



School of Music
University of Missouri

2020-2021 Series | Guest Artist Recital

Khemia Ensemble Presents Solo Works

Amy Petrongelli, soprano

Mary Matthews, flute

Thiago Ancelmo, clarinet

Annie Jeng, piano

Er-Gene Kahng, violin

Eli Lara, cello

Shane Jones, percussion

Chelsea Tinsler Jones, percussion

Eric Dluzniewski, audio & video production

March 22, 2021 | 7:00pm

Online Event

Program

June #2 (2012) **Melissa Dunphy**
(b. 1980)

Amy Petrongelli, voice

Imperial Topaz (2018)..... **Nicole Chamberlain**
(b. 1977)

Mary Matthews, flute

How Sweet the Thought of You as Infinite (2019) **Emma O'Halloran**
(b. 1985)

Shane Jones, marimba

Darshan (2018) **Reena Esmail**
(b. 1983)

Er-Gene Kahng, violin

How to be a Deep Thinker in Los Angeles (2009) **Jennifer Jolley**
(b. 1981)

Chelsea Tinsler Jones, percussion

Phoenix Rising (2016), mvt II: Reborn in Flames **Stacy Garrop**
(b. 1969)

Thiago Ancelmo, clarinet

Suite for Cello (2018), mvts. I & IV..... **Juri Seo**
(b. 1981)

Eli Lara, cello

Scenes from Some Other Life: Head That Way & Again **Tanner Porter**
(b. 1994)

Annie Jeng, piano

Program Notes

June #2

Composed for [Voice of this Generation](#) and [Network for New Music](#). For solo voice (any range) and looper pedal.

*I take the long way there. It's been a year and I've got
time in a pocket, fingerprint bruises,
deep breaths that make clouds. The running stops.
The rush of days don't care about your heart.
Where were we, with the sky ripening
at sunset, with the branches forming cages overhead?
Where were your words? Now, I am: soundless, happy,
another pin on the trestle, spoke on the wheel.*

– Melissa Dunphy

Imperial Topaz

Imperial Topaz was commissioned by Beth Devlin for her husband, Jay Devlin. Imperial topaz is the gemstone for the 23rd anniversary which the couple celebrated in 2018, when the piece was completed. The color of imperial topaz has been described as the color of the sun at sunset. In the 17th century, Russian tsars claimed exclusive rights to the gemstones mined in Russia which resulted in the gem being named imperial topaz. The piece is intended to be performed on contrabass flute but could easily be performed on any of the low flutes or even the C flute.

– Nicole Chamberlain

How Sweet the Thought of You as Infinite

This year has been one of incredible change. At points in my life where everything seems in flux, I find myself trying to freeze moments in time so I don't lose them. This piece is about the longing we have for certain moments to last forever. In a way, it's a love letter to the special people in our lives.

How Sweet the Thought of You as Infinite was commissioned by Adam Groh and a consortium of thirty percussionists, including: David Abraham, Alex Alfaro, Thad Anderson, Megan Arns, Justin Bunting, Aaron Michael Butler, Omar Carmenates, CHannel2 Percussion Duo, James. W. Doyle, Timothy Feerst, Matthew Halligan, Cory High, Dagfinn Theodor Ingebrigtsen Holte, Ji Hye Jung, Chris Lizak, Terry Longshore, Tony Lucas IV, Tesla Michael, Andy Miller, Michael Minarcek, William Moersch, Oliver Molina, Danielle Moreau, Daniel Myers, Michael Ptacin, Louis Raymond-Kolker, Chris Sies, Adam Sliwinski, Jeff Stern, and Annie Stevens.

– Emma O'Halloran

Darshan

Darshan means “seeing” in Hindi. In the Hindu religion, to give “darshan” is to see and worship God. As Vijay and I worked on this music together over three years, we began to see the divine in one another.

This movement, in Raag Charukeshi, is the first movement of five, which will be written over a span of five years. It explores grief, in its many facets and forms.

