



Mizzou New Music Initiative
University of Missouri

University of Missouri School of Music
2025-2026 Series • Student Ensemble

Mizzou New Music Ensemble

Hanna Noh, flutes
Sophie Browning-Brodack, clarinets
Emily Aponte, horn
Juliana Felipe Vieira, violin
Mason Murphy, cello
Cheek Kai “Mon” leong, percussion
Daniel Noonan, percussion
Ryan Kee, piano
Jinhong Yoo, piano

Stefan Freund, Director
Selim Göncü, Guest Conductor

7:30 PM, Sunday, October 5, 2025
Sheryl Crow Hall

Program

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

Ad Parnassum Steven Stucky
(1998) (1949-2016)

Arioso J.T. Wolfe
(2025) (b. 2003)

speckled the green and blue Katherine Balch
(2016) (b. 1991)

Waves Trent Fitzsimmons
(2025) (b. 2006)

Program Notes

***Consort Piece* (1993)**

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.

***Ad Parnassum* (1998)**

Beginning about 1930, Paul Klee, most musical of painters, began using the term "polyphonic painting" to describe the layering of various forms and colors to produce visual compositions of many "voices." My favorites among these paintings are those using a sort of pointillist or mosaic approach, in which grids of dense dots or squares in contrasting colors create a wonderfully rich, luminous effect.

The magnum opus among these works is the 1932 *Ad Parnassum*, which overlays glowing fields of colored dots with a few strong, simple shapes: a mountain peak, a sun, fragments of temple architecture. Klee borrowed his title from *Gradus ad Parnassum* (*Steps to Parnassus*, 1725) by J.J. Fux, a manual of polyphonic technique that nurtured generations of musicians. I borrowed my title from Klee's painting.

My composition is not so much a translation of pictorial elements from Klee's *Ad Parnassum* as an attempt to think through some of its basic principles in my own, purely musical terms. These principles include the play of light and shadow, the contrast between activity and repose, and a tension between Klee's cool blues and warm oranges so engrossing that it results, paradoxically, in profound harmony. I have been inspired, too, by questions implicit in the Klee painting: what is figure, what is ground? how can the same element be first one, then the other, or even both at once? Above all, I have tried to learn from Klee how a busy surface, dense with small details, can cohere to produce large, clear shapes, simple yet powerful. This seems to me as valuable an aim in music as it is in art.

My *Ad Parnassum* was composed to celebrate the thirtieth anniversary of the Boston Musica Viva, and it was premiered by that ensemble under Richard Pittman in Cambridge, Massachusetts, on October 16, 1998.

***Arioso* (2025)**

"*Arisoso* (noun), plural *ariosos* also *ariosi*: a musical passage or composition having a mixture of free recitative and metrical song." (from Merriam-Webster).

Arioso was written in May 2025 for the American Wild Ensemble, who gave its premiere performance at the University of Missouri-Kansas City Summer Composition Symposium in June of that year.

***speckled the green and blue* (2016)**

"Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the
wind, speckle the green and blue,
See, the steamers coming and going, steaming
in or out of port,
See, dusky and undulating, the long pennants
of smoke."

— Walt Whitman, *Song of the Exposition*.

Waves (2025)

Waves is a contemporary piece depicting different types of waves in any form. A short introduction gives the listener the feeling of ocean waves, creating the image that they're at sea.

The next section carries that even further with an "Afro-Cuban" conga line and an intimate cello bass line. Following this section creates more pop-style writing, depicting sound waves from a club or a party. It gives the piece a more heroic style.

Shortly after that, the texture thins and the writing feels more tense, creating a wave of emotions. The new complex harmonies accompany that feeling really well.

The final section circles back to the "Afro-Cuban" style, now depicting a heat wave. Over time, the texture thickens until the end – where all the instruments are playing – creating chaos until the final anti-climatic ending. Enjoy this fun and innovative piece!

About the Composers

Adolphus Hailstork (b. 1941) is a prominent American composer known for his rich and diverse body of work spanning orchestral, choral, vocal, and chamber music. He earned his doctorate in composition from Michigan State University under H. Owen Reed and previously studied with Vittorio Giannini and David Diamond at the Manhattan School of Music, Nadia Boulanger at the American Institute at Fontainebleau, and Mark Fax at Howard University.

