



**MICF**

**Mizzou  
International  
Composers  
Festival**



**July 25–July 31  
2021**



**Mizzou International  
Composers Festival**



**July 25–July 31  
2021**

# FESTIVAL SCHEDULE

## **SUNDAY**

July 25, 2021

7:30 PM – 9:00 PM

**Resident Composer Presentations: Ana Paola Santillán Alcocer and Daniel Fitzpatrick**

## **MONDAY**

July 26, 2021

7:30 PM – 9:45 PM

**Resident Composer Presentations: Paul Mortilla, Nina Shekhar, and Shuying Li**

## **TUESDAY**

July 27, 2021

7:30 PM

### **ALARM WILL SOUND: WORLD PREMIERES I**

Alarm Will Sound premieres works by resident composers Celka Ojakangas, Shuying Li, and Daniel Fitzpatrick, as well as a first look at Act I of guest composer David T. Little's opera *What Belongs to You*, ft. guest vocalist Karim Sulayman

## **WEDNESDAY**

July 28, 2021

7:30 PM

### **MIZZOU NEW MUSIC**

Two ensembles affiliated with the Mizzou New Music Initiative—the Mizzou New Music Ensemble and Khemia Ensemble—perform works by Mizzou and MICF composers Chen Yi, David T. Little, Stefan Freund, Phillip Sink, and Nina Shekhar.

## **THURSDAY**

July 29, 2021

7:30 PM

**David T. Little, Guest Composer Presentation**

8:30 PM

**Chen Yi, Guest Composer Presentation**



Mizzou International  
Composers Festival

▶ July 25–July 31  
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# FESTIVAL SCHEDULE

## FRIDAY

July 30, 2021

7:30 PM

### ENTRY POINTS OF EMPATHY: A Multimedia Event by ANTiCX

The ANTiCX artist collective presents multimedia works for instruments, video, and interactive sound sculpture by members Annika Socolofsky, Nina Shekhar, Tanner Porter, inti figgis-vizueta, Carolina Heredia, and Xuan. Additionally, the performance will feature the world premiere of a video work by Katina Bitsicas and Wilson Minshall

## SATURDAY

July 31, 2021

7:30 PM

### ALARM WILL SOUND: WORLD PREMIERES II

For the festival's concluding performance, Alarm Will Sound premieres works by resident composers DM R, Paul Mortilla, Ana Paola Santillán Alcocer, Yu Kuwabara, Nina Shekhar, and Andrew Tholl, as well as guest composer Chen Yi's *Sparkle* (arr. Stefan Freund)

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

ALL EVENTS ARE FREE

Stream all events at the [Mizzou New Music Initiative's Facebook page](#)



## **Congratulations to the Mizzou International Composers Festival on Twelve Years!**

Welcome to the 12th annual Mizzou International Composers Festival! As befits a festival celebrating new compositions and musical innovation, this is the third MICF in a row where we can honestly say, “we’ve never done it this way before.” In 2019 we dramatically expanded the festival’s offerings with pop-up performances and late-night concerts, while making all festival events totally free. In 2020 we reconfigured our festival for virtual presentations, pushing us to explore new media and new ways of making music together. This year, Alarm Will Sound and our Mizzou New Music Ensemble are back on campus -- allowing us to take tiny steps back toward “normal” -- but our composers will be rehearsing with them virtually from around the world and we will be recording their performances for online broadcast.

In addition to our three core performances -- two concerts by Alarm Will Sound and one by MU students and guests -- we’re excited to present a multimedia concert by the ANTiCX artist collective on Friday, July 30th, featuring our own composition faculty member Carolina Heredia. This event will feature performances by MU School of Music faculty members, new works for video and electronic sounds, and an audio-visual sound sculpture produced by all of the collective’s members. It promises to be an exciting event that explores and dissolves the boundaries between many different art forms.

Congratulations are in order for directors Stefan Freund, Carolina Heredia, and Jacob Gotlib for their outstanding work on this year’s festival. I’m also excited to welcome back the 2020 guest composers David T. Little and Chen Yi. Alarm Will Sound will present a first look at Little’s opera-in-progress, *What Belongs to You*, featuring Grammy-winning tenor Karim Sulayman. The group will also give the North American premiere of Chen’s *Sparkle*, which MNMI artistic director Stefan Freund arranged for the ensemble in 2018.

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 Mizzou 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 four times for the Mizzou New Music Initiative by donating \$1-2+ million-dollar gifts in 2009, 2013, 2016, and 2019. In addition, they have contributed \$10 million toward Phase 1 of the Sinquefield Music Center, which opened in January 2020.

One of the most important things we’ve learned over the past year and a half is that we can create and enjoy music even when we can’t be together in person. Wherever you are in the world, we appreciate your (virtual) presence at this year’s MICF, and hope you tune in to all the events on the Mizzou New Music Initiative’s Facebook page or the MU School of Music’s YouTube channel.

Julia Gaines



### **STEFAN FREUND, 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, seventeen 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, Merkin Hall, the Kennedy Center, and the Library of Congress as well as by ensembles such as the Copenhagen Philharmonic, the St. Louis Symphony, and the Phoenix Symphony. International performances include 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 seven other European countries, Canada, and Mexico. His works have been recorded on the Albany, Innova, Crystal, Centaur, and New Focus 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 Barbican (UK), the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, Culture Station Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 17 released albums featuring Alarm Will Sound. In addition, Freund is the Music Director of the Columbia Civic Orchestra.



### **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 electroacoustic music. He has written works for instrumental ensembles, electronics, and multimedia that have been performed throughout the United States and 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 ARTxFM station.

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.



### **CAROLINA HEREDIA, ASSISTANT DIRECTOR**

Carolina Heredia is a composer of acoustic and electronic classical new music, intermedia producer, violinist, and educator. Her works have been commissioned and performed in the United States, South America, and Europe by JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, and Khemia Ensemble, among others. Her music has been featured at the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, the Mizzou International Composers Festival, SEAMUS, Strange and Beautiful Music, among others.

Heredia's awards include the 2015 Fromm Music Foundation Commission, the 2018 John Corigliano Grand Prize from the International New Music Competition, the 2019 Lake George Music Composition Competition, and a 2020 Barlow Endowment General Commission. Carolina holds a Doctorate in Music Composition degree and was a Research Fellow for the Institute of Humanities at the University of Michigan. She was a postdoctoral fellow at the University of Missouri School of Music where she currently holds the position of Assistant Professor of Music Composition.



### CHEN YI

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi was the recipient of the Ives Living Award from the American Academy of Arts and Letters in 2001. She has been Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance at the University of Missouri-Kansas City since 1998. She was elected to the American Academy of Arts & Sciences in 2005 and the American Academy of Arts & Letters in 2019.

Born in China, Dr. Chen received bachelor's and master's degrees from the Central Conservatory in Beijing and the Doctor of Musical Arts degree from Columbia University in New York. Her composition teachers included Profs. Wu Zu-qiang, Chou Wen-chung, and Mario Davidovsky. She has served as Composer-in-

Residence for the Women's Philharmonic, Chanticleer, and Aptos Creative Arts Center (1993–96), been supported by Meet the Composer, and taught on the composition faculty at Peabody Conservatory of Johns Hopkins University (1996–98). She has also been Distinguished Visiting Professor in China since 2006.

She received fellowships and commissioning awards from the Guggenheim Foundation (1996), the American Academy of Arts and Letters (1996), the Fromm Foundation at Harvard University (1994), the Koussevitzky Music Foundation at the Library of Congress (1997), and the National Endowment for the Arts (1994). Honors include first prizes from the Chinese National Composition Competition (1985, 2012), the Lili Boulanger Award (1993), the NYU Sorel Medal Award (1996), the CalArts/Alpert Award (1997), the UT Eddie Medora King Composition Prize (1999), the ASCAP Concert Music Award (2001), the Elise Stoeger Award (2002) from the Chamber Music Society of Lincoln Center, the Friendship Ambassador Award from Edgar Snow Fund (2002), the UMKC Kauffman Award in Artistry/Scholarship and Faculty Service (2006, 2012), and Finalist for the Pulitzer Prize with *Si Ji* for orchestra (2006). Honorary Doctorates are from Lawrence University (2002), Baldwin-Wallace College (2008), University of Portland (2009), The New School University (2010), and the University of Hartford (2016). She has received the Sterling Patron Award of Mu Phi Epsilon International Fraternity in 2011 and the Society for American Music Honorary Member Award in 2018.

Her music is published by Theodore Presser Company, performed worldwide, and recorded on over 100 CDs, including Bis, New Albion, Teldec (with a Grammy Award for *Colors of Love*), New World (with NPR Top 10 Classical Music Album Award for *Sound of the Five*), Albany, Naxos, BMOP/sound, XAS Records, Bridge, Centaur, Innova, Delos, Angel, Nimbus, Cala, Avant, Atma, Hugo, Koch International Classics, Eroica, Capstone, Quartz, and China Record Corporation since 1986.

Most recent premieres have included *Introduction, Andante, and Allegro* by the Seattle Symphony Orchestra at Benaroya Hall in Seattle; *Fire* for 12 players by the Grossman Ensemble at Logan Center Performance Hall at the University of Chicago in 2019; piano concerto *Four Spirits* by the China Philharmonic in Beijing and the University of North Carolina at Chapel Hill in 2016; *Totem Poles* for



organ solo at the AGO national conference in Kansas City; *Pearle River Overture* by Guangzhou Symphony in China; and *Southern Scenes* for flute, pipa, and orchestra by the Hawaii Symphony in Honolulu in 2018.



## **DAVID T. LITTLE**

David T. Little is “one of the most imaginative young composers” on the scene (*The New Yorker*), with “a knack for overturning musical conventions” (*The New York Times*). His operas *Dog Days*, *JFK*, and *Vinkensport* (librettos by Royce Vavrek), and *Soldier Songs* have been widely acclaimed, “prov[ing] beyond any doubt that opera has both a relevant present and a bright future” (*The New York Times*).

