sounds of the ensemble solidify, *gorging* through the silence, and giving the music a grotesque amount of energy, in the end, intimating a desperate sense of longing.

“...So you take the knife to the wall / instead. You carve & carve / until a coin of light appears/ & you get to look in, at last, / on happiness. The eye / staring back from the other side — / waiting.” -- Ocean Vuong, *Torso of Air*

— Amadeus Regucera



### Amadeus Regucera

The work of composer Amadeus Julian Regucera engages with the embodied and acoustical energy of sound and its production, the erotics of performance, the musical vocabulary of popular music, and noise. He has had the opportunity to present works in venues and at festivals all

over the world, including: ManiFeste, the Festival Musica, Voix Nouvelles (France), the Resonant Bodies Festival and the SONiC Festival (New York), the Havana Festival of Contemporary Music as part of the American Composers Forum artist delegation, the Hong Kong Modern Academy, the International Summer Courses in Darmstadt, Germany, the Impuls Academy (Austria), June in Buffalo, and the Mexican Centre for Music and Sonic Arts. His music has been performed by groups such as Ensemble Linea, JACK string quartet, Ensemble Intercontemporain, EXAUDI vocal ensemble, Ensemble Pamplémousse, the Left Coast Chamber



Ensemble, Duo Cortona, and the University of California, Berkeley Symphony Orchestra.

In addition to concert music, his practice intersects with visual and performance art, most notably in the piece *Communication* (2013), which was featured at the Kulturzentrum bei den Minoriten in Graz, Austria as part of the group show *Seelenwäsche* and the piece *Schlachtfeld (a)*, performed by the composer in collaboration with Hong Kong-based choreographer Elysa Wendi. Upcoming projects include a new piece commissioned by Ensemble Linea for the 2017 edition of the Festival Musica in Strasbourg, France and a theatrical work of solo bass flute for San Francisco-based performer Stacey Pelinka.

Amadeus holds degrees in music from the University of California, San Diego (BA, 2006) and the University of California, Berkeley (PhD, 2016) and currently serves as the Artistic Production Director for the San Francisco Contemporary Music Players and UC Berkeley's Eco Ensemble.

### ***atholhu* (2017)**

*atholhu* is a piece which is concerned with many recurring compositional fascinations of mine: stasis versus transformation, circularity, repetition, timbral and 'stylistic' ambiguity, fragility, permutations, and the nature of sound in the environment. Beyond this, the music owes a great debt to the photography of Édouard Boubat, the films of Jonas Mekas and Tomonari Nishikawa, the slide guitar oeuvre of Mike Cooper, recent landscape paintings by Julian Opie, the village of Lauterbrunnen in the Swiss Bernese Oberland, and a large-scale sculptural work by Joseph Beuys in Kassel, Germany. Perhaps unintentionally reflecting the troubled, fragmentary world within which this piece came into being, the disparate strands and ideas which inform this piece resist coherent narrative, and instead coexist in a tense, often contradictory and occasionally nonsensical dialogue. The title, *atholhu*, is a Maldivian word denoting a ring-shaped reef or chain of islands formed of coral.

The piece is cast in six movements – or islands, perhaps – and each is scored differently. Some are for the full ensemble, while others utilize smaller subset groups or soloists pitted against the rest of the ensemble. The movements are as follows:

- I. gihs calp
- II. ikn eoge
- III. ue cpoe
- IV. s capp
- V. eoge
- VI. poei

The piece's subtitle '*what cares Paradise*' derives from a track off Mike Cooper's 2013 album *White Shadows in the South*

*Seas*, itself an homage to Frederick O'Brien's 1919 Pacific travelogue of the same name.

— Aaron Parker



### **Aaron Parker**

Aaron Parker writes loosely-defined instrumental and electronic music informed by a love of landscape, film (Jonas Mekas, Rose Lowder, Peter Bo Rappmund, Joshua Bonnetta), visual art (Anselm Kiefer, Gerhard Richter, Ai Weiwei), sound (Eliane Radigue, Rashad Becker, Mike Cooper, John Cage, Giuseppe Ielasi, Chris Watson, Radiohead), and much else besides.

Recent highlights have included new pieces for Xenia Pestova (toy piano & electronics, London 2017), the BBC Philharmonic Orchestra (2016), Kokoro (Bournemouth Symphony Orchestra), the London Symphony Orchestra, Psappha and ddmmy series, and broadcasts of his music on BBC Television and Radio, and Berlin Community Radio.

2016 saw the release of his solo album *Storage* on SLIP imprint, the orchestral piece *Captured* on the LSO Live *Panufnik Legacies II* CD, and a solo violin work, *eppitru*, on RMN Classical. Upcoming in 2017 is a new album *remote systems* with Manchester-based guitarist David Bainbridge slated for future release on SLIP imprint, alongside a new album of fractured, reimagined Appalachian folk songs with energetic London-based vocalist Kathryn West.

