

## *Curriculum Vitae*

**Don Freund**  
**2100 Olcott Boulevard**  
**Bloomington, IN 47401**

### **Current Position**

Professor of Composition, Jacobs School of Music, Indiana University since Fall of 1992  
Previously Coordinator of Composition, Department of Music, Memphis State University (1972-92)

### **Vita Information**

Born in Pittsburgh, PA, November 15, 1947. Married to Sandra Roberts Freund;  
Two children: Stefan (b. 1974) and Dara (b. 1978)

### **Education**

Duquesne University: Bachelor of Music, major in Piano and Composition (1969)  
Aspen Music Center: Summer Study (1968)  
Eastman School of Music: Master of Music, (1970);  
Doctor of Musical Arts, major in Composition (1972)

### **Major Teachers**

Composition: Joseph Willcox Jenkins, Samuel Adler, Warren Benson, Wayne Barlow,  
Charles Jones, Darius Milhaud  
Piano: Ferguson Webster, Louis Pollak, José Echaniz, Walter Hendl, Barry Snyder  
Conducting: Donald Hunsberger

### **Awards**

Hanson Prize 1970 (*Piano Concerto*); McCurdy Award 1972 (Outstanding Graduate Composition Student, Eastman School); International Society for Contemporary Music/League of Composers 1976 International Piano Music Competition (*Clamavi*); Tennessee Music Teachers Association Composer of the Year, 1977; 25 ASCAP Awards (1978-97); Washington International String Quartet Composition Competition 1979 (*Papillons: String Quartet after R. Schumann*); Friedheim Awards Semifinalist 1983 (*Triomusic*); Tennessee Music Teachers Association Teacher of the Year 1983; Memphis State University Distinguished Research Award 1986; 1992 MacGeorge Fellowship, University of Melbourne, Australia 1992; the 1995 AGO/ECS Publishing Award in Choral Composition (*God's Grandeur*), the 1997 Rodrigo Riera International Competition for Guitar Composition (*Stirrings*), Guggenheim Foundation Fellowship (2005).

### **Grants and Major Commissions**

National Endowment for the Arts (*Cello Concerto*, 1979; *Passion with Tropes*, 1983); Tennessee Arts Commission with Opera Memphis (Opera: *The Bishop's Ghost*, 1974); Tennessee Music Teachers Association (*Pastoral Symphony*, 1977); Memphis City Schools (*Vista for Three String Orchestras*, 1976); Memphis in May International Festival (*Springsongs*, 1978); Tennessee Arts Commission Individual Artist Fellowship (1978); Verdehr Trio (*Triomusic*, 1980); Tennessee Department of Education (*Jug Blues & Fat Pickin'*, for the Governor's School Wind Ensemble, 1986); Pittsburgh New Music Ensemble (*Hard Cells*, 1989); Jubal Trio (*Backyard Songs*, 1990); Island Moving Company (*Passages*, 1991); Arcadia Trio (*Departing Flights*, 1992); International Viola Congress (*Fanfare for Violas*, 1995); Indiana University Ballet (*Madame Bovary*, 1995); Consortium: Baldwin-Wallace Conservatory, Indiana University, Florida State University (*Beyond the Brass Gates*, 1998), Baldwin-Wallace Conservatory (*Primavera Doubles*, 2000), Voces Novae (*Childhood Awakening*, 2000), Indiana University Arts and Humanities Initiative (*Earthdance Concerto*, 2001), Robert and Sarah LeBien (*Quilt Horizon*, 2002), Germantown Symphony Orchestra (*Preludes for Orchestra*, 2005), Whatcom Symphony (*Word on the Street*, 2007), Ensemble Zellig (*Crunch Time*, 2010), Indiana Music Teachers Association/MTNA (*Autumnsongs*, 2010).