Other recent works include *hold my tongue* (Muziekgebouw aan ‘t IJ); *the earthen lack* (London Sinfonietta / BGSU), *Ghostlight—ritual for six players* (Eighth Blackbird / The Kennedy Center); *AGENCY* (Kronos Quartet); and *dress in magic amulets, dark, from My feet* (The Crossing) and *Black Lodge* (Beth Morrison Projects). Little is currently composing a new opera for Grammy-winning tenor Karim Sulayman and Alarm Will Sound, based on Garth

Greenwell’s celebrated novel *What Belongs to You*, as well as a new solo cello work for virtuoso Matt Haimovitz. He is also developing a new work commissioned by the Metropolitan Opera/Lincoln Center Theater new work program.

Little’s music has been presented by the LA Philharmonic, Carnegie Hall, LA Opera, the Park Avenue Armory, Holland Festival, Chicago Symphony Orchestra, BAM Next Wave, and Opéra de Montréal. He has previously served as Executive Director of MATA and on the board of directors at Chamber Music America, and also currently chairs the composition program at Mannes—The New School. From 2014–2017, he was Composer-in-Residence with Opera Philadelphia and Music-Theatre Group. The founding artistic director of the ensemble Newspeak, his music can be heard on New Amsterdam, Innova, Sono Luminus, Centaur, and National Sawdust Tracks labels.

David T. Little is published by Boosey & Hawkes.



## ALARM WILL SOUND

### **MIZZOU INTERNATIONAL COMPOSERS FESTIVAL ENSEMBLE-IN-RESIDENCE**

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the *Financial Times of London* and as "a triumph of ensemble playing" by the *San Francisco Chronicle*. The *New York Times* says that Alarm Will Sound is "one of the most vital and original ensembles on the American music scene."

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

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

Alarm Will Sound may be heard on seventeen recordings, including their most recent, *The Hunger; Omnisphere*, with jazz trio *Medeski Martin & Wood*; a collaboration with Peabody Award-winning podcast *Meet the Composer* titled *Splitting Adams*; and the premiere recording of Steve Reich's *Radio Rewrite*. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

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 (traditional Irish singer) and Katherine Manley (soprano) with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax.

In 2013-14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum's educational programs.

In 2011, at Carnegie Hall, the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. *1969*'s unconventional approach combining music, history, and ideas has been critically praised by the *New York Times* (“...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.”)

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, Brooklyn Academy of Music, 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.

The members of the ensemble have also demonstrated our commitment to the education of young performers and composers through residency performances and activities at the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.



## **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 Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, 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 Principal Conductor of the Dublin-based Crash

Ensemble, co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. Mr. Pierson has collaborated with major composers and performers including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan, and Elliot Feld. Mr. Pierson received bachelor's degrees in

physics and music from the Massachusetts Institute of Technology and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

## PERSONNEL

Erin Lesser, flutes	Matt Smallcomb, percussion	Alan Pierson, conductor and Artistic Director
Christa Robinson, oboe and English horn	Lawrence Faucett, percussion	Gavin Chuck, Executive Director
Bill Kalinkos, clarinets	John Orfe, piano and keyboards	Peter Ferry, Assistant Director of Artistic Planning
Elisabeth Stimpert, clarinets	Courtney Orlando, violin	Jason Varvaro, Production Manager
Gina Cuffari, bassoon	Kyle Lombard, violin	Annie Toth, General Manager
Amanda Collins, horn	Ayane Kozasa, viola	Chihiro Shibayama, Librarian
Tim Leopold, trumpet	Eli Lara, cello	
Michael Clayville, trombone	Andy Lewis, cello	
Chris Thompson, percussion	Miles Brown, bass	

## ACKNOWLEDGMENTS

Alarm Will Sound gratefully acknowledges our individual donors and the following foundations for their support: Aaron Copland Fund for Music, Amphion Foundation, Alice M. Ditson Fund of Columbia University, Andrew W. Mellon Foundation, BMI Foundation, Cheswaty Foundation, Ernst von Siemens Music Foundation, Howard Gilman Foundation, Pacific Harmony Foundation, New York Community Trust, and the Sinquefield Charitable Foundation. Additional Support provided by public funds from the New York City Department of Cultural Affairs in partnership with the City Council; the New York State Council on the Arts with the support of Governor Andrew M. Cuomo; and the National Endowment for the Arts.

Alarm Will Sound's annual residency at the Mizzou International Composers Festival is supported by the Sinquefield Charitable Foundation.

Commissioning funds for *What Belongs to You* generously provided by the Claytor Family Charitable Foundation and Andrew Martin Weber.



## PERSONNEL

Amy Petrongelli, soprano  
& co-artistic director

Mary Matthews, flute

Thiago Ancelmo, clarinet

Annie Jeng, piano

Er-Gene Kahng, violin  
& co-artistic director

Eli Lara, cello

Shane Jones, percussion  
& director of productions

Chelsea Tinsler Jones,  
percussion & director  
of operations

Eric Dluzniewski,  
Audio Engineer

## KHEMIA ENSEMBLE

*/ˈkɛmēə/*

n.

1. derived from the Ancient Greek word *χημεία* (*khēmeia*) meaning “cast together”

2. a contemporary concert 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 the University of Michigan, Tufts University, Michigan State University, the University of Missouri, the University of Tennessee at Martin, the National University of Bogota, and the National University of Córdoba.

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 workshoped and premiered over 40 works by high school composers. Its first album, *Voyages*, can be streamed via BandCamp.



## THE MIZZOU NEW MUSIC ENSEMBLE

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is composed of seven University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative.

In addition to presenting several concerts each year in Columbia, Missouri, the Ensemble also has performed at the Contemporary Art Museum – St. Louis, the St. Louis Zoo, the St. Louis Science Center, Forest Park, the World Chess Hall of Fame, and the Cortex Innovation Community.

## **PERSONNEL**

Tâmila Freitas, flutes

Andrew Wiele, clarinets

Stephen Landy, percussion

Jordan Nielsen, percussion

Eve Werger, piano

Johanny Veiga Barbosa, violin

Andy Lewis, cello

Stefan Freund, director

Yoshiaki Onishi, assistant conductor



## **ANTICX**

Founded in 2021, ANTiCX is a new artist collective of composers and makers made up of artists and friends. Members include a disturbing quantity of University of Michigan graduates, 3 different time zones, and over 20 unique words in our bios describing what we actually “do.”

Members actually include composers Annika Socolofsky, Carolina Heredia, Nina Shekhar, Tanner Porter, inti figgis-vizueta, and multimedia artist Xuan. ANTiCX is working to continue to build our space for others to join.

# ALARM WILL SOUND: WORLD PREMIERES I

Tuesday

July 27, 2021

7:30 PM

**Splooky (2020, rev. 2021) ..... Celka Ojakangas  
(b. 1992)**

**Sweeping and Weeping  
(2020, rev. 2021).....Shuying Li  
(b. 1989)**

**Adapt (2021) .....Daniel Fitzpatrick  
(b. 1995)**

**What Belongs to You, Act I (2021) ..... David T. Little  
(b. 1978)**

Karim Sulayman, tenor

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Music Initiative's  
Facebook page](#)

All works written for and  
premiered by Alarm Will Sound

# ALARM WILL SOUND: WORLD PREMIERES I

## SPLOOPY

*Splooky* is inspired by the *Creature from the Black Lagoon*, Messiaen, Frank Zappa, Fausto Romitelli, Charles Mingus, and more. I wanted to create a swampy piece with campy horror film references. (“Splooky” sounded like a sticky word, so it eventually stuck.) Knowing how well Alarm Will Sound can execute both avant garde and groovy pieces, my intention was to go from a lumbering, thick set of textures found in 40s horror films (and elsewhere) to a fast-paced groove reminiscent of cartoons, jazz tunes, screwed-up wind band marches, and more!

This being said, the piece is supposed to be darkly ironic. The title intends the listener to not take it too seriously, sounding akin to the Boogie Man. (I can imagine people shouting “Beware the Splooky Monster!”) But just like how a cheesy movie like *Invasion of the Body Snatchers* can keep me up at night (darned overactive imagination), the music itself should still enter, scream, and horrify, all within the parameters of that delightful horror movie campiness. (And it should be groovy, too.)

— Celka Ojakangas



## CELKA OJAKANGAS

Celka Ojakangas is an award-winning Los Angeles-based composer whose “work rates high on the bold and beautiful scales” and “takes molecular musical quirks and explodes them, then seizes precious moments of lyricism” (*Columbia Tribune*). Her music plays with hybridism and recontextualization, intentionally exploring and blurring the boundaries between culturally-defined genres for a resultant fun and eclectic palette of textures, rhythms, and grooves. Celka gleans her musical ideas from her collaborative work as a violist in symphonies, new music ensembles, jazz bands, and rock bands, always with the intention of bringing creativity and play to the forefront of the listener’s and performer’s experiences.

Celka’s compositions have been premiered and commissioned by many artists including Alarm Will Sound, yMusic, Hocket, Kaufman School of Dance, the Raleigh Symphony, Portland State University Opera, New Opera West, Blackhouse Collective, Bantam Winds, Thornton Symphony Orchestra, and Thornton Wind Ensemble. Recent distinctions include the Mizzou International Composer Festival Composer’s Residency, Opera America’s Discovery Grant for Female Composers, the American Prize for Wind Band, the IAWM Alex Shapiro Prize Honorable Mention, and multiple finalist positions in ASCAP’s Morton Gould Young Composer’s Competition. Active as a composer, conductor, and performer, Celka has also collaborated with musicians at the Blackhouse SoCal Intermedia Workshop, the Oh My Ears! Festival, and the Oregon Bach Festival Composers’ Symposium.

Celka is presently pursuing her doctorate at the University of Southern California. Current and former mentors include Donald Crockett, Andrew Norman, Ted Hearne, Sean Friar, Frank Ticheli, Mara Gibson, and Carlyle Sharpe. She currently serves as a part-time Professor of Music at Occidental College.



## ALARM WILL SOUND: WORLD PREMIERES I

Outside of music, Celka loves to draw, make goofy faces, and be a mom to her pet Lulu, the bare-chested rescue parrot.