Hailstork's early success came with works such as *Celebration* (1976), recorded by the Detroit Symphony, and *American Guernica* (1983), which won national recognition. His music has been performed by major American orchestras; including the Philadelphia, Chicago, and New York Philharmonics, under the batons of conductors like Daniel Barenboim, Kurt Masur, and JoAnn Falletta. His Second Symphony and *Joshua's Boots* (opera) premiered in 1999, while several of his symphonies and orchestral works, such as *An American Port of Call*, have been released on Naxos.

Recent major works include *Rise for Freedom* (2007), *Set Me on a Rock* (2008), *The Gift of The Magi* (2009), and *I Speak of Peace* (2013). More recent compositions include *The World Called* (2018), based on a poem by Rita Dove, and *Still Holding On* (2019), premiered by the Los Angeles Philharmonic. Currently, Hailstork is working on his Fourth Symphony and *A Knee on a Neck*, a choral tribute to George Floyd.

He resides in Virginia Beach, where he serves as Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Steven Stucky (1949-2016) was a Pulitzer Prize-winning composer. He had an extensive catalogue of compositions ranging from large-scale orchestral works to a *cappella* miniatures for chorus. He was also active as a conductor, writer, lecturer and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic. In 1988, André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra's consulting composer for new music, working closely with Esa-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005.

Steven Stucky taught at Cornell University beginning in 1980 and served as Given Foundation Professor of Composition. He also taught at the Aspen Music Festival and School, the Eastman School of Music, and the University of California (Berkeley). A world-renowned expert on Lutoslawski's music, he was a frequent guest at colleges and conservatories, and his works continue to appear on the programmes of the world's major orchestras.

J.T. Wolfe (b. 2003) is continually renewed by his interactions with the people he shares it with – talented musicians, audiences, and other composers and artists. Always striving to work outside of his comfort zone, his musical language is constantly growing and changing, but remains committed to lyricism, vivid harmonic and instrumental color, and exploring the nature of musical expression. In 2025, J.T. completed undergraduate studies in composition at the University of Missouri, where his primary teachers were Stefan Freund, Utku Asuroglu, Yoshiaki Onishi and Carolina Heredia. He is currently based in Columbia, Missouri.

Katherine Balch (b. 1991) is described as “some kind of musical Thomas Edison – you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas” (*San Francisco Chronicle*). Balch is interested in the intimacy of quotidian objects, textural lyricism, and natural processes. A collector of aural delights, found sounds are often at the heart of her work, which ranges from acoustic to mixed media and installation.

Her work has been commissioned and performed by leading ensembles including the Los Angeles Philharmonic, the New York Philharmonic, the London Sinfonietta, Ensemble Modern, Talea, and the symphony orchestras of Tokyo, Darmstadt, Minnesota, Oregon, Albany, Indianapolis, Pittsburg, and Dallas. She has been featured on IRCAM’s ManiFeste, Huddersfield Contemporary Music Festival, and Festival MANCA in Europe, Suntory Summer Arts and Takefu Music Festival in Japan, and the Aspen, Norfolk, Santa Fe, and Tanglewood music festivals in the United States.

Katherine is the recipient of the 2020/21 Elliott Carter Rome Prize Fellowship and a 2025 Guggenheim fellowship. She was the 2017-2020 composer-in-residence for the California Symphony, and held the 2017-2019 William B. Butz Composition Chair at Young Concert Artists, Inc. Other recognitions include awards and grants from Wigmore Hall, ASCAP, BMI, the American Academy of Arts and Letters, Chamber Music America, the Barlow Foundation, the Fromm Foundation, the Koussevitzky Music Foundation, and Civitella Ranieri. Her music is published exclusively worldwide by Schott Music.

Katherine is currently Associate Professor of Composition at Yale School of Music. She holds a DMA from Columbia University and has served on the faculties of the Peabody Institute, The New School, and Indiana University’s Jacobs School of Music. When not making or listening to music, she can be found hiking, cooking, building wind chimes, or taking cat naps with her feline sidekick, Zarathustra.

Trent Fitzsmmons (b. 2006) is a very young composer from Westfield, Indiana who began his musical journey in the 4th grade by learning to play the electric guitar. In middle school, he began playing in concert band in 6th grade, playing the alto saxophone. Later, in high school, he joined the Pride of Westfield, performing competitive marching band shows and winning multiple state championships. Graduating in May 2024, he now studies Composition at University of Missouri-Columbia under Dr. Stefan Freund and Dr. Utku Asuroglu. He plans to graduate in May 2027 and attend graduate school in the future.

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 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

Khemia

7:30 PM, Tuesday, October 14, 2025, SCH.

Beyond This Point

7:30 PM, Saturday, October 25, 2025, SCH.

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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