



School of Music
University of Missouri

2024-2025 Series | Large Ensemble

University Philharmonic Orchestra
and
Columbia Civic Orchestra

Stefan Freund, conductor
John McKeever, conductor

October 27, 2024 | 7:00pm
Jesse Auditorium

Program

blue cathedral (2000)..... **Jennifer Higdon**
(b. 1962)

University Philharmonic Orchestra
John McKeever, conductor

No Apologies (2000)..... **Stefan Freund**
(b. 1974)

Columbia Civic Orchestra and University Philharmonic Orchestra
Stefan Freund, conductor

intermission

Symphony No. 2, "Romantic" (1930)..... **Howard Hanson**
(1896 -1981)

I. Adagio – Allegro moderato
II. Andante con tenerezza
III. Allegro con brio

Columbia Civic Orchestra and University Philharmonic Orchestra
John McKeever, conductor

Biographies

Stefan Freund received a BM with High Distinction from the Indiana University School of Music and an MM and a DMA from the Eastman School of Music. His primary composition teachers included Pulitzer Prize winners Christopher Rouse and Joseph Schwantner as well as Augusta Read Thomas, Frederick Fox, and Don Freund, his father. He studied cello with Steven Doane, Tsuyoshi Tsutsumi, and Peter Spurbeck, among others. 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 two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, twenty ASCAP Plus Awards, a Music Merit Award from the National Society of Arts and Letters, and the Howard Hanson Prize. He was selected as the 2004 Music Teachers National Association-Shepherd Distinguished Composer of the Year. In 2006 and 2013 he won Outstanding Faculty Research and Creative Activity Awards from MU. He was selected as Professor of the Year by the MU College of Arts and Science in 2024.

Freund has received commissions from the Barlow Endowment, the New Spectrum Foundation, the Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, Town Hall Seattle, Sheldon Concert Hall, and SCI/ASCAP. His music has been performed at such venues as Carnegie Hall, Lincoln Center, Merkin Hall, the Kennedy Center, and the Library of Congress as well as by ensembles such as the Copenhagen Philharmonic, the St. Louis Symphony, and the Phoenix Symphony. International performances include the Berliner Philharmonie, the Moscow International Performing Arts Center, Glinka Hall (St. Petersburg), Queen's Hall (Copenhagen), the Bank of Ireland Arts Centre, and concert halls in seven other European countries, Canada, and Mexico. His works have been recorded on the Albany, Centaur, Crystal, Innova, New Focus, and Ravello labels.

Active as a performer, conductor, and producer of new music, Freund is the founding cellist of the new music ensemble Alarm Will Sound. His cello performances include Carnegie Hall, Lincoln Center, the Met Museum, Merkin Hall, Millennium Park, Disney Hall, the Barbican (UK), the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, Culture Station Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 18 released albums featuring Alarm Will Sound. In addition, Freund is the Artistic Director of the Mizzou New Music Initiative and the Music Director of the Columbia Civic Orchestra.

John McKeever is the Director of Orchestral Activities at the University of Missouri in Columbia, MO. In 2022/23 Dr. McKeever was the Assistant Conductor for the University of North Carolina School of the Arts Symphony Orchestra. Additionally, Dr. McKeever also worked as the Assistant Conductor for Piedmont Opera, where he conducted their 2023 production of Donizetti's *Don Pasquale*. Dr. McKeever earned a Doctor of Musical Arts in

Orchestral Conducting at the University of Colorado Boulder, graduating in 2021. As a graduate teaching assistant, he served as the director of the CU Boulder Campus Orchestra. He also served as an Assistant and Cover Conductor for the Boulder Philharmonic.

Born and raised in Anchorage, Alaska, Dr. McKeever began his studies on the piano. While continuing on the piano, he switched his focus to the double bass in elementary school. He earned a Bachelor of Music in Double Bass Performance at the University of North Carolina School of the Arts where he studied with Paul Sharpe. While a student at UNCSA, Dr. McKeever developed an interest in conducting and began to work as an assistant conductor for the A.J. Fletcher Opera Institute, Piedmont Opera, and several UNCSA musicals. Dr. McKeever continued his studies at UNCSA, earning a Master of Music in Orchestral Conducting in 2015.

From 2012-2018, Dr. McKeever served as the Assistant Conductor for Piedmont Opera in Winston-Salem, NC. In 2018 he made his conducting debut with the company in Piedmont Opera's production of *The Pirates of Penzance*. In 2016, Dr. McKeever shadowed the American Ballet Theatre's spring season at the Metropolitan Opera at the invitation of the company's principal conductor, Charles Barker. Dr. McKeever's teachers include James Allbritten, David Amado, Charles Barker, Michael Jinbo, Christopher James Lees, Gary Lewis, Jonathan Schiffman, and Kevin Stites.

For more information, please visit johnmckeeverconductor.com.

Program Notes

blue cathedral (2000)

Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge--a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way. This piece represents the expression of the individual and the group...our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

This work was commissioned and premiered in 2000 by the Curtis Institute of Music.

Program Note by Jennifer Higdon

No Apologies (2000)

The title *No Apologies* expresses my attitude while composing the work. Over the past year I found myself rationalizing certain “occasional” pieces I had written for friends as side projects instead of embracing them as extensions of my own style. The pieces covered a variety of different genres and influences, each dictated by the occasion for which I was writing. While composing this piece, I wanted to indulge my eclectic tastes and capture different styles without feeling apologetic for a lack of purpose. At the same time I wanted to use motivic transformation and interconnection between the ideas in the various styles to create a coherent work.

The piece begins aggressively in 4/4 with a fanfare figure which is interrupted by sixteenth note runs. The figure is transformed through mixed meters into a 6/8 scherzando section with an ambiguous tonality which is developed with extensions, sequences, and imitative counterpoint. The scherzando is eventually extended into 9/8 where a lyric line appears in the horns. This texture builds into a return of the fanfare; this time in a much brighter tonality with a lighter orchestration. The fanfare figure is then morphed through developmental repetition into a raucous funk tune. Several variations of the tune follow which feature the different choirs of the orchestra. After a final “slow funk” variation, a transition section using interruptions of the fanfare figure lead back to a return of the scherzando section, this time in a brighter tonality. The interruptions of the fanfare figure continue until the 9/8 lyric line majestically reappears. Almost in spite of this, the funk tune returns in a 6/8 swing feel over runs from the scherzando section. A mixed meter coda combines presentations of the scherzando over a bassline constructed from the funk tune. This leads to the last interruption of the fanfare figure which climaxes to the final splash.

Program Note by Stefan Freund

Symphony No. 2, “Romantic” (1930)

“The Symphony for me represents my escape from the rather bitter type of modern musical realism [that] occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this Symphony to create a work that was young in spirit, lyrical and romantic in temperament, and simple and direct in expression.” – Howard Hanson

Writing in a sentimental style in the 1930’s, a musical era in which Western Classical Music would largely be pushing further and further away from the “romantic” tendencies of the 1800’s, was certainly an artistic choice outside of the “modern musical realism” that was so dominant at the time. An especially poignant choice for someone at the head of one of the most prestigious American musical institutions to make. Hanson was the first director of the Eastman School of Music, appointed by George Eastman in 1924. He held that position until 1964.

Considered a “neo-romantic” composer, in large part due to his second symphony, Hanson’s musical language was not purely akin to what is heard in this work, he was a composer of his time, but it is works like *Symphony No. 2* and the *Merry Mount Suite*, works in this more romantic vein, that have remained the most popular amongst today’s audiences.

Symphony No. 2 is the result of a commission from the conductor Serge Koussevitzky to celebrate the 50th anniversary of the Boston Symphony Orchestra. Hanson began the work in 1928, and Koussevitzky conducted its premiere in Boston on November 28, 1930. This work is composed in a cyclical manner with just a handful of motives being spun out over the course of the three movements of the symphony. Hanson’s orchestrational choices, featuring strong and beautiful horn writing, lush string colors, and the full power of the orchestra juxtaposed with delicate woodwind solos, not only bring varied life to the motivic content, but they also demonstrate an aural path forward for generations of composers to come.

Hanson’s musical legacy is one that is not only a result of his work as a composer, but also his work as an educator and supporter of contemporary music. In this piece we can hear the sounds that will come to permeate the latter part of the 20th century in American music, in no small part due to the legacy of students that Hanson left behind. The sounds and colors you hear in this music will not be unfamiliar to you, in fact you may recognize their influence on popular film scores, like those by John Williams. His compositional style is one that would continue to be popular amongst the generations of composers to follow him and, just as Hanson develops motives in this symphony, composers such as Jennifer Higdon and Stefan Freund, a graduate of the Eastman School of Music and winner of the Howard Hanson Prize, will continue to explore how far they can take a musical idea.

Program Note by John McKeever

University Philharmonic Orchestra Personnel

Flutes

John Goodson
Nadia Lake
Kyrsten Wehner

Oboes

Sophia Fasone
Sadie Middleton

Clarinets

Meghan Brown
Jane Guillot-Beinke
Ava Rittgers

Bassoons

Kimberly Foley
Noah Lucas

Horns

Hayden Alley
Emily Aponte
Alexis Doebelin
Sydney Hendrickson
Joseph Rutherford

Trumpets

Jesse Hamilton
Sydney Lockridge
Brandon Sconce

Trombones

Reece Hinton
Timothy Howe
Brian Silvey

Tuba

Jonah Hammontree

Percussion

Carson Allen
Mon Jeong Cheok Kai
Daniel Noonan
Tanner Prewitt
Zach Simpson

Harp

Sadie Rinck

Violins

Maya Anand *
Kip Atteberry
Nevaeh Bouska
Nathan Bronstein
Bria Carradine
Angelina Casey
Alexandre Negrão
Lydia Davis
Mary Draxler
Sophia Edwards
Breanne Garstang
Thomas Goff
Sofia Heredia
Joseph Johnson
Matthew Kim
Wendy Kleintank
Drew Lubiewski
Brandon Merchant
Hadley Miller
Ethan Nguyen
Chinyere Omeife
Abigail Richmond
Thomas Robert
Ethan Sanders
Lucia Smith
Kyle Stawiarski
Sydney Studer +
Simon Whitty

Violas

Ella Frank
Parker Krudop
Kara Lawson *
Elaina Maurer
Ash Merenbloom
Josephine O
Rebecca Winters

Cellos

Cheyenne Blair
Sydney Bolden
Marcus Fitch
Sophie Hof
Sara Lawson
Mason Murphy *
Jillian Orendain
Henry Rao
Rebecca Robuck
Ananta Sharma
Preston Smith

Basses

Kelsey Atteberry
Samuel Caldwell *
Sydney Hoynacki
Lucas Reaume
Trey Rolfes

+ - Concertmaster

* - Principal String

Names are listed in alphabetical order, seatings for the winds and percussion rotate on each piece.

Columbia Civic Orchestra Personnel

Flute

Mary Morris
Julia Gundacker
Lexie Cheek

Oboe

Dan Willett

English Horn

Melissa Edwards

Clarinet

Susie Stump
Lily Thompson
David Stump

Bassoon

Steven Houser
Cohen Nguyen

Horn

Kayla Modlin
Jedd Schneider
Emilio Colina
Alexis Waltrip

Trumpet

Zach Beran
Sarah Williams

Trombone

Noah Wright
Brian Silvey
James Lanning

Bass Trombone

Jared Smith
Carter Stephens

Percussion

Daniel Noonan

Violin I

Siri Geenen +
Tim Langen
Hannah Lanning
Austin Kimes
Johanny Pottorff

Violin II

Jordan Jenkins *
Diya Divyakumor
Erica Kallis
Lydia Roberto
Alison Kaiser

Viola

Edward Kolkebeck *
Glenna Johnson
Heide Schatten

Cello

Carol Elliott *
Natalie Parker
Chad Bercheck
Adrian Gomez
Nick Shapiro
Kimberly Edwards

Bass

Luke Reaume *

Orchestra Manager

Johanny Pottorff

Librarian

Giovanni Porfirio

+ - Concertmaster

* - Principal String