### ***SWEEPING AND WEeping***

*Sweeping and Weeping* was written in April 2020, when the pandemic hit and everything was canceled, postponed, or shut down. In an effort to find something positive, I initially thought of “sweeping” as a representation of the virus storm that took over our lives in the most unexpected ways. “Weeping” represents my reaction to the devastating loss that so many experienced. Like most of my pieces, *Sweeping and Weeping* began from these initial impressions, but the music itself navigated a way out with its own logic. The work explores rhythmic drive, lyrical tension, and release, with different timbres and colors. The music alternates between fast and slow passages that ultimately mingle into one.



### **SHUYING LI**

Praised by the *Seattle Times* as “a real talent here waiting to emerge” with “skillful orchestral writing, very colorful language, and huge waves of sound,” Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan and is a research faculty member at the Shanghai Conservatory of Music. In 2020, She joined the faculty at Gonzaga University as Assistant Professor of Composition and Music Theory.

In 2017, Shuying made her Carnegie Hall debut with the Orpheus Chamber Orchestra for the premiere of the commissioned work *Out Came the Sun*. The following season, Orpheus commissioned an arrangement of Chopin’s Piano Concerto No. 2 for a collaboration with Japanese pianist Nobuyuki Tsujii that was performed more than 20 times in America and Asia. In addition, Shuying was one of the three resident composers in the Composer Librettist Development Program with the American Lyric Theater during the 2017–2018 season. In 2015, Shuying’s orchestral work, *Do Not Go Gentle into That Good Night*, was named a winning work to participate in the New Jersey Symphony Orchestra’s Edward T. Cone Composition Institute, where it was performed by the New Jersey Symphony Orchestra under the baton of JoAnn Falletta. In 2013, Shuying’s orchestral work *Overture to “The Siege”* was selected as the winning composition in both IAWM’s Libby Larsen Prize and the Seattle Symphony’s Celebrate Asia Composition Competition and it was given a world premiere by the Seattle Symphony. In 2014, Shuying’s work for band *Slippery Slope* won the distinguished ASCAP/CBDNA Frederick Fennell Prize.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017. As Artistic Director and Conductor of the ensemble, Shuying’s efforts have led to residencies and performances at Carnegie Hall’s Weill Hall, the Polish Consulate General in New York City, OPERA America, the Shanghai Conservatory of Music, the University of Michigan, The Hartt School, and the

## ALARM WILL SOUND: WORLD PREMIERES I

Hartford Opera Theater. Shuying also pioneered both the Operation Opera Festival in Ann Arbor, Michigan, and the Jimo Ancient City Classical Music Festival in Qingdao, China.

Shuying's compositions have been performed by orchestras and ensembles around the globe, including Orpheus Chamber Orchestra, Seattle Symphony Orchestra, New Jersey Symphony Orchestra, Hartford Opera Theater, Wellesley Conference Chamber Orchestra, Orkest de ereprijs (Netherlands), Norfolk Contemporary Ensemble, Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), Opera from Scratch (Canada), Donald Sinta Quartet, 15.19. Ensemble (Italy), Ascanio Quartet (Italy), Atlas Ensemble (Netherlands), University of Cincinnati Wind Orchestra, Hartt Wind Ensemble, and others.

Shuying's composition teachers have included Michael Daugherty, Evan Chambers, Ye Guohui, Robert Carl, and Larry Alan Smith. She studied conducting with Glen Adsit and Edward Cumming and studied piano with Matthew Bengtson and Paul Rutman. Additionally, Shuying has worked with Victoria Bond, Paul Chihara, Joseph Schwantner, Martin Bresnick, Christopher Theofanidis, and Steven Mackey.

Upcoming projects include performances by Shanghai Philharmonic Orchestra (China), Moscow Contemporary Ensemble (Russia), Alarm Will Sound, Boston Modern Orchestra Project, Chamber Music Society of Central Virginia, and Aspen Contemporary Ensemble; an opera commissioned by the Shanghai Conservatory of Music with librettist Julian Crouch; and a band consortium commission by 20 universities including The Hartt School, New England Conservatory, University of Michigan, Cornell University, and University of Illinois, and others.

### ADAPT

*Adapt* for chamber orchestra emulates the internal struggles of a fragmented mind recovering from severe trauma. When faced with a seemingly insurmountable obstacle, one's mind can feel broken as it attempts to make sense of reality. Throughout this process, ideas once held true are questioned and reevaluated. To represent this, there are many short motives that are repeatedly presented within a wide gamut of musical situations and moods throughout the piece. *Adapt* also employs an extraordinary amount of unusual time signatures and syncopated rhythms in order to mirror the free-flowing nature of consciousness. The composition is highly chromatic and makes frequent use of contrapuntal and pointillist textures to convey the ambivalence, anxiety, and uncertainty that is present within a mind struggling to adapt to an initially unwelcomed reality.

— Daniel Fitzpatrick

### DANIEL FITZPATRICK

Daniel Fitzpatrick is a composer with an exceedingly diverse musical background. Having played banjo since the age of seven, bluegrass and folk music have considerable significance in his life as a composer and performer. He has been featured as a banjo soloist and composer in various concerts and recitals at the University of Missouri, Southeast Missouri University, and East Central College. His banjo concertino *Ancient Echoes* (2020) was showcased at the 2020 Mizzou International

## ALARM WILL SOUND: WORLD PREMIERES I



Composers Festival, in which he performed banjo alongside the Mizzou New Music Ensemble. Banjo virtuoso Tony Trischka has described the piece as “totally impressive.” Daniel has also had the honor to be featured in a collaborative recital with artist Najjar Abdul-Mussawwir’s *Reconstructed* exhibition at Southeast Missouri State University. During this event, Daniel premiered his piece *Premonition* (2017) and performed traditional bluegrass music as well as works by Béla Fleck and Tony Trischka.

As a banjo player and composer, Daniel is always working on writing and arranging music to reinvent the instrument. For example, his piece *Perplexion* (2019) fuses the styles of bluegrass, rag, jazz, and contemporary classical music. Furthermore, Daniel has arranged and performed Sergei Rachmaninoff’s *Prelude in C# minor Op. 3, No. 2* on the banjo, considerably expanding what audiences think of an often type-casted instrument.

In addition to being a banjo player, Daniel also plays piano, guitar, and mandolin. Currently he is a pianist in the New Music Ensemble and audio/video editor at the University of Missouri, where he is studying for his master’s in music composition with Dr. Carolina Heredia. His past composition professors include Dr. Stefan Freund, Dr. Robert Fruehwald, and Dr. Joseph Tyldesley.

Daniel’s interests in writing music are seemingly limitless as he has explored many different folk traditions in his compositions along with the genres of dubstep, glitch, pop, and modern classical music. Rather than being defined by any particular genre of music, Daniel’s compositions are characterized by the seamless integration of many musical influences.

### WHAT BELONGS TO YOU

I received Garth Greenwell’s novel *What Belongs to You* as a gift from Alan Pierson. Its vulnerable, confessional narrative haunted me. For reasons I didn’t understand at the time, it occupied the same space in my memory as Schubert’s song cycles. I felt that it needed to sing.

I reached out to Alan, and then to Garth, proposing its adaptation as an opera-in-song for Alarm Will Sound and the tenor Karim Sulayman. I would later learn that Karim, Alan, and Garth had been students together, and that Karim and Garth once shared a vocal studio. In retrospect, this happenstance has been vital to the work, which explores both histories and new encounters. As I have composed, their voices have been central in my mind.

*What Belongs to You* is in three parts, and when completed will last approximately 75 minutes. Tonight we will hear Part 1, “Mitko,” which is in three large movements and lasts approximately 35 minutes.

— David T. Little

## ALARM WILL SOUND: WORLD PREMIERES I



### KARIM SULAYMAN

Lebanese-American tenor Karim Sulayman has garnered international attention as a sophisticated and versatile artist, consistently praised for his sensitive and intelligent musicianship, riveting stage presence, and beautiful voice. The 2019 Best Classical Solo Vocal Grammy Award winner, he continues to earn acclaim for his programming and recording projects, while regularly performing on the world's stages in opera, orchestral concerts, recital and chamber music.

Emerging from the music industry's devastation by Covid-19, Karim resumes live performances in June 2021 with Britten-Pears Arts at Snape Maltings in the UK in chamber music of Hahn and Vaughan Williams with the Kaleidoscope Chamber Collective. In July 2021 he reprises his performances of Frank London's *Ghetto*

*Songs* on tour in Germany, premiering Part I of David T. Little's monodrama *What Belongs to You*, based on Garth Greenwell's acclaimed novel. He continues the 2021-22 season with his role debut of Prologue/Peter Quint in Laine Rettmer's new multimedia production of Britten's *The Turn of the Screw* in Miami. He brings his acclaimed interpretation of Handel's *Messiah* to Winston-Salem Symphony, and returns later in the season for Haydn's *Creation*. He also makes his Carnegie Hall solo recital debut in his original program of Schubert songs, *Where Only Stars Can Hear Us*.

Recently Mr. Sulayman debuted at Stockholm's Drottningholms Slottsteater creating the role of Claudio Monteverdi in the world premiere of *Syskonen i Mantua*, a pasticcio of Italian Baroque music with new music composed by Andreas Edlund and Djuro Zivkovic. He also created the role of Albert for the world premiere of Laura Kaminsky's *Some Light Emerges* at Houston Grand Opera. Recent seasons have also featured major role debuts in operas of Monteverdi: Nerone in Florentine Opera's new production of *L'incoronazione di Poppea*, the title role in *L'Orfeo* in a USA national tour with Apollo's Fire staged by Sophie Daneman, and Testa in *Il combattimento di Tancredi e Clorinda* with the Australian Brandenburg Orchestra staged by Constantine Costi.

Mr. Sulayman has also appeared with New York City Opera, Boston Lyric Opera, and Chicago Opera Theater, as well as with the Chicago, Pittsburgh, and National Symphony Orchestras. He has been presented by the Elbphilharmonie, Carnegie Hall, Lincoln Center, Kennedy Center, Ravinia Festival, International Bach Festival, Aldeburgh Festival, Casals Festival and the Aspen Music Festival, collaborating with conductors like Harry Bicket, Marin Alsop, Osmo Vänskä, Helmuth Rilling, Jane Glover, Yves Abel and Robert Spano.

