THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

The University of Memphis Symphony Orchestra

Pu-Qi Jiang, Music Director and Conductor

Featuring

Evan Jones, baritone

Monday, October 31, 2011
Harris Concert Hall
7:30 p.m.

College of Communication and Fine Arts
PROGRAM

Prélude à l’après-midi d’un faun
(Prelude to the Afternoon of a Faun)

Nadezda Potemkina, conductor

Let Us Garlands Bring, Op.18 (selections)

I. Come away, come away, death
III. Fear no more the heat o’ the sun
V. It was a lover and his lass

Evan Jones, baritone
Pu-Qi Jiang, conductor

INTERMISSION

Symphonie fantastique (Fantastic Symphony), Op.14

I. Réveries; Passions (Dreams, Passions)
II. Un Bal (A Ball)
III. Scène aux champs (In the Country)
IV. Marche au supplice (March to the Scaffold)
V. Songe d’une nuit du sabbat (Dream of a Witches’ Sabbath)

Pu-Qi Jiang, conductor

Please turn off all cell phones, pagers, and other electronic devices.
The term "Impressionism" was first used in rather sarcastic context by an annoyed Parisian art critic, who was describing Claude Monet's painting "Impression, Sunrise" (1874) as "a formless collection of tiny colored patches," and called the entire show "exhibition of impressionists." The artists themselves did not appear offended; on the contrary, they gladly turned this "bullet" into their own weapon, and since then "Impressionism" became a universally accepted term to describe a work of art that is concerned with effects of light, color, mood, and atmosphere, rather than with particular objects or figures it portrays.

Similar tendencies also became prominent in French poetry as symbolist movement, which turned to emphasize purely musical, sonorous effects of words, and focus on fluidity and suggestion. Claude Debussy was a great admirer of impressionist paintings, and was also a close friend with many symbolist poets of the time. One of them was Stéphane Mallarmé (1842-1898), whose poem L'Après-midi d'un faune (The Afternoon of a Faun) inspired Debussy's most famous orchestral work, Prélude à l'après-midi d'un faune.

The Prelude was written in 1894 and was originally intended to become the first part of a trilogy; however, the consecutive two movements, Interlude and Finale have never materialized. The composer himself described the piece as "a very free illustration of the beautiful poem," which evokes the dreams and erotic fantasies of a pagan forest creature who is half man, half goat. While playing his flute, the faun tries to recall whether he actually chased around two beautiful nymphs or only dreamed of it. Unable to come to a firm conclusion, he falls back to sleep in the heat of the afternoon.

The prelude begins with an unaccompanied dreamlike and improvisatory flute melody, which reappears again and again throughout the piece in different tempi, and against different colors from Debussy's lush harmonic palette. Fluid and weightless woodwind solos, distant muted horn calls, magical harp glissandos, shimmering string tremolos and hypnotizing bell-like tones of the antique cymbals, all evaporate into silence to conclude a piece that has been described as a "quiet revolution" in the history of music.

Gerald Finzi was born in London in 1901. Later his family moved to Harrogate, in Yorkshire, where Finzi was able to begin his music education with the composer Ernest Farrar. He later studied with Edward Bairstow at York Minster, and moved to Painswick in 1922, attracted to the beauties of the English countryside, but eventually returned back to London, oppressed by rural isolation. In London Finzi studied with R.O. Morris and got to know Vaughan Williams, whom he greatly admired. In 1930 the composer was offered a teaching position at the Royal Academy of Music, but in 1933 resigned after marrying an artist Joy Black: the couple made a decision to move back to the country and built a house in Aldbourne, Berkshire.

The successful development of his career was interrupted by the outbreak of the Second World War, when Finzi was drafted into the Ministry of War Transportation. During the war years, Finzis moved to Newbury, Wiltshire, and opened their house to many German and Czech refugees.

Finzi was a founding director of the Newbury String Players, an orchestra of amateur musicians, devoted to reviving public interest to eighteenth-century string repertoire, as well as to promoting works by young contemporary composers.

After the war was over, Finzi received series of important commissions: Lo, the full, final sacrifice, a festival anthem, in 1946, a larger-scale ode For Saint Cecilia in 1947, a clarinet concerto for Frederick Thurston in 1949 and, completed a year later, his masterpiece Intimations of Immortality, for tenor, chorus and orchestra.
In 1951 Finzi was diagnosed with a form of leukemia; his immune system, weakened by treatments, was unable to resist a virus of chicken pox, and the composer passed away in September of 1956.

The cycle on Shakespearean texts "Let Us Garlands Bring" Op. 18 for baritone and string orchestra was premiere on October 12, 1942 at the famous series of National Gallery Lunchtime Concerts in London. The cycle, dedicated to Ralph Vaughan Williams, became a part of the concert organized to celebrate the dedicatee's 70th birthday.

