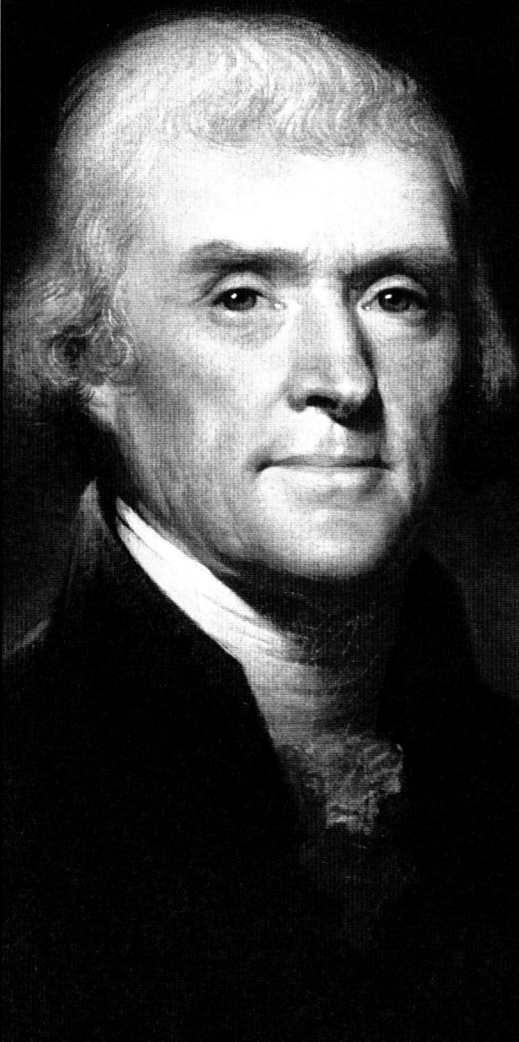


University of Missouri School of Music and University Concert Series present  
Event No. 159 in the 2014-2015 Series • Student Ensemble

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**175**  
UNIVERSITY  
of MISSOURI



# TESTAMENT OF FREEDOM

BY RANDALL THOMPSON

AND

# PROPHETA LUCIS

BY JOHN CHEETHAM



FEATURING  
CHORAL UNION, UNIVERSITY SINGERS,  
AND UNIVERSITY WIND ENSEMBLE

KIRK TREVOR, CONDUCTOR  
EMILY EDGINGTON ANDREWS, CHORAL UNION DIRECTOR  
D. BRADLEY SNOW, DIRECTOR OF BANDS

THURSDAY, APRIL 23, 2015 7:00 PM  
BATTLE HIGH SCHOOL AUDITORIUM | 7575 SAINT CHARLES RD., COLUMBIA

## Program

***Propheta Lucis (Prophet of Light) (1989)***..... **John Cheetham**  
(b. 1939)

Steven Tharp, narrator

### *I. Introduction*

### *II. Preach, My Dear Sir*

Preach, my dear sir, a crusade against ignorance; establish and improve the law for educating the common people. Let our countrymen know, that the people along can protect us against these evils...of misgovernment.

### *III. Truth is Great*

That truth is great and will prevail...that she is the proper and sufficient antagonist to error. Truth has nothing to fear from darkness and has nothing to fear from challenge and has nothing to fear from conflict.

### *IV. Litany - "These are the Objects"*

These are the objects of higher education. To form the statesmen, legislators, and judges on whom public prosperity and individual happiness are so much to depend. To expound the principles and structure of government the laws which regulate the dialog of nations. To harmonize and promote the interests of agriculture, manufactures, commerce, economics, and industry. These are the objects of higher education. To develop the reasoning faculties of our youth, enlarge their minds and instill in them the precepts of virtue and order. To enlighten them with mathematical and physical sciences, which advance the arts, and administer to the health and subsistence and comforts of human life. To form them to habits of reflection rendering them examples of virtue to others and of happiness within themselves. These are the objects of higher education, the benefits and blessings provided for the good and the ornament of the country.