A dedicated chamber musician, Sulayman was a frequent participant at the Marlboro Music Festival in collaboration with co-directors and pianists Mitsuko Uchida and Richard Goode. He has since been presented by many of the world's leading chamber music festivals and his concerts and recordings have been broadcast nationally and internationally on NPR, American Public Media, BBC Radio 3 and WDR 3.

## ALARM WILL SOUND: WORLD PREMIERES I

Sulayman's thought provoking and innovative programming is highlighted in his growing discography which includes his debut solo album, *Songs of Orpheus*, which was released to international acclaim on the AVIE label. Named "Critic's Choice" by Opera News, and praised for his "lucid, velvety tenor and pop-star charisma" by BBC Music Magazine, Karim won the 2019 Grammy Award for Best Classical Solo Vocal Album. His second solo album, *Where Only Stars Can Hear Us*, an album of Schubert Lieder with fortepianist Yi-heng Yang was released on AVIE in March 2020 and debuted at #1 on the Billboard Traditional Classical Chart and has received widespread critical acclaim, including being named once again as "Critic's Choice" by Opera News, and included on the New York Times' "Best Classical Music of 2020."

In November 2016, Karim created a social experiment/performance art piece called *I Trust You*, designed to build bridges in a divided political climate. A video version of this experiment went "viral" on the internet, and was honored as a prizewinner in the My Hero Film Festival. He has been invited to give talks and hold open forums with student and adult groups about inclusion, empathy, healing from racism, and activism through the arts.

In other visual media, he is featured in the ARTE documentary *Leonard Bernstein – A Genius Divided*, which premiered throughout Europe in the summer of 2018 and was subsequently released on DVD. His performance of Bernstein's *Mass* with the CSO was broadcast on PBS Great Performances in the spring of 2020 and in the fall of 2020 Karim appears on the second season of the acclaimed series *Dickinson* on Apple TV+.

A native of Chicago, Karim's musical education began with violin studies at age 3 which he continued through high school. He also spent years as a boy alto the Chicago Children's Choir and was hand selected by Sir Georg Solti and Leonard Slatkin as a soloist with the Chicago Symphony Orchestra and the St. Louis Symphony. He graduated with highest honors from the Eastman School of Music where he worked in the Collegium Musicum under the tutelage of Paul O'Dette, and earned a Masters degree from Rice University. He later moved to Paris, France where he studied with renowned tenor/haute-contre, Howard Crook. He also studied improvisation at the Second City Training Center in Chicago.

# MIZZOU NEW MUSIC

## Performances by the Mizzou New Music Ensemble and Khemia Ensemble

Wednesday

July 28, 2021

7:30 PM

### MIZZOU NEW MUSIC ENSEMBLE

Near Distance (1987) ..... Chen Yi  
(b. 1953)

descanso (waiting) (2005)..... David T. Little  
(b. 1978)

### KHEMIA ENSEMBLE

Songs of Persephone (2020)\* ..... Stefan Freund  
(b. 1974)

I. Earth

II. Gone

III. Flowers

Bite! (2021)\* ..... Phillip Sink  
(b. 1982)

Don't Beat a Word (2021)\* ..... Nina Shekhar  
(b. 1995)

[Stream all events live at the Mizzou New Music Initiative's Facebook page](#)

\* world premiere

# MIZZOU NEW MUSIC

## NEAR DISTANCE

*Near Distance* is a sextet subtitled “lost in thought about ancient culture and modern civilization.” It expresses my thinking about the parallels and contrasts between the East and the West. *Near Distance* takes us through a journey that covers thousands of miles and thousands of years. By contrasting moments of dense, busy activity with sparse, haunting lines, I try to bridge the gap between the timeless history of my homeland and the ever-changing, energetic life in modern society. It is scored for flute (doubling alto flute), clarinet (doubling bass clarinet), violin, cello, piano, and percussion (triangle, 3 temple blocks, 2 wood blocks, side drum, cymbal with a string of clips taped on, 4 tom-toms, vibraphone, small tam-tam, medium tam-tam, and large tam-tam with many coins taped on). The work was originally written for the Aspen Music Festival composition workshop, at the request of Prof. Jacob Druckman. The 1999 premiere recording on CRI (New World Records) is dedicated to his memory with admiration and respect.

— Chen Yi

## DESCANSO (WAITING)

The use of *descansos* is a tradition that comes from Spanish culture. Traditionally, *descansos* were used to mark the place where weary pallbearers would set a coffin down in a funeral procession traveling on foot to the cemetery. Often a stone marker, flowers, or a cross, this marker was known as a *descanso*. In the United States, this was inherited and used as a way to mark the deaths of settlers moving west as a result of violent conflicts with Native American tribes. In this case, future settlers would often stop there to reflect and pray. This tradition continues in modern times in the form of highway crosses, marking the sites of fatal accidents.

This for me struck a personal note as I have lost friends to such accidents, the *descansos* for whom I drive past whenever I am back in my hometown in New Jersey. Since their deaths, I have wanted to make some sort of an offering to their memory. Not wanting to write some large overblown emotional work, I have chosen to write a series of works based upon the idea of the *descanso*, a sonic space for reflection. Although the first work, *descanso (after omega)* was specifically related to the loss of friends, the current work, *descanso (waiting)* is more specifically about waiting to hear news of a loved one’s fate.

In December of 2004, as most are aware, a Tsunami hit central Asia. A friend happened to be visiting her father in Sri Lanka at the time. For quite a while her friends in the US had no way of contacting her. Although she turned out to be fine, I began to reflect on the feeling of potential loss. That feeling of waiting when you don’t know exactly what has happened to a loved one, and, specifically, the moment where you realize that they may, in fact, be dead.

This work is not an elegy for New York City, Sri Lanka, or anywhere else, but rather a reflection on waiting for potentially devastating news. Lasting approximately 10 minutes, *descanso (waiting)* was written for eighth blackbird, and was premiered by them on May 9th, 2005 at Princeton University.

— David T. Little

# MIZZOU NEW MUSIC

## SONGS OF PERSEPHONE

At age 11, my daughter Carina wrote twenty poems from the perspective of Persephone as a young girl, focusing on her conflicted relationship with her mother, Demeter. Carina's purpose in writing was to provide a backstory for Persephone before her infamous abduction by Hades. The poems capture the schizophrenic nature of adolescence through quickly shifting moods and attitudes. At some moments Persephone seems to contradict what she says immediately after stating it. (e.g. "If I'm lucky, Well, not lucky.") The music imitates these bipolar feelings by shifting from lush lyric lines in one moment to explosive exclamations the next. I'm used to dramatic shifts like this since I live with an adolescent girl and her mother. Sometimes I would hear arguments in my own home while I was writing about conflict in the piece. As an autobiographical element in the music, the performers occasionally take on personalities that are associated with people in my family.

The opening poem, *Earth*, begins with a rosy picture of the mortals' planet before Persephone reveals her true motive of visiting: to escape her overbearing mother. In *Gone*, Persephone laments her mother leaving to perform her duties, reminiscing about how close they used to be. However now she looks forward to moments when they are apart. *Flowers* serves as a coda to the set, echoing themes from the first two poems. Persephone finds peace in the flowers and solace in their relative simplicity compared to her complicated life as a young goddess.

— Stefan Freund

## SONGS OF PERSEPHONE

Text by Carina Freund (2019)

<b>Earth</b>	When I go down to earth,	I even pour wheat on the fields
Sometimes,	I get flowers, For mother.	So she won't have to.
I go to earth.	To make her hair look pretty.	
No one usually sees me...		But the reason why I go down there,
But, if anyone <i>did</i> see me,	I go there	Is to get away from her insults.
I would say I was a mortal.	To fetch water,	From her tantrums.
Just like the people,	From the well,	From her complaining.
Who live down on earth.	For her drinks.	
	I fetch her asphodel	And I pick flowers, for me.
	From the meadow	
	For her food.	



# MIZZOU NEW MUSIC

## Gone

My mother is gone for days at a time.

Sometimes weeks.

Sometimes months.

When she gets back,

I work for her.

When I was one,

And two,

And three,

And four,

And five,

And six, and seven, and eight,  
and nine,

And ten.

Back then,

We would play.

We would draw.

She taught me how to sew.

How to defend myself,

And best of all,

She didn't make me go to earth.

But now,

I work for her.

I get her food.

Her water.

Her flowers.

And if I'm lucky,

Well, not lucky...

She'll stay for a few more hours.

Sometimes days.

And I'll hear her complain.

About me.

Then, I make excuses.

To go to earth.

There, I pick flowers.

I like that.

## Flowers

The field is swaying in the wind

Just like my mind wondering  
why I am here

Flowers reach far and near

All the colors of the rainbow

This is my only way to escape  
the pain

Of not knowing why I am  
treated in this strange way.

Instead of feeling pain,

I cause pain to the flowers as I  
pick them.

I hurt flowers because I love  
them

My mother hurts me because  
she hates me.

My mind is at ease though,  
within the flower fields

Unaware as I dance, what the  
future world yields.

My life has been a strange maze  
of emotions.

The flowers calm me down.

I put them in my hair.

I put them in my soul

They tell me things.

That my mother never told me.

Some of the things they say,

Don't make sense.

Because they're just flowers.

The only thing in my life

That isn't complicated.

*They're just flowers.*

# MIZZOU NEW MUSIC

## **BITE!**

Words can bite. Most of us have experienced being told something or have received unsolicited advice that comes across as insulting. The comments can come from anyone—friends, family, coworkers, strangers—in seemingly polite conversation. The hard truth is that people from marginalized communities are frequently on the receiving end of these types of comments.

*Bite* explores the nuances of simple words or phrases that can get under your skin—like a pesky mosquito surreptitiously landing on your arm to feed. You don't notice them at first until after the itchy welt forms, and you become aware of their presence in the environment. In *Bite*, mosquito-like sonic ideas are ever-present throughout the piece, accompanied by itchy, unsettled textures and high-pitched "stings." Hard-hitting speech rhythms derived from these comments drive the momentum forward. The structure of *Bite* is in four non-repeated sections with musical ideas shared throughout the work.

