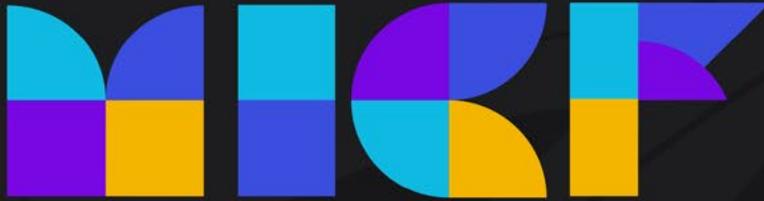


2023



MIZZOU INTERNATIONAL  
COMPOSERS FESTIVAL



featuring  
**ALARM WILL SOUND**

**2023**  
**JULY 24-29**  
COLUMBIA, MISSOURI





7/24 - 7/29  
2023

# Festival Schedule

## Monday, July 24

9:00 AM – 12:00 PM  
Room 383  
Sinquefield Music Center

4:30 PM – 7:30 PM  
Room 383  
Sinquefield Music Center

### RESIDENT COMPOSER PRESENTATIONS

Max Vinetz, Peter Fahey, Chen Yihan,  
and Ali Can Puskulcu

### RESIDENT COMPOSER PRESENTATIONS

Santiago Beis, Sophie Mathieu, Trevor Van  
de Velde, and Kelley Sheehan

## Tuesday, July 25

7:30 PM – 9:30 PM  
Sheryl Crow Hall  
Sinquefield Music Center

### GUEST COMPOSER PRESENTATIONS

Marcos Balter & Tania León

Distinguished Guest Composers Marcos Balter  
and Tania León deliver lecture presentations on  
their works and careers.

*Schedule subject to change. For an updated schedule*



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# ALL EVENTS ARE FREE

Stream all events live



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## Wednesday, July 26

7:30 PM  
Sheryl Crow Hall  
Sinquefield Music Center

### **DISMAL NICHE & MICF PRESENT ELI WALLACE and the ONISHI-BEIS DUO**

Dismal Niche presents special guest artist Eli Wallace during an evening of electric performance with a collaboration from the Onishi-Beis Duo, featuring Mizzou composition faculty Yoshiaki Onishi and Resident Composer Santiago Beis.

## Thursday, July 27

7:30 PM  
Missouri Theatre

### **ALARM WILL SOUND GUEST COMPOSER PREMIERES**

Marcos Balter's *Code-switching* and Tania León's *Gran Toque* alongside compositions by Claude Baker and Texu Kim.

## Friday, July 28

7:30 PM  
Sheryl Crow Hall  
Sinquefield Music Center

### **MIZZOU NEW MUSIC**

The Mizzou New Music Ensemble, led by Yoshiaki Onishi, performs works by both Guest Composers, including Tania León's *One Mo' Time* and Marcos Balter's *ligāre*, along with music by Kevin Day and Resident Composer Santiago Beis. Mizzou faculty Amanda Collins and Wes Warnhoff perform music by Fred Onowwerosuoke and Mizzou graduate Aaron Mencher.

## Saturday, July 29

7:30 PM  
Missouri Theatre

### **ALARM WILL SOUND EIGHT WORLD PREMIERES**

Alarm Will Sound presents the world premieres of eight new works by 2023 MICF Resident Composers Santiago Beis, Chen Yihan, Peter Fahey, Sophie Mathieu, Ali Can Puskulcu, Kelley Sheehan, Trevor Van de Velde, and Max Vinetz.



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# welcome!

Welcome to the 14<sup>th</sup> annual Mizzou International Composers Festival. This will be my ninth and final festival as the Director of the School of Music and I will spend it introducing our next Director to all our friends and guests that gather for this event. This is always a highlight of the summer for me and I know I'll still be around the festival, maybe even performing again, as a member of the School of Music faculty.

Our four concerts will provide plenty of interest and diversity. Wednesday night will feature performances by the Onishi-Beis Duo and featured guest Eli Wallace at Sheryl Crow Hall in the Sinquefield Music Center, co-presented by Columbia's experimental music organization Dismal Niche. Thursday night will feature Alarm Will Sound premiering works by Marcos Balter and Tania León, as well as by Texu Kim and Claude Baker, in the beautiful Missouri Theatre. Friday night features Mizzou students and faculty performing the music of many of the festival's composers in Sheryl Crow Hall. And, of course, Saturday night will feature brand new works by the eight Resident Composers back in the Missouri Theatre.

Of course, none of this is possible without the support from the Sinquefield Charitable Foundation and for that, we thank Jeanne and Rex Sinquefield immensely. 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 then, the Sinquefields have broadened their support for the Mizzou New Music Initiative by donating \$1-2+ million-dollar gifts in 2009, 2013, 2016, and 2019, and a \$3.4 million-dollar gift in 2022. In addition, they have contributed \$10 million toward Phase 1 of the Sinquefield Music Center, which opened in January 2020.

We are looking forward to sharing all of this music with you, in person and on livestream, over the next few days.

— Julia Gaines

Outgoing Director, University of Missouri School of Music



# DIRECTORS

## 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, twenty 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 Barlow Endowment, 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, Centaur, Crystal, Innova, New Focus, and Ravello 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 Bonn Beethovenfest (DE), the Cité de la Musique (Paris), the World Financial Center, Culture Station Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 18 released albums featuring Alarm Will Sound. In addition, Freund is the Artistic Director of the Mizzou New Music Initiative and the Music Director of the Columbia Civic Orchestra.



## ANDREA LUQUE KÁRAM, Managing Director

Dr. Andrea Luque Káram is a professional musician and arts manager, an entrepreneurial leader, and advocate for diversifying music practices. She holds a bachelor's degree in piano and a minor in Arts and Cultural Management, an MM in Music Composition, and a PhD in Arts Administration, Education, and Policy from The Ohio State University. Andrea is equally appreciative of classical, contemporary, and popular music genres, and these are all important to her artistic voice.

Andrea's passion for music is tied to her intentions of making music experiences and education more accessible and appealing. She has presented new music concerts in Mexico and the United States, and she founded a summer music school in the state of Sonora to bring to her hometown community an integrated music curriculum that had never been offered to young ages in the area.

At the end of her master's degree, Andrea was awarded the Research and Creativity Award from Northern Arizona University for her thesis, an orchestral work. In 2020 she received a cross-disciplinary grant through The Ohio State University's Global Arts and Humanities organization for a research project involving access to music professionalization in Mexico. She was awarded a University Fellowship at OSU for her doctoral studies and was selected as a recipient of the Columbus Foundation Fellowship in the summer of 2020.



# GUEST COMPOSERS



## MARCOS BALTER

Praised by the *Chicago Tribune* as “minutely crafted” and “utterly lovely,” the *New York Times* as “whimsical” and “surreal,” and the *Washington Post* as “dark and deeply poetic,” the music of composer Marcos Balter is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance.

