



School of Music  
University of Missouri

2022-2023 Series | Large Ensemble

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**University Philharmonic Orchestra**  
and  
**Columbia Civic Orchestra**

**Stephen Rogers Radcliffe, conductor**  
**Stefan Freund, conductor**

**October 27, 2022 | 7:00pm**  
**Jesse Auditorium**

## Program

**Death and Transfiguration (1889)** ..... **Richard Strauss**  
(1864-1949)

University Philharmonic Orchestra  
Stephen Rogers Radcliffe, *conductor*

**Romeo and Juliet (1880)** ..... **Peter Ilyich Tchaikovsky**  
(1840-1993)

University Philharmonic Orchestra and Columbia Civic Orchestra  
Stefan Freund, *conductor*

## INTERMISSION

**Symphonic Dances from *West Side Story* (1960)** ..... **Leonard Bernstein**  
(1918-1990)

Prologue (Allegro moderato)  
Somewhere (Adagio)  
Scherzo (Vivace e leggiero)  
Mambo (Meno Presto)  
Cha-cha (Andantino con grazia)  
Meeting Scene (Meno mosso)  
Cool Fugue (Allegretto)  
Rumble (Molto allegro)  
Finale (Adagio)

University Philharmonic Orchestra and Columbia Civic Orchestra  
Stephen Rogers Radcliffe, *conductor*

## Program Notes

### **Death and Transfiguration (*Tod und Verklärung*), Op. 24**

Only months before his death, Richard Strauss had read Joseph Eichendorff's poem "Im Abendrot" (At Sunset). He soon set it to music, composing his legendary "Four Last Songs" for soprano and orchestra in a final fit of inspiration. Alas, Strauss' musical setting of Eichendorff's eponymous poem proved to be his last, its gentle imagery of a fading sunset portending his own death. "How weary we are of wandering—" the soprano sings, soft chords rocking underneath. "Is this perhaps death?"

And then, as if to sum up his life's work, a seven-note quotation from his earlier *Death and Transfiguration* wells up from the lower orchestra, drifting through the atmosphere like a memory. Composed decades before—at the tender age of 24—the "transfiguration" theme reaches upwards into heaven above, grasping at something higher and beyond what mortal eyes can perceive.

In 1888, without a single gray hair on his head and another 60 years of life before him, Strauss knowingly set off to write *Death and Transfiguration*, the music of a man who grasps his "highest ideal goals" and then, in his closing years, sees his life pass before his eyes. Strauss explained the genesis of the tone poem in a series of letters to friends as "purely a product of the imagination; it is not based on any event. It was just an inspiration like any other. In the last analysis, the musical urge."

However, it is—despite its darkness and solemnity—the work of a young man reflecting on times yet to come, imagined through the rose-colored spectacles of youth and health. Although Strauss did suffer respiratory problems just two years later, one of the common criticisms of *Death and Transfiguration* lies in its incongruous bombastic and swaggering nature, described by English critic Ernest Newman as "too spectacular, too brilliantly lit, too full of a pageantry of a crowd; whereas this is a journey one must make very quietly, and alone."

Strauss envisions "a sick man... breathing heavily and irregularly" in the opening scene, his ragged heartbeat represented in the unstable thumping of the orchestra. Darkness and death hang over the scene like tapestries, their oppressive folds gradually pressing on the old man's heart. The music soon relaxes into the first hints of the transfiguration theme—notes rising by step then soaring upwards—before the calm suddenly shattered in a burst of drama.

Brass blare, drums pound, and strings sound the alarm as the entire orchestra seizes up in a terrifying battle between life and death, the tempestuous music following the protagonist's feverish nightmares. Toward the close of this section the full orchestra briefly states the transfiguration theme as the music slowly winds down into quiet reflection.

The old man recalls his childhood years and his heroic passions, interlaced with jarring returns to the agonizing present in sudden timpani and brass outbursts. The music is at times tranquil and lyrical, at times alarming and hellish, relentlessly driving toward the imminent end.

The striking of the tam-tam seals his fate, clearing the preceding chaos into the final resplendent evolution of the soaring transfiguration theme, the protagonist's soul finally escaping into the ether. As the motif echoes through the orchestra, "the hour of death approaches—the soul leaves the body, in order to find perfected in the most glorious form in the eternal cosmos that which he could not fulfill here on earth."

**Program notes by Caleb Ren**

### ***Romeo and Juliet* (1880)**

Tchaikovsky's *Romeo and Juliet*, which is described as an "Overture-Fantasy," features three themes inspired by the play. The opening woodwind chorale represents the noble, yet misguided Friar Laurence. Battle between the Capulets and Montagues follows, featuring energetic rhythms, rapid 16<sup>th</sup> notes, and unpredictable crashing cymbals. This violence melts away into the sublime love theme, which is one of the most gorgeous melodies in the history of Western music.