— Phillip Sink

## **Bite!**

Text by Phillip Sink

Words can bite  
like mosquitoes  
secretly  
surreptitiously  
landing on bare skin  
digging their parasitic tendrils  
underneath the flesh  
bite after bite.

*Now, these words come in many different forms like casual comments, questions, backhanded compliments, and unsolicited advice. In the next few minutes, we are going to examine several of these microaggressions starting with the common example:*

*"Where are you from?" - "Here."*

*"Where are you from?" - "The United States."*

*"No. Where are you really from?"*

*It is undeniable that the addition of the word "really" in "Where are you really from?" completely changes the context of the question to mean: You do not belong here.*

Now imagine resigning to the inevitable of being seen, yet not seen; transparent, invisible.

*Let's look at several more examples:*

*"You look so pretty when you smile."*

*"You are so courteous - you are so articulate. You don't sound like a gay person!"*

*"You should smile more."*

*"Do you work here?"*

## MIZZOU NEW MUSIC

“You shouldn’t eat that.”

“Do you have kids?”

“Why don’t you have a girlfriend? You haven’t found the right woman yet!”

“You should smile more.”

“You shouldn’t eat that.”

“Have you tried the Keto diet?”

“You speak English so very well!”

No one can measure the weight of words,  
the lingering sting may fade  
but the accumulation of scars never seem to go away.



### PHILLIP SINK

Phillip Sink composes vocal, instrumental, and audiovisual works for video and electronics. He seeks to combine the expressive power of timbre and texture with an eclectic approach to harmony and form, which is born from his interests in classical and popular music styles. His music embraces themes of social awareness, human experience, and science.

His recent projects include works for the Romex Duo, Tim Ledger, Khemia Ensemble, and the Fifth House Ensemble.

Phillip is the recipient of many awards including the Hermitage Prize awarded by the Aspen Music Festival, the Best Music Submission Award at the 2015 International Computer Music Festival, and three Indiana University Dean’s Prizes for orchestral, chamber, and electronic music. He has presented many electroacoustic works at conferences such as the International Computer Music Conference; SEAMUS; Arts and Science Days, Bourges, France; DME Festival, Lisbon, Portugal; Diffrazioni Multimedia Festival, Florence, Italy; New York City Electroacoustic Music Festival; Electronic Music Midwest; Studio 300; TurnUp Festival; and the Electroacoustic Barn Dance.

Phillip received two bachelor’s degrees in Music Composition/Theory and Music Education from Appalachian State University and two master’s degrees in Music Composition and Music Theory Pedagogy from Michigan State University. Phillip earned a Doctorate of Music in Music Composition at the Jacobs School of Music. He previously held positions at the University of Missouri as a Postdoctoral Fellow and Northern Illinois University as an Assistant Professor.

He is now an Assistant Professor at the University of Wisconsin-Milwaukee where he serves as the head of the Composition and Technology Area.

# MIZZOU NEW MUSIC

## **DON'T BEAT A WORD**

This is not a breakup song.

— Nina Shekhar

### **Don't Beat a Word**

Text by Nina Shekar

hush my heart

don't beat a word

don't let it burn

still my lung

don't breathe the bait

don't let it brown

murmur unheard

a lethal whisper

to your ghostly drum

pounding away

how can I stay

when I'm round

on a flat earth

I peel it off

this dirty shell

rip the threads

hair by hair

bald and bare

the way you want to see

I wash the grit and bleach the stains

shrink the fit

my color fades

zip my lips this is who I ought to be



### **NINA SHEKHAR**

Nina Shekhar is a composer who explores the intersection of identity, vulnerability, love, and laughter to create bold and intensely personal works.

Described as “vivid” (*Washington Post*) and “surprises and delights aplenty” (*LA Times*), her music has been commissioned and performed by leading artists including Eighth Blackbird, International Contemporary Ensemble, LA Philharmonic, Albany Symphony, Los Angeles Chamber Orchestra, JACK Quartet,

Civic Orchestra of Chicago, New York Youth Symphony, ETHEL, violinist Jennifer Koh, Ensemble Échappé, Music from Copland House, soprano Tony Arnold, Third Angle New Music, The New York Virtuoso Singers, Left Coast Chamber Ensemble, Lyris Quartet, Ray-Kallay Duo, New Music Detroit, and Kaleidoscope Chamber Orchestra. Her work has been featured by Carnegie Hall, Metropolitan Museum of Art, Walt Disney Concert Hall (LA Phil’s Noon to Midnight), Library of Congress, National Gallery of Art, National Sawdust, National Flute Association, North American Saxophone Alliance,

## MIZZOU NEW MUSIC

I Care If You Listen, WNYC/New Sounds (New York), WFMT (Chicago), and KUSC and KPFF (Los Angeles) radio, ScoreFollower, TUTTI Festival, Blackbird Creative Lab, Copland House's CULTIVATE, Gabriela Lena Frank Creative Academy of Music, and New Music Detroit's Strange Beautiful Music. Recent and upcoming events include performances by the New York Philharmonic, LA Philharmonic (joined by soloists Nathalie Joachim and Pamela Z), Civic Orchestra of Chicago, and New World Symphony. Current projects include commissions for the Grand Rapids Symphony, Albany Symphony, Alarm Will Sound, The Crossing, 45th Parallel Universe Chamber Orchestra (sponsored by GLFCAM), saxophonist Timothy McAllister, and Youth Orchestra Los Angeles (YOLA) (sponsored by LA Phil and New Music USA). Nina is the recipient of the 2021 Rudolf Nissim Prize, two ASCAP Morton Gould Young Composer Awards (2015 and 2019), and the 2018 ASCAP Foundation Leonard Bernstein Award, funded by the Bernstein family.

Aside from composing, Nina is a versatile performing artist as a flutist, pianist, and saxophonist. She has performed in the Detroit International Jazz Festival and as a soloist with the USC Thornton Symphony and the Lublin Philharmonic in the Poland International Piano Festival. She has been featured by the National Flute Association and was previously a flute student of Amy Porter.

Nina is currently pursuing her PhD in Music Composition at Princeton University. She previously completed composition graduate studies at University of Southern California and undergraduate studies at University of Michigan, earning dual degrees in music composition and chemical engineering. She was recently appointed as the 2021-2023 Composer-in-Residence for Young Concert Artists. An active educator, Nina is currently a Composer Teaching Artist Fellow for the Los Angeles Chamber Orchestra and is on faculty at the Idyllwild Arts Academy and Brightwork newmusic's Project Beacon initiative. She has also held composition residencies at Western Michigan University and Portland State University. She recently served as an inaugural Debut Fellow of the Young Musicians Foundation, mentored by violinist and social activist Vijay Gupta. She is grateful to all of her mentors, including Ted Hearne, Andrew Norman, Donnacha Dennehy, Barbara White, Nina C. Young, Kristin Kuster, Evan Chambers, Bright Sheng, Michael Daugherty, Erik Santos, Gabriela Lena Frank, Derek Bermel, and James Hartway. She is a first-generation Indian American and is a native of Detroit, Michigan.

# ENTRY POINTS OF EMPATHY

-  
Featuring the ANTiCX artist collective: composers Annika Socolofsky (CO), Nina Shekhar (MI), Tanner Porter (NY), inti figgis-vizueta (NY), and Carolina Heredia (MO), as well as visual artist Xuan (NY), in collaboration with MU School of Music Faculty

Friday

July 30, 2021

7:30 PM

[Stream all events live at the Mizzou New Music Initiative's Facebook page](#)

**[redact] (2019/20) ..... Nina Shekhar (b. 1995)**

Xuan, video  
Amy Petrongelli, Alice Teyssier, Nina Shekhar, voice  
Benjamin Webster, clarinet  
Nicolas Lell Benavides, tenor saxophone  
Kate Outterbridge, Maiani da Silva, Nicholas Bentz, violin  
Alexander Mansour, cello  
Aidan Gold, percussion

**Outlines (2021)\* ..... Tanner Porter (b. 1994)**

I.  
Wes Warnhoff, clarinet

**Eye Thorn Forrest (2021)\* ..... Katina Bitsicas (b. 1989) and Wilson Minshall (b. 1996)**

Katina Bitsicas, video  
Wilson Minshall, sound

**Tango Americano (2014, rev. 2020)..... Carolina Heredia (b. 1981)**

Leigh Muñoz, bassoon  
Ellen Sommer, piano

**Interlude (2021)\* .....Xuan (b. 1992)**

Source recordings by Tanner Porter

# ENTRY POINTS OF EMPATHY

Friday

July 30, 2021

7:30 PM

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at the Mizzou New  
Music Initiative's  
Facebook page](#)

**Outlines (2021)\*** ..... **Tanner Porter  
(b. 1994)**

II.  
Wes Warnhoff, clarinet

**The Dictionary of Obscure Sorrows:  
the meantime (2019/20)\*\*** ..... **Annika K. Socolofsky  
(b. 1990)**

Aizuri Quartet:  
Miho Saegusa, Emma Frucht, violin  
Ayane Kozasa, viola  
Karen Ouzounian, cello

Video by Four/Ten Media  
Recording by Andrés Villalta  
Mixing by Jonathan Galle

**a bridge between starshine  
and clay (2018)** ..... **inti figgis-vizueta  
(b. 1993)**

Eve Werger, piano

**Entry Points of Empathy (2021)\*** ..... **ANTiCX**

Xuan, visuals  
Carolina Heredia, electronics  
ANTiCX, source recordings, composition, and performance

\* world premiere

\*\* video world premiere

## ENTRY POINTS OF EMPATHY

### [REDACT]

[redact] attempts to capture the way the human brain reacts to trauma. In the aftermath of a traumatic event, the brain may burn specific details of the event into memory while blocking out other details to protect itself from the emotional and physical pain of the trauma. Perceptions of reality and self may be affected, and it may be extremely difficult to speak about the experience.

The singer presents a text that is transformed using a series of processes. Through redaction and reordering of words, the text's meaning is recontextualized and is never presented in its true form.