Past honors include the American Academy of Arts and Letters Music Award, fellowships from the John Simon Guggenheim Foundation, Civitella Ranieri Foundation, and the Tanglewood Music Center (Leonard Bernstein Fellow), two Chamber Music America awards, as well as commissions from the New York

Philharmonic, Los Angeles Philharmonic, New World Symphony, Chicago Symphony Music Now, the Crossing, Meet the Composer, Fromm Foundation at Harvard, the Holland/America Music Society, the MacArthur Foundation, and the Art Institute of Chicago.

Recent performances include those at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Miller Theater, Villa Medici, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past collaborators include the rock band Deerhoof, DJ King Britt and Alarm Will Sound, Music and Paul Simon, Claire Chase and the San Francisco Symphony, the International Contemporary Ensemble, JACK Quartet, Ensemble Dal Niente, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, American Composers Orchestra, and conductors Karina Canellakis, Susanna Malkki, Matthias Pintscher, and Steven Schick.

His works are published by PSNY (Schott), and commercial recordings of his music are available through New Amsterdam Records, New Focus Recording, Parlour Tapes+, Oxingale Records, and Navona Records.

He is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a predoctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.

## TANIA LEÓN



Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. In 2023, she was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. Most recently, León became the London Philharmonic Orchestra's next Composer-in-Residence—a post she will hold for two seasons, beginning in September 2023. She will also hold Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project *Alone Together*, and The Curtis Institute. Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature a work for the League of American Orchestras, and a work for Claire Chase, flute, and The Crossing Choir with text by Rita Dove.

A founding member and first Music Director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers. Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and the Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now from the mayor of New York City and the MadWoman Festival Award in Music (Spain).

León has received Honorary Doctoral Degrees from Colgate University, Oberlin, SUNY Purchase College, and the Curtis Institute of Music, and served as US Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award, and Harvard University's 2022 Luise Vosgerchian Teaching Award. In 2023, Columbia University's Rare Book & Manuscript Library acquired Tania León's archive.

# RESIDENT COMPOSERS



## SANTIAGO BEIS

Santiago Beis is a Uru-Brazilian composer, pianist, audio designer, producer, and artistic researcher. He has participated in new music festivals and residences in collaboration with ensembles such as the Left Coast Chamber Ensemble, [Switch~ Ensemble], the Divertimento Ensemble (IT), and Mizzou NME. In addition, he's worked with Brazilian ensembles such as the Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Quarteto Brasileira, UM2UO Percussion, Orquestra filarmônica da UFPR, Orquestra à Base de Sopro de Curitiba, and Quinteto Sopro5. Prizes and selections include the XXII Funarte Prêmio de Composição Clássica (Rio de Janeiro), IV Bienal Música Hoje, the Sinquefield Composition Prize in 2021, and JACK Quartet's JACK Studio 2022.

As a performer, Beis has recorded eleven albums distributed internationally, notably *Universom* (Japan Inpartmaint.inc, 2016), and recently *Images-After* with the Onishi-Beis Duo. In 2023 Beis will graduate with a double master's in music composition and theory at the University of Missouri.



## CHEN YIHAN

Chen Yihan, a native of Changzhou, China, is a composer and pianist based in Princeton, NJ. His music has been performed by orchestras and ensembles including the China Philharmonic Orchestra, China National Symphony Orchestra, China National Centre for the Performing Arts Orchestra, Symphony Orchestra of the China National Opera House, American Composers Orchestra, Juilliard Orchestra, and Slovak National Symphony Orchestra, among others. He has received honors such as the Copland House Residency Award and three ASCAP Morton Gould Awards. In 2023, he made his debut as a film composer with the Chinese language commercial feature film *Manifesto*, produced by the Shanghai Film Group Corporation.

Chen Yihan is currently pursuing a PhD in composition at Princeton University and holds a master's degree in composition from the Juilliard School and bachelor's degrees in composition and piano from the Indiana University Jacobs School of Music.



## PETER FAHEY

Peter Fahey writes experimental music for classical instruments, sometimes with electronics. He has been described as a composer of “alluring soundscapes” and “arresting moments” (the *New York Times*) and “a composer who is full of effective ideas” (*The Journal of Music*). His music has been performed at venues such as Carnegie Hall and the National Concert Hall Dublin by, among others, the American Composers Orchestra, the Aspen Contemporary Ensemble, Continuum, Crash Ensemble, Ensemble Musiques Nouvelles, ensemble recherche, Ensemble SurPlus, Klangforum Wien, and the RTÉ National Symphony Orchestra. Peter began his music education in Ireland followed by studies at the Royal Northern College of Music, England, at Cornell University and, as an exchange scholar, at Columbia University. Awards include the American Composers Orchestra’s Underwood Commission, a Next Generation Award from the Arts Council of Ireland and the Franz Liszt Stipendium from the HfM Franz Liszt Weimar, as well as fellowships from the Civitella Ranieri Foundation and MacDowell.



## SOPHIE MATHIEU

Sophie is a composer and cellist based in Austin, TX, currently pursuing a master’s degree in composition at the University of Texas. Sophie’s work is ethereal and textural, exploring the concepts of vastness and timelessness, as well as the intersection of beauty and danger in the natural world. Sophie has collaborated with ensembles including yMusic, line upon line percussion, and andPlay, and she recently earned an honorable mention from the ASCAP Morton Gould program for her orchestra piece, *moons*. As a cellist, Sophie is passionate about bringing the works of living composers to the forefront and exploring as many genres as possible. While pursuing her undergraduate degree at USC, she also studied baroque cello and viola da gamba.

Outside of music, Sophie enjoys cooking plant-based food, playing Sid Meier’s *Civilization V*, and watching horror films.



## ALI CAN PUSKULCU

Turkish-American composer and violinist Ali Can Puskulcu has been recently awarded a Fromm Foundation Commission from Harvard University and a Copland House Residency Award. His debut album *Gibberish Shreds* was released by New Focus Recordings. He also performed *Gibberish Shreds Vol. 1* from his album at the MATA Festival in New York City. Ali's chamber music piece *Wired* was premiered by wild-Up ensemble at Los Angeles Philharmonic's Noon to Midnight series in Walt Disney Hall. He has also received the ASCAP Morton Gould Young Composer Award for his ensemble piece *Broken* and, as a chosen composer, he performed his solo violin piece *Point G* at Lincoln Center in New York City.

Ali completed his Master of Music in Music Composition at the University of Southern California under the guidance of Andrew Norman and Donald Crockett. He is currently a PhD candidate in composition at Brandeis University.



## KELLEY SHEEHAN

Kelley Sheehan is a composer and computer-musician moving between electro-acoustic, electronic, and performance art works. In any medium, her work constructs environments meant to merge electronic and acoustic forces into one composite organism; dependent on this merging to become more than just an extension of itself. Her work has been described as "Full of discovery, collaboration, and unpredictability" (Iannotta, Kyriakides, & Stähler) with "Woozy Electronics" (*LA Times*). She was named prizewinner of the Gaudeamus Award 2019, winner of the 2022 Hildegard Commission, and awarded first place for the 2020 ASCAP/SEAMUS commissioning competition, among others.