Aaron completed a BM in Composition at the Royal Northern College of Music, Manchester, in 2013, studying with Gary Carpenter and Larry Goves. He has since held posts at a number of UK independent schools, teaching music and music technology at both primary and secondary levels, alongside freelance education and outreach work, including as a participating composer in Sound and Music's 2011–12 'Adopt a Composer'.

### ***Beast (for Hugo Ball)* (2017)**

*Beast (for Hugo Ball)* is a setting of a sound poem of the same name by Canadian poet bpNichol (1944–1988) which was originally released on cassette in 1971. The poem is a tribute to German poet Hugo Ball (1886–1927), author of the Dada Manifesto, co-founder of the Cabaret Voltaire and, as bpNichol so eloquently puts it, "more or less the daddy of sound poetry".

bpNichol's work appears courtesy of Eleanor Nichol.

— Christopher Mayo



## Christopher Mayo

Christopher Mayo is a Toronto-based composer of orchestral, chamber, vocal, and electronic music. His work, variously described as “cogent, haunting and...desperately poignant” (*The Times*) and “a steampunk collection of gnarly machine-like noises, flashy timbres, and explosive

rhythms” (*Classical Voice North America*), is characterized by its distinctive rhythmic language and wide range of diverse and eclectic inspirations.

Christopher’s symphonic works have been performed by leading ensembles worldwide, including London Symphony Orchestra, BBC Symphony Orchestra, BBC National Orchestra of Wales, National Youth Orchestra of Great Britain, Vancouver Symphony Orchestra, Victoria Symphony, Esprit Orchestra, and Manchester Camerata where he served as Composer-in-Residence from 2012-2013.

Christopher’s chamber music has been commissioned by London Sinfonietta, Crash Ensemble, MATA Festival, Nouvel Ensemble Moderne, Ensemble Contemporain de Montreal +, Motion Ensemble, Arraymusic, NMC Recordings, Aldeburgh Festival, and the Royal Philharmonic Society. His works have additionally been performed by ensembles including ACME, L’arsenale, Aurora Orchestra, Aventa, and Land’s End Ensemble.

Christopher frequently collaborates with writers, directors, visual artists, filmmakers, and choreographers. In recent years, he has been commissioned to create new dance scores by Rambert Dance Company, New Movement Collective, and the English National Ballet for the Coronation Gala at Buckingham Palace. His chamber opera *The Tall Office Building Artistically Considered* was cited as a “deft mix of documentary, pulsating drones, electric guitar and sparing percussion” (*BBC Music Magazine*) and a “genre-exploding delight that succeeds in provoking new and exhilarating possibilities for the form” (*A Younger Theatre*). Christopher is currently developing a new, one-act multimedia opera in collaboration with video artist Tal Rosner.

Based in the UK from 2003-2014, Christopher holds a master’s degree from the Royal College of Music, where he studied with Julian Anderson and a PhD from the Royal Academy of Music, where he studied with Philip Cashian.

## Vinyl (2017)

All recorded music is altered by the medium of its delivery. Most cassette tapes restrict high frequencies and digital mp3

files compress the original audio to its bare essentials. This piece is built around the peculiar alterations associated with vinyl records. The opening music jumps quickly between a variety of sounds, imitating the skipping that occurs when a needle is knocked out of a groove. Much of this material also includes small pitch fluctuations that imitate the sound of a warped vinyl. Later in the piece, the tempo and pitch both steadily increase during a long build as if the speed dial were being slowly changed from the setting for a 33 RPM vinyl to a 45 RPM. And finally, at the climax of the piece, the strings and woodwinds resonate strongly with a few fluctuations in energy, while the brass play at extreme volumes to represent the artifacts and distortion associated with a worn record or dull stylus.

— Charles Peck



## Charles Peck

Charles Peck is an American composer whose work has been called “daring” (*Philadelphia Inquirer*), “vivid” (*UArts Edge magazine*), and “spell-binding” (*Rappahannock News*). His music has recently been selected for the

Minnesota Orchestra’s Composer Institute and the Albany Symphony’s Composer to Center Stage program and has been performed by the Kaleidoscope Chamber Orchestra, Symphony in C, the New York Youth Symphony, the JACK Quartet, Sandbox Percussion, ensemble mise-en, the Locrian Chamber Players, sTem, Derek Bermel, Ji Hye Jung, Rachel Calloway, Xak Bjerken, and Holly Roadfeldt. He has also been named the winner of the Lake George Music Festival’s Composition Competition, the NC New Music Initiative’s Orchestral Composition Competition, the Frame Dance Music Composition Competition, the Symphony in C’s Young Composers’ Competition, and the Castleton Festival’s Young Composer’s Forum. Peck has been awarded grants from the McKnight Foundation, the American Composers Forum, and the Cornell Council for the Arts. Additionally, his music has been featured at the Aspen Music Festival, the Lake George Music Festival, the Mise-En Music Festival, the New York City Electroacoustic Music Festival, the New Music Gathering, and the highSCORE Festival. He is currently working on a new piece for Pierrot ensemble commissioned by the Boston New Music Initiative.