An expansive development section returns to an incredibly lush presentation of the love theme. Toward the end, the split personality of the piece switches quickly between the love theme and the battle. In a slower coda, heartbroken variations of the love theme appear, representing the aftermath of the suicides of the two lovers.

### **Symphonic Dances from *West Side Story* (1960)**

Leonard Bernstein was born on August 25, 1918, in Lawrence, Massachusetts. He took piano lessons as a child and later studied at Harvard University. After graduating, he made a few conducting appearances and went on to study piano, conducting, and orchestration at the Curtis Institute of Music. In 1943, Bernstein was appointed to Assistant Conductor of the New York Philharmonic, his first permanent conducting job. In 1951, he became the head of the conducting and orchestral departments at Tanglewood, which he had attended in his youth. Finally, Bernstein was appointed Music Director of the New York Philharmonic in 1958, where he led more concerts than any previous conductor. Of the hundreds of works recorded in this post, he is noted in particular for his recordings of the symphonies of Gustav Mahler. Bernstein's composing career includes several orchestral works, ballets, operas, and Broadway musicals.

One of Bernstein's most famous and enduring works is his 1957 musical *West Side Story*, a retelling of Shakespeare's *Romeo and Juliet* in a modern clash of rival gangs in New York City. The show ran for 772 performances over almost two years. In 1961, Bernstein revisited the *West Side Story* score to create a new, wholly orchestral work, his *Symphonic Dances*. With the help of his colleagues Sid Ramin and Irwin Kostal, Bernstein chose selections from the musical's score to be part of this new work. The *Symphonic Dances* were originally written for and performed at a fundraising gala for the New York Philharmonic.

*Symphonic Dances* feature nine selections from *West Side Story*. First is the Prologue, a fight between the two rival gangs, the Jets and the Sharks. Their fight segues into the "Somewhere" dream sequence, in which the gangs unite in friendship. In continuation of the dream sequence, the gangs transcend reality in the quiet, rhythmic Scherzo. A loud percussion sequence jolts us back into the real world: the Jets and the Sharks are holding a dance in the local gym. The Mambo threatens to become violent, as the gangs compete in their wild dancing. But suddenly the eyes of two star-crossed lovers meet for the first time, and Tony and Maria dance together in the Cha-Cha, which contains the well-known "Maria" theme. Their first conversation is embodied in the music of the Meeting Scene. As Tony and Maria leave each other for the night, the jazzy "Cool" theme snakes its way up the orchestra into an elaborate fugue. The Jets try to stay cool, but the fugue inevitably erupts into the Rumble, the final battle of the Jets and the Sharks. Both gang leaders are killed. A short flute cadenza begins the Finale, a dirge-like processional that recalls the "Somewhere" theme, this time placed in the harsh light of reality. The piece ends with both musical quotations from Wagner's "*Twilight of the Gods*" and, as in Strauss' tone poem *Zarathustra*, in a bi-tonal realm of two keys played simultaneously, leaving us in doubt of the power of love.

**Program notes by Corneila Sommer**

## Conductor Biographies

Since his Lincoln Center conducting debut in 1986, **STEPHEN ROGERS RADCLIFFE** has been recognized for his electrifying, musically acute performances, his passionate dedication to the nurturing of young talent and his innovative approach to audience development and artistic enrichment in the musical institutions with which he has served.

For over a decade he was Director of the Seattle Conservatory of Music and Music Director of both the Marrowstone Music Festival and the Seattle Youth Symphony Orchestra. An artist, educator and scholar, Maestro Radcliffe was the Harry and Mildred Bemis Endowed Fellow in Musicology at Brandeis University, Director of Orchestra and Opera Programs at the University of Massachusetts, and Staff Conductor of the Boston Lyric Opera, Seattle Opera and Pacific Northwest Ballet.

From 1987 to 1997 Mr. Radcliffe was the Music Director of the New York Chamber Ensemble, which appeared regularly at Lincoln Center for the Performing Arts, as well as on recordings, radio broadcasts and international tours. As Principal Guest Conductor of the Hungarian Virtuosi, Maestro Radcliffe performed at the Franz Liszt Academy and Pest Vigado in Budapest, as well as on international tours, radio and television broadcasts and recordings.

The roster of internationally acclaimed artists appearing in concert with Maestro Radcliffe is both distinguished and varied. Recent collaborations include performances with pianists Van Cliburn and Andre Watts; Metropolitan Opera stars Frederica von Stade, Dawn Upshaw, Susan Graham and Veronika Kincses, and pops artists the Moody Blues, Blood Sweat and Tears and P.D.Q Bach. Guest conducting has taken Stephen Rogers Radcliffe to leading orchestras throughout the United States, Canada, Austria, Germany, Hungary, Italy, Latin America, Africa and China. He has also been widely heard in annual broadcasts over National Public Radio.