When not composing, she's an avid improviser, whether on self-made DIY electronics, no-input mixer, her AI-electric guitar hybrid called "other machines," or modular. She has performed at such venues as the Banff Center for the Arts, the Art Institute of Chicago, and the Metropolitan Waterworks Museum.

She's a PhD Candidate in Composition at Harvard University studying with Chaya Czernowin.



## TREVOR VAN DE VELDE

Trevor Van de Velde is an experimental composer, sound artist, instrument builder, and creative technologist based in Brooklyn, NY. His practice is oriented toward exploring the relationship between technology, play, materiality, and hybridity through a combination of custom “hacked” electronics and multi-media composition. Trevor has had the opportunity to present works at New Music on the Point, The Summer Institute of Contemporary Performance, Labo Montreal (2021), Yarn/Wire Institute, and Ensemble Evolution. His music has been performed by JACK Quartet, members of Yarn/Wire, and Chromic Duo.

Recent projects include *Hacking Grains*, a meal and ritual in which the rice cooker is explored as a sonic technology and symbol of Asian futurity. Trevor is now working with sewing machines and conductive thread to make sweater instruments for an upcoming string quartet. Trevor holds degrees in Computer Science and Music from UC Berkeley and an MA in Digital Music from Dartmouth College. He is currently pursuing a PhD in Music Composition at NYU GSAS.



## MAX VINETZ

Max Vinetz is an American composer whose music draws inspiration from various intersections between improvisatory, popular, and classical forms and aesthetics. His recent and upcoming works address grief, the impact of media on rhetorical structures in music and our daily lives, and structures that circumvent linear narratives.

Max is a two-time recipient of ASCAP’s Morton Gould Award, a Fromm Foundation Commission, the Pauland Christiane Cooper Prize, the Gardner Prize from the American Viola Society, and was the 2019-2020 Emerging Composer Fellow for Musiq. A graduate of both Yale University and Rice University’s Shepherd School of Music, Max is currently pursuing his PhD Composition at Princeton University as a Naumburg Doctoral Fellow.

# FEATURED COMPOSERS

## CLAUDE BAKER

Claude Baker served as Class of 1956 Chancellor's Professor Emeritus of Composition in the Jacobs School of Music at Indiana University, Bloomington, where he was also the recipient of the university-wide Tracy M. Sonneborn Award for accomplishments in the areas of teaching and research. From 1991 to 1999, he held the position of Composer-in-Residence with the St. Louis Symphony, one of the longest such residencies with any major orchestra in the country. Among the many other orchestras that have commissioned and/or performed his compositions are those of San Francisco, Atlanta, Pittsburgh, Detroit, Indianapolis, and Nashville, as well as the New York Philharmonic, National Symphony Orchestra, Orquesta Nacional de España, Musikkollegium Winterthur, Staatskapelle Halle, Orchestre National de Lyon, and Das Berner Symphonieorchester.

Mr. Baker earned his doctorate from the Eastman School of Music, where his principal composition teachers were Samuel Adler and Warren Benson. The professional honors he has received as a composer include an Academy Award in Music from the American Academy of Arts and Letters; two Kennedy Center Friedheim Awards; a "Manuel de Falla" Prize from the Government of Spain; the Pogorzelski-Yankee Prize from the American Guild of Organists; the Eastman-Leonard and George Eastman Prizes; awards from ASCAP, BMI, and the League of Composers/ISCM; commissions from the Koussevitzky Music Foundation, Fromm Music Foundation, Barlow Endowment for Music Composition, and Meet the Composer (now New Music USA); a Paul Fromm Residency at the American Academy in Rome; a Copland House Residency Award; and fellowships from the John Simon Guggenheim Memorial Foundation, National Endowment for the Arts, Rockefeller Foundation, Bogliasco Foundation, and the state arts councils of Indiana, Kentucky, and New York. In 2021, he was named as the recipient of the A. I. duPont Composer's Award from the Delaware Symphony Orchestra for his "significant contribution to the field of contemporary classical music."

## TEXU KIM

Texu Kim is "one of the most active and visible composers of his generation" (*San Francisco Classical Voice*), writing music that's fun, sophisticated, and culturally connected. Drawing on his personal affinity for humor, his background in science, and his fascination with everyday experiences, Kim's work radiates positivity, offering "major-league cuteness" (*Broadway World*) while demonstrating "surprising scope" (*San Diego Story*). As a Korean-American, Kim explores the localization of imported traditions, incorporating cross-cultural elements into his work in "impressive and special" ways so that "many orchestras and conductors around the world are taking an interest in [his] music" (KPBS). By highlighting the interaction between folk culture and external influences, Kim creates meaningful depth while maintaining a signature playfulness and exuberance that is listener-friendly and engaging. Characterized by "exuberant, colorful washes of sound... punchy bass lines, snappy brass fanfares, and suave... solos" (*San Diego Story*), Kim's music is at times "explosively virtuosic" (*Wall Street Journal*) but always uplifting and rewarding for both listeners and performers.

## KEVIN DAY

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of a BMI Student Composer Award, a three-time finalist for an ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), the Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, the Sheffield Chamber Players, the Puerto Rican Trombone Ensemble, the Zenith Saxophone Quartet, the Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds an MM in Composition from the University of Georgia and a BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

## AARON MENCHER

Aaron Mencher writes “sophisticated and compelling” (Boston New Music Initiative) contemporary classical music. Currently, his music focuses on the concepts of utopias, hyperreality, and multimedia collaboration. His artistic practice frequently includes electronic components such as generative scores, DIY hardware electronics, and spatialized audio.

Recently, the Mivos Quartet premiered his piece *Articulate Particulate* for string quartet and generative score in collaboration with geologist Dr. Emily Chin. Additionally, his installation *Displacement* was recently presented with Project [Blank]. Aaron has additional premieres scheduled with Palimpsest Ensemble, violist Caleb Henry, flutist Adeline DeBella, and cellists Robbie Bui and Peter Ko. Previous collaborators include the St. Louis Symphony, Albany Symphony, and Alarm Will Sound Orchestra of New York.

In addition, he has worked on a variety of dramatic projects. He was the sound designer for *Grippy Sock Vacation*, a new play written by Beth Hyland, which premiered at the 2023 Wagner New Play Festival. Aaron scored a documentary directed by Katie Schnell and the short film *Maggephah* directed by Atlanta-based filmmaker Brad McGaughey. Aaron is currently a PhD student at the University of California San Diego. His teachers include Michelle Lou, Marcos Balter, Oscar Bettison, and Carolina Heredia.