*Come away, come away, death.* The tempo and initial feeling of the song are dirge-like, but when the narrator proclaims "I am slain by a fair cruel maid," the mood of the song lightens—still sad in tone, but the listener realizes from the music as well as the words that this is the kind of being slain that future love will likely cure.

*Fear No More the Heat o' the Sun.* This is a gentle song in a compound meter that states the attractions that the grave holds, that promises an end to the fears and worries of life. The gentle sarabande-like motion of the song continues until a striking change takes place in the final verse: Its first four lines are a kind of recitative in even note values over a static chord. In the end, on the lines "Quiet consummation have; and renowned be thy grave," the voice gently takes up the rocking rhythm of the first parts, but the accompaniment remains nearly still, and without rhythmic life.

*It was a lover and his lass.* One of Shakespeare's best-known and lightest verses inspires a joyful dancing verse, exultant in the very idea of love.

Hector Berlioz (1803-1869) was born in a small town near Grenoble. One of the first French Romantic composers, Berlioz championed a revolutionary approach to orchestration, treating the orchestra as one huge virtuoso instrument, and experimenting with unorthodox textures and sound effects. Berlioz was unable to undividedly devote himself to music until he was 20 years old, because his parents had initially convinced him to attend a medical school. However, medical studies soon came to a halt, when Berlioz found himself "filled with horror" by the dissecting room, and, to his parents' great discontent, left the medical school to enter the Paris Conservatory. Young Berlioz's unconventional understanding and treatment of harmonic language and procedures became quite obvious to the Conservatory faculty. At one of his composition examinations Berlioz presented to the jury members an exercise in double-counterpoit, which was immediately labeled by the jury "a tissue of harmonic horrors." The composition professors suggested he went back and corrected all the mistakes, but the composer's sole response was that he diligently went through all the formal studies, but found them "completely useless to a man of genius." Finally, Berlioz was advised to leave the Conservatory and to "put himself at the free disposal of his genius." So he did, and became one of the greatest reformers in the history of music.

At the age of 23 Berlioz became fascinated by the works of Shakespeare and attended all the possible plays staged in Paris. This is when he fell madly in love with Harriet Smithson, a British actress. His letters to her were filled with such a passion, that the woman thought Berlioz was a lunatic and refused to see him. To depict his emotional struggles, Berlioz wrote the *Symphonie Fantastique* (Fantastic Symphony) in 1830, using a recurring theme, or as he called it, *idée fixe* ("fixed idea") to represent his beloved. It is first presented at the beginning of the *Allegro agitato* section of the first movement by first violins and flutes, and later reappears in all five movements of the symphony, changing its character depending on the developments of the story. Berlioz has provided a detailed program for the symphony, and believed the program's availability to the audience to be "indispensable for a complete understanding of the dramatic outline of the work." The original program, slightly reduced, follows:
I. The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the vague des passions, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd whim, whenever the beloved image appears before the mind’s eye of the artist it is linked with a musical thought [...]. The passage from the state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations – this is the subject of the first movement.

II. The artist finds himself in the most varied situations – in the midst of the tumult of a party, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the country, the beloved image appears before him and disturbs his peace of mind.

III. Finding himself one evening in the country, he hears in the distance two shepherds piping [...] in dialogue. [...] He reflects upon his isolation; he hopes that his loneliness will soon be over. But what if she were deceiving him! [...] At the end one of the shepherds again takes up the tune; the other no longer replies. Distant sound of thunder – loneliness – silence.

IV. Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing his own execution. [...] At the end of the march the first four measures of the idée fixe reappear, like a last thought of love interrupted by the fatal blow.

V. He sees himself at the Sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, that come together for his funeral. Strange noises, groans, bursts of laughter, distant cries [...]. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque; it is she, coming to join the Sabbath. A roar of joy at her arrival. [...] Funeral knell, burlesque parody of the Dies irae, Sabbath round-dance. The round-dance and the Dies irae combined.

- Program Notes by Nadezda Potemkina
Sources: http://www.boosey.com
http://www.classicalarchives.com
Norton Critical Scores: Berlioz, Fantastic Symphony
Norton Critical Scores: Debussy, Prelude to "The Afternoon of a Faun"

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Come away, come away,
Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Fear not slander, censure rash;
Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic,
Must all follow this, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost un laid for bear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

***

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green corn-field did pass.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.
Professor Pu-Qi Jiang (pronounces Poo-Chi Jiang), the Director of Orchestral Activities at the University of Memphis, has enjoyed an active international conducting schedule as well as university level teaching for the past twenty years. Since 1990s, he has conducted dozens of professional orchestras in the United States, China, Austria, Germany, Czechoslovakia, Hungary, Jordan, Macedonia, and the United Kingdom. Under his leadership of Music Director, The Jiangsu Philharmonic Orchestra performed the world premiere of Mahler's *Das Lied von der Erde* Chinese version 2005 in Shanghai, and accompanied the solo recital for Mr. Jose Carreras in Nanjing, China. Maestro lead the U of M Symphony Orchestra to won the Runner-Up position for the American Prize Orchestral Performance Competition (college/university) in July 2011 by the live DVD recording of concert for Mahler's symphony #2.

