



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

John Orfe, guest conductor and piano

7:30 PM, Sunday, October 1, 2023

Sheryl Crow Hall

## Program

Consort Piece ..... Adolphus Hailstork  
(1993) (b. 1941)

I Dreamed of a Forest ..... Ben Rouder  
(2021) (b. 1999)

Toward the Center ..... Yehudi Wyner  
(1988) (b. 1929)

John Orfe, piano

### *Intermission*

Ocean Shore at Night ..... Andrew Wiele  
(2021) (b. 1996)

Songs America Loves to Sing ..... John Harbison  
(2004) (b. 1938)

1. Solo: *Amazing Grace*
2. Canon: *Careless Love*
3. Solo: *Will the Circle be Unbroken?*
4. Canon: *Aura Lee*
5. Solo: *What a Friend We Have in Jesus*
6. Canon: *St. Louis Blues*
7. Solo: *Poor Butterfly*
8. Canon: *We Shall Overcome*
9. Solo: *Ain't Goin' to Study War No More*
10. Canon: *Anniversary Song*

## John Orfe Guest Conductor and Pianist

John Orfe's music has been performed worldwide. He has fulfilled commissions from choirs, orchestras, and chamber ensembles including Illinois Wesleyan University, Choral Arts Ensemble, Two Rivers Chorale, Duo Montagnard, Dez Cordas, Music Institute of Chicago, American Guild of Organists, Champaign-Urbana Symphony Orchestra, and the Diocese of Peoria, Illinois. Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, Aspen Contemporary Ensemble, John Alexander Singers, Illinois State University Concert Choir, UIUC combined Glee Clubs, and new music ensembles at the North Carolina School of the Arts and Bowling Green State University. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood Music Center Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, fourteen Standard Awards and the Morton Gould Award from ASCAP, the Heckscher Prize from Ithaca College, the Charles Ives Scholarship from the American Academy of Arts and Letters, and first prizes in national competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. He holds undergraduate degrees from the Eastman School of Music and graduate degrees including the DMA from the Yale School of Music.

As a pianist, Orfe has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. As core pianist and founding member of Alarm Will Sound, Orfe has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; the Library of Congress in Washington, D.C.; and venues in Beijing, Nanning, Seoul, Moscow, St. Petersburg, Krakow, Amsterdam, Berlin, Bremen, Bolzano, Cork, Hamburg, London, Lima, San Jose, Quito, and Saõ Paolo. As the keyboardist for Present Music in Milwaukee, Wisconsin, he edited and premiered the organ part central to Raven Chacon's *Voiceless Mass*, which won the 2022 Pulitzer Prize in Music. He has recorded on the Cantaloupe, Nonesuch, Kairos, Parma, and Albany Records labels. Orfe serves as Organist at First United Methodist Church in Peoria, Illinois, where he also served as the Peoria Symphony Orchestra's inaugural Composer-in-Residence. He has held full-time teaching appointments at Dickinson College, Bradley University, and Illinois Wesleyan University. He was a featured composer for SIU-Carbondale's 2022 *Outside the Box* new music festival. His music appears on the Centaur, Delos, and Nonesuch labels.

## Program Notes and Composers Biographies

### Adolphus Hailstork (b. 1941)

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. He has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Among his early compositions are *Celebration*, recorded by the Detroit Symphony in 1976, and *Out of the Depths* (1977) and *American Guernica* (1983), two works for band that won national competitions.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, JoAnn Falletta and David Lockington. Thomas Wilkins recently conducted Hailstork's *An American Port of Call* with the Boston Symphony Orchestra.

Commissions include *Rise for Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company; *Set Me on a Rock* (about Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008); and the choral ballet, *The Gift of the Magi*, for treble chorus and orchestra (2009). In the fall of 2011, *Zora, We're Calling You*, a work for speaker and orchestra, was premiered by the Orlando Symphony. *I Speak of Peace*, commissioned by the Bismarck Symphony in honor of (and featuring the words of) President John F. Kennedy, premiered in 2013.

His most recent major work, the choral requiem *A Knee on the Neck* (a tribute to George Floyd), with text by Herbert Martin, premiered in 2022, performed by the National Philharmonic in collaboration with the Washington Chorus, National Philharmonic Chorale and singers from Howard University. Other recent works include *The World Called* (based on Rita Dove's poem *Testimonial*), a work for soprano, chorus, and orchestra commissioned by the Oratorio Society of Virginia (premiered in 2018), and *Still Holding On*, an orchestra work commissioned and premiered by the Los Angeles Philharmonic in 2019.

Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia.

## **Consort Piece**

*Consort Piece* was commissioned by the Norfolk (Virginia) Chamber Consort as part of its 25th anniversary celebration. The nine-minute septet is scored for mixed Pierrot ensemble with percussion and trumpet. The piece has an overture-like quality, displaying confident craftsmanship with neoclassical clarity and proportions not out of place in American mid-20th-century symphonic writing - and Hailstork has written four symphonies. Its exuberant character is helped in large part by spritely rhythms, frequent mixed meter changes, elite syncopations, Gershwinian riffs, and moments of great lyric expression that evoke jazz ballads and late Romanticism. *Consort Piece* was completed in 1993 and awarded first prize in 1995 by the University of Delaware Festival of Contemporary Music.

## **Ben Rouder (b. 1999)**

Benjamin Rouder is a composer based in Missouri. He received his bachelor's degree in composition at the University of Missouri. There, he studied with Dr. Stefan Freund, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi. He has had works performed by the University Singers, the Mizzou New Music Ensemble, the Mizzou Faculty Brass Quintet, the Columbia Civic Orchestra, the Full Gremlin Quartet, Plaza Winds, Daniel Ramjattan, Naoko Tsujita, and David Halen. Currently, he is pursuing his master's degree at the University of Missouri - Kansas City where he has studied with Dr. Paul Rudy and is currently studying with Dr. Chen Yi.

## **I Dreamed of a Forest**

*I Dreamed of a Forest* was composed as part of the "Sound of Art" initiative at Mizzou for the 2020 - 2021 season where composers were asked to write about Missouri State Parks. In this work, I aimed to express a general unease about being outdoors.

At the time I was working on this piece, facilities were just beginning to open up after the COVID-19 lockdown. I had grown accustomed to being indoors and remote. Although content, I was quite stagnant for long after the lockdown was lifted. One way this stagnation expresses itself is in my relationship with nature.

As a kid, I was always outside playing in the dirt. I have cherished memories of canoeing in The Finger Lakes, exploring the caves of Devils Ice Box, and climbing at The Pinnacles. At some point, long before COVID, I had ceased my relationship with the outdoors. Quarantining helped me identify this deficiency in my life and I wanted to rectify this.

However, rather than going outside, I wallowed in guilt. The more I wallowed in guilt, the less I felt inclined to go outside, therefore feeling more guilt. Insecurity is a vicious negative feedback loop. The remedy, of course, was just to open my doors and take a walk.

*I Dreamed of Forest* is about a carefree kid who long ago played in the mud. It's about nostalgia, connection, the wilderness, and dreams.

### **Yehudi Wyner (b. 1929)**

Awarded the 2006 Pulitzer Prize for his *Piano Concerto, "Chiavi in mano"*, Yehudi Wyner is one of America's most distinguished musicians. His compositions include over 100 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, the Boston Symphony, the BBC Philharmonic, The Library of Congress, The Ford Foundation, Koussevitzky Foundation, National Endowment for the Arts, Fromm Foundation, Santa Fe Chamber Music Festival, and Worldwide Concurrent Premieres among others. His recording "The Mirror" on Naxos won a 2005 Grammy Award, his *Piano Concerto, "Chiavi in Mano"* on Bridge Records was nominated for a 2009 Grammy, and his *Horntrio* (1997) was a Finalist for the Pulitzer Prize.

Other honors received include two Guggenheim Fellowships, The Institute of Arts and Letters Award, the Rome Prize, the Brandeis Creative Arts Award, and the Elise Stoeger Prize given by the Chamber Music Society of Lincoln Center for "lifetime contribution to chamber music." He currently serves as President of the American Academy of Arts and Letters and is a member of The American Academy of Arts and Sciences.

Yehudi Wyner has also had an active career as a solo pianist, chamber musician collaborating with notable vocal and instrumental colleagues, teacher, director of two opera companies, and conductor of numerous chamber and vocal ensembles in a wide range of repertory. Keyboard artist of the Bach Aria Group since 1968, he has played and conducted many of the Bach cantatas, concertos, and motets. He was on the chamber music faculty of the Boston Symphony's Tanglewood Music Center from 1975-97.