### *V. For Here We Are Not Afraid*

This institution will be based on the illimitable freedom of the human mind. For here we are not afraid to follow truth wherever it may lead. For here we are not afraid to follow truth, to follow light; the path is clear, the path is bright. Nor to tolerate error, so long as reason is free to combat it. Nor to tolerate failure, so long as freedom is free to combat it. That truth is great and will prevail.

***The Testament of Freedom (1943)***..... **Randall Thompson**  
(1899-1984)

### *I. The God who gave us life*

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

### *II. We have counted the cost*

We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice, and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

### *III. We fight not for glory*

We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer not milder conditions than servitude or death.

In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves; against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of their being renewed shall be removed, and not before.

#### *IV. I shall not die without a hope*

I shall not die without a hope that light and liberty are on steady advance... And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them... The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

## Program notes

**John Cheetham**, a native of New Mexico, is Professor Emeritus of Music at the University of Missouri, where he taught courses in music theory, composition, counterpoint, and orchestration from 1969 until 2000. Since his retirement Cheetham has been able to fulfill a lifelong dream: for the first time in his life, he is a full-time composer. Specializing in music for instrumental forces, his Scherzo for brass quintet (1965) has become a standard piece in the modern repertory for that ensemble. In addition, a majority of his works have been published and have been widely performed in this country and abroad. His achievements have been recognized by several Special Awards from the American Society of Composers, Authors, and Publishers and by a Centennial Distinguished Alumni Award conferred by his alma mater. Cheetham holds the Bachelor of Fine Arts and the Master of Music degrees from the University of New Mexico and the Doctor of Musical Arts degree from the University of Washington.

*Propheta Lucis* (Prophet of Light) was first heard, under the direction of Gregory Fuller, in 1989 as a highlight of the University of Missouri's Sesquicentennial Celebration. For that special occasion, Cheetham set to music his own adaptation of texts by Thomas Jefferson, words by which the 'philosophical father' of the University of Missouri addressed the role of education in a democratic society. Twenty-five years later, another performance of this work serves a similar function, as its pairing with Randall Thompson's Testament of Freedom commemorates the University of Missouri's 175th anniversary. The individuality of this ceremonial work is memorable, for few specialize in the subject of academic celebrations. Tonight's performance will be its fifth.

*Propheta Lucis* represents Dr. Cheetham's first extended foray into the realm of choral music in recent years. The setting of the text and the treatment of voices are so sophisticated that the challenge of writing for such forces is nowhere apparent. The hallmarks of his style are, of course, evident: fine craftsmanship, a tonal orientation enriched by pandiatonic procedures, and engaging rhythms.

**Randall Thompson** (1899-1984) called his *Testament of Freedom* (1943) a "celebration of the idea of freedom as a God-given blessing." Because it was composed during the Second World War, the patriotic theme comes as no surprise. In fact, the idea of freedom became an acknowledged focus of many American composers during the war years. Few pieces with this message, however, have received as much consideration and lasting popularity as Thompson's Testament of Freedom. The only other patriotic work to receive comparable attention is Aaron Copland's Lincoln Portrait (1942), with its recitation of excerpts from the martyred president's speeches over a dynamic orchestral accompaniment. The emotional response to such powerful words set to music, indeed, contributes to the esteem held for the Lincoln tribute. It is undoubtedly the basis of similar sentiments regarding the Testament of Freedom. For the piece Thompson selected passages from the writings and correspondence of one of America's founding fathers, Thomas Jefferson. Like Lincoln, Jefferson, too, had a unique understanding of this universal "God-given blessing" of freedom. "This country remains," Jefferson's ideas remain, and this work represents a grateful encomium to his legacy.

