CENTENNIAL CONCERT

in Support of the New Music Center
by the Rudi E. Scheidt School of Music

Monday, April 16, 2012
THE RUDI E. SCHEIDT
SCHOOL OF MUSIC

presents

THE UNIVERSITY OF MEMPHIS
SYMPHONY ORCHESTRA

Recipient of the second prize from The American Prize Competition
(Orchestral Performance — college/university division) 2011

Pu-Qi Jiang, Music Director
Nadezda Potemkina, Assistant Conductor

featuring

DAVID EVANS
Recipient of a 2003 Grammy® Award

JENNIFER JUNGMIN LEE AND
GIANLUCA STRAZZULLO, PIANO
Winners of the U of M Soloist Competition, 2011

JESSICA WIERSMA, VIOLIN
Honorable Mention of the U of M Soloist Competition, 2011

MONDAY, APRIL 16, 2012 • 7:30 P.M.
HARRIS CONCERT HALL
THE UNIVERSITY OF MEMPHIS
CENTENNIAL FANFARE

JAMES RICHENS
(B. 1936)

"MISSISSIPPI RIVER BLUES"
(TRAD./P.D.)

"MISTER CRUMP/
THE MEMPHIS BLUES"
(TRAD. W.C. HANDY, 1873-1958/
GEORGE NORTON, 1880-1923)

David Evans

CONCERTO FOR TWO PIANOS AND
ORCHESTRA IN D MINOR, EP 61

FRANCIS POULENC
(1899-1963)

II. LARGHETTO
III. ALLEGRO MOLTO

Jennifer Lee and Gianluca Strazzullo, piano

VIOLIN CONCERTO IN D MAJOR, OP. 35

PIOTR TCHAIKOVSKY
(1840-1893)

I. ALLEGRO MODERATO

Jessica Wiersma, violin
Pu-Qi Jiang, conductor

LES PRÉLÚDES, TONE POEM NO. 3

FRANZ LISZT
(1811-1886)

Nadezda Potemkina, conductor
"MISSISSIPPI RIVER BLUES" AND "MISTER CRUMP/ THE MEMPHIS BLUES"
Notes by David Evans

"Mississippi River Blues" (trad./p.d.). This song, using a simple two-line eight-bar form, is typical of the folk blues that could be heard in the Mid-South around 1912. Versions have been recorded by a number of artists. This version, which consists of a number of traditional blues verses, was adapted from the singing of Madame Van Hunt of Memphis, whose own career began not long after 1912 and whom the performer used to accompany on guitar in the early 1980s.

That Mississippi River is so long and deep and wide.
I can see my baby standing over on the Arkansas side.

I can't go across it, and, Lord, I can't go 'round.
I can't go in 'cause I'm scared that I might drown.

Oh babe, oh babe, don't hold your head so high,
'Cause every living soul got to lay right down and die.

I asked her for a nickel, and she give me a dime.
I don't see what makes her do it every time.

I walked all the way from East St. Louis today,
And I didn't have but one poor lousy dime.

And before I would spend it for my particular use,
I would spend it all on that loving gal of mine.

I went up on Lookout Mountain, I looked down in the deep blue sea.
I seen a shrimp and a tadpole doing the Shimmy-She.

Honey, you take the Southern, and I'll take the Santa Fe.
When you get in Memphis, pretty mama, look around for me.

"Mister Crump/The Memphis Blues" (trad., W.C. Handy/George Norton, 1912-13). This song arose during the successful 1909 campaign of E.H. Crump for Mayor of Memphis. Originally it was a folk song created by the local black citizenry commenting, with humorous disapproval, on Crump's reform policies. W.C. Handy's band was hired by the Crump campaign to provide musical support. Handy heard the song and arranged it as an instrumental tune for his band, claiming that its success helped Crump win the election. In 1912, Handy published the instrumental version under the title "The Memphis Blues." He soon sold his copyright, and the new owner commissioned a set of lyrics by New York songwriter George Norton. These lyrics prominently mentioned Memphis, Handy and his "band that played the blues so grand." "The Memphis Blues" became the first big hit in this newly emerging genre and helped to solidify the connection between Memphis, the blues and W.C. Handy. The present version combines the folk lyrics of the "Mister Crump" song learned from Madame Hunt with a portion of George Norton's lyrics to "The Memphis Blues."
Mister Crump don't like it, he ain't gonna have it here. (2)  
We don't care what Mister Crump don't 'llow;  
We're gonna have a good time here anyhow.  
Mister Crump can go and catch himself some air.

Mister Crump went down to old Jim Kinnane's. (3)  
He said, "Looky here, Jim, I'm yet in command."  
Mister Crump don't like it, he ain't gonna have it here.

