



Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music

2026-2027 Series

Mizzou New Music Ensemble

Hanna Noh, *Flutes*

Sophie Browning-Brodack, *Clarinets*

Emily Aponte, *Horn*

Zach Beran, *Trumpet*

Juliana Felipe Vieira, *Violin*

Mason Murphy, *Cello*

Cheek Kai “Mon” Jeong, *Percussion*

Daniel Noonan, *Percussion*

Ryan Kee, *Piano*

Jinhong Yoo, *Piano*

Stefan Freund, *Director*

Selim Göncü, *Guest Conductor*

7:30 PM, Sunday, April 26, 2026

Sheryl Crow Hall

Program

Black Origami Jlin
arr. Freund, Kim, and Thompson

BLOOM * Trent Fitzsimmons

The Thing With Feathers * Tim Guillaume

- I. *The Thing With Feathers*
- II. *Chillest Land/Strangest Sea*
- III. *Persistence of Pain*
- IV. *Paralysis*
- V. *Eternality of Hope*
- VI. *Calm Sea/Feathers Reprise*

Intermission

Vultures * Ashton Schreiber

corvidaedreamsuite * Aiden Spavale
(2026)

- I. *Introduction*
- II. *wholetone dreamslop*
- III. *dreamslop (now in 5/4)*
- IV. *The slow one*
- V. *AAAAHHHH*

quicksand Karola Obermüller

- I. *drift*
- II. *scatter*
- III. *whirl*

* World Premiere

Program Notes

***Black Origami* (2017)**

"Alarm Will Sound thank you! Thank you for allowing me to be a part of such a great project! Collaborating with you all has been such a pleasure and learning experience that I will never forget. I'm very humbled you all selected me as one your collaborators."

—Jlin

The Alarm Will Sound version of "*Black Origami*" is an outcome of exciting collaboration among multiple creators. Of course, Jlin's original track was already fascinating. Chris (AWS's percussion player) meticulously transcribed and arranged the percussion parts, which is crucial considering rhythm's significant role in this music. For example, one interesting feature of this work is its flexibility or ambiguity among the 3/4, 6/8, and 12/16 meters (I remember that Alan, Chris, and I had a long conversation about choosing the representative one). Then, I recreated the other instrument parts. In addition to making the arrangement sound as close to the original as possible, I focused on properly translating the kaleidoscopic nature of this piece (the timbre constantly evolves) by having seamless transitions among different instruments that share single melodies. Alan (artistic director) then came up with this brilliant idea of having Dan (technical director) modify the panning of some instruments (especially those which are doing the 'woosh' effects) during live performances. Panning is one aspect that makes Jlin's original piece intriguing – and now it is more 'amplified' in the live version. Many ensemble members also contributed by providing feedback, which I adapted when revising the arrangement. For example, John (piano) and I worked together to find the right wood slabs to get the sound satisfyingly recreating the dry clicks in Jlin's track. I hope the audience can feel the 'wholesomeness' of this particular group effort!

—Texu Kim

BLOOM (2026)

Bloom is a piece centered on the healing of wildlife in nature through human help. Inspired by the work of the World Bird Sanctuary, the piece reflects how these birds can become their best through human assistance. This rehabilitation process mirrors how flowers need specific circumstances to bloom. Through lush melodies and huge emotional points, one will experience the emotion of the work that the World Bird Sanctuary does and how beautiful it is. Enjoy!

–Trent Fitzsimmons

***The Thing With Feathers* (2026)**

Emily Dickinson once proclaimed that "*Hope* is the thing with feathers." *Hope* is a bird whose song is ever-present, whether we can hear it or not. This poem has been important to me at several different points in my life, and has been especially important to me in the past few months, where hope for positive change in the future has been increasingly difficult for me and those close to me to find. Though it may be difficult, I keep learning and relearning that beauty, love, and truth can be and are anywhere for those who have the eyes to see it, and I want the composition of this piece to reflect this knowledge. Bird calls suddenly pop out of the varied textures throughout this piece. The movements are based off of sections of the poem, my own responses to hope (as well as cynicism and pessimism), and contains birdsongs I hear every day, and which are at least to me confirmations that hope will return, even in the darkest times.