## Publications

Seesaw Music Corp., New York, NY:

**Canzona for Orchestra; Piano Concerto; The Waste Land** for Large Wind Ensemble; **Pas de Deux** for clarinet and bassoon; **Four Pieces for Horn Quartet; Quick Opener** for Woodwind Quintet; **Clamavi** for Piano Solo; **Elegy for Simas Kudirka** for flute, clarinet, harp, viola, cello, and contrabass; **Romanza for Brass Quintet; Trio for Violin, Trombone, and Piano; Intermezzo for Solo Horn; Seven Etudes à Due** for viola and cello

MMB Music, Inc, Saint Louis, Missouri (now Lauren Keiser Music Publishing):

**A Middle Quartet** for piano quartet; **Adagio for Orchestra; Backyard Songs** for soprano, flute, and harp; **Beyond the Brass Gates** concerto for violin and wind ensemble; **Crossings** for viola and guitar; **Dissolving Music** for soprano, flute, violin, cello, trombone, piano, and percussion; **Earthdance Concerto** for piano and wind ensemble; **Elles** for alto saxophone, horn, violin, and synthesizer; **Feux d'artifice — Tombeau** for piano solo; **Gold** for string orchestra; **Hard Cells** for 14 players; **Jug Blues & Fat Pickin'** for wind ensemble; **Killing Time** for amplified alto saxophone, amplified piano, and tape; **Life Goes On** for violin and piano; **Life of the Party** concerto for bassoon and 16 friends; **Madame Bovary** (orchestra ballet); **Nativitas!** for symphonic band; **Outsider** for Wind Ensemble; **Poem Symphonies, Set I** (End of Summer, Radical Light) for wind ensemble; **Passages** for alto saxophone, horn and synthesizer (or tape); **Pastoral Symphony** for piano and woodwind quintet; **Primavera Doubles** concerto for violin, cello and orchestra; **Pentecost** for soprano, flute, viola, trombone, piano, and percussion; **Prelude, Chorale, and a few other things** for two pianos; **Quilt Horizon** for 17 players; **ReTournai: Toccata à quatre** for flute, trombone, piano, and marimba; **Sinfonietta** for large orchestra; **Spinning Rounds** for symphonic band; **Springsongs** for brass quintet; **Soft Cells** for 15 players; **Sunscapes: Concerto for Alto Saxophone and Orchestra; Test of Time** for 18 players, **Triomusic** for violin, clarinet, and piano; **Viola Concerto** for viola and chamber orchestra.

TRN Music Publisher: **Exotic Particles and the Confinement of Quarks** for Wind Ensemble

Vivace Press: **Ordinary Pieces, A Concert Organ Mass**

Boosey & Hawkes: **Three Blake Songs** for treble choir and Orff Instrumentarium

ECSchirmer: **God's Grandeur** for chorus and organ

## Commercially available CD's

**A New Year Carol**, The Memphis Boychoir; "What Sweeter Music: Carols the Year Round" Pro Organo CD 7031

**Backyard Songs**, The Jubal Trio; "Jubal Songs" CRI CD738

**Breezeworks**, Clarion; "New Vintage" Gothic CD 49127

**Hard Cells**, Indiana University New Music Ensemble/David Wiley, conductor; "New Music from Indiana University, Vol. I" - IUSOM-05 (distributed by Albany)

**Jug Blues & Fat Pickin'**, CCM Wind Symphony/Eugene Corporon, conductor; "Paradigm" Klavier CD 11059

**Life Goes On, Sonapartita, Sonatina — Spring 1967, Ukrainian Fantasy** Steven Moeckel, violin; Don Freund, piano; "Life Goes On: The Violin Music of Don Freund" (IUSM-014).

**Madame Bovary Ballet Suite, Soft Cells, Viola Concerto, Dissolving Music** Indiana University Orchestras and New Music Ensemble, IUSOM-10 (distributed by Albany)

**O Be Joyful**, The Memphis Boychoir and The Memphis Chamber Choir; "Shout the Glad Tidings" Pro Organo CD 7037

**Pentecost**, Indiana University New Music Ensemble; "New Music from Indiana University, Vol. II" - IUSOM-08 (distributed by Albany)

**Radical Light**, Bowling Green Philharmonia/Emily Freeman Brown, conductor; "The Composer's Voice—New Music from Bowling Green", Albany Records, TROY 321

**Triomusic**, Verdehr Trio; Crystal CD 744

**Triomusic**, Viklarbo Chamber Ensemble; Raptoria Caam RCD 1005

**Triomusic**, Strata Ensemble; Arizona University Recordings, AUR CD3097

**Rough and Tumble**, Pastiche, American Composers Forum, Innova 522

**Silver Lining**, Stanley Friedman, trumpet; "The Lyric Trumpet", Ode CD1327

**Sky Scrapings, Louder than Words, Killing Time, EDGE: Saxophone Quartet**, Thomas Walsh, Joseph Lulloff, John Sampen, Otis Murphy, saxophones; "Sky Scrapings: Saxophone Music of Don Freund," AUR CD 3126