Randall Thompson was a passionate and exceptional composer for voices. As this piece demonstrates, he was able to set music to words sensitively and to elicit the effect of natural speech. Unison passages and moving orchestral interludes contribute to the solemn, inspirational character of the work. Each of its four movements dramatically emulates the specific mood communicated by the words. On the matter of choosing an appropriate text, Thompson admonished,

Don't choose a mawkish sentimental, obscure, problematic, eccentric text or any text capable of appealing only to a few. Choose a text of some universality. . . There is sometimes a real difference between what is popular and what is great; but there is no difference at all between what is great and what is widely popular over a long period of time.

Thompson nobly heeded his own advice in selecting the appropriate text for the work. The chosen excerpts adeptly

encapsulate Jefferson's ideals. His notions did not appeal to just a few, but to many, and they fostered a nation.

*Testament of Freedom* is dedicated to the University of Virginia (where Thompson was teaching at the time) in memory of Jefferson, the school's founder. The connection to the third president is immediately made manifest in the first five chords—one for each syllable in his name: Tho-mas Jef-fer-son. Many believe the piece was written in conjunction with American war efforts and make a juxtaposed comparison of World War II to the conflict in Jefferson's own time. While this may be true, nonetheless, the

primary motivation for its composition was the bicentennial of Jefferson's birth. The premiere performance took place on 13 April 1943, with the composer at the piano. Originally scored for a four-handed piano accompaniment and all men's voices, it was later arranged by Thompson for mixed chorus, orchestra, and piano. It is in this format that *Testament of Freedom* has been given a prominent place in fine art musical Americana.

Notes by Colin Knoth ©2015 University of Missouri

## Choral Union

Jenna Braaksma, Rehearsal Pianist

Andrea Allen	Gina Finazzo	Elaine Kent	Glenn Pickett
Ron Allen	Diane Fitzgerald	Nancy Kettenbrink	Ilayna Pickett
Tom Allen	Carol Foley	Kelly Kinsella	Bill Robinson
June Allendorf	Stevenson Forsythe	Darcy Krasne	Jane Robinson
Don Alledndorf	Crystal Frey	Nancy Lamb	Christian Roth
Peter Altschul	Ben Froeschle	John Larson	Robin Rust
David Bach	Eli Froeschle	Ryan Layton	JoAnn Schoenike
Vicki Bach	Ellis Froeschle	Sid Leeper	Royce Schreiber
Joan Beard	Lisa Gard	Susan Lissant	Carol Schultz
Glen Beckmeyer	Janice Gaston	Lu Lockwood	Amanda Selby
Janet Beckmeyer	Raquel Geary	Desiree Long	Linda Shillito
Grant Bradshaw	Sherril Gladney	Erin Maloney	Karl Skala
Cheryl Brewer	Shantelle Goldsmith	Kai Manning	Mahree Skala
Chuck Brown	Kathy Gordon	Kathleen Markie	Briana Sparks
Linda Chandler	Lisa Griffith	Joy Martin	Adam Sperber
Marilyn Cheetham	Cathy Gunther	Breanna McCaughey	Gertrude Stawski
Betsy Collins	Veronica Gunther	Laura McCulloch	Turk Storvick
Nancy Daniel	Janet Harrison	Jane McDonald	Mary Jane Thorne
Laurel Despina	Tom Hassinger	Joe McDonald	Pat Timberlake
Susan Dickerson	Steve Hassleriis	Judith McKenney	Andrew Twaddle
Sarah Dresser	Phyllis Hawk	Ester Mendoza	Colette Wagner-Mann
Marie Duggan	Chandra Heartland	J. Wayne Merrill	Robert Wallace
Dustin Dunn	Elyse Hilotin	Barbara Moran	Meghan Walsh
Bernice Dyhouse	Donna Hoffman	Gary Myers	Donna Walter
Frank Feng	Jeanna Hoffman	Pamela Newman	Betty Wilson
Elizabeth Ferguson	Carol Huhman	Debbie Pearsall	
Hazel Fields	Sydney Kaltmayer	Cathy Picht	