Made in collaboration with Xuan, this work attempts to capture evolving mental states of one's brain after trauma and how recovery might never be fully whole.

— Nina Shekhar

### OUTLINES I AND II

*Outlines* is meant to evoke a drive through a gray and rainy afternoon, and the moment when you realize your windshield has fogged over, the world outside slipping into bleary shapes and outlines. As you move to defog the glass, you try to make sense of the forms on and alongside the road, which have lapsed in their familiarity, but still exist as you knew them just beyond your line of sight. The heater kicks in, the fog creeps to the edges of the windshield, the landscape recovers familiarity, and you continue to drive.

— Tanner Porter



### TANNER PORTER

Tanner Porter is a composer-performer and songwriter. In her “original art songs that are by turns seductive and confessional” (Steve Smith, *The New Yorker*), Tanner explores her passion for storytelling, often framing her music and words within the context of the natural landscapes she grew up in—the canyons, tides, and wildfires of the California coast. Tanner’s recent works have been commissioned and performed by the Albany Symphony with conductor David Alan Miller, the American Composers Orchestra (Connecting ACO Community, a new song for Aoife O’Donovan cellist Eric Jacobsen), the New York Youth Symphony with conductor Michael Repper, and Miami-based chamber orchestra Nu Deco Ensemble with conductor Jacomo Bairos. Her works have been presented at Carnegie Hall, the Prototype Festival at the HERE Arts Center (*Magdalene*, a new opera featuring Danielle Birrittella and Ariana Daub with direction by Zoe Aja Moore and music direction by Mila Henry), and New Music Gathering. 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.



## ENTRY POINTS OF EMPATHY



### **EYE THORN FORREST**

In the collaborative video and sound installation *Eye Thorn Forrest*, Katina Bitsicas and Wilson Minshall reposition disintegrating traces of memory across visual-aural lines, connecting these mappings through their firsthand affiliations with mushroom foraging.

Bitsicas explores one of her earliest foraging experiences with her mother where she got a raspberry thorn in her eye, sampling manipulated tape footage of her mother's laser eye surgery and videos of her forest walks as a way to locate

and connect to this event. Metaphorically connecting the spontaneous appearance of memories with physical growths occurring beyond the reaches of the eye, the visuals disintegrate in and out of clear view.

The sound piece paired with the video includes field recordings of Minshall's mushroom walks which dissolve through granular sample manipulation techniques, sounding the imperfect but persistent growth patterns of both mycelia and memory. Reinterpreting the chance operations of John Cage's mesostic poem, "Mushrooms et Variationes," they find "letters" in the woods (in forms of branches, leaves, mushroom growths, and the names of the mushrooms found in local areas), using these as generative prompts for spoken reflections while foraging. Minshall's interest in mushroom foraging was birthed from a friendship with their now lost friend, Forrest, using this textual-experiential chance process to actively continue their spirit in practice.

Merging the remixed observations of both artists, the video installation implies an expansive process of recollection and becoming forwarded through interactions with ever-shifting local environments as a means of processing loss through memory. This practice reinterprets the chance operations and indeterminate practices of John Cage.

This project was made possible through a collaboration with the John Cage Trust, whose mission is to gather together, organize, preserve, disseminate, and generally further the work of the late American composer, John Cage. The John Cage Trust functions as both a business concern and an archive and repository for Cage's work. In the latter capacity, it maintains sizable collections of music, text, and visual art manuscripts. It also houses extensive audio, video, and print libraries, which are continually expanding, as well as a substantial permanent collection of visual art works by John Cage, which are made available for exhibitions worldwide. The Trust is open year-round by appointment to visitors to assist ongoing work involving, in diverse ways, the legacy of John Cage.

— Katina Bitsicas and Wilson Minshall

## ENTRY POINTS OF EMPATHY



### KATINA BITSICAS

Katina Bitsicas is a new media artist who utilizes video, photography, and performance in her art works. She uses these mediums to explore personal loss and trauma and the theme of bringing back to life, while the afterlife is still looming near. She has exhibited worldwide, including The Armory Show in New York, PULSE Art Fair in Miami Beach, HereArt in New York, and Art in Odd Places in Orlando. She received her BA from Kalamazoo College, Post-Bacc from SACI in Florence, Italy, and MFA from the University of South Florida. She is an Assistant Professor and Coordinator of Digital Storytelling at the University of Missouri, where she also

conducts research with the MU School of Medicine on utilizing digital storytelling as a meaning making intervention for bereaved family members.



### WILSON MINSHALL

Wilson Minshall is an intermedia artist from Little Rock, Arkansas. Their work begins with drawing and uses elements of collage to span varying media such as painting, printmaking, weaving, video, and sound installation. Accumulating information from past historical archives as well as their own recorded memories, they materially alter the samples and pull forth localized networks of traces from the shrapnel. In doing so, they take the stance that excavating or refiguring overlooked pieces of lived experience across time, space, and media allows for non-binary navigations of history and notions of identity without privileging grand narratives and surface-level stereotypes. Wilson received their MFA in Painting and Drawing from the University of Missouri in Columbia. They co-curated the NIXED\_INDEX art exhibition in the University of Missouri's George Caleb Bingham gallery in 2019 (Columbia, MO),

and have performed sound pieces at the Marshall Arts Gallery (Memphis, TN) in 2018 and Cafe Berlin (Columbia, MO) in 2019. They have exhibited their work at the Marshall Arts Gallery in Memphis, TN (2017), the Serial Box Gallery in Columbia, MO (2018), the Hanger Gallery in Kansas City, MO (2019) and the St. Charles Community college in St. Charles, MO (2020).

### TANGO AMERICANO

Commissioned in 2013 by bassoonist Scott Barlett, *Tango Americano* was written during my time as a graduate student at the University of Michigan in Ann Arbor. It was meant to be a reflection on my past musical life, very much linked to performing, dancing, and composing Argentinian tango alongside classical new music, while also looking forward to my new environment and my new influences. While still strongly rooted in Argentinian tango idioms (mostly from the third wave initiated by Argentinian bandoneonist and composer Astor Piazzolla), the work functions as a tango fantasy with recognisable

## ENTRY POINTS OF EMPATHY

rhythms and melodies seemingly wafting in and out of dreamlike sequences but that also references my newfound (at the time) appreciation of U.S. American classical new music such as Copland, Ives, and my mentor and teacher at the time, Michael Daugherty.

— Carolina Heredia



### XUAN

Xuan is a new media artist, filmmaker, and pianist working at the intersection of music, visual art, and technology. Her work includes experimental animation, abstract scenography, narrative documentaries, music videos, interactive installations and real time audio-visual programming. With a background as a contemporary classical pianist, she actively develops innovative, cross-disciplinary projects that broaden the immersive scope of new music through technology. She has collaborated with artists such as Glenn Kotche, Pierre Jodkowski, Michael Burritt,

Gemma Peacocke, Annika Socolofsky, Nina Shekhar, Eighth Blackbird, Third Coast Percussion, Rubiks Collective, and Ensemble Garage, which have led to performances at the Metropolitan Museum of Art, the MCA Chicago, the Smithsonian Institution, University of South Carolina, Carnegie Mellon University, Constellation, SF Jazz, Le Poisson Rouge, and the Indie Grits Film Festival. Recent projects in interactive design have been exhibited at the ErsterErster Gallery in Berlin, DE, the ibug Urban Art Festival in Reinchenbach, DE, and Design Biennale 2019 in Zürich, CH. Xuan is a graduate of the Eastman School of Music and has studied Media Spaces at the BTK University of Art and Design in Berlin. She's currently teaching experimental filmmaking as an Adjunct Professor of Humanities at Eastman and works as a freelance video artist.

### **THE DICTIONARY OF OBSCURE SORROWS: THE MEANTIME**

The concept for this piece comes from *The Dictionary of Obscure Sorrows*, a collection of words invented by John Koenig that “aims to fill a hole in the [English] language—to give a name to emotions we all might experience but don’t yet have a word for.” The title for this piece comes from the definition for “the meantime.”

This piece was written for the Callisto Quartet to be premiered at the Great Lakes Chamber Music Festival in 2019.

*the meantime*

n. the moment of realization that your quintessential future self isn’t ever going to show up, which forces the role to fall upon the understudy, the gawky kid for whom nothing is easy, who spent years mouthing their lines in the wings before being shoved into the glare of your life, which is already well into its second act.

— Annika K. Socolofsky

## ENTRY POINTS OF EMPATHY



### [ANNIKA K. SOCOLOFSKY](#)

Annika Socolofsky (she/her) is a composer and avant folk vocalist. Described as “unbearably moving” (*Gramophone*) and “just the right balance between edgy precision and freewheeling exuberance” (*The Guardian*), her music erupts from the embodied power of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads and unapologetically joyous Dolly Parton covers. Annika writes extensively for her own voice, including composing a growing repertoire of “feminist rager-lullabies” titled *Don’t say a word*, which serves to confront

centuries of damaging lessons taught to young children by retelling old lullaby texts for a new, queer era. Annika has taken *Don’t say a word* on the road, performing with a number of ensembles including Eighth Blackbird, Albany Symphony Dogs of Desire, Knoxville Symphony, and Latitude 49. Her research focuses on contemporary vocal music, using the music of Dolly Parton to create a pedagogical approach to composition that is inclusive of a wide range of vocal qualities, genres, and colors. She is Assistant Professor of Composition and Artistic Director of Pendulum New Music at the University of Colorado Boulder and is a 2020-21 Gaudeamus Award Nominee. She holds her PhD in Composition from Princeton University.

### [A BRIDGE BETWEEN STARSHINE AND CLAY](#)

At its core, *a bridge between starshine and clay* is just that. This is a piece that underlines the intersections between the binaries that create it. But in connecting interactions between left and right hands, low and high registers, or performer and instrument, those binaries are revealed to be false—a bridge that joins, but also dissolves.