## FRED ONOWWERSUOKE

Fred Onowwersuoke’s works have been featured in audio recordings, films, documentaries and radio, including Robert De Niro’s film *The Good Shepherd*, William Chapman Nyaho’s CD *ASA and Hymes/Hollister’s CD African Art Music for Flute*, and Hudson/Henderson’s CD *Libera*, to mention a few. His numerous awards include multiple ASCAP Awards, an American Music Center Award, a Meet-the-Composer Award, and a Brannen-Cooper Brothers Award. His book *Songs of Africa: 22 Pieces for Mixed Voices* is published by Oxford University Press and quickly became a favorite among choral directors across the globe, leading to recent publications for upper voices. Onowwersuoke’s *Twenty-four Studies in African Rhythms* (AM Publishers) is one of the most-demanded African rhythm-influenced piano studies known. His *Twelve African Songs for Solo Voice & Piano* and *Afro Caribbean Mass for Mixed Voices & Piano* (distributed by AM Publishers) also set a similar pace globally. Fred Onowwersuoke serves on the boards of various professional bodies and maintains an active schedule as composer-in-residence, guest conductor, and speaker on the subject of art music by composers of African descent.



# 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, Mary Kouyoumdjian, Tyondai Braxton, Augusta Read Thomas, Derek Bermel, Meredith Monk, and Wolfgang Rihm, among others. The group itself includes two established Guest Composers to perform and record their new work.

Alarm Will Sound is the Ensemble-in-Residence at the Mizzou International Composers Festival. Held each July at the University of Missouri, 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 eighteen recordings, including *For George Lewis | Autoshchediasms*, their most recent release featuring music of Tyshawn Sorey; *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. Alarm Will Sound collaborates with artists who work beyond the bounds of classical music. Alarm System, the Matt Marks Impact Fund, and Video Chat Variations, a YouTube series developed during the COVID-19 pandemic, are initiatives that have created cross-genre music with electronica artists Eartheater, Jlin, King Britt, and Rashad Becker; jazz composer-performer Dave Douglas; multimedia artists Mira Calix, Bakudi Scream, and Damon Davis; soundtrack composers Brian Reitzell and JG Thirlwell; producer Valgeir Sigurðsson, and singer-songwriter Alyssa Pyper.

# ALARM WILL SOUND

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'Lionáird (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 Beijing Modern Festival, Now Hear This (Korea), 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 their commitment to the education of young performers and composers through residency performances and activities at Princeton University, University of Michigan, University of Maryland, Shenandoah University, the Community Music School of Webster University, Cleveland State University, University of Colorado, University of Missouri, Eastman School of Music, Dickinson College, Duke University, 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 has served as Artistic Director of the Brooklyn Philharmonic and 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 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  
Christa Robinson, oboe  
Bill Kalinkos, clarinets  
Elisabeth Stimpert, clarinets  
Michael Harley, bassoon  
Priscilla Rinehart, horn  
Tim Leopold, trumpet  
Michael Clayville, trombone  
Chris P. Thompson, percussion  
Matt Smallcomb, percussion  
John Orfe, piano  
Courtney Orlando, violin  
Lauren Cauley Kalal, violin  
Justin Caulley, viola  
Stefan Freund, cello  
Miles Brown, bass  
Daniel Neumann, Audio Engineer

Alan Pierson, Artistic Director and Conductor  
Gavin Chuck, Executive Director  
Peter Ferry, Assistant Director of Artistic Planning  
Jason Varvaro, Production Manager  
Annie Toth, General Manager  
Tracy Mendez, Development Manager  
Michael Clayville, Director of Marketing  
Bill Kalinkos, Librarian  
Uday Singh, Program Coordinator

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**DISMAL NICHE & MICF PRESENT  
ELI WALLACE & THE ONISHI-BEIS DUO**

**Wednesday, July 26, 2023**

**7:30 PM**

**Sheryl Crow Hall**

**ELI WALLACE**

**ONISHI-BEIS DUO**

**ELI WALLACE**

**&**

**ONISHI-BEIS DUO**

## ELI WALLACE

Eli Wallace is a pianist, improviser, composer, and curator living in Brooklyn, NY. He works as a solo artist but also collaborates with musicians in improvised and creative music communities such as Daniel Carter, Ingrid Laubrock, Michael Foster, Sam Newsome, Billy Mintz, Jessica Ackerley, Sandy Ewen, Carlo Costa, Sean Ali, Lester St. Louis, Erika Dicker, Joe Moffett, and others. Additionally, he co-curates the music and art installation series *Invocation* with Drew Wesely.

In 2021, Eli was selected as an artist in residence at Casa Wabi in Mexico, where he performed public piano concerts and developed a new system of musical notation. Additionally in 2021 he released the album *Precepts*, a studio recording of a graphic composition. Ken Hollings (*The Wire*) opined, "Eli Wallace has created a work of continual reinvention."

His work as a pianist displays his vast milieu of experiences from classical, jazz, and free improvisation studies, while incorporating contemporary piano performance practice and preparation to create a sound that is uniquely his own. His compositions employ notational strategies to broaden the manner in which sounds are created and the ways in which musicians interact.

He has written pieces ranging from solo piano to full studio orchestra, receiving numerous commissions. Over the past decade he has appeared on dozens of albums and has performed at such esteemed venues as The Stone, New York, NY, Experimental Sound Studio, Chicago, IL, and the Outsound New Music Summit, San Francisco, CA. His music education was granted from Lawrence University, Appleton, WI, and New England Conservatory, Boston, MA.



## ONISHI-BEIS DUO

Formed in November 2021 by composer-performers Yoshiaki Onishi (clarinets/electronics) and Santiago Beis (keyboard/saxophone/electronics), the Onishi-Beis Duo improvises electroacoustic music informed by Western and Eastern philosophies, concepts of music perception and cognition, and phenomenology of sound. The Onishi-Beis Duo has performed in concerts and events, opening shows for artists such as Ami Dang, Circuit Des Yeux, and Laraaji, as well as on the 2022 Missouri International Composers Festival. In November 2022, the Profane Illuminations label released the duo's inaugural album, *Images-After*, available on Bandcamp.



# ***DISMAL NICHE***



Founded in 2013 in Columbia, Dismal Niche began as a DIY, artist-operated record label and community arts network committed to promoting and archiving the expression of the more independent, esoteric, and experimental accents of the local and regional music and arts community.

Since incorporating as a non-profit in 2015, the activities of the organization have largely revolved around the programming of the annual Columbia Experimental Music Festival and intermittent seasonal concerts. Our programming welcomes artists from across the US and from around the world to Columbia offering local residents rare opportunities to experience world class presentations of innovative and non-conventional music, art and performances that would likely otherwise not occur in Columbia.

Through our programming we aim to facilitate immersive, interactive experiences that are both cognitively and viscerally challenging while also restorative and conducive to the non-didactic freedom of subjective interpretation and enjoyment. We believe that community experiences with adventurous music and art can help stimulate critical and creative thought not only about the ways in which music and art can be seen, heard, felt or performed, but also the ways in which public spaces can be used, transformed or subverted and social relationships expanded and re-imagined.