–Tim Guillaume

The Poem:

"Hope" is the thing with feathers - That perches in the soul -
And sings the tune without the words - And never stops - at all -

And sweetest - in the Gale - is heard - And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I've heard it in the chilliest land - And on the strangest Sea - Yet -
never - in Extremity, It asked a crumb - of me.

***Vultures* (2026)**

Vultures are by far the ugliest birds, if not one of the ugliest animals, I have ever laid my eyes on. Not to mention disgusting- they survive by digging their naked heads into rotting corpses and picking them apart. Their stomach is so acidic that they can digest just about anything, even swallowing animal bones whole. Similarly, their urine is so acidic that they pee on their own feet to kill the bacteria from the carcasses they feed off of. While a Bald Eagle will die within a few days after consuming a grain of rice's worth of lead, vultures can eat an entire rock's worth of lead and remain completely unfazed. Regardless of how vile and disgusting vultures are, they are highly intelligent and, ultimately, harmless creatures (despite what the highway billboards on Black Vultures would lead you to believe).

During my visit to the World Bird Sanctuary, I had been listening to a lot of Dystopia, a punk band with an incredibly dark, grimy, and raw sound. I found a lot of similarities between vultures and punks. Just like vultures, punks have a gnarly and gritty exterior, but on the inside, they are some of the nicest people you'll ever meet.

Vultures can be thought of as a character piece exploring the filthy but disgustingly beautiful nature of vultures.

—Ashton Schreiber

***corvidaedreamsuite* (2026)**

Imagine being bored in class, daydreaming, slipping in and out of consciousness. And your mind is being mind controlled by ravens or something. This piece is very tongue-and-cheek and not meant to be serious at all.

I've always been fascinated by corvids of all kinds; they are uniquely intelligent, to the point of mischief, trickery, and even vengeance. And, one of the things that really caught my attention were their calls. Composers for the longest time have sought to capture the particular calls of particular birds in their music, and, for good reason, they always pick the most "musical" calls, i.e., the easiest to transcribe (and thus to reproduce).

And when push comes to shove, and a sound is particularly difficult, they might just record it and have it played on a speaker (think *Cantus Articus* - not that I'm disparaging that beautiful work). For me, however, I wanted to take it as a challenge. I put a raven's call into a spectrograph. The pitches were mostly tonal, and I found it interesting that they almost almost always created a tritone! (Which I think may play to the association between corvids and death).

Whatever the case, I felt pretty confident about how it turned out. Enjoy.

—Aiden Spavale

***quicksand* (2004/2024)**

quicksand is a remix, of sorts, of pre-existing elements, predominantly from my 2004 work *les sables mouvants*, for clarinet, piano, violin, and cello. As I listened to these materials, they drifted, scattered, and whirled around, settling themselves into three sections, much like processes I've witnessed at White Sands National Park — a field of white sand dunes composed of gypsum crystals. In this new work, quicksand emerges gradually from silence in its first section ("*drift*") and begins to accumulate into formations. In the second section ("*scatter*") any temporary order is swept away until in the final section ("*whirl*") a spinning vortex takes hold.

—Karola Obermüller

About the Composers

Jlin (Jerrilynn Patton) has quickly become one of the most distinctive composers in America and one of the most influential women in electronic music. Jlin's thrilling, emotional, and multidimensional compositions have earned her praise as "one of the most forward-thinking contemporary composers in any genre" (Pitchfork). She is a recipient of a 2023 US Artist award and a 2023 Pulitzer Prize nomination. Her mini-album *Perspective* was released to critical acclaim on Planet Mu 2023. Her much-lauded albums *Dark Energy* (2015) and *Black Origami* (2017) have appeared on "Best of" lists in *The New York Times*, *The Wire*, *Los Angeles Times*, *Rolling Stone*, *The Guardian*, and *Vogue*. Jlin has been commissioned by the Kronos Quartet, Third Coast Percussion, the Pathos Quartet, choreographers Wayne McGregor and Kyle Abraham, fashion designer Rick Owens and the visual artists Nick Cave and Kevin Beasley.