He has been composer-in-residence at NMOP (2014), June in Buffalo (2012), DePaul University (2012), The Shepherd School of Music, Rice University (2012), Civitella Ranieri (2009), the Eastman School of Music (2008), Vassar College (2007), the Atlantic Center for the Arts (2005), the Rockefeller Center at Bellagio, Italy (1998), the American Academy in Rome (1991), and at the Santa Fe Chamber Music Festival (1982).

Mr. Wyner was a Professor at the Yale University School of Music from 1963-1977 where he also served as Chairman of the Composition faculty. He became Dean of the Music Division at the State University of New York, Purchase, in 1978, where he was a professor for twelve years. A guest Professor at Cornell University in 1988, Mr. Wyner has also been a frequent Visiting Professor at Harvard University since 1991. From 1991-2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. He came into a musical family and was trained early as pianist and composer. His father, Lazar Weiner, was the preeminent composer of Yiddish Art Song as well as a notable creator of liturgical music for the modern synagogue. After graduating from the Juilliard School with a Diploma in piano, Yehudi Wyner went on to study at Yale and Harvard Universities with composers Paul Hindemith, Richard Donovan, and Walter Piston. In 1953, he won the Rome Prize in Composition enabling him to live for the next three years at the American Academy in Rome, composing, playing, and traveling.

Recent compositions include *Sonnet: In the arms of Sleep* for soprano and two mezzo sopranos, flute, clarinet, violin, viola, cello and harp (2015) commissioned in honor of Tanglewood Music Center 75th Anniversary, *Into the evening air* for Wind Quintet (2013), commissioned by the Boston Symphony for the Boston Symphony Chamber Players, *West of the moon* for guitar, mandolin, flute, oboe, violin and cello, (2013) commissioned by Cygnus, *Concordance* for violin, viola, cello and piano (2012), "Save me O God;" *Psalm 49* for chorus a cappella (2012), *Refrain* for solo piano (2012), "The Lord is close to the Heartbroken" for chorus, harp and percussion (2012), commissioned by Soli Deo Gloria's psalms project; "Give thanks for all things" for Orchestra and Chorus (2010), commissioned by The Cantata Singers; *Fragments from Antiquity* for Soprano and Orchestra (rev 2011); *Fantasy on B.A.C.H.* for Piano (2010), commissioned by Wigmore Hall and Angela Hewitt; *TRIO 2009*, for Clarinet, Cello and Piano, commissioned by Chamber Music San Francisco for Lynn Harrell, Robert Levin and Richard Stoltzman.

Recordings of his music can be found on Naxos, Bridge, New World, Albany, Pro Arte, CRI, 4Tay, and Columbia Records. His Bridge release, *Orchestra Music of Yehudi Wyner*, was chosen by American Record guide as one of the Ten Best Recordings of 2009. Wyner's music is published by Associated Music Publishers, Inc. (G. Schirmer). He is married to conductor and former soprano Susan Davenny Wyner.

## Toward the Center

*Toward the Center* (1988) was commissioned by the Yale School of Music to honor Ward Davenny, distinguished pianist and teacher, who had been a mainstay of the Yale establishment from 1961 until his retirement in 1988. The composition was completed in March 1988 and received its first performance at Yale on April 21st, interpreted by Ian Hobson, brilliant young pianist and former student of Mr. Davenny. The title, *Toward the Center*, contains some cryptic allusions, some of them playful, others of a deeply personal nature. Whatever the exact definition of the title may be, I feel that the music seeks to embody something of the process of exploring psychological and cultural interiors and transmitting that experience in an illuminating, possibly revelatory way.

The composition is through-composed, in the manner of a fantasy. A jazzy opening flourish defines the pitches and intervals from which all the subsequent music will flow, but the derivations are often fanciful and associative rather than rigorous and systematic. Much of the music is guided by romantic, gestural rubato, urgent, and elastic, but there are extended passages of stable tempo as well. *Toward the Center* ends with a subdued apotheosis, trailing off in a cloud of distantly remembered dance music, now nostalgically transformed, refined, delicately exalted.