Maestro Jiang devoted his energy to the world cultural exchange and music education for youth. He has led university faculty and student ensembles on many concert tours in such cities as Beijing, Jinan, Nanjing, Shanghai, Salzburg, Prague and Vienna. He is also the founder and director of the "East Meets West Student Orchestra Festival" (2002, 2007, 2008 and 2011 in Shanghai and Memphis.) He established the Germantown Performing Arts Centre Youth Orchestra in 2009, and took this young group to China for a concert tour in past summer.

Maestro Jiang began his varied career at an early age as both violinist and choirboy in Shanghai. In 1956, he entered the Music Middle School affiliated with the Shanghai Conservatory of Music where he majored in violin. After successfully conducting the orchestra and choir of his music school, he was selected for admission to the Conducting Department of the Shanghai Conservatory of Music at the age of 18. His career as a professional orchestral conductor began in 1968 after his graduation from the Conservatory.

After conducting many professional orchestras and ensembles in China for more than eighteen years, Maestro Jiang came to the United States in 1986. Having been awarded full scholarships by the University of Cincinnati and the United Board for Christian Higher Education in Asia, he studied advanced conducting at the College-Conservatory of Music (CCM) of the University of Cincinnati with Maestro Gerhard Samuel. At CCM, Jiang received his M.M. and D.M.A. degrees in Orchestral Conducting. Jiang was named the Assistant Conductor of the Cincinnati Philharmonia Orchestra in 1989. From 1991 to 1992, Professor Jiang worked as the Conducting Assistant to Maestro Jesús López-Cobos, Erich Kunzel and Keith Lockhart at the Cincinnati Symphony Orchestra.

Dr. Jiang's M.M and D.M.A orchestral conducting programs have attracted talented young conductors from such countries/areas as Australia, Canada, China, Columbia, Germany, Jordan, Korea, Russia, Taiwan, and the USA. Some of his students have won the Solti Foundation US Award in 2004, the fellowship for American Academy of Conducting at the Aspen Music Festival and School in 2005 and the citation for the America Prize Conducting competition 2010. All of the conducting major students graduated from his programs are holding professional or educational conducting positions in the USA and such countries as China, Korea, and Germany.

Maestro Jiang was honored as one of three of the University of Memphis Faudree Professorship Recipients in 2009. He is the recipient of the Distinguished Arts and Humanities Medal for Performing Arts awarded by the Germantown Arts Alliance recently.
Originally from Buffalo, NY, baritone Evan Thomas Jones has sung a wide variety of roles in opera, most notably both Mozart and Rossini's Figaro, Papageno in Die Zauberflöte, Raimbaud in Le Comte Ory, and Sam in Trouble in Tahiti. In addition to an active opera career, Mr. Jones has portrayed a number of roles in musical theater and operetta. Highlights include the roles of Voltaire and Pangloss in Candide, Dr. Falke in Die Fledermaus, Danilo Danilovich in The Merry Widow, and Fredrik Egerman in A Little Night Music. In concert he has been featured as the baritone soloist in Fauré’s Requiem, Beethoven’s Missa Solemnis, Bach’s Magnificat and John Rutter’s Mass for the Children. He is particularly in demand as an interpreter of the concert repertoire of Ralph Vaughan Williams’ having performed the Five Mystical Songs, Serenade to Music, Dona Nobis Pacem and Fantasia On Christmas Carols. Mr. Jones has sung with the Berkshire Opera Company, Compañía Lírica Nacional de Costa Rica, Eastman Opera Theater, Mercury Opera, Florida State Opera, Rochester Philharmonic Orchestra, Finger Lakes Choral Festival and the Augusta Choral Society.

Mr. Jones is also active in the performance of new works. In 2009, the Buffalo Philharmonic Orchestra and Chorus released the world premiere recording of Randol Bass' Passage Into Spirit on which Mr. Jones was the featured soloist. In the fall of 2010, Mr. Jones created the role of Roger Clinton in the world premiere performance of a new opera entitled Billy Blythe in Little Rock, Arkansas. He will be reprising the role in the premiere recording as well.

The 2011-2012 season features debuts with Opera Memphis in Die Fledermaus, Opera Naples in Faust and with the Memphis Masterworks Chorale as the Bass Soloist in Haydn's Creation. Additionally Mr. Jones returns to the Helena Symphony as the Baritone Soloist in Orff’s Carmina Burana.