## Performances of Compositions

Over 100 compositions performed; performances in London, Vienna, Tokyo, Cairo, Singapore, Montreal, Sweden, Australia, New Zealand, Israel, Mexico, China, and in the US, including Tulley Hall, Carnegie Recital Hall, Merkin Hall, Kennedy Center, and the Corcoran Gallery. 2005 Tour of Asia included performances in Korea, Japan, Taiwan, and Thailand. Performances by the Kansas City and Memphis Symphony Orchestras, the Brevard Festival Orchestra, Interlochen World Youth Symphony Orchestra, the Cleveland Chamber Orchestra, Pittsburgh New Music Ensemble, Eastman Wind Ensemble, the Marine Band, and new music ensembles at Eastman, University of Southern California, Cleveland Institute, Indiana University, University of Iowa, National Kaohsiung University and Melbourne University. Two different complete productions of the 3-hour theatre-oratorio *PASSION WITH TROPES*, a fully staged production of the ballet *Madame Bovary*, various works for theatre and dance with mixed electronic and acoustic live performing ensembles, as well as compositions for high-school bands, pieces for youth choruses, and children's choir with elementary Orff percussion ensemble. *Jug Blues & Fat Pickin'* performed by over 100 high school, college, and military wind ensembles.

## Teaching

20 years of teaching at Memphis State University (composition, piano, and all levels music theory) and 16 years at Indiana University (composition, orchestration, composition seminar; Chair of IU's Composition Department '99-'02). Teacher of many active composers and composition professors, including 15 winners of national composition competitions. In 1998 he was composer-in-residence at the Australian National Academy of Music, and lectured on his music at Royal Conservatories in Brussels and the Hague, the Royal Academy of Music in London, the Prague Conservatory and the Hochschule in Vienna. 2001, 2004-5 Composer-in-Residence Brevard Festival, 2002 Featured Guest Interlochen Festival. 2005 Asia tour included lectures and master classes at 15 universities in Seoul, Miyazaki, Tokyo, Shanghai, Hong Kong, Taiwan, and Bangkok.

## Other Activities

As founder and coordinator of Memphis State's Annual New Music Festival from 1973-84, programmed nearly a thousand new American works, involved as conductor or pianist in the performance of over two hundred new pieces, usually in collaboration with the composer. Served as President of the Southeastern Composers' League and member of the National Advisory Board of League/ISCM, National Commissioning Chair for the Music Teachers National Association, and host for the 1998 Society of Composers National Conference at Indiana University. Conductor of the Memphis State University Orchestra for five years, IU Concert Orchestra spring ballet, and guest conductor for various university orchestras and bands in conjunction with guest composer residencies. As pianist, recital repertoire has extended back from new music premieres to several complete performances of Bach's WTC Book I and his own pianistic realizations of Machaut. Performed his *Earthdance Concerto* with wind ensembles at Florida State University, West Virginia University, Bowling Green State University, and Indiana University.

## SAMPLE PRESS NOTICES

Don Freund's *Triomusic* is an extraordinary composition, cleverly constructed, at times exciting, amusing, disturbing, beautiful, and always fascinating.

George Hall, **Music and Musicians**, London

In *Papillons* Don Freund showed himself to be a composer thoughtful in approach and imaginative in style. Freund has succeeded in capturing the contemporary composer's dilemma with considerable musical and dramatic skill.

Joanne Sheely Hoover, **The Washington Post**

Freund's compositions are almost cinematic in their direct appeal. *Pentecost* is a lavish, highly charged entertainment....If one word can be used to summarize Freund's music it would be "dramatic."

Owen Hardy, **The Louisville Courier-Journal**

*Hard Cells* is constructed of omnipresent sixteenth-note figures and little fragments that hit the ear with the vitality of rock music — with increased coloristic vitality. Freund has put his materials together with such quirky grace that the nerve endings propel the action to a vivid degree.

Donald Rosenberg, **The Cleveland Plain Dealer**

Especially in the final poem, "Of DeWitt Williams on his way to Lincoln Cemetery," with its keening, angry refrain "a plain black boy," *Backyard Songs* attained a tragic stature.

John Rockwell, **The New York Times**

*Springsongs* by Don Freund is a joyous piece of music which links two seemingly unrelated periods in music history in a logical and progressive way. As a result, the audience is left with a feeling of optimism in the future of music.

Arthur LaBar, **Cookeville Herald-Citizen**