### **Andrew Wiele (b. 1996)**

Andrew Wiele has always grown up around music. His mother had a piano in the house, and he started taking lessons at a young age, as well as playing clarinet and singing in the choir throughout middle and high school. It was during his senior year of high school when he realized that he loved music and wanted to pursue it as a career, thanks to the music of artists like George Winston, Horace Silver, and Herbie Hancock. It is their uniqueness, love of music and art, and their connection with their audiences that Andrew wants to capture in his own music. Already, many people have praised Andrew for the way he connects his music to the world around him. His performances have been described as engaging, providing context and meaning to the music.

One of Andrew's most deeply held beliefs is that music can heal the soul and communicate things words could never express. Through the creation and performance of music people can come together, build community and strengthen bonds. Music and its many forms can cross over any barrier and foster peace and happiness. Currently, Andrew has several outlets through which he shares his love of music with others. As an faculty member at the University of Missouri, Andrew is able to bring to life the work of local composers and encourage others to do the same. He



also does freelance teaching and performances around the area, and his recorded music is available on Band Camp and YouTube.

## **Ocean Shore at Night**

*Ocean Shore at Night* was written in 2021 for the Mizzou New Music Ensemble. In the piece, I try to evoke the scene of the title, from the perspective of someone standing on a moonlit beach. Percussion elements such as the ocean drum, crotales, and mark tree work with the piano fluctuating between chords to create the landscape the other instruments sing over. In the first section, each instrument has its turn to express the beauty of the landscape before them, culminating in a large crescendo. The second section is freer, looking towards the sky. The third section then turns toward the horizon and the unknown, which lies beyond. The melodies from the first section are expanded on, spinning into fears of what may lie beyond sight, urged on by an insistent snare drum.

## **John Harbison (b. 1938)**

John Harris Harbison, composer, conductor, and teacher is among the most prolific American composers, his works brace elements of jazz as well as having a Baroque style. He is best known for his operas and choral works, but mainly for having won the Pulitzer Prize for music in 1987 for *The Flight into Egypt* and being nominated for a 2006 Grammy Award for his *Mottetti di Montale*. He was born into a musical family, he was a child prodigy who could improvise playing the piano at the age of 4. At 16, he won the prestigious BMI Student Composer Award. He studied violin, viola, piano, tuba, and voice all while attending High School and went on to study music at Harvard University. While there he sang with the Harvard Glee Club, the Bach Society Orchestra, chamber and jazz music groups, and later at Princeton. Composer and teacher Roger Sessions mentored him at Harvard and became one of his most influential influences as did Walter Piston Jr., also a notable composer of classical music and theorist at Harvard University. Some of his other teachers including Boris Blacher at the Berlin Hochschule fur Musik and Earl Kim at Princeton also influenced him. He has worked as a professor of music at the Massachusetts Institute of Technology, since 1969. He is often called, the great master of ambiguity' but self describes himself as a composer of operas. He was commissioned by the Metropolitan Opera to do *The Great Gatsby* to celebrate Maestro James Levine's 25th anniversary. This opera premiered on December 20, 1999, conducted by Levine and starring Jerry Hadley. He has received many honors and awards. In 1998, he was named winner of the Heinz Award for the Arts and Humanities, a prize established by Senator John Heinz's wife, for contributions to the Arts and

Humanities, the Environment, the Human Condition, Public Policy and Technology, and the Economy and Employment. In 1980, he received the Kennedy Center Friedheim First Prize, for his *Piano Concerto* and a MacArthur Fellowship in 1989. He is married to the violinist Rose Mary Pederson, they have separate careers but in many regards conjoined careers. He writes many of his violin compositions for her and together they run the Token Creek Music Festival on their family farm in Wisconsin.

## **Songs America Loves to Sing**

It is a distant, quaint vision: the family around the piano singing familiar songs, a Currier and Ives print, an album of sepia photographs. But I remember it well (or did I imagine it?). The album which our family sometimes used may have been called *Songs America Loves to Sing*. The present collection of solos and canons on some of these still familiar melodies is dedicated to my sister Meg (of five singers, now only two left).

Ideally, many of the tunes will still be recognizable. In the chorale preludes of the German baroque common melodies are embedded in the composer's invention (strict against free); if we know the tunes our enjoyment of the pieces is enhanced. It is my hope that choosing well-known musical material will make these settings transparent.