## **MICF-DISMAL NICHE COLLABORATION**

From the time that Dismal Niche started the Columbia Experimental Music Festival in 2015, a partnership with the Mizzou New Music Initiative seemed inevitable. That partnership began in 2019, when Dismal Niche teamed with the Mizzou International Composers Festival to present two free late night concerts: the first featuring Bels Lontano curating a program of electronic music including works from MICF Resident Composers and a performance by percussionist and composer Eli Keszler on the second evening. Jacob Gotlib, who served as Managing Director for the Mizzou New Music Initiative from 2016 through early 2022, recalls the beginnings of that collaboration: "I first met Matt Crook shortly after moving to Columbia in 2016, around that year's Columbia Experimental Music Festival," said Gotlib. "I knew I'd found a kindred spirit, as we were both dedicated to making Columbia a home for forward-thinking, exploratory music. After several years of searching for ways to work together, our first official collaboration came during the 2019 Mizzou International Composers Festival. While COVID put a damper on our plans for the next year, we were thrilled to work together again in November 2021, when Dismal Niche and MNMI co-presented composer, sitarist, and vocalist Ami Dang. It was the 2021 Columbia Experimental Music Festival's kickoff event, and we had a packed house! I was thrilled to see so many of our students and Columbia community members in attendance. The collaboration continued with an appearance by Laraaji on the 2022 MICF. I hope that this partnership continues to deepen and flourish between two of the most important institutions for experimental music in Columbia and beyond."

# ALARM WILL SOUND

## GUEST COMPOSER PREMIERES

Thursday, July 27, 2023

7:30 PM

Missouri Theatre

*Code-switching* ..... Marcos Balter  
(2023) (b. 1974)

*Toque* ..... Tania León  
(2006) (b. 1943)

*CARMEN INFERNARUM MACHINARUM FUGAX*  
*(The Fleeting Song of the Infernal Machines)* ..... Claude Baker  
(2023) (b. 1948)

*Līlā* ..... Texu Kim  
(2023) (b. 1980)

*Gran Toque* ..... Tania León  
(arr. 2023) (b. 1943)  
arr. John Orfe  
(b. 1976)

## Code-switching

Originally a linguistics term, code-switching broadly refers to the act of altering one's language, speech patterns, mannerisms, or even appearance to enhance compatibility with others. For many, it is a survival technique, particularly among marginalized individuals who find themselves in environments hostile towards their identities. This morphing often carries elements of subversiveness, with codes within codes. In her article "Tricksters, troubadours, and bartleby," the late art critic Jean Fisher stated that "for the colonial subject dispossessed by force, resistance had, of necessity, to operate clandestinely at the micro-social level." She cited the syncretism of Santería as an example, originating from the necessity to camouflage its Yoruban roots through Roman Catholic equivalences to evade persecution. Over time, what was once a subterfuge can (and often does) become a legitimized code itself, a way to exist intersectionally, thus rejecting any notion of a lingua franca or prescribed language while embracing the freedom of their own patois.

— Marcos Balter

## Toque

The word *toque* in Spanish means "touch" and is used not just for physical touch, but also to signify playing an instrument, playing a game, sounding an alarm, or giving something a finishing touch. This composition is inspired by a famous Cuban dance tune (or *danzon*) called "Almendra," which means almond in English. "Almendra" was composed in 1938 by the Cuban band leader Abelardito Valdes. This tune is so well-known that a Cuban needs to hear only two notes of it to recognize the piece. Danzon is the official dance music of Cuba and is based on European ballroom dancing. It is elegant and virtuosic and generally has a light and sprightly feel.

— Tania León

## **CARMEN INFERNARUM MACHINARUM FUGAX** **(The Fleeting Song of the Infernal Machines)**

When I told my former teacher, longtime mentor, and cherished friend Samuel Adler that I was going to undertake a new work for Alarm Will Sound, he said "You know, Baker, you can't write your usual Postmodernist, quotation-filled stuff for them. It's Alarm Will Sound: Lots of noise. Lots of notes." I had already determined that my "usual stuff" would not be appropriate for this unique "new music band," but I had not yet selected an alternative aesthetic direction. Because of Mr. Adler's comment about "lots of noise," however, I decided that I would extensively incorporate in my work multiple types of non-traditional and non-pitched performing techniques for each instrument (although, truth be told, these effects have been in use for so long and are now so ubiquitous that they can hardly be considered "non-traditional"). In preparation, I revisited pieces (some of which I had known for decades) of composers who are associated with using "noise-based" materials – most notably, Helmut Lachenmann and those he directly influenced. Of the latter, I was drawn especially to the music of Gérard Pesson, a brilliant French composer whose deftly crafted works invariably reveal his powerful intellect, his intense musicality, and his engaging sense of playfulness and whimsy. His influence can be seen throughout my score, both sonically and notationally, and the opening seconds of my piece are a respectful nod to the beginning of his 2002 orchestral work *Aggravations et final*.

The title of my composition is a riff on both Harrison Birtwistle's *Carmen arcadiae mechanicae perpetuum* (The Perpetual Song of Mechanical Arcady) and Christopher Rouse's *The Infernal Machine*. For centuries, composers have been fascinated with and have drawn inspiration from the sounds and operations of mechanical devices of various sorts: consider Haydn's use of the ticking rhythm in the second movement of his "Clock" Symphony, Beethoven's tribute to Maelzel's metronome in the 8<sup>th</sup> Symphony, the Futurists' attempts in the early 20th century to imitate industrial machinery in their music, etc. During the course of my piece, relatively short, machine-like events (some pitched, some non-pitched) continually start up, sputter, and inevitably stall. Just when it seems as if they are at last humming along, having become increasingly pitch-centric in the process, a spanner is thrown into the works, and everything is brought abruptly to a halt. The machines struggle to restart themselves, but, in the end, their song does indeed prove to be all too fleeting.

— Claude Baker

## Lilā

Lilā (pronounced as "Lee-Luh") is a Sanskrit word that can mean any form of performing arts (play, dance, etc.) by gods (though anything can be a god in Hinduism). This piece, *Lilā*, draws inspiration from the Korean shamanistic ritual called *gut*. A *gut* serves various functions: to comfort the dead and send them to where they belong, to heal the unwell by expelling the devil, and to bless a community, such as a family, company, or town. A *gut* session would be hours long, containing as many as two dozen sections.

While rhythm is the driving force in many sections, as with shamanistic rituals in other cultures, the *gut* is distinct for its melodic system (called *tori*), which has become the basis of many different Korean folk music genres, including *pansori* (epic saga) and *sanjo* (virtuosic instrumental solo music). The melody in the *gut* is sung by the shaman and performed by a string or reed player. In this melodic system, specific notes are elaborated by descending glissando and some others by wide vibrato.