## University Singers

Lee Acton	Patrick Graham	Julie McGinnity	Holt Skinner
Martha Allen	Austin Grega	Ian Meyer	Patrick Smith
Pax Baker	Whitney Harper	McKenzie Miller	Samantha Stokes
Jenna Braaksma	Austin Harris	Madelyn Munsell	Joshua Thorp
Brandon Browning	Ernest Harrison	Madeline O'Meara	Jeremy Wagner
Devin Clark	Erin Hoerchler	Topher Otake	Paige Wakefield
Darneisha Coleman	Kristen Holleman	George Peng	Jordan Walker
Jonathan Crader	Bria Jones	Alma Ramos	Bailey Wilkerson
Andy Flanagan	Mary Kettlewell	Paden Richey	Ben Worley
Nathan Fratzke	Laura Kitchel	Catherine Sandstedt	Sam Wright
Eli Froeschle	Colin Knoth	Jacob Scholl	Jennifer Yerganian
Cassandra Gal	Thomas Martin	Sarah Schulte	

## University Wind Ensemble

<b>Flute</b>	<b>Saxophone</b>	<b>Horn</b>	<b>Tuba</b>
Tyler Martin, co-principal	Samuel Riley, alto	Jaron Lester, principal	Tim O'Sullivan
Erin Spencer, co-principal	Ben Harting, alto	Kyle Tye	Dylan Noble
Molly Ayers	Bentley Bergstrom, tenor	Nathan Schulte	
Breanna McCaughey	Beverly Jones, baritone	Ryan McFall	<b>Harp</b>
		Gabi Tamassia	Maria Trevor
<b>Oboe</b>	<b>Bassoon</b>	<b>Trombone</b>	<b>Percussion</b>
Trey Makler, principal	Anthony Hasek, principal	Tyler Bevill, principal	Kyle Bauche, principal
Molly Krueger	Leya Young	Matt Schmitz	Matt Stiens
	Trumpet	David Roth	Jared Rivera
<b>Clarinet</b>	Taylor Gustad	Andrew Meyer	Kyle Handley
Devin Kaveler, principal	Ryan Adamsons		Laura Beth Reznicek
Chris Barchesky	Adam Matejek	<b>Euphonium</b>	
Jonathan Craig	Avery Scott	Nick Draper, principal	
Megan Gascich	Ethan Cartee	Charles Hower	
Kelsea Gardner	Levi Meadows	Steve Eubanks	
Elizabeth Sawey	Meredith Hammer		
Katie Kull			
Marissa Romero, bass			

## **Emily Edgington Andrews, Choral Union Director**

Long an advocate for quality musical arts in the community, **Emily Edgington Andrews** is extremely active in Columbia, working with children and adults at every level of their musical development. Emily joined Columbia Chorale as Artistic Director in 2013 and under her baton the number of singers in the Chorale has almost doubled in number. Additionally exciting is her participation in the launching of a new all-inclusive community youth choir program Columbia Youth Choirs, an extension of Columbia Chorale, serving children in grades 2-10, as well as an auditioned choral ensemble for adults Columbia Chamber Choir. As Assistant Conductor for *Prometheus: An American Vocal Consort*, Emily assists Artistic Director R. Paul Crabb in conducting and manages the highly sought-after ten-member ensemble.

She is the Fine Arts Department Chair and vocal music teacher at Columbia Independent School, the city's only college preparatory campus. At CIS, she conducts six choral ensembles, teaches music theory, and leads music enrichment sessions to students in grades 6-12. Passionate about exposing students to quality choral music education, she has received recognition for her work in the classroom over the years.

Outside of the classroom, Emily proudly serves as Choir Director at the historic Sacred Heart Catholic Church in Columbia, MO, where she maintains a thriving music program, conducting the 45-member Adult Choir of volunteer and paid musicians.

She maintains a busy schedule as a private voice teacher, clinician, and adjudicator, and is a member of the American Choral Directors Association, National Association for Music Educators, and the Missouri Music Educators Association. She serves as the Northeast Missouri Choral Music Vice President. Emily received her degrees in Music at Truman State University, Kirksville, Missouri (B.A.; M.A.), and at the University of Missouri (M.M.).