A prize winner of the 1988 Arturo Toscanini International Conductor's Competition, Stephen Rogers Radcliffe was a student of Leonard Bernstein, Franco Ferrara and Gustav Meier. He has conducted at the Tanglewood and Aspen Music Festivals as well as at the Accademia Musicale Chigiana in Siena, Italy.

**Stefan Freund** received a BM from Indiana University and an MM and a DMA from the Eastman School of Music. 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 prizes from BMI, ASCAP, MTNA, MU, and the National Society of Arts and Letters. He has received commissions from the Barlow Endowment, Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, Town Hall Seattle, the Pittsburgh New Music Ensemble, Sheldon Concert Hall, and other ensembles and venues. His music has been performed by ensembles such as the St. Louis Symphony, the Phoenix Symphony, and the Copenhagen Philharmonic. Internationally, Freund's music has been played in ten European countries, Canada, Mexico, and Puerto Rico. His works have been recorded on the Albany, Innova, Crystal, Centaur, and New Focus labels.

Freund is the founding cellist of the new music ensemble Alarm Will Sound, described by the *New York Times* as "the future of classical music." His cello playing can be heard on 18 released albums featuring Alarm Will Sound. In addition, he serves as the Artistic Director of the Mizzou New Music Initiative and the Music Director of the Columbia Civic Orchestra.

## University Philharmonic Orchestra Personnel

### Flute

Valentina Arango-Sanchez  
Ashley Chambers  
John Goodson

### Oboe

Matthew Barnes  
Sophia Fasone  
Kara Balthrop, *English Horn*

### Clarinet

Meghan Brown  
Mitchell Sidden

### Bassoon

David Frith  
Noah Lucas, *contrabassoon*

### Horn

Sydney Hendrickson  
Maddie Hogan  
Anneliese Miner  
Kayla Modlin  
Erica Ohmann

### Trumpet

Mia Perez  
Emily Rahn

### Trombone

Alex Thomas  
Titus Weinzierl

### Bass Trombone

Ben Musgrave

### Tuba

Wyatt Moore

### Percussion

Olivia Slettleland  
Mary Emmons  
Miles Bohlman

### Harp

Erin Wood

### Violin I

Alexandre Negrão, *concertmaster*  
Sam Li  
Andrea Lin  
Sophia Edwards  
Melanie Avery  
Sofia Heredia  
Mia Chitwood  
Maya Anand

### Violin II

Johanny Veiga Barbosa, *principal*  
Isabelle Borchardt  
Lyubov Kornev  
Ella Baetje  
William Fitzgerald  
Catherine Patti  
Brandon Merchant  
Meghan Pate

### Viola

Dean Roberts, *principal*  
Meredith Blucker  
Elaina Maurer  
Parker Krudop  
Noah Zahn  
Jojo O  
Mary Lanio  
Macy Ryan

### Cello

Jiae Lee, *co-principal*  
Nathan Roberts, *co-principal*  
Sam Whitty  
Jennifer Lohead  
Gray Morima  
Cheyenne Blair  
Mason Murphy  
Syd Bolton  
Felipe Celis  
Drake O'Hearn  
Megan Espeland  
Matthew Hartsfield

### Bass

Samantha Asel, *principal*  
Kelsey Atteberry  
Sam Caldwell  
Elizabeth Derner

## Columbia Civic Orchestra Personnel

### Flute

Mary Hales  
Jane Wang  
Valentina Arango-Sanchez

### Oboe

Dan Willett  
Matthew Barnes  
Lauren Beran, *English horn*

### Clarinet

Susie Stump  
Andrew Wiele, *bass clarinet*

### Saxophone

David Stump

### Bassoon

Steven Houser  
David Frith

### Horn

Jedd Schneider

### Trumpet

Zach Beran  
Sam Mohler

### Trombone

Brian Silvey  
Doug Clem

### Bass Trombone

Ben Musgrave

### Tuba

Wyatt Moore

### Percussion

Liz Fetzer  
Colton Johnson  
Sarah Hasekamp

### Harp

Hannah Lanning

### Violin I

Siri Geenen, *concertmaster*  
Tim Langen  
Sally Swanson  
Hannah Lanning  
Elizabeth Sheets  
Greg Sheets

### Violin II

Amelia Pellegrini  
Teagan King  
Erica Kallis  
Ron Lee  
Max Sperry

### Viola

Grant Bradshaw, *principal*  
Kristen Yu  
Heide Schatten  
Glenna Johnson  
Edward Kolkebeck

### Cello

Carol Elliot, *principal*  
Nick Shapiro  
Patrick Ordway  
Kimberly Edwards  
Jennifer Mayo  
Chad Berchek

### Bass

Michael Lewis  
Frederick Smith  
Nancy Dietz

### Piano

Neil Minturn

Jack Snelling, Orchestra Manager  
Andrew Wiele, Librarian