



Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music

2023-2024 Series • Student Ensemble

Mizzou New Music Ensemble

Nicholas Wu, flutes

Meghan Brown, clarinets

Alexandre Negrao, violin

Dean Wibe, cello

Emily Rahn, trumpet

Miles Bohlman, percussion

Olivia Sletteland, percussion

Seda Balci, piano

Jinhong Yoo, piano

Stefan Freund, director

Bill Kalinkos, guest conductor and clarinet

7:30 PM, Sunday, December 3, 2023

Sheryl Crow Hall

Program

Full Faith and Credit Jonathan Russell
(2009) (b. 1979)

Mrs. Smith's Dream is Being Sampled Mahbod Shirvani
(2023) (b. 1997)

Symbology Nicole Mitchell
(2005) (b. 1967)

Foliage JT Wolfe
(2023) (b. 2003)

"Beginnings" from Divinum Mysterium Daniel Kellogg
(2000) (b. 1976)

Bill Kalinkos **Guest Conductor and Clarinetist**

Bill Kalinkos has been called "a powerhouse" (*San Francisco Chronicle*), "a superb performer" (*San Jose Mercury News*), and his playing has been lauded as "ethereal, yet grounded" (*Oakland Tribune*). His performance of Aaron Copland's Concerto was praised in the *Oakland Tribune*: "Kalinkos played casually, with the mysterious ease one hears in an accomplished musician."

Bill enjoys a diverse musical career as a member of critically-acclaimed groups Alarm Will Sound and Splinter Reeds. Recognized by the *Washington Post* as a "notable contemporary music specialist," he has been fortunate enough to work with and premiere pieces by many renowned composers. In 2019, Bill was featured on the New York Philharmonic's "Nightcap" series performing Yann Robin's "Art of Metal II" for solo contrabass clarinet and electronics. As an orchestral player, he is the former principal clarinetist of the Oakland Symphony, a member of both IRIS Orchestra and the New Hampshire Music Festival Orchestra, and he has performed with The Philadelphia Orchestra, The Cleveland Orchestra, and the Kansas City Symphony. Bill has served on the faculties of the University of Missouri and the University of California at Santa Cruz and Berkeley. As a recording artist, he can be heard on the Cantaloupe, Nonesuch, Euroarts, Naxos, Mode, Orange Mountain, Albany Records, Deutsche Gramophon, and Harmonia Mundi labels.

Program Notes and Composers Biographies

Jonathan Russell (b. 1979)

Jonathan Russell (b. 1979) creates music by turns tender and fierce, playful and profound, raw and refined, propulsive and still. In his work, he seeks to embody and express the full range of human experience in a way that speaks directly to people's hearts, minds, and bodies.

While he composes for all sorts of instruments, the extraordinary sound and spirit of the bass clarinet in particular is a driving force behind much of his work. His numerous compositions for bass clarinet(s) include solo works, sonatas, concertos, duets, trios, quartets, chamber works, and large bass clarinet ensembles. He was a longtime member of the Edmund Welles bass clarinet quartet, which channeled the ecstatic power of heavy metal through the deep acoustical resonances of four bass clarinets. He is a member, with Jeff Anderle, of the Sqwonk bass clarinet duo, which for the past 15 years has devoted itself to creating a new repertoire of expressive, vital, joyous music for two bass clarinets. He is also the founder and leader of Improbable Beasts, a professional 15-member bass clarinet ensemble in the Boston area. This group represents the culmination of Jonathan's bass clarinet journey, allowing him to fully realize the richly-textured, harmonious, ferocious music of his dreams.

Jonathan also has a significant body of work for "bass clarinet-adjacent" instruments such as B-flat clarinets, saxophones, and other wind instruments. He loves the deeply human, physical quality of breath-produced sound, the wide spectrum of colors winds can produce, and the vast range of musical genres they can tap into, from Mahlerian bombast to jazz, klezmer, Balkan, Dixieland, funk, Latin, and beyond. His many wind-based compositions include works for solo saxophone, clarinet duet and trio, clarinet choir, saxophone choir, reed quintet, wind/brass octet, wind band, and clarinet and saxophone concertos. His wind works have been commissioned and performed by ensembles such as the Eastman Saxophone Project, Eastman Wind Ensemble, Imani Winds, Splinter Reeds, Nomad Session, Égide Duo, and Paradise Winds. Jonathan also writes for more conventional ensembles: orchestras, string quartets, choirs, mixed chamber ensembles, solo piano, etc., and these works have been performed by groups such as the San Francisco Symphony, Roomful of Teeth, So Percussion, and JACK quartet, among many others.

Full Faith and Credit

Full Faith and Credit was inspired by the economic crisis that struck in 2008. Well before the crisis actually hit, I had become obsessed with the unsustainable nature of our economy, and with the huge housing bubble and endless sea of debt that seemed to be engulfing everything. When it all came crashing down, writing *Full Faith* was one way I sought to deal with it. The work is not literally programmatic – there is no Debt Leitmotif or Goldman Sachs Chord – but it is inspired by the general mood of foreboding that I felt as the crisis unfolded, and the sense of a seemingly orderly, yet ultimately corrupt and unsustainable system collapsing into chaos.