Peck is a doctoral candidate at Cornell University where he earned the Otto R. Stahl Memorial Award in composition. He received his MM from the University of Cincinnati College-Conservatory of Music. There, he was named the winner of the Composition Competition and was awarded the Scott Huston Award for composition. He received his BM in Music Industry from Drexel University.

## ***Dance of the Hedgehogs and the Wood Fairies* (2017)**

*Dance of the Hedgehogs and the Wood Fairies* is a light and lyrical dance; a slightly off-kilter waltz consisting of lines passed between solo instruments over an accompaniment of stacked 4ths and 5ths. It is inspired by an image in my mind of small woodland creatures dancing in a garden on a tranquil summer day. It is a succinct and compact piece, with the potential to exist as a movement of part of a larger work.

— Clare Glackin



### **Clare Glackin**

Clare Glackin is a composer of instrumental and vocal concert works whose music has been performed by the Culver City Symphony, USC Symphony, Aspen Conducting Academy Orchestra, and others. She seeks to craft music that is engaging, unique, and

fulfilling for both performers and audiences.

Also an oboist, Clare has played in various premieres of student compositions, including performances at USC, Brevard Music Festival, and the Oregon Bach Festival Composers Symposium. She has been a member of the USC Concert Orchestra (receiving the USC Concert Orchestra Award in 2015), and Rice Campanile.

Clare recently graduated with her MM from Rice University's Shepherd School of Music. She earned a BM from USC's Thornton School of Music, where she was named a Discovery Scholar and Outstanding Graduate of the composition program. Clare's primary teachers have been Stephen Hartke, Frank Ticheli, Pierre Jalbert, and Richard Lavenda.

## ***post-pandemonium* (2017)**

Areas that are considered as "non-musical" have always inspired me more than "musical" ones. I believe that an artist who is only interested in his/her field deprives him/herself of a multidimensional and rich world. No art form can be considered an isolated island. Everything is correlated.

As a teenager, I spent some years in the theater club of my high school. Since then it's been my utmost pleasure to read stage works. Reading/watching Beckett's *End Game* had a huge impact on me. In this play we end ourselves in a dark apartment devoid of the outside world (and even outside life). It's clear that a tragedy has happened before this play. The characters have resigned to their fate and continue their "post-dramatic life" as if nothing has happened.

How does this all relate to *post-pandemonium*? First of all, its title gives away its influences. However, *post-pandemonium* is not program music. In other words, it doesn't try to musically render an extra-musical narrative. My aim was to simply take my impressions and impulses from *End Game* and without planning much, to see where it takes me.

A simple program note: Something has happened before the music begins: a tragedy, drama, turmoil... it doesn't matter what. The music begins in a dark atmosphere and recollects bits from this "something." (Don't we all carry bits of our dramas within ourselves?). After a while, these bits become so strong that they overwhelm the music and take over. The music relives this "something." After this reliving, an alienated re-recollection is heard from the speakers. This re-collection is followed by a re- re-recollection, where the music gains a visual aspect. We see performers playing little bits. Sometimes "playing," sometimes "acting." The impacts of the experience show them in multiple dimensions.

A dear friend of mine once said: Our tragedies define who we are. We can pretend to act as if nothing has happened, we might have nightmares about them, or we can make peace with them and move on.

— Selim Göncü



### **Selim Göncü**

Selim Göncü started taking piano lessons at the age of eleven. After a year of study at the Liszt Academy of Music, he became Reinhard Febel's student in the University Mozarteum of Salzburg, graduating in 2012 with a focus on electronic music. He also served as assistant to the department for composition

in Mozarteum for two years. In 2011, he was invited as a guest lecturer to the Mimar Sinan Fine Arts University.

He attended workshops and seminars by distinguished composers like Francesco Filidei, Franck Bedrossian, Beat Furrer, Philippe Leroux, Klaus Huber, Aaron Cassidy, Isabel Mundry, and Dieter Amman. Selim was winner of Firenze Suona Contemporanea (2013), was honored with a special mention in Risuonanze 2013, and was a Kunstuniversität Graz Jahresstipendium fellow. In 2016, he participated in IRCAM ManiFeste Festival, where his *dimINNUENDO* was premiered by Ensemble Intercontemporain. His works were performed and recorded in festivals and concerts in Austria, Germany, France, United Kingdom, Italy, Spain, Hungary, Turkey, and the USA. Since 2011, he also writes on contemporary art and opera for classical music magazines *Neofilarmoni* and *AKOB*.