Her latest release *Akoma* (Planet Mu March 2024) features collaborations with Philip Glass, Bjork and Kronos Quartet.

Trent Fitzsimmons 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.

Tim Guillaume is a composer, performer, arranger, and producer from the Twin Cities of Minnesota. He has worked on compositions with performers such as Maria Jette and Jake Endres, and with ensembles such as the Minnehaha Repertory Orchestra, the Marquette Symphony Orchestra, and Khemia Ensemble. His arrangements for educational ensembles have been performed by various chamber groups as well as ensembles such as Robbinsdale Armstrong High School and St. Louis Park High School.

His work as a choral artist includes performances at venues such as Minnesota Orchestra Hall, Carnegie Hall, and coming up in late May, Lincoln Center. He has studied composition with Randall Davidson and Kim Sherman and currently learning from Utku Asuroglu at the University of Missouri, having been awarded the Sinquefeld Undergraduate Composition Scholarship.

Ashton Schreiber is a violinist, composer, and burgeoning improviser, currently pursuing his undergraduate studies in both music and psychology at the University of Missouri, Columbia. A native of St. Louis, Missouri, Schreiber began composing in middle school and has since developed a deep passion for musical creation in a wide range of styles.

His compositional voice spans from contemporary to classical idioms, often exploring both melodic and spectral techniques. Drawing inspiration from a diverse array of genres, Schreiber cites influences as varied as Japanese electronic producer Kikuo and experimental punk duo The Garden. Whether writing chamber works, electronic textures, or genre-blending compositions, he approaches each project with curiosity and artistic openness.

Dedicated to pushing creative boundaries, Schreiber continues to shape his musical identity through performance, experimentation, and collaboration.

Aiden Spavale is a Mizzou freshman, seeking a degree in Music Theory and Composition. Coming from St. Peters, MO, he was involved for many years in local orchestras where he played viola, including Webster University's YPSO when they travelled to perform at Carnegie Hall. He has been composing since high school and has participated in Mizzou's Summer COMP as well as Webster University's Summer Composition Initiative and both of their respective composer competitions. Aiden continues to hone and refine his skills and knowledge here at Mizzou, as a member of the University Symphony Orchestra and as a student of composition.

Karola Obermüller is a composer known for creating richly layered and expressive works that explore complex textures, rhythm, and form. Her musical voice began developing at an early age and was later shaped through studies at the Meistersinger-Konservatorium Nürnberg, Hochschule für Musik Saar, and the University Mozarteum Salzburg. Her artistic perspective was further influenced by her study of Carnatic and Hindustani classical music in India.

Obermüller earned her Ph.D. at Harvard University and has since held teaching positions at Wellesley College, the University of New Mexico, and currently at the University of California, San Diego. Obermüller has been an active presence in both the United States and Europe, participating as a visiting artist and composer at numerous institutions, festivals, and research centers, including IRCAM and the Leipzig Gewandhaus.

Her music, often dramatic and politically engaged, includes operas and concert works commissioned by major organizations such as the Ernst von Siemens Music Foundation, the National Endowment for the Arts, and New Music USA. She has collaborated with leading contemporary ensembles including Ensemble Modern, the Arditti Quartet, ICE, and MusikFabrik.

Obermüller has received numerous international awards for her work, and her music has been widely recorded and released on several labels, with portrait albums showcasing her compositions.

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 ten University of Missouri graduate students under the direction of Stefan Freund, 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 Siquefield and the Siquefield Charitable Foundation. The Siquefields' 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.

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 Siquefield 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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