– Reena Esmail

How to be a Deep Thinker in Los Angeles

At the beginning of 2009, I wanted to write a solo percussion piece, and to ease my way into it, I decided to use spoken text. Kendall A. wrote a sestina called “How to be a Deep Thinker in Los Angeles,” and with permission I was able to use it.

A sestina is a highly structured poem form consisting of six six-lined stanzas followed by a tercet for a total of thirty-nine lines. The same set of six words ends the lines of each of the six-line stanzas, but in a different order each time. These six words then appear in the tercet as well.

This structure creates a cyclical poem, and therefore, the poem creates a cyclical piece. Each percussion instrument is specifically used to match certain events in the poem, and the listener can track the rotations.

– Jennifer Jolley

Phoenix Rising

Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird’s association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories.

Phoenix Rising consists of two movements. *I. Dying in embers* represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; *II. Reborn in flames* depicts the newly born phoenix getting its first taste of flight. *Phoenix Rising* was commissioned by saxophonist [Christopher Creviston](#). I subsequently made arrangements for flute, clarinet, and violin.

– Stacy Garrop

Suite for Cello

Suite for Cello is a five-movement work that explores the rich sound palette of the modern cello within the framework of an antiquated formal language. The allusions to—and illusions of—J.S. Bach’s six Cello Suites serve not only as an acknowledgement of influence, but also as an expression of historical and psychological distance. I wanted to capture the warmth and intimacy that made me fall in love with Bach’s suites while at the same time exploring affective extremes—the fragile, the violent, the obsessive—that were perhaps unavailable to him, writing as he did within the pristine conventions of 18th-century instrumental dance music.

In my suite, the lowest string of the cello is tuned down by a semitone (plus eight cents, to be precise).

This *scordatura* tuning provides a rich array of harmonics that, when juxtaposed with the other “correctly” tuned strings, produce subtle clashes. The two bottom strings define two tonal centers, which are often used simultaneously: B and G. The clashing of both tones and tonal centers creates the feeling of being pulled in different directions. And when the two keys return from their harmonic digressions, we face the distinctly modern problem of returning to two different places at once.

– Juri Seo

Scenes from Some Other Life

Scenes from Some Other Life is a collection of four short, interchangeable movements, each representing a disparate fragment of a dream. While the order they are listed in is what was originally envisioned, the movements were written to be played in any configuration, in order to mirror the disjointed and sometimes

nonlinear nature of dream logic.

The title refers to the moment of confusion when you recall a memory, and then realize mid-thought that the experience you are remembering didn't actually happen, but rather was a dream you had mistaken for reality. There is a strange sensation where you try to reconcile what was memory and what was dream—what is your life, and what is just some other life you thought you'd lived.

Scenes from Some Other Life was written for pianist Annie Jeng in 2020.

– Tanner Porter

Biographies

Khemia Ensemble

/'kemēa/ n.

- 1. derived from the Ancient Greek word *χημεία* (*khēmeia*) meaning “cast together”*
- 2. a contemporary chamber music ensemble based in the United States*

Hailed by the Columbia Daily Tribune as adding a “fresh dimension” to the concert experience, Khemia Ensemble is dedicated to promoting contemporary classical music by cultivating inclusive place-making, collaborative mentorships, and authentic storytelling through immersive, multimedia performances.

Khemia has been featured in venues and festivals including National Sawdust, the Mizzou International Composers Festival (Columbia, MO), Strange Beautiful Music Festival (Detroit, MI), New Music Gathering, Latin IS America (East Lansing, MI), and the Biennial New Music Festival (Cordoba, Argentina). As passionate artist educators, Khemia has also held residencies at University of Michigan, Tufts University, Michigan State University, University of Missouri, University of Tennessee at Martin, the National University of Bogota, and the National University of Cordoba.