— inti figgis-vizueta



### [INTI FIGGIS-VIZUETA](#)

inti figgis-vizueta writes magically real musics through the lens of personal identities, braiding a childhood of overlapping immigrant communities and Black-founded Freedom schools—in Chocolate City (DC)—with direct Andean & Irish heritage and a deep connection to the land. Her music has been praised by *The Washington Post* as “haunting” and “raw, scraping yet soaring,” *The New York Times* as “alternatively smooth & serrated,” and *The National Sawdust Log* as “all turbulence” and “quietly focused.”

inti is the recipient of the 2020 ASCAP Foundation Fred Ho Award.

inti maintains a private studio in NYC with regular guest composition workshops and presentations of her practice at music programs around the country. She focuses on queerness, indigenous forms of transmission, and connecting diaspora to music-making as well as expanded notational systems and

## ENTRY POINTS OF EMPATHY

non-linear forms. inti has been commissioned by JACK Quartet, Crash Ensemble, National Sawdust, The Phillips Collection, Music from Copland House, Jennifer Koh's Arco Collaborative, and cellists Matt Haimovitz, Amanda Gookin, and Andrew Yee, among many others.

### **ENTRY POINTS OF EMPATHY**

*Entry Points of Empathy* is a piece for fixed media, live improvisation, and sound sculpture we have been dreaming up through many months of Zoom and online conversation, shaping it at the same time that we have been getting to know one another creatively. Like its origins, this is a piece that explores communication through both personal and technological lenses. The music sounds, and in real time the mechanism of the sculpture interprets that noise, reframing it with a different set of tools as something related, but individual to the medium. The visuals draw from the sounds directly with some being generated in real time and others interpreted through pre-made animations. Each composer's sound is connected to a distinct visual aesthetic and then pieced together like a mosaic on the Olga 3D screens structure. The fixed musical track exists in one world, while the live performance of each player attempts to enter, recognize, and offer to that world through improvisation. What is understood, missed, or projected upon when information is received from one medium and interpreted through a different one? What empathetic footholds, what shared connectivity, can each method find?

— ANTiCX

# ALARM WILL SOUND: WORLD PREMIERES II

Saturday

July 31, 2021

7:30 PM

[Stream all events live  
at the Mizzou New  
Music Initiative's  
Facebook page](#)

All works written for and  
premiered by Alarm Will Sound

**I watched them burying me (2020, rev. 2021) ..... DM R  
(b. 1987)**

**Rainbow Diamond (2021) ..... Paul Mortilla  
(b. 1995)**

**Spiraling Down the  
Rabbit Hole (2021) ..... Ana Paola Santillán Alcocer  
(b. 1972)**

**Sparkle (1992/2018)\* ..... Chen Yi (arr. Stefan Freund)  
(b. 1953)**

**Nested Time (2020, rev. 2021) ..... Yu Kuwabara  
(b. 1984)**

**Turn Your Feet Around (2021) ..... Nina Shekhar  
(b. 1995)**

**Despite the Unforeseen Circumstances;  
or Just Another Illusion of Explanatory Depth  
(2020, rev. 2021) ..... Andrew Tholl  
(b. 1980)**

\* North American premiere

## ALARM WILL SOUND: WORLD PREMIERES II

### ***I WATCHED THEM BURYING ME***

My piece is driven by one sound on what Toto la Momposina describes as the music of the old days. The unintended sliding sound in “La Candela Viva” is the relentless perpetual center. This “mistake” sounds like an airy marimba, which interplays and moves around between the tape and instrumental funk sharp attacks while the synth serves as an evolving mysterious drone.

— DM R



### **DM R**

Born and raised in Bogotá, DM R is currently based in NYC. She is a composer of electroacoustic music, a concert series curator in Columbia Composers, C3, and CanvaSound, and a 90s anime aficionado. Having its footholds in pop culture, Colombian folk, and Rock en Español, her work has been presented by artists like ICE, Yarn Wire, ECCE Ensemble, Ludovico Ensemble, Boston Musica Viva, Berrow Duo, Eric Drescher, and Josh Modney at the BANFF Centre for the Arts and Creativity, the DiMenna Center for Classical Music, the Boston Conservatory, University of North Colorado, the Coral Gables Museum, and the New England Conservatory. Currently a doctoral candidate at Columbia

University, DM R holds a master’s degree from the Boston Conservatory and a bachelor’s degree from the New World School of the Arts at the University of Florida. Her ongoing projects include collaborations with TAK ensemble, Fonema Consort, and Yarn/Wire.

### ***RAINBOW DIAMOND***

The title *Rainbow Diamond* really encompasses extended just intonation in that we can experience the full color spectrum of pitches in between the black and white keys on the piano, as well as the nature of the lattice structures the pitches form, identical to the indestructible, crystalline lattice nature of carbon atoms in diamonds. Both us and the diamond are organic, in that we are both carbon-based. My hopes for this piece is a journey through both the micro and macrocosm, starting with earth, then moving into higher and higher spheres ’til completely cutting all ties with all conceptual elaborations and (fingers crossed) achieving equipoise in the emperium.

— Paul Mortilla

### **PAUL MORTILLA**

Paul Mortilla started composing at age eleven, beginning studies with faculty at the University of Miami at age thirteen. He went on to pursue his BM in composition from the Indiana University Jacobs School of Music, during which he was the recipient of a BMI student composer award, Lake George Music Festival composer award, an opera commission from New Voices Opera, and attended Tanglewood Music Festival as a composition fellow in 2017. Along with composition, he has

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maintained an extensive career as a church composer/musician, conducting large choirs and performances. After completing his undergraduate program, he went on to obtain an MM from the Yale School of Music, during which he received performances from the Yale Philharmonia, Callithumpian Consort, and Albany Symphony's "Dogs of Desire," and also won a Charles Ives Scholarship from the American Academy of Arts and Letters. In addition Paul was the curator of New Music for Early Instruments, a concert series at Yale that commissioned new works for period instruments. In his music, Paul always seeks to explore the uncharted territories of irrational rhythms and rational frequencies to create hyperbolic and quasi-psychedelic renditions on familiar musical idioms ranging from the Baroque to EDM.

### SPIRALING DOWN THE RABBIT HOLE

The expression "spiraling down the rabbit hole" originates from the 1865 classic *Alice's Adventures in Wonderland* by Lewis Carroll. In the opening chapter: "Down the Rabbit Hole," Alice chases the White Rabbit into his hideaway, transporting her into this bizarre and ludicrous place called Wonderland.

Carroll's rabbit hole has proved a popular allusion to label bizarre and irrational experiences such as a journey that transports someone into an amazingly or disturbingly surreal condition or state. On the internet, a rabbit hole commonly denotes an enormously appealing and time-consuming topic search, where one suddenly spirals down the abyss and connects countless similar topics for hours...

*Spiraling down the Rabbit Hole*, for 16 instruments and electronics, is the second piece of what will become a series of works of different instrumentations and mediums, all connected, directly or indirectly, with characters of Carroll's *Alice's Adventures in Wonderland*. This piece describes musically the journey of getting to bizarre and irrational places or states through spiraling down an abyss. This piece will connect with the first piece of the series, entitled *Chronic of Mad Hatter* for Pierrot Ensemble, by the repetitive use of a small six-note motif from the theme of the 1951 film *Alice in Wonderland*.

The sound world is made up of a 10-pitch source scale, which progressively transforms in each section of the piece through a rotational array. The same scale will be colored by the use of few quarter tones within a few instances of surreal states. The harmonic structure of the piece contains 6 main sections in which each note of the main small six-note motive will be dispersed in each section to become the main harmonic center. In the same manner, the Fibonacci series was used for rhythmic and intervallic code parameters at certain parts of the piece.

In order to portray the metaphor of the recurrence abyss, the piece embeds structures through the main structure through a recursion technique, similar to the Droste effect found in art (Mise en Abyme), where an image repeatedly appears within itself. This was achieved through the electronic media, where previous sections of the piece were recorded and then embeds structures within synthesized to be used at strategic points throughout the piece.



## ALARM WILL SOUND: WORLD PREMIERES II

Finally, each section in the piece employs two or three different Temporal Semiotic Units or Time Icons. These are defined as “sound forms that carry meaning through their dynamic pattern over time” (Hautbois). There are 19 Time Icons classified, falling into the categories of delimited and non-delimited segments of sound according to their morphological and semiotic type. Moreover, the piece will use the Time Icon “Rotation,” as well as the small six-note motive all throughout the piece, to denote the abyss, but mainly to connect all the sections and hence create unity.

The perception between the dichotomy of which one is the real world or which one is Wonderland will be decided then by the listener... A matter of focus...

*“Alice started to her feet...[and] ran across the field after [the White Rabbit]...just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again.”* — Lewis Carroll, *Alice’s Adventures in Wonderland*

— Ana Paola Santillán Alcocer



### **ANA PAOLA SANTILLÁN ALCOCER**

Ana Paola Santillán Alcocer’s music has been premiered, conducted, or performed by Steven Schick, Gail Archer, Andy Costello, Gary Kulesha, The Het Trio, the Enso String Quartet, Speculum Musicae, the New York New Music Ensemble, the Bellas Artes Chamber Orchestra, the Florida State University Orchestra, the Shepherd School of Music Orchestra, the OFUNAM Philharmonic Orchestra, and Mexico’s National Symphony Orchestra, among others.

Ana Paola has been the recipient of several awards and fellowships including the Fulbright Scholarship; the Programa de Becas para Estudios en el Extranjero scholarship (FONCA-CONACYT); the UNESCO-Aschberg Bursaries for Artists Programme; and resident composer at the Virginia Center for the

Creative Arts, among others. Her orchestral piece NEMESIS was selected to represent Mexico at the UNESCO 57th International Rostrum of Composers in Lisbon, Portugal.

She has been a composition fellow at the MANIFESTE festival at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM-Paris); Brevard Music Center (U.S.A.); the Czech American Summer Music Institute (CASMI-Czech Republic); the Internationale Sommer MusikaKademie (ISAM-Germany); the Fontainebleau Music Schools (France), and the Canadian Contemporary Music Workshop (Toronto, Canada).

Her music scores are showcased and distributed at BabelScores, a digital library based in Paris, France, devoted to the promotion of contemporary music. Likewise, her piece *Fractum* for flute, bass clarinet, and piano is published by Alea Publishing & Recording.