There are a handful of basic rhythmic patterns called *jangdan* (meaning long and short) and their countless variations. Those basic *jangdans* differ from one another concerning tempo and meter. However, most of them are related to each other by augmentation/diminution, allowing the entirety to be cohesive. This is one of the concepts I applied to my piece, though the principal rhythmic pattern in my work (a seven-beat pattern) is not from the *gut* tradition. Similarly, no specific *gut* melody is quoted in *Lilā*, although the pitch contents reflect the melodic system and speech patterns.

The *gut* differs from other related traditions (like *danse macabre*, for example) by its ultimate goal being the pursuit of the well-being of the living. It also exhibits humanistic values through its captivating (thus entertaining) music, full of cathartic quality and boundless energy.

The *gut* is considered one of the highest art forms in Korea, where the phrase "shamanlike" means "viscerally intuitive as a performer." This piece is written in memory of the Music Director Laureate of the Oakland Symphony, maestro Michael Morgan (1957-2021), one of the most shaman-like musicians I have worked with.

*Lilā* was commissioned by the Barlow Endowment for Music Composition at Brigham Young University.

— Texu Kim

## Gran Toque

As of 2023, Tania León had several works in her catalog for large chamber ensemble but none quite exactly fitting Alarm Will Sound's 16-player instrumentation. This inspired the desire to arrange something of hers in the manner of Charles Wuorinen's *Big Spinoff*. In that instance, Wuorinen expanded his trio *Spinoff* for violin, double bass, and four congas to AWS' forces of five winds, five strings, three brass, two percussion, and piano. When León selected *Toque* (2006) as the vehicle for this concept, I jumped at the opportunity. A six-minute mixed septet of rhythmic and timbral brilliance in which deconstructed diatonic collections punctuate, percolate, tease, and thrill against a full percussion array shared by two players, *Toque* attractively intersperses complex syncopated passages with extravagant, unmeasured solos.

Hence, *Toque* became *Gran Toque*. In no sense does the latter aspire to improve upon its source. Rather, it is ultimately an endeavor of translation, bringing the sprightly elegance of León's septet to the color palette and mass sonoric potential of the modern sinfonietta. León's original combines aspects of flute-and-strings *charanga* with brass-and-winds *tipica* ensembles traditionally associated with Cuba's national dance, the *danzón*; the arrangement *Gran Toque* magnifies this hybridity with all its concomitant visceral and rhetorical force.

The spirit of the *danzón* – multifaceted yet distinctly Cuban, pluralistic yet independent, energetic yet refined, initially regarded as scandalous yet eventually adopted by all classes of society – continues to hold considerable appeal worldwide. From its ancestral DNA in such classics as Abelardito Valdés' *Almendra*, León's acknowledged inspiration for *Toque*, to its incarnation as *Gran Toque* for Alarm Will Sound, may this spirit carry ever forward.

— John Orfe

# MIZZOU NEW MUSIC

FEATURING THE MIZZOU NEW MUSIC ENSEMBLE  
AND MIZZOU FACULTY

Friday, July 28, 2023

7:30 PM

Sheryl Crow Hall

*One Mo' Time* ..... Tania León  
(2016) (b. 1943)

*The clouds are machines* ..... Santiago Beis  
(2022) (b. 1990)

*ligāre* ..... Marcos Balter  
(2013) (b. 1974)

*Strobe Light* ..... Kevin Day  
(2020) (b. 1996)

~intermission~

*Slow Burn* ..... Aaron Mencher  
(2023) (b. 1996)

Wesley Warnhoff, clarinet and electronics

*Suite for Horn and Piano* ..... Fred Onowwerosuoke  
(2021) (b. 1960)

Arrival  
Homage  
Forest Dreams  
Oracles  
Childhood  
Dreams  
Sango Farewell

Amanda Collins, horn  
Rachel AuBuchon, piano  
Sahfi Uwizeye, dancer  
Jahja Uwizeye, drummer

## **The Mizzou New Music Ensemble**

The Mizzou New Music Ensemble, under the direction of professor and Alarm Will Sound member Stefan Freund and visiting assistant professor Yoshiaki Onishi, collaborates with MU's faculty and student composers, performs frequently on and off campus, and works with some of the world's leading composers and interpreters of new music. Eight Graduate Assistantships are available for New Music Ensemble members.

Over the last ten years, the ensemble has performed regularly in St. Louis and across the country through MNMI's Sound of Art partnerships in such venues as the Sheldon Concert Hall, the Missouri Botanical Garden, World Chess Hall of Fame, St. Louis Science Center, Amon Carter Museum of American Art, and the Contemporary Art Museum St. Louis. In the summer of 2023, the Ensemble toured South America, giving concerts and residencies at universities and festivals in Argentina and Colombia. The Ensemble has been coached by prestigious Guest Composers and performers who have visited the campus as a result of the New Music Initiative, including JACK Quartet, Sō Percussion, Steven Stucky, Tod Machover, Matt Haimovitz, eighth blackbird, the Verdehr Trio, and others. Recent collaborations include recorded performances with Maria Chavez and Elizabeth A. Baker.

### **Personnel**

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Dean Wibe, cello

Ludwing Espindola, piano

Anthony Hernandez, piano

Miles Bohlman, percussion

Olivia Sletteland, percussion

Stefan Freund, co-director

Yoshiaki Onishi, co-director



## YOSHIAKI ONISHI, conductor

Yoshiaki Onishi is a Japanese-American composer, conductor, and clarinetist. As a composer, he is interested in exploring a wide range of instrumental timbres and finding ways to incorporate them in musical syntaxes and forms that disrupt the sense of expectation. Noted by the *New York Times* critic Anthony Tommasini for its “varied, eerily alluring sounds,” Onishi’s music has been performed worldwide by organizations such as New Japan Philharmonic, Asko|Schönberg Ensemble, Klangforum Wien, Nieuw Ensemble, Distractfold Ensemble, Ensemble Intercontemporain, Quatuor Diotima, and JACK Quartet. With his 2010 work *Départ dans...*, Onishi became the laureate of the Gaudeamus Prize 2011. He was named

a 2018 Guggenheim Fellow. Other honors include the Fromm Commission in 2018 and an artistic residency fellowship from Civitella Ranieri Foundation in Umbertide, Italy. His works are published by Edition Gravis in Berlin, Germany.

As a conductor deeply engaged in promoting the music of today, Onishi currently serves as Co-Director of the Mizzou New Music Ensemble at the University of Missouri. Recent conducting engagements include a portrait concert of Makoto Shinohara at Tokyo Opera City in July 2021. He was one of the founding members of Ensemble Exophonie Tokyo and served as its Artistic Director/Conductor/Composer Associate, as well as a member of IKTUS+, a collective of musicians initiated by Iktus Percussion Ensemble of New York. Onishi has conducted Nieuw Ensemble, ECCE Ensemble, Talea Ensemble, Wet Ink Ensemble, Yale Philharmonia, Ekmeles Vocal Ensemble, Columbia University Orchestra, and the University Philharmonic Orchestra of the University of Missouri.

As a clarinetist and improviser, Onishi has collaborated with composers George Lewis, Carolina Heredia, Oswald Huynh, Bret Bohman, and Andrew Crossley. Together with Santiago Beis, he plays in the Onishi-Beis Duo, an electroacoustic improvisation duo. Onishi received his doctorate in music composition from Columbia University in New York in 2015. He is currently Visiting Assistant Professor in Music Composition at the University of Missouri School of Music.

## **WESLEY WARNHOFF, clarinet**

American clarinetist Wesley Warnhoff's "thoughtful, effortless, and intense" performance style has gained him international acclaim as a soloist, orchestral, and chamber musician. Wes is currently serving as Assistant Teaching Professor of Clarinet at the University of Missouri where he leads the clarinet studio and performs with the Missouri Quintet. Wes is also the former principal clarinet of the Battle Creek Symphony in Michigan, a post he held from 2010 until 2019.

As a champion of new music, Wes has given many new music premieres including the world-premiere of Murray Gross' *Rhapsody for Clarinet, I Surrender*, and Carolina Heredia's *Vanishing*. Along with performing new music, Dr. Warnhoff has also added to the performing repertoire, most notably with his transcription for clarinet, voice, and piano of "La Vita e Inferno" from Verdi's *La Forza del Destino*. Wesley is also an active commissioner of new music.

Wes received his degrees in higher education from Michigan State University, where he earned his DMA and MM, and Missouri State University, where he earned his BM. His primary teachers include Dr. Elsa Ludewig-Verdehr, Dr. Allison Storochuk, and Dr. Jack Scheurer.

Wes is an artist for Backun Musical Services and performs exclusively on Backun Lumiere clarinets.

## **AMANDA COLLINS, horn**

Described as "impressively solid" by the *Dallas Morning News*, hornist Amanda Collins has quickly become a highly sought after performer and educator nationally and abroad.

Ms. Collins is a graduate of the Peabody Institute of the Johns Hopkins University, Preparatory (certificate), Pennsylvania State University (BM), and Southern Methodist University (MM). She has studied under the tutelage of some of the finest living horn players, including Gregory Hustis, Lisa Bontrager, Larry Williams, Eli Epstein, and Richard Deane.

Ms. Collins is currently third horn with the Black Pearl Chamber Orchestra and second horn with the American Studio Orchestra. In 2017, Ms. Collins was appointed Principal horn of the Gateways Festival Orchestra, an ensemble featuring professional musicians of African descent. She has performed with several notable ensembles including the Dallas Symphony Orchestra, Kansas City Symphony, Memphis Symphony, Opera Memphis, Sphinx Symphony Orchestra, and the Lyric Brass Quintet. Ms. Collins recently made her UK debut performing as principal horn with the Chineke! Orchestra on their 2019 UK tour. A sought-after freelancer nationally, she regularly performs for a variety of musical theaters, gospel and R&B/soul ensembles, pops ensembles, and opera companies.

Performances include *Mary Poppins* (Hershey Theater), *Titanic* (Signature Theater), various productions with the Soulful Symphony, Opera NOVA, and the Washington Opera Society. Ms. Collins appears regularly as a soloist and guest artist. A dedicated chamber musician, she is a member of the Missouri Quintet and the University of Missouri Faculty.

## One Mo' Time

Written in honor of the 45th anniversary of the Da Capo Chamber Players and in memory of her teacher and composer Ursula Mamlok, Tania León's *One Mo' Time* is a piece that embodies the title itself. It is a piece about memory, thinking about something or someone "one mo' time." Through León's distinctly iconic rhythmic vitality, the solo flute passage at the beginning is reminiscent of some of Mamlok's pieces highlighting the instrument—*Terzianum*, for example. Then, in the overall sonic expressions of the work, we may identify jazz as an influence; indeed, for León, jazz harbors the memory of their lives in New York in the seventies, and of their dialogues on how large of an impact the music genre had to everyone.

Interconnected with memory, repetition—or more poetically, hearing something "one mo' time"—is what this piece is also about. Throughout the piece, León reiterates what was sounded immediately before, but with some twists and turns, so as to recognize the forward motion of time, and in doing so, reinforcing the notion of memory. Sometimes different strands of musical ideas and patterns are juxtaposed, as though it suggests the nonlinear nature of memory. And finally, as the piece ends with the filigree of flute solo, we reminisce the beginning (*da capo*, a nod to the ensemble for which León wrote this piece), "one mo' time."

— Yoshiaki Onishi

## The clouds are machines (*Le nuvole sono machine*)

Considering sound and its morphology as having the ability to change physical state, from solid to liquid analogies, implies transition and energy loss. Most of the instrumental gestures in this piece were composed with the group as a single entity in mind, and each event as the decay of energy from impulses applied to a virtually constructed string made of discrete particles that move independently over time according to weight and elasticity. As a result, the envelope directing to ultimate depletion demonstrates this process's polyphonic possibilities in harmony and duration. In this surrealist scenario, a cloud encloses a sophisticated system that may transform into a machine, crystal, or rock before returning to its original gaseous density.

— Santiago Beis

## ligāre

Co-commissioned by the Los Angeles County Museum of Art (LACMA) and the International Contemporary Ensemble on the occasion of the museum's special exhibit on Stanley Kubrick, *ligāre* is an homage to the collaborations between the movie director and composer György Ligeti. Discrete quotes from *Atmosphères*, *Lux Aeterna*, and *Musica Ricercata* are woven into a musical stream that explores the idea of connectivity in multiple ways, both technically and programmatically.

— Marcos Balter

## **Strobe Light**

The Mizzou New Music Ensemble was privileged to give the world premiere of Kevin Day's *Strobe Light*. We worked with Kevin during a coaching in late April where he spoke a bit about the piece. It is inspired by the LGBTQ+ club culture of North Texas. You can feel the energy of electronic dance music and pulsing lights in the piece. Heavily syncopated rhythms in mixed meter along with flashy solos and funky baselines are contrasted with long, lyric melodies that soar above the grooves. *Strobe Light* became so popular with the NME that we used it as a finale for several of our concerts on our recent South American tour.

— Kevin Day

## **Slow Burn**

*Slow Burn* never stops. It grows out of a noisy silence getting progressively more intense. The clarinet plays a constantly rising figure, and when it seems that it cannot get any higher, the electronics add a Shepard tone underneath giving the illusion of perpetually ascending or descending motion.

The piece was commissioned by a consortium of clarinetists including Dr. Luke Ellard, Dr. Ford Fourqorean, Tyler Neidermayer, Dr. Elisabeth Stimpert, Dr. Wesley Warnhoff, and Dr. Kathryn Vetter. The goal of the consortium was to introduce collegiate players to contemporary performance practice without the extreme technical demands of many new works for clarinet.

— Aaron Mencher

## **Suite for Horn and Piano**

The *Suite for Horn and Piano* (with optional percussion and interpretive dance) is another sonic foray into African mythology, traditions, and metaphysics. It's my first in-depth exploration into the versatility of the French horn. After all, what other instrument can straddle so regally the thrones of the woodwinds and the brass families of instruments! Subtitled "Tales of Sango," each of the six movements captures an aspect or variation of the many tales about one of the most feared yet venerable of all Yoruba deities: Sango, the god of Lightning and Thunder, or as some anthropologists would put it, the "Thor" of African mythology. Indeed, each movement is a complete kaleidoscope into new horizons of rhythms, exotic harmonies, and intercultural exploration. Movement 1, "Arrival," is a clarion call heralding a dignitary into a community. Movement 2, "Homage," is a nostalgic glimpse of a new land, new peoples, filled with promise; it's conversational, yet a soliloquy. Movement 3, "Forest Dreams," is an energetic recount of adversities traversed in distant lands. "Oracles," or Movement 4, is a tentative libation to appease ancestral forebears. Movement 5, "Childhood Dreams," is a reminiscence of toddler years long past — of simple but delicate times. Finally, the last movement, "Sango Farewell," is deft, boisterous, heroic, and deliberately crafted to bring the work to a rousing close. The optional part for twin-congas or djembe drum in movements 3, 4, 5, and 6 is intended to paraphrase fragments of Yoruba batadrums, and along with the optional interpretive dances for movements 2, 3, and 5 should immensely enhance the performance. I got to know hornist Amanda Collins through a mutual friend, Nashville Symphony principal oboist Titus Underwood. During the Covid-19 pandemic lockdown of 2020 they had collaborated, along with some of the eminent classical musicians of our time, on performing my "Fantasia on 'Lift Ev'ry Voice,'" the video of which went viral on social media. As it turned out, Amanda lived in my home state of Missouri, serving on the music faculty of the University of Missouri, and so as we got acquainted the idea of this commission ensued.

— Fred Onowwerosuoke

# ALARM WILL SOUND EIGHT WORLD PREMIERES

Saturday, July 29, 2023  
7:30 PM  
Missouri Theater

*Huntongnese Cacaphony* ..... Chen Yihan  
(2023) (b. 1994)

*Color Utterance* ..... Santiago Beis  
(2023) (b. 1990)

*Interludes* ..... Peter Fahey  
(2023) (b. 1984)

*from within* ..... Ali Can Puskulcu  
(2023) (b. 1989)

~intermission~

*splitting to collapse* ..... Kelley Sheehan  
(2023) (b. 1989)

*u can be anything* ..... Trevor Van de Velde  
(2023) (b. 1998)

*Whelm* ..... Sophie Mathieu  
(2023) (b. 1997)

*sear* ..... Max Vinetz  
(2023) (b. 1996)

All works written for the  
2023 Mizzou International Composers Festival  
and Alarm Will Sound

## Huntongnese Cacaphony

A *hutong* is a type of narrow street or alley, typically associated with northern Chinese cities, especially Beijing. They provide a glimpse into the local lifestyle and maintain a sense of community that is harder to find in modern high-rise apartments. While they are often romanticized for their historical significance and charming aesthetic, they are also associated with overcrowding, poor living conditions, and lack of modern amenities, due to the rapid urbanization and economic development of Chinese cities. In short, they are sites of both preservation and transformation, reflecting the tension between tradition and modernity in contemporary China.

— Chen Yihan

## Color Utterance

*Color Utterance* explores the interplay of utterance, color perception, and time, drawing inspiration from dynamic modulo theory. The piece opens with a dynamic tapestry of tonal hues, creating a sonic landscape that sets the stage for a transformational exploration. The voice in electronics intertwines with the evolving harmonies and accents from the rhythm section, transitioning in-between fluid and vertical expressions. Some sections appear broken and intermittent only to be later consolidated when reaching stability. In Section H, a static sonic foundation is established, which is then disrupted by renewed movement, introducing new tonal palettes and a sequence of transformations.

In Section N, the voice embodies vitality, life, and renewal, seamlessly interweaving with the musical fabric. As the composition concludes, it returns to its initial mood, offering a sense of fulfillment and of circular transformation.

*Color Utterance* invites listeners to delve into the depths of expression where utterance, color, and time intersect.

— Santiago Beis

## Interludes

The work I have composed for Alarm Will Sound is a standalone set of five, short interludes from an ongoing project of mine, a monodrama, *Through and Through*, for female voice and ensemble. The monodrama is a reimagining of a traditional ballad from the British Isles in which a noblewoman murders her lover, is taunted by a magical talking bird (who has witnessed the crime) and, ultimately, is accused of witchcraft and burned at the stake.

— Peter Fahey

## from within

In my composition *from within*, I approached each instrument as a unique soloist, while also creating moments where duos, trios, and quartets come together to propel the music forward. The piece is characterized by a web of interconnected motives, gestures, harmonies, and textures that thread through its entirety. It maintains a constant dialogue with previous material, creating a sense of continuity. Every motif is essential to the unfolding of the music, demanding attentive observation of even the smallest details from the listeners.

— Ali Can Puskulcu

## ***splitting to collapse***

*splitting to collapse* is a piece meant to end.

Once becoming aware of itself, it collapses in, exhausted.

— Kelley Sheehan

## ***u can be anything***

*u can be anything* is about tiny glitches. It is about isolating that tiny stutter and startup when testing on old, recorded cd and not being sure what might be on it. This glitch or stutter comes from the conflicting nature of a mechanical standstill and a driving need for motion. It is a sound that exists within contradiction. This glitch becomes the driving texture of the piece, manifesting in different ways amongst the ensemble.

When working on this piece, I was not entirely sure what direction this piece might take. *u can be anything* ended up becoming my own personal mantra throughout this project, embracing these tiny glitches.

— Trevor Van de Velde

## ***Whelm***

*Whelm* was inspired by photos of the eerie realms of old shipwrecks, exploring the interplay between manmade structures and the relentless forces of nature. I hope this piece will invite listeners to contemplate the fragility of human endeavors in the face of nature's power and the beauty found in the convergence of decay and renewal.

— Sophie Mathieu

## ***sear***

In 2018, I read Samin Nosrat's *Salt Fat Acid Heat* from cover to cover. (I spend a lot of time cooking/grilling—it's something I love to do for myself and others.) In the section of the book on heat, the author talks about an event called the Maillard reaction, a chemical reaction in which heat causes browning of proteins and sugars. One method of achieving the Maillard reaction is by searing. Simply put, you prepare an extreme heat source, you put a raw ingredient on the heat, and then the surface becomes deeply browned (flavorful). Drawbacks of this method include smoking up your kitchen, setting off the fire alarm, sweating profusely, etc.

*sear* is a piece based on extreme contrasts, with the idea of blistering heat in mind.

— Max Vinetz



# 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 PhD 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 at Mizzou: private lesson opportunities, Missouri String Project, Experiencing Piano, Esterhazy Chamber Music Seminar, and several options for community ensembles.

[music.missouri.edu](http://music.missouri.edu)

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LIFE IS MUSIC"**

— Jeanne Siquefield



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