Committed to expanding the “pierrot plus” repertoire, Khemia has commissioned works by both established and emerging composers including Stefan Freund, Phillip Sink, José Halac, Carolina Heredia, Kaito Nakahori, and Bret Bohman. As ensemble-in-residence at the Missouri Summer Composition Institute, Khemia has workshopped and premiered over 40 works by high school composers. Our first album, *Voyages*, can be streamed via BandCamp.

Melissa Dunphy

Born to refugee parents and raised in Australia, Melissa Dunphy immigrated to the United States in 2003 and has since become an award-winning and acclaimed composer specializing in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale choral work the Gonzales Cantata was featured in *The Wall Street Journal*, *The Atlantic*, *Harper's Magazine*, *National Review*, *Comedy Central*, and on Fox News and MSNBC's *The Rachel Maddow Show*, where host Rachel Maddow described it as “the coolest thing you've ever seen on this show.” The Gonzales Cantata was subsequently staged as an opera by American Opera Theater and played a sold-out run in Baltimore, and has been performed in Chicago, Texas, and twice in the Pacific Northwest.

Dunphy's first song cycle *Tesla's Pigeon* has been recognized with several awards, including first place in the 2012 National Association of Teachers of Singing Art Song Composition Award. Her choral work *What do you think I fought for at Omaha Beach?* won the Simon Carrington Chamber Singers Composition Competition and has been performed around the country by ensembles including Chanticleer, Cantus, and the St. Louis Chamber Chorus, who recorded it for their album *American Declarations* (Regent Records). Dunphy has also received awards from ASCAP, the Lotte Lehmann Foundation, Boston Metro Opera, and Boston Choral Ensemble and her commissions include pieces for Resonance Ensemble, Choral Arts Philadelphia, PhilHarmonia, Opus Anglicanum (UK), Cornell University Chorus, Susquehanna University, mezzo-soprano Maren Montelbano, the Kennett Symphony Children's Choir, and Piedmont Children's Choir. She is the recipient of a 2020 Opera America Discovery Grant for *Alice Tierney*, a new opera commission by Oberlin Conservatory, set to premiere in 2023.

Dunphy has been composer-in-residence for the Immaculata Symphony Orchestra (2010), Volti Choral Arts Lab (2013-2014), Volti Choral Institute (2016), and the Saint Louis Chamber Chorus (2015-2018). In addition

to her concert and choral music, she is a Barrymore Award-nominated composer and sound designer working with Philadelphia-area theatres such as InterAct, Theatre Exile, People's Light, Azuka Theatre, and Simpatico Theatre, and she has been Director of Music Composition at the Eugene O'Neill Theater Center National Puppetry Conference since 2014.

Dunphy has a Ph.D. in Music Composition from the University of Pennsylvania and a B.M. in Theory and Composition from West Chester University, and is a lecturer in composition at Rutgers University. She lives in Philadelphia with her husband, Matt; the Dunphys are currently the owners and developers of the Hannah Callowhill Stage, a new performance venue in Old City Philadelphia which they hope to open in 2020, and co-hosts of the popular podcast [The Boghouse](#) about their adventures in Philadelphia colonial archaeology.

Nicole Chamberlain

Composer and flutist Nicole Chamberlain has a varied career in the arts, acquiring simultaneous bachelor's degrees in music composition and Digital Media at the University of Georgia. Her original compositions are influenced by storytelling and visual imagery from her former day job as a web animator and designer. Chamberlain's music "heavily utilizes extended techniques [that] play into the theme or story of each piece to sonically enhance its meaning" (The Flute View). "Being a virtuoso flautist herself has informed her ability to write for the instrument with thrilling facility and endearing charm." (Gramophone Magazine). As a Powell Flutes Artist, Nicole has been enabled in this endeavor to perform her music to a wide audience and wouldn't trade in her Powell Conservatory 9K Aurumite Flute and a Powell Handmade Custom Grenadilla Piccolo for the world.