Mister Crump was one of the finest men in town. (3)  
He didn't 'llow no bums to hang around.  
Mister Crump don't like it, he ain't gonna have it here.

Mister Crump was a name that was heard all through the land. (3)  
Everybody down in Memphis was glad to shake his hand.  
Mister Crump don't like it, he ain't gonna have it here.

Folks, I've just been down, down in Memphis town,  
Where the folks all smile, smile on you all the while.  
Hospitality, they were good to me.  
I couldn't spend a dime, I had the grandest time.  
I went out dancing with a Tennessee dear.  
They had a jug band there that you folks ought to hear.  
And while the people gently swayed,  
That old jug band played real harmony.  
I never will forget that tune they called "The Memphis Blues."  
Mister Crump don't like it, he ain't gonna have it here. (2)  
We don't care what Mister Crump don't 'llow;  
We're gonna have a good time here anyhow.  
Mister Crump can go and catch himself some air.

POULENC, DOUBLE PIANO CONCERTO

Francis Poulenc's Concerto for Two Pianos and Orchestra in D Minor, FP 61, was commissioned by and dedicated to an American patron of the arts, Princess Edmond de Polignac (Winnaretta Singer) and composed in the Summer of 1932. The three-movement work was premiered on September 5, 1932, at the International Society for Contemporary Music in Venice. Poulenc and his childhood friend Jacques Février were concerto soloists with the La Scala Orchestra, led by Désiré Defauw. Poulenc was gratified by the warm acclaim his work received, and later performed the concerto with Benjamin Britten in England in 1945.

The concerto's recurring moto perpetuo patterns are clearly inspired by Poulenc's encounter with a Balinese gamelan at the 1931 Exposition Coloniale de Paris. Additionally, the work's instrumentation and "jazzy" effects are reminiscent of Ravel's Piano Concerto in G Major, which Poulenc heard premiered in Paris in January 1932. Inevitably, comparisons have been drawn with Mozart's Concerto in E Flat for two pianos, K. 365, but the slow movement of Larghetto's graceful, classically simple melody and gentle, regular accompaniment have reminded some writers of the slow movement of Mozart's Piano Concerto in C Major, K. 467. Poulenc wrote in a letter to Ukrainian-French composer and conductor Igor Markevitch, "Would you like to know what I had on my piano during the two months gestation of the concerto? The concertos of Mozart, those of Liszt, that of Ravel, and your Partita."
TCHAIKOVSKY, VIOLIN CONCERTO

Staying in Clarenz, France, in 1878, while recovering from his disastrous marriage, Tchaikovsky was visited by Yosif Kotek, a violinist and a composition student of his. Kotek advised Tchaikovsky to write something for solo violin, and the composer began to work with such enthusiasm that the concerto was sketched within a month and was scored another month later. However, the second movement, Andante, was soon discarded as too slight and too sentimental for a major concerto, and a new slow movement, Canzonetta, was composed. The rejected Andante was used as "Meditation" in the Trois Morceaux (Op. 42), published under the title Souvenir d'un lieu cher.

Tchaikovsky made an attempt to persuade Leopold Auer to premiere the concerto, but Auer "...pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things" (from Tchaikovsky's diary, 1888). Yosif Kotek had also abandoned the work, and for over two years, the concerto indeed remained unperformed. Meanwhile, Tchaikovsky heard from his publisher, Jurgenson, that a Russian violinist, Adolf Brodsky, was planning to perform the piece at a Vienna Philharmonic concert under Hans Richter. The December 4, 1888, disastrous premiere caused uproar in the hall and moved Eduard Hanslick, a famous Austrian critic, to suggest that the work actually gave off a bad smell, though Adolf Brodsky kept up his championship of the concerto, for which Tchaikovsky, deeply wounded by the critics, was very grateful. Leopold Auer, who later became one of the greatest violin teachers of his day, eventually grew to better understand the composition and was the one to introduce the concerto to many of its famous interpreters — his students (i.e., Heifetz, Elman).

LISZT, LES PRÉLUDES

"What is our life but a series of Preludes to that unknown song, the first solemn note of which is sounded by Death?"

- from Méditations poétiques by Lamartine

The majority of Franz Liszt's symphonic works date from his years at Weimar (1848-61), among them his Faust and Dante symphonies, and 12 symphonic poems. All the poems have programmatic titles, the sources for which can be divided into several categories: poetic and literary models (No. 12, Die Ideale, after the poem by Schiller), character studies (No. 6, Mazeppa; No. 5, Prometheus; No. 2, Tasso, Lamento e Trionfo; No. 4, Orpheus; No. 10, Hamlet), visual inspirations (No. 11, Hunnenschlacht, after Kaulbach's fresco), and more personal or national themes (No. 8, Héroïde funèbre; No. 9, Hungaria).