## **D. Bradley Snow, University Wind Ensemble Director**

**Dr. D. Bradley Snow** (DMA, University of Southern Mississippi, MM, University of Southern Mississippi, BSed, University of Missouri) serves the University of Missouri as Director of Bands and Director of Marching Mizzou. In addition to directing Marching Mizzou, Dr. Snow also directs Mini Mizzou and administers all other aspects of the athletics bands program. Dr. Snow also conducts the University Wind Ensemble and teaches basic conducting, marching band techniques, and graduate conducting. Additionally, Dr. Snow serves as the School of Music liaison to the Missouri State High School Activities Association.

Prior to joining the faculty at the University of Missouri, Dr. Snow served as Associate Director of Bands at Oklahoma State University and Assistant Director of Bands at the University of Southern Mississippi. Dr. Snow has also performed as a member of the United States Marine Band at Quantico, Virginia as the band's principal trumpet player and cornet soloist. As leader of the Marine Corps's premier brass quintet, he led performances in Northern Ireland that aired live over the BBC. During his Marine Band tenure, Dr. Snow also served as assistant conductor of the concert band and ceremonial band. Dr. Snow was the recipient of numerous military honors and awards, including being a finalist for the Marine Corps Non-Commissioned Officer of the Year award and two-time recipient of the Navy and Marine Corps Achievement Medal.

Dr. Snow has also enjoyed success as a public school band director. Under his direction, his high school bands received superior ratings at the local, state, and national levels. Snow is in demand as guest conductor, clinician, adjudicator, and trumpet player throughout the United States. Notable performances have included performing as part of the opening ceremonies of the International Trumpet Guild conference in Manchester, England, guest conductor of La banda dell'esercito, the Italian Army Band, in Rome, Italy, guest conductor of the Italian town bands of Sacrofano, Matera, and Trecastagni, Sicily. He has also served as the executive administrator of the National Band Association (NBA), the world's largest organization for bands, where he was responsible for the daily operation of the national office. Dr. Snow currently serves as the chair of the Southwestern Division of the NBA where he resides over Missouri, Kansas, Colorado, Arkansas, Oklahoma, New Mexico, and Texas. His professional memberships include the Music Educators National Conference, College Band Directors National Association, National Band Association, Missouri Bandmasters Association, College Music Society, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Tau Beta Sigma, and World Association for Symphonic Bands and Ensembles.

## Kirk Trevor, Guest Conductor

Internationally known conductor, recording artist and teacher Kirk Trevor is a regular guest conductor in the world's concert halls. Maestro Trevor became Music Director of the Missouri Symphony Orchestra in 2000. He has led the Missouri Symphony Orchestra in the summer music festival since 2001 and in 2005 transformed the Festival into Hot Summer Nights, expanding the music to include classical, pops, family and chamber series, as well as special world music programs. In 2011, he created and conducted the first Symphony of Toys Holiday Concert, a program now held annually.

Born and educated in England, he graduated *cum laude* in cello performance and conducting. He furthered his conducting studies with the late Sir Adrian Boult and cello studies with Paul Tortelier. He came to the United States in 1975 on a Fulbright grant and subsequently became Resident Conductor of the Dallas Symphony Orchestra. He then served as Music Director of the Knoxville Symphony Orchestra for 18 years until 2003, when he became Conductor Laureate. With the Knoxville Symphony he achieved record ticket sales 11 consecutive years. Innovative programming and a focus on reaching new audiences, whether young or thirty-something, Maestro Trevor is able to reach first time concertgoers with programs that are entertaining, edifying and educational. It is part of his lifelong philosophy of how to make classical music relevant within 21st century culture.