Currently, Chamberlain balances her time composing, teaching students, performing, and avoiding graphic design work as much as possible. She lives in Doraville with her husband, guitarist and composer Brian Chamberlain. The Chamberlains have their own independent music publishing company, Spotted Rocket Publishing (www.spottedrocket.com), and two dogs who long to be social media influencers. You can typically catch Chamberlain on any of the many social media platforms where she spends an abhorrent amount of time. For more information visit her website at www.nikknotes.com.

Emma O'Halloran

Emma O'Halloran is an Irish composer and vocalist. Freely intertwining acoustic and electronic music, O'Halloran has written for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, film, and theatre. For her efforts, she has been praised by *I Care If You Listen* editor-in-chief Amanda Cook for writing "some of the most unencumbered, authentic, and joyful music that I have heard in recent years," and has won numerous competitions, including National Sawdust's inaugural [Hildegard competition](#) and the [Next Generation award](#) from Beth Morrison Projects.

O'Halloran's music aims to capture the human experience, exploring complex emotions felt in specific moments in time. This approach has found a wide audience: her work has been featured at the international Classical NEXT conference in Rotterdam, the Prototype Festival in New York, Bang on a Can Summer Music Festival, and MATA Festival. Additionally, her music has been performed by Crash Ensemble, Contemporaneous, Khemia Ensemble, ~Nois Saxophone Quartet, the Refugee Orchestra Project, PRISM Saxophone Quartet, and the RTÉ National Symphony Orchestra, amongst others.

O'Halloran was recently named a 2020 MacDowell Fellow, and an artist-in-residence at Ucross Foundation in Wyoming. She holds a PhD in Music Composition from Princeton University and is currently working as a freelance composer. Current and future projects include a percussion duo for New Works Project, a percussion quintet for the Everybody Hits Initiative, and an opera called *Trade* that will be developed, produced and toured

by Beth Morrison Projects.

Reena Esmail

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail's work has been commissioned by ensembles including the [Los Angeles Master Chorale](#), [Kronos Quartet](#), [Imani Winds](#), [Richmond Symphony](#), [Town Music Seattle](#), [Albany Symphony](#), [Chicago Sinfonietta](#), [River Oaks Chamber Orchestra](#), [San Francisco Girls Chorus](#), [The Elora Festival](#), [Juilliard415](#), and [Yale Institute of Sacred Music](#). Upcoming seasons include new work for [Seattle Symphony](#), [Baltimore Symphony Orchestra](#), [Santa Fe Desert Chorale](#), [Amherst College Choir and Orchestra](#), [Santa Fe Pro Musica](#), and [Conspirare](#).

Esmail is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence, and Seattle Symphony's 2020-21 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was also a 2017-18 Kennedy Center Citizen Artist Fellow. She was the 2012 Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters).

Esmail holds degrees in composition from [The Juilliard School](#) (BM'05) and the [Yale School of Music](#) (MM'11, MMA'14, DMA'18). Her primary teachers have included [Susan Botti](#), [Aaron Jay Kernis](#), [Christopher Theofanidis](#) and [Martin Bresnick](#), [Christopher Rouse](#) and [Samuel Adler](#). She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

She currently resides in Los Angeles, California.

Jennifer Jolley

Jennifer Jolley is a composer, blogger, and professor person. She is also a cat lover and part-time creative opera producer.

Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A. *Prisoner of Conscience*, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic... times'" by Frank J. Oteri of *NewMusicBox*. Her piece, *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the Pacific Northwest's melting glaciers. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, the University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at multiple institutions. She promotes composer advocacy through her opera company NANOWorks Opera and her articles for *NewMusicBox* & *ICARE IF YOU LISTEN*. Also, she is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer joined the Texas Tech School of Music composition faculty in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

Stacy Garrop

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on ten additional labels.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Recent commissions include *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, and *Goddess Triptych* for the St. Louis Symphony Orchestra. Other notable commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra: an oratorio about our planet*, commissioned by the San Francisco Choral Society and Piedmont East Bay Children's Chorus. She has upcoming commissions with The Crossing, Reading Symphony Youth Orchestra, Newport Music Festival, KVNO Radio/Omaha Symphony Orchestra, and the Soli Deo Gloria Music Foundation.

Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). She taught composition and orchestration full-time at Roosevelt University (2000-2016) before leaving to launch her freelance career. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.).

Juri Seo

Juri Seo* (b. 1981) is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a [Guggenheim Fellowship](#), a [Koussevitzky Commission](#) from the Library of Congress, a [Goddard Lieberson Fellowship from the American Academy of Arts and Letters](#), the [Kate Neal Kinley Memorial Fellowship](#), [Copland House Residency Award](#), and the [Otto Eckstein Fellowship from Tanglewood](#). She has received commissions from the [Fromm Foundation](#), the [Barlow Endowment](#), and the [Tanglewood Music Center](#). Her portrait albums *Mostly Piano* and *Respiri* were released by [Innova Recordings](#). She holds a D.M.A. (Dissertation: [Jonathan Harvey's String Quartets](#), 2013) from the [University of Illinois at Urbana-Champaign](#) where she studied with [Reynold Tharp](#). She has also attended the [Accademia Nazionale di Santa Cecilia](#) (Rome, corsi di perfezionamento with [Ivan Fedele](#)) and [Yonsei University](#) (Seoul, B.M.). She has been a composition fellow at the [Tanglewood](#), [Bang on a Can](#), and [SoundSCAPE festivals](#), the [Wellesley Composers Conference](#), and the [Atlantic Center for the Arts](#). She is Associate Professor of Music at [Princeton University](#).

Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist [Mark Eichenberger](#) and a little mutt named [Roman](#).

*Note on pronunciation: In North America, my name is pronounced [Jew-ri Suh].

For more information, visit www.juriseomusic.com.

Tanner Porter

Tanner Porter is a composer-performer, songwriter and visual artist from California. In her “original art songs that are by turns seductive and confessional” (Steve Smith, *The New Yorker*), Tanner explores her passion for storytelling. Tanner’s work has been performed at New Music Detroit’s Strange Beautiful Music 9, by Miami-based chamber orchestra Nu Deco Ensemble with conductor Jacomo Bairos, at the 2018 New Music Gathering, and at Carnegie Hall. Recent orchestral works have been performed by the New York Youth Symphony with conductor Michael Repper (co-commissioned with the Interlochen Center for the Arts as a part of their First Music program), the Albany Symphony with conductor David Alan Miller (commissioned for the 2019 American Music Festival and written in collaboration with librettist Vanessa Moody), by the University of Michigan’s University Symphony Orchestra with conductor Kenneth Kiesler, and by the Yale Philharmonia with conductor Julian Pellicano.

Tanner was one of 14 composers commissioned for the 2020 opera *Magdalene*, which premiered on the Prototype Festival at the HERE Arts Center, featuring Danielle Birrittella and Ariana Daub with direction by Zoe Aja Moore and music direction by Mila Henry. Tanner is thrilled to have been named a recent recipient of the American Academy of Arts and Letters Charles Ives Scholarship. She has attended the Djerassi Resident Artists Program, Gabriela Lena Frank Creative Academy of Music, Avaloch Farm Music Institute, the Norfolk Chamber Music Festival, and is thrilled to be attending the Aspen Music Festival next season. Her most recent album, *The Summer Sinks*, was recorded with LA-based studio Oak House Recording and can be heard on all streaming platforms. Tanner received a BM in Music Composition from the University of Michigan’s School of Music, Theatre and Dance, where she studied with Evan Chambers, Kristin Kuster, and Michael Daugherty. She received her MM in Composition from the Yale School of Music, where she studied with Hannah Lash,

Christopher Theofanidis, Aaron Jay Kernis and David Lang.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.