## ALARM WILL SOUND: WORLD PREMIERES II

Ana Paola studied her doctorate with John Rea at the Schulich School of Music, McGill University. Simultaneously, she also experimented with electronic mediums at the McGill Digital Composition Studios (DCS), studying with Philippe Leroux. She was composer in residence for the McGill Contemporary Music Ensemble under the direction of conductor Guillaume Bourgoigne.

She received her Master of Music degree with honors from Rice University, studying composition with Dr. Arthur Gottschalk and Shih-Hui Chen and electronic music with Kurt Stallmann. Ana Paola holds the LTCL Licentiate in music composition, with distinction, from Trinity College London, having studied composition and piano with Vincent Carver.

She currently teaches music composition, analysis, and theory at the Centro de Investigación y Estudios de la Música (CIEM) in Mexico City.

### SPARKLE

Everlasting flashes of wit, so bright, nimble and with passion—the composer wants to express her impressions of sparks. The material of pitch, rhythm, and form in the piece are drawn from the tune and the structural method of traditional Chinese *baban* (Eight Beats) rules of the grouping of notes.

— Chen Yi

### NESTED TIME

I have always been trying to find an answer which intermediates in-between some things or some contexts; sometimes in-between the past and the present, in-between Japan and the rest of the world, or in-between language, sound, and music. Besides, the decades of my research and collaborations on traditional Japanese arts and music brought me a great question: what time and space mean for me. Therefore, over the last years, I mainly focus on investigating how to create form or time in my personal way.

*Nested time* is a specific time field that I have defined. Through repeated *ritardandi*—slowing down from a constant tempo to twice the tempo—time is structured in a nested manner.

— Yu Kuwabara



### YU KUWABARA

Tokyo-based Japanese composer Yu Kuwabara makes music to ask herself who she is. She has been researching and studying traditional Japanese arts and music to go as far back as possible to her origins and confirm her own sense of being. She has collaborated with numerous artists who use traditional Japanese art forms, including Noh performers, a Rakugo performer, a Japanese Buddhist chant group, and performers of traditional Japanese instruments.

## ALARM WILL SOUND: WORLD PREMIERES II

She was commissioned by important festivals, foundations, and ensembles such as Festival 20/21 Transit, International Ensemble Modern Academy, I&I Foundation, National Theatre of Japan, Kanagawa Kenritsu Ongakudo, Concert Hall Shizuoka AOI, among others. In addition, her works have been performed at numerous international festivals (Darmstädter Ferienkurse, CRESC... Biennale für Aktuelle Musik, Ultraschall Berlin, Tectonics Glasgow, Festival Musica, Mostra Sonora Sueca, EXPO Milano 2015, Music from Japan Festival, Japan Society, Tongyeong International Music Festival, Takefu International Music Festival, and others) and in many other concerts around the world.

She completed her master's degree at the Tokyo University of the Arts and has taken part in prestigious academies, including Lucerne Festival Academy Composer Seminar, Academy Voix Nouvelles Foundation Royaumont, Akademie Schloss Solitude, among others. Furthermore, her work *Time Abyss* has been nominated for the 31st Yasushi Akutagawa Suntory Award for Music Composition, for which the selection committee will be held this August.

Her scores are published by Edition Gravis and Edition Wunn. She is one of the members of Awai-Za, a chamber ensemble mixed with new music and Japanese Edo culture.

### TURN YOUR FEET AROUND

During the COVID-19 pandemic – a highly unusual yet new normal, surreal, and yet painfully real time – artists have been challenged to think about what community means. In an artform in which physicality is essential, how is this affected during a pandemic in which our bodies are at risk? Our connection to our physical bodies has deepened, becoming hyper-aware of every breath, every ache, and every anxiety. Furthermore, due to social distancing we haven't been able to physically connect with each other in the same ways as before, simultaneously craving and fearing each other's human contact. As society reopens, we're all itching to get up and dance after sitting on our couches for an entire year.

*Turn Your Feet Around* brings the nightclub to the concert hall. Using deconstructed and warped fragments of the ever fabulous Gloria Estefan's "Get On Your Feet," performers have a chance to reconnect with their own physicality by dancing to wild reimagined grooves and 80s-style drum beats. Whether socially distanced or not, it's time to get on our feet and find the rhythms and movements that have been waiting to unleash this entire year! Because as Gloria says, "Find it, I know it will pull you through."

— Nina Shekhar

### DESPITE THE UNFORESEEN CIRCUMSTANCES; OR JUST ANOTHER ILLUSION OF EXPLANATORY DEPTH

Recently, it seems like the rules of time perception have shifted into something new. For me, time feels like it's speeding up and slowing down at the same time; everything seems blurry and my memory feels like an unreliable narrator. So it's hard to try and tell you something about a piece I finished over a year ago but haven't yet heard. You might think that, having written this piece, I could explain how it works, where it came from, and what it means. I'm sure I could tell you something that sounds convincing, but it wouldn't mean I know what I'm talking about.

## ALARM WILL SOUND: WORLD PREMIERES II

So now, in retrospect, the title feels particularly appropriate. “Despite the Unforeseen Circumstances” is a direct reference to the conditions in which the piece was written. As I was working on the piece, it was clear that Covid-19 was becoming a problem, but the extent of the problem wasn’t really clear until after the piece was completed. The “Illusion of Explanatory Depth” is, in short, the idea that we think we know a lot more about things than we actually do, specifically in relation to complex causal patterns. Again, I could try and explain how these two ideas are related to each other and what they mean in the context of the overall work, but I don’t really think my explanation would be right.

What I can tell you (with near certainty), is that the piece’s musical influences are diverse and borrow stylistic traits from electronic, post-rock, metal, jazz, ambient, and “contemporary classical” (whatever that’s supposed to mean these days) genres. Structurally, the piece is organized as a series of individual sections with overlapping melodic and thematic material (there are probably 8 or so, depending on how you personally hear and divide them). An abrupt jump to a recap of the opening material comes towards the end of the piece, though it’s followed by an extended coda (which is longer than any other individual section in the piece). Beyond that, it’s anyone’s guess, including my own...but I’m looking forward to continuing to try and figure it all out.

— Andrew Tholl



### [ANDREW THOLL](#)

Dr. Andrew Tholl is a Los Angeles based violinist, composer, drummer, and improviser. Hailed by the *Los Angeles Times*’ Mark Swed as “vigorously virtuosic,” his performances and compositions have been heard across the United States and Europe.

As a soloist and chamber musician, he is dedicated to the performance of new music and the collaborative process between composer and performer. He has premiered over two hundred new works and has worked closely with composers such as Sylvano Bussotti, Christian Wolff, David Rosenboom, Wadada Leo Smith, Arthur Jarvinen, Roger Reynolds, Harold Budd, and George Crumb.

Tholl is a member and co-founder of the “superb” (*Los Angeles Times*) Formalist Quartet, which has established itself as the preeminent new music string quartet of Southern California. The quartet has held residencies at Princeton University, Stanford University, University of California - San Diego, and Villa Aurora, as well as having performed in numerous festivals and concerts series including sound ON (San Diego), MOSA (New York), Reykjavik Arts Festival (Iceland), Unruly Music at University of Wisconsin (Milwaukee), and more. The group’s recordings can be heard on Innova, Lakefire, Cold Blue, and Populist Records, which Andrew co-owns and operates with fellow Formalist Quartet member Andrew McIntosh.

As a composer, Tholl’s interest lies in the exploration of the passage of time, the physicality of making music, noise, nostalgia, memory, and the merging of diverse musical styles. He has been

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commissioned by Wild Up, the New Century Players, Machine Project, Danny Holt, and more. His works have been heard at REDCAT at the Walt Disney Concert Hall (Los Angeles), the Dartington International Summer Festival (England), Complice (Berlin), Beyond Baroque (Los Angeles), Princeton University (New Jersey), Listen/Space (New York), Gridlock (Vancouver), CNMAT (Berkeley), and the Hammer Museum (Los Angeles).

Aside from his work as a “classical” musician and composer, Andrew maintains a second musical life performing pop, rock, punk, noise, and improvisational music as a violinist, drummer, and guitarist. His performing activities have included him playing with artists such as Aretha Franklin, Busta Rhymes, Scott Weiland, Diana Krall, Jóhann Jóhannsson, Vinny Golia, and more. Currently, he performs with the ensembles TempWerks, Paper Tiger Trio, and touchy-feely. Additionally, Andrew has worked extensively in scoring for film, dance, and theater as both a performer and composer.

Tholl holds degrees from Arizona State University, University of Michigan, and the California Institute of the Arts. He has served on faculty at the California Institute of the Arts, Moorpark College, Ventura College, The Kadima Conservatory of Music, and Harmony Project. He lives in Los Angeles where he is currently working on his first solo album and continues to be involved with music for concert halls, art galleries, films, puppet shows, bars, garages, bedrooms, and coat closets.



# School of Music

University of Missouri

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

The School of Music offers professionally oriented bachelor's and master's degrees in performance (brass, percussion, piano, strings, voice, and woodwinds), composition, music education, music history, and music theory. Master's degrees are also available in conducting (choral, orchestral, and wind ensemble), collaborative piano, and piano pedagogy, and the 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, Wind Ensemble, Symphonic Band, University Band, Marching Mizzou, Concert Jazz Band, University Singers, Concert Chorale, Women's Chorale, Men's Chorale, Choral Union,

and Show-Me Opera, and these are augmented by numerous chamber and studio ensembles. The Mizzou New Music Initiative brings together a full-scholarship undergraduate composition program; a graduate-assistantship-based New Music Ensemble, serving as a laboratory for composition students; a major summer festival for composers; and the Creating Original Music Project (COMP), an outreach program directed at composers in grades K-12.

Over 250 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 39 full-time and 10 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 housed within Community Music @ Mizzou: private lesson opportunities, Missouri String Project, Experiencing Piano, Esterhazy Chamber Music Seminar, and several options for community ensembles.

**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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Dr. Jeanne and Mr. Rex Sinquefield  
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Slay & Associates, Inc.  
David Myers  
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Graphic design and layout by David Rygiol



Mizzou New Music Initiative  
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