Les Préludes, Tone Poem No. 3, has a complex history. The final score of 1854 is entitled Les Préludes (d'apres Lamartine), which indicates that the poetic inspiration was found in Alphonse de Lamartine's poem from his collection Nouvelles méditations poétiques, a succession of contrasting depictions of war scenes and pastoral settings. However, Liszt first conceived this piece between 1845 and 1859 as an overture to his choral settings of four poems by Joseph Autran depicting Mediterranean scenes, Les Quatres Éléments. The four choruses were later discarded; the overture went through several revisions and was finally presented to the audiences in 1854 in association with Lamartine. This switch from Autran to Lamartine enraged music critics, who had accused Liszt of artificiality and distortion, but, since the choruses on Autran's texts were not in the picture anymore, Liszt presumably felt that any reference in his overture to Autran would be unsatisfactory. Therefore, Liszt found in Lamartines' Les Préludes a poetic model that parallels the moods and atmosphere of his music, and most certainly tried to make these links closer still during his final retouchings of the score in 1853. In keeping with Lamartine's text, the composition can be subdivided into four sections: Moods of spring and love, Storms of life, Comfort of love — peaceful idyll, and Strife and victory.

The first performance of Les Préludes took place at a Pension-fund concert of the Weimar Court Orchestra on February 23, 1854, under Liszt's direction.

Notes by Nadezda Potemkina
BIOGRAPHIES

DAVID EVANS

David Evans, a Grammy® Award-winning blues scholar, came to the University of Memphis as a professor of music in 1978 to establish and direct the Ethnomusicology/Regional Studies doctoral program. In 2007, he received the University’s Willard R. Sparks Eminent Faculty Award.

Dr. Evans earned a bachelor’s degree in classics from Harvard and master’s and doctorate degrees in folklore and mythology from UCLA. He has conducted extensive field research on American blues and related forms of music, published three books (as well as more than 80 articles and book chapters), and contributed entries for a number of encyclopedias and dictionaries. His Big Road Blues: Tradition and Creativity in the Folk Blues is the definitive study of how blues are composed and passed from generation to generation through oral tradition. He also is editor for the American Made Music series of books from the University Press of Mississippi.

Dr. Evans has produced album notes for 84 recordings, mostly of blues and gospel music. His album notes for Screamin’ and Hollerin’ the Blues: The Worlds of Charley Patton won a Grammy® Award in 2003. He has released 50 recordings of his African American blues, gospel and folk music, including one of Venezuelan music. Many were for the U of M’s High Water Records, for which he has also supervised day-to-day operations. Recently, Evans has begun research in Ethiopian music, and in 2011, he conducted a Fulbright Senior Specialist project at Bahir Dar University in Ethiopia.

An accomplished blues and gospel musician in his own right, Evans has recorded one CD with the Last Chance Jug Band and two under his own name. Until the early 1990s, he performed mostly as a guitar accompanist. Evans now performs mainly as a soloist across the U.S. and overseas.

JAMES RICHENS

James Richens, professor of theory and composition, received his Bachelor of Music from Memphis State University and completed graduate work at the Eastman School of Music in Rochester, New York, where he studied composition with Bernard Rogers and Samuel Adler. Richens is now teaching theory, electronic music composition, advanced orchestration and counterpoint at the University of Memphis.

In addition to his work at the University, Richens has been Composer in Residence with the Memphis Symphony Orchestra for 25 years. He has written and arranged numerous works in a variety of styles for the MSO. Settings of gospel music, popular standards, Christmas and Hanukkah music, as well as blues and Elvis Presley charts, have contributed to the MSO Pops concert repertoire. Works commissioned by the MSO for its Masterworks Series include the Icarus symphony, A Joyful Noise and The Bells for chorus and orchestra.

His widely recognized symphonic pops arrangements have been performed by many orchestras, including the Cleveland Pops Orchestra, the Colorado Symphony, the Charleston Symphony Orchestra, the Nashville Symphony, the Memphis Symphony Orchestra and many others throughout the United States.

An award-winning ASCAP composer for the last 30 years, he has written chamber music, ballets, education pieces and works for concert band. Outside the U.S., his works have been performed in England, France, Germany, Sweden, Norway, Canada, South Africa, Belgium, Taiwan and China.
Professor Pu-Qi Jiang has enjoyed an active international conducting schedule, as well as all levels of orchestral and conducting teaching, for the