Mr. Jones joined the faculty at the University of Memphis in the fall of 2010 having previously served as the Director of Vocal Activities at the University of North Alabama. Mr. Jones received his bachelor's and master's degrees in vocal performance from Florida State University and is currently finishing his Doctorate in vocal performance and literature at the Eastman School of Music. While at Eastman he was rewarded for excellence in both performing and teaching by winning first place in the Friends of Eastman Opera Competition and by becoming the first recipient of the William McIver Memorial Award in teaching.

Nadezda Potemkina is currently pursuing a doctoral degree in orchestral conducting at the University of Memphis under the direction of Pu-Qi Jiang. Native of St. Petersburg, Russia, she began her music studies at the age of five as a violinist. In 1997 she entered the Herzen Pedagogical University majoring in viola and choral conducting. While in college, she was employed in the St. Petersburg State Young People's Theater, the St. Petersburg Conservatory Symphony Orchestra, and the St. Petersburg State Theater of Opera and Ballet as an orchestra violist. In 2003 Nadya began to study instrumental conducting at the University of Northern Iowa with Rebecca Burkhardt. In the fall of 2005 he served as an assistant conductor for the Ball State University production of Mozart's Die Zauberflöte under direction of Kirk Trevor. During the summer of 2006 Nadya served as an assistant conductor for the Hot Summer Nights Music Festival in Columbia, MO. In the US Ms. Potemkina has performed with numerous orchestras and ensembles as a violist, been a prizewinner in student conducting competitions and participated in several Conductors Guild and College Orchestra Directors Association conducting workshops and masterclasses. In July of 2010 she was awarded a Young Conductor citation by The American Prize. Nadezda Potemkina has recently completed her two-year tenure as a conductor of the Mid-South Young People's Chamber Ensemble and Wind Ensemble in Memphis, TN. She is looking forward to her first guest conducting appearance with Starkville Symphony Orchestra in Starkville, MS in January 2012.
The University of Memphis Symphony Orchestra

**Violin I**
- Jessica Wiersma, concertmaster
- Aromi Park*, co-concertmaster
- Ruta Vendeliskyte*, assoc. concertmaster
- Esther Miller, co-assoc. concertmaster
- Jesse Kasinger, assist. concertmaster
- Pierce Martin
- Jiho Chung*
- Kristy Rhodes
- Annette Misener
- Matthew Suitt

**Violin II**
- Jamie Madera, principal
- Jacqueline Jove, co-assoc. principal
- Priscilla Tsai, co-assoc. principal
- Michelle Guthrie
- Ionut Cosarca*
- Bianca Balderama
- Rovel Salibio*
- Reese Martin
- Chelsea Subick

**Viola**
- Enrique Olvera, principal
- Bergen Christensen, assist. principal
- Andrea Rutan
- Trisha Berquist
- Mario Williams
- Molly Wilkens-Reed
- JirMichael Walker
- Andrea Schooley

**Cello**
- Laura Azuaje*, principal
- Ade Slack, assist. principal
- Anthony Lu
- Elen Wroten
- Carrington Truehart
- Paul Vest**
- Kaitlyn Vest**

**Bass**
- Marcus Hurt, principal
- Phil Njoroge, assoc. principal
- Andrew Knote, co-assoc. principal
- Alex Uhlan
- Rashid Lawal

**Flute/Piccolo**
- Jennifer Amox, principal
- Adrian Bailey
- Anna Wilkens-Reed

**Oboe/English Horn**
- Wendy Raines-Grew, principal
- Sky Macklay
- Matthew Smith

**Clarinet/Bass Clarinet**
- Phillip Johnson, principal
- Andrew Clark, assoc. principal
- Michaela Gibbons

**Bassoon/Contrabassoon**
- Tiffany Schmidt, principal
- James Gruber
- Cody Hunter**
- Jeff Tilghman

**Horn**
- Miaojian Liu*, principal
- Sarah Barnes
- Joseph Stevens
- Becca Tinsley
- Bethany Beck

**Trumpet**
- Andrew Lang, principal
- Dino Maestrello*
- assist. principal
- Nairam Simoes*
- co-assist. principal
- Paul Morelli

**Trombone/Bass Trombone**
- Nathan Duvall, principal
- T.J. Pelon
- Kumani Johnson

**Tuba**
- Joseph Bolla**
- Jeremy Morris

**Timpani/Percussion**
- Ben Parish, principal
- Xiao Lu Cao*
- Jeff Mayo
- Zachary McCoy
- Ron Miller
- Riley Nicholson
- Lucas Pruitt

**Harp**
- Melodie Moore

**Orchestra Librarian**
- Yan Mao*

**Orchestra Assistants**
- Andrew Lang

* Denotes foreign students from Brazil, China, Italy, Korea, Lithuania, Philippines, Romania, Russia, Venezuela, and Vietnam.

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