Selim Göncü graduated from Kunstuniversität Graz (with Clemens Gadenstätter) with the highest distinction and currently continues his studies as a PhD candidate in composition at University of California, Berkeley (with Franck Bedrossian and Ken Ueno). Current projects include a small ensemble work for L'Instant Donné, a duo for electric guitar and accordion for Ensemble Cairn soloists, a new work for Ensemble Proton Bern, and a concerto for keyboard and ensemble for Ensemble Zeitfluss.

## **Wreck (2017)**

*Momma!  
I can't sing.*

*In the church of my heart, the choir's in flames.*

- Vladimir Mayakovsky, from "A Cloud in Trousers",  
trans. Bob Perelman & Kathy Lewis

The word "wreck" was initially fascinating to me as the noun, perhaps how I perceived myself while writing this piece. As I wrote, I found that the word carried affective weight as an action. In *Wreck*, I consider both the verb and the object,

expressed in heavy, shrill, and insistent sounds. At once furious and terrified, *Wreck* determinedly runs itself into the ground.

— Henry Breneman Stewart



## **Henry Breneman Stewart**

Born in Lancaster County, Pennsylvania, Henry Breneman Stewart grew up singing four-part harmony at East Chestnut Street Mennonite Church, as well as playing piano and flute. Stewart earned a BA in music and biochemistry from Goshen

College, where he studied composition with Jorge Muñoz of Indiana University South Bend and piano with Matthew Hill and Beverly Lapp. He is currently an MM Composition student at the University of Missouri, where he studies composition with Stefan Freund and Phillip Sink, and piano with Janice Wenger, Natalia Bolshakova, and Peter Miyamoto.



# **UPCOMING 59<sup>TH</sup> SEASON FALL 2017 – SPRING 2018**

## **STEVE SWELL QUINTET**

OCT, 2017 — KDHX

## **JOHN WIESE**

NOV, 2017 — TBA

## **BATTLETRANCE**

DEC, 2017 — TBA

## **INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)**

JAN, 2018 — PULITZER ARTS FOUNDATION

## **ROBERT AIKI AUBREY LOWE**

FEB, 2018 — TBA

## **THE THING (NORWAY/SWEDEN)**

MAR, 2018 — OFF BROADWAY

## **ANDREW LAMPERT & C. SPENCER YEH**

APR, 2018 — TBA

## **MATANA ROBERTS**

MAY, 2018 — TBA

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Robert Sirota's composition, *Three Nocturnes*, based on Simon Dinnerstein's drawings *Night*, *Night Scene 1* and *Purple Haze*, will be performed on Thursday, July 27th.



**Above:** Simon Dinnerstein, *Night*, 1985, conté crayon, colored pencil, pastel, wax crayon, oil pastel, 36 ½ X 76 ¾"



**Left:** Simon Dinnerstein, *Night Scene 1*, 1982, conté crayon, colored pencil, pastel, 41 ¼ x 29 ¼"

**Below:** Simon Dinnerstein, *Purple Haze*, 1991, conté crayon, colored pencil, wax crayon, oil pastel, 25 ¼ x 63 ¼"





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# Odyssey

## Chamber music series

### 2017-2018: Season 14

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*Solar Eclipse: A Celestial Celebration*

Free Admission! Featuring Holst's *Planets* on 5 pianos and Crumb's *Makrokosmos III*. Sponsored by Mizzou Advantage and Office of Cultural Affairs.

**October 7 (Sat)**

*Fall Fundraiser*

At the home of Beau Aero & Alfredo Mubarah  
Enjoy a relaxed evening of live music with food & drinks, auctions and games!

**October 13 (Fri)**

*Akropolis Reed Quintet*

World Premire by Paul Seitz

**December 1 (Fri)**

*Joyeux Noël: Ravel & Faure*

Chamber Music by the French Masters

**January 13 (Sat), 20 (Snow)**

*Kids@Heart: Tales Around the World*

Free Admission! Sponsored by the Mid-Missouri Area Music Teachers Association (MMAMTA)

**February 16 (Fri)**

& February 23 (Fri) in Jefferson City

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Mozart's Chamber Symphony & Bach's Mass in F  
sponsored by the Higday Mozart Trust Fund

**March 2 (Fri)**

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What wonderful surprises will they bring?

**March 16 (Fri) & 17 (Sat)**

*Cinderella & the Missouri Contemporary Ballet*

Unforgettable performances at the Missouri Theatre

**May 4 (Fri)**

*Life & Love: Liebeslieder*

Chamber Music by German Composers

**May / June (TBA)**

*Vox Nova*

Columbia's premiere a capella ensemble!

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**MISSOURI CONTEMPORARY BALLET**

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# MIZZOU INTERNATIONAL COMPOSERS FESTIVAL

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

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