The musical language of the work draws heavily on post-minimalist and vernacular styles, but combines these with free, improvisatory gestures, and a dramatic narrative structure. The rigid underlying grid becomes bent and distorted by the improvisatory elements, and the work gets increasingly chaotic as it goes, until a set of complex cross-rhythms culminates in six thunderously dissonant, brutal piano chords, followed by an airy, evaporating coda. *Full Faith and Credit* was commissioned by the Adorno Ensemble and premiered in April 2009 at San Francisco State University.

Mahbod Shirvani (b. 1997)

Mahbod Shirvani is an Iranian-based Electroacoustic composer and Tar player residing in the United States. Holds his Bachelor's degree in Persian music performance with Darioush Talaei, Siamak Aghaei, Hossein Alizadeh, and Azin Movahed from the University of Tehran. He had international master classes and lessons with renowned composers such as Ken Ueno, Nina C.Young, Chaya Czernowin, Katharina Rosenberger, Marco Stroppa, Joachim Heintz, and Fanis Gioles, and international Seminars with Orm Finnendahl, Esther Lamneck.

He had several performances as a performer and composer and theater and movie composer in Iran. He had published *Vision of Darkness Compilation Album* by Unexplained Sound Group Record (2023), *YARAVA CD Compilation* (winners of the festival 2022), and *21.4 Compilation Album* by Noise a Noise Record (2022). Shirvani won the first prize in Javan Music Composition (2020), the second prize at the International Reza Korourian Award (2021), was a selected composer at the International Petricore Award (2020), first prize for the best music composition at the International Tehran Mobarak Theatre Puppet Festival (2019), and first prize for composition in the International Student Theatre Festival (2020).

He is currently pursuing a Master of Music in Composition at the University of Missouri with the mentorship of Stefan Freund and Utku Asuroglu.

Mrs. Smith's Dream is Being Sampled

In *Mrs. Smith's Dream*, listeners are invited on a surreal journey, akin to wandering through a labyrinth of dreams. This piece encapsulates the peculiar sensation of being trapped within someone else's dream, constantly transitioning from one vivid dreamscape to another, more ominous nightmare. My intention was to explore the depths of subconscious realms, where the familiar intertwines with the bizarre. Through intricate sampling and layered soundscapes, the composition mirrors the unpredictability of dreams, offering a soundscape that is both captivating and unsettling. As the music unfolds, it invites audiences to experience the fluidity of dreams, where fear coexists, and reality blurs. This journey is not just a listening experience, but a voyage into the depths of the human psyche, reflecting the complex tapestry of emotions that dreams often evoke.

Nicole Mitchell (b. 1967)

Nicole M. Mitchell is an award-winning creative flutist, composer, bandleader and educator. She is perhaps best known for her work as a flutist, having developed a unique improvisational language and having been repeatedly awarded "Top Flutist of the Year" by Downbeat Magazine Critics Poll and the Jazz Journalists Association (2010-2022). Mitchell initially emerged from Chicago's innovative music scene in the late 90s. She started with Maia and Shanta Nurullah in Samana (the AACM's first all-woman ensemble) and as a member of the David Boykin EXPANSE. Her music celebrates contemporary African American culture. She is the founder of Black Earth Ensemble, Black Earth Strings, Sonic Projections and Ice Crystal, and she composes for contemporary ensembles of varied instrumentation and size, while incorporating improvisation and a wide aesthetic expression.

The former first woman president of Chicago's Association for the Advancement of Creative Musicians, Mitchell celebrates endless possibility by "creating visionary worlds through music that bridge the familiar with the unknown." Some of her newest work with Black Earth Ensemble explores intercultural collaborations; *Bamako*Chicago*, featuring Malian kora master, Ballake Sissoko and *Mandorla Awakening* with Kojiro Umezaki (shakuhachi) and Tatsu Aoki (taiko, bass, shamisen).

As a composer, Mitchell has been commissioned by the French Ministry of Culture, the Chicago Museum of Contemporary Art, Art Institute of Chicago, the Stone, the French American Jazz Exchange, Chamber Music America (New Works), the Chicago Jazz Festival, ICE, and the Chicago Sinfonietta. Mitchell has performed with creative music luminaries including Craig Taborn, Roscoe Mitchell, Joelle Leandre, Anthony Braxton, Geri Allen, George Lewis, Mark Dresser, Steve Coleman, Anthony Davis, Myra Melford, Bill Dixon, Muhal Richard Abrams, Ed Wilkerson, Rob Mazurek, and Billy Childs, and Hamid Drake. She is a recipient of the Herb Alpert Award (2011), the Chicago 3Arts Award (2011), the Doris Duke Artist Award (2012) and the United States Artist Award (2020). Mitchell is a Professor of Music at the University of Virginia, and previously taught at the University of California Irvine and the University of Pittsburgh.