### Solo: Amazing Grace

In 1972 I made a virtuoso set of variations for solo oboe on this tune. This simpler version is an exploration of the overtones of the primary chord. The accompanying strings offer a foretaste of the canonic principle, framing the soloist with slower versions of "Amazing Grace."

### Canon: Careless Love

The melody is presented as a ghostly backdrop in the accompanying piano. A series of pensive octave canons serve to introduce the ensemble, in pairs, to the listener.

### Solo: Will the Circle be Unbroken?

The song has a visionary presence, and suggests very little harmonic change, a fact emphasized by the obsessive piano signal. The solo begins rhapsodically, then is pulled into the pulse.

### Canon: Aura Lee

The piano ostinato is an abstract wallpaper of the tune which is presented at various speeds by the others. In the '50s a famous entertainer produced a hit record of a song that very much resembles "Aura Lee."

### Solo: What a Friend We Have in Jesus

We are at the heart of the cycle, two numbers touching upon the gospel

and blues traditions. Here the piano offers increasingly fervent glosses on the tune. The accompanists are not drawn in, but cast a reverent shadow.

#### Canon: St. Louis Blues

The most elaborate of the canons, actually a double inversion canon over a free bass, with certain elements treated as "thickened lines" (a fine descriptive jazz theory term).

#### Solo: Poor Butterfly

The pristine melody is first presented as a cadenza, filtering though only if the listener remembers it well. Then, as a reminder, it is played simply by the accompanists, while the soloist continues an embroidery derived from the tune.

#### Canon: We Shall Overcome

We enter a political sequence here, two songs that never lose currency. The early music vocabulary for "We Shall Overcome" says that the goals it furthered have not been achieved. The contentious diminution canons suggest that social struggles and disjunction continue, inevitably.

#### Solo: Ain't Goin' to Study War No More

I know no sturdier expression of the hope for peace than this spiritual. In the setting, an undercurrent of unease is present in the fanfares heard during the second stanza. As the accompanists join the soloist in a collective jam session, the conflicts recede. (A parallel version of the piece was my contribution to the Albany Symphony Spiritual Project.)

#### Canon: Anniversary Song

In a photograph of her fifth birthday party my sister Helen sits in front of her cake, surrounded by her friends, in a perfect party dress, weeping inconsolably. From that image of her indelibly melancholic temperament comes the initial canon; birthdays can be daunting. At the end, a more hopeful version of this tune, similar to a (perhaps) still copyrighted melody takes over.

***Songs America Loves to Sing***, for the so-called "Pierrot" combination, was commissioned jointly by the Atlanta Chamber Players, with funding from Cherry Logan Emerson, and the Da Capo Chamber Players, with an award from the Barlow Endowment for Music Composition at Brigham Young University. As in an earlier piece, ***Fourteen Fabled Folksongs*** (in which I invented all the tunes), the pattern is all-important — the key scheme, contrasts, pacing of the sequence — so pauses between movements must be minimal. Paradoxically, I would permit separate performance of any part of the music with very different purposes in view. The entire pieces lasts about twenty-three minutes.

## **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 eight 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, and Yoshiaki Onishi, composer, conductor, clarinetist, and Visiting Assistant Professor of Music Composition 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 Sinquefield Commission for Piano Trio  
7:00 p.m. Friday, October 13, First Baptist Church

Splinter Reeds Residency: Thursday, October 19 - Friday, October 20  
Concert: 7:30 p.m. Friday, October 20, SMC 132

Performance of Atticus Schlegel's Woodwind Quintet  
7:30 p.m. Wednesday, October 25, Sheldon Concert Hall, St. Louis

Student Composers Recital  
7:30 p.m. Sunday, October 29. SMC 132

***Visit [newmusic.missouri.edu](http://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](http://www.music.missouri.edu)

Please consider visiting our partner organizations:

University Concert Series • [www.concertseries.org](http://www.concertseries.org) | Odyssey Chamber Music Series • [www.odysseymissouri.org](http://www.odysseymissouri.org) Columbia Civic Orchestra • [cco.missouri.org](http://cco.missouri.org) | We Always Swing Jazz Series • [www.wealwaysswing.org](http://www.wealwaysswing.org) CAAM • [www.ChoralArtsAllianceofMissouri.com](http://www.ChoralArtsAllianceofMissouri.com) | KMUC Classical 90.5 FM • [www.kmuc.org](http://www.kmuc.org)