In 2007, Maestro Trevor founded the Missouri Symphony Conservatory, a new initiative to train, educate and inspire young musicians in a variety of activities through the Children's Chorus (founded in 2002) which Melissa Straw directs, and the two orchestras – Junior Strings and Chamber Players – which he directs. Together with Chorus Conductor Straw, he strives to create a program that nurtures the joy and creativity within young musicians, while inspiring them to achieve extra-musical and communicative goals rather than just performance ones. The award-winning Conservatory reaches 150 students each year. It has been through Maestro Trevor's devotion to music education and his involvement in the training and development of new generations of listeners, players and conductors that he has developed an international following. Winner of the 1990 Leonard Bernstein Conducting

Competition, he is widely recognized as one of the leading conducting teachers in the world. His International Workshop for Conductors held in Europe is in its 22nd year and draws more than 50 young conductors annually to study with him. He also teaches conductors and directs the orchestra at the National Music Festival of Brazil in Brasilia each January. In the past year he also conducted and taught at the Durango Music Festival in Colorado, conducted the Astoria Symphony in New York and gave master classes in Boulder, Colorado; Bulgaria; and the Czech Republic.

As a guest conductor, Maestro Trevor has conducted more than 40 orchestras in 15 countries. He made his London Symphony Orchestra debut in 2002 and his Carnegie Hall debut in 2007. Maestro Trevor also serves as Music Director of the Indianapolis Chamber Orchestra, leading the orchestra in a variety of subscription programs, as well as choral programs with the Symphonic Choir. The Indianapolis Chamber Orchestra is the Orchestra in Residence at the Indiana State University Contemporary Music Festival where Maestro Trevor conducts numerous premieres and serves as a featured speaker on introducing new composers to new audiences. From 1995 to 2000 he was Music Director of the Martinu Philharmonic Orchestra in the Czech Republic and from 2002 until 2005 was Principal Guest Conductor of the Slovak Radio Symphony Orchestra.

Since 2001, Kirk Trevor has been a regular fixture in the recording studios of the Slovak Radio Symphony Orchestra. He has made more than 100 recordings of music ranging from the Baroque to the current day and from choral requiems to video game scores, including Diablo II. He records for EMI, Naxos, Albany, Navrona and Crystal labels, with a special emphasis on new American composers and accompanying many of the world's great soloists including Richard Stoltzman, Joshua Pierce, Jon Manasse, Philippe Quint and Chloë Hanslip among others. In 2012, Maestro Trevor celebrated the release of his 100th CD.

He is married to Slovak harpist, Maria Duhova Trevor, and they have three young children- Sylvia, Daniel and Aiden. Kirk Trevor's grown daughter Chloë Trevor frequently appears as a solo violinist on the world's concert stages, often with her father as conductor. The Trevors maintain homes in Columbia, Indianapolis and Bratislava.

## Upcoming Musical Events

4/24/15	Student Recital: Haley Myers, piano	6:30 PM	Whitmore Recital Hall
4/24/15	Student Ensemble: World Percussion Ensemble	7:30 PM	\$ Missouri Theatre
4/25/15	Graduate Recital: Wenzhao Zhu, piano	12:30 PM	Whitmore Recital Hall
4/25/15	Junior Recital: Travis Herd, clarinet and Anthony Hernandez, piano	2:00 PM	Whitmore Recital Hall
4/25/15	Junior Recital: Madelyn Munsell, soprano and Steven Groth, piano	3:30 PM	Whitmore Recital Hall
4/25/15	<i>CANCELLED - Senior Recital: McKenzie Miller, soprano and Taylor Burkhardt, piano</i>	7:00 PM	<i>Whitmore Recital Hall</i>
4/25/15	Graduate Recital: Rachel Czech, cello and Natalia Bolshakova, piano	7:00 PM	Whitmore Recital Hall
4/26/15	Student Ensemble: Tuba/Euphonium Ensemble Recital	1:00 PM	Whitmore Recital Hall
4/26/15	Student Ensemble: Trombone Ensemble	2:30 PM	Whitmore Recital Hall
4/26/15	Student Ensemble: Horn Choir	4:00 PM	Whitmore Recital Hall

✧ SOM Faculty or Guest Recital

\$ Tickets

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