J.T. Wolfe (b. 2003)

J.T. Wolfe is a composer and pianist from Missouri. Currently in his third year of undergraduate composition studies at the University of Missouri, Wolfe has studied with composers such as Carolina Heredia, Yoshiaki Onishi, Utku Asuroglu, Stefan Freund, Kevin Day, Annika Socolofsky, and others, as well as being a three-year attendee of the Missouri Summer Composition Institute from 2019 to 2021. He has written numerous solo and chamber works, as well as working with the Khemia Ensemble, and the Mizzou New Music Ensemble, and is currently working on a commission for the horns of the St. Louis Symphony Orchestra. In 2022, his music was featured at the Mizzou International Composers Festival.

Wolfe's music often reflects a devotion to the natural world, exploring humanity's relationship with it and using it as a lens for examining subjects both musical and non-musical. In 2022, *Canyons* for brass quintet was completed, a piece inspired by the characteristic landscapes of the American West. *Burr Oak* for wind quintet, premiered in April 2023, reflects on the philosophies of naturalist John Muir and personal childhood memories of nature. Aside from his chamber works, his numerous works for solo piano show his dedication to the instrument and to increasing the size and importance of contemporary piano repertoire.

Foliage

Foliage was completed in October 2023 for the Mizzou New Music Ensemble. Inspiration for the piece was taken from the image of sunlight streaming through canopies of leaves, hence the title. I find a loose comparison to this piece in Maurice Ravel's solo piano work *Jeux*

d'Eau (1901), the title of which roughly translates to 'water games.' While Ravel sought to sonically reflect the play of water, as in a fountain, I sought to reflect the play of light.

As such, the work relies on the brighter sonorities of the instruments. The specific percussion choices are particularly important to the glittering soundscape of the piece, as well as a prominent part of the typically bright vibraphone and some scintillating moments in the piano. There are several instances of almost overwhelming brightness, not unlike staring directly into the sun. These bright moments are often followed by equally dark moments, because, of course, there is no light without shadow. The use of hocket is also crucial to this sound world, as it creates a kaleidoscopic, refractive effect, appropriate to the pictorial element of the work. In contrast to previous works of mine, which were characteristically dominated by melody, I found myself relying almost entirely on color and texture to compose this work, which was a refreshing change and yielded the most rewarding result.

Daniel Kellogg (b. 1976)

"Daniel Kellogg is one of the most exciting composers around – technically assured, fascinated by unusual sonic textures, unfailingly easy to listen to, yet far from simplistic." wrote the Washington Post. Dr. Kellogg, Associate Professor of Composition at the University of Colorado, has had premieres with the Philadelphia Orchestra, the National Symphony Orchestra, the San Diego Symphony, the Kansas City Symphony, the Colorado Symphony Orchestra, Ensemble Orchestral de Paris, the Takács Quartet, and the Aspen Music Festival. He has served as composer-in-residence for Young Concert Artists, the South Dakota Symphony, the Green Bay Symphony, and the Lexington Philharmonic. Honors include a Charles Ives Fellowship from the American Academy of Arts and Letters, a Charles Ives Scholarship from the American Academy of Arts and Letters, six ASCAP Young Composer Awards, the BMI William Schuman Prize, and the ASCAP Rudolf Nissim Award. His works have been broadcast on NPR's "Performance Today", "St. Paul Sundays", and BBC's "Live from Wigmore Hall" among others. A graduate of the Curtis Institute of Music, Mr. Kellogg earned a Master of Music and a Doctor of Musical Arts from the Yale School of Music.

Divinum Mysterium

Divinum Mysterium, or “Divine Mystery”, is the title of a 13 century chant tune that is still sung in many churches throughout the world. It is the melody set to “Of the Father’s Love Begotten”, a 4th century prayer by Prudentius, which speaks of the mystery of God’s relationship to the Messiah, who is the beginning and the end and is present in all things. Every year during the advent season my church would sing this hymn. We would sing it in unison without accompaniment except for tonic bell tones wrung between the phrases. It is one of the most beautiful and striking experiences in my musical memory and serves as the underlying fabric for this piece.

Divinum Mysterium is in five movements with a prelude and postlude. It roughly follows the creation narrative found in Genesis. The chant tune weaves in and out of each movement and serves as the basis for all the musical material. The first movement, “Beginnings,” sets the chant tune in mixed meter octatonic fragments. Explosive outbursts, which are short and sporadic at first, eventually lengthen until dominating the texture at the end.

Divinum Mysterium was a Catherine Shouse Commission and was commissioned by eighth blackbird as part of the national series of works from Meet the Composer/Arts Endowment Commissioning Music/USA. This commissioning program is made possible by generous support from the Catherine Filene Shouse Foundation with additional support from the National Endowment for the Arts, the Helen F. Whitaker Fund and the Dayton Hudson Foundation.

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 comprised of nine 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 at the University of Missouri School of Music.

Mizzou New Music Initiative

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

Upcoming MNMI events

Premiere of Harry Gonzalez's Sheldon Commission for String Trio
7:30 p.m. Wednesday, December 6, Sheldon Concert Hall, St. Louis

Now accepting applications for the Creating Original Music Project
(K-12 opportunity).

Visit newmusic.missouri.edu for a full list of events and opportunities.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield Music Center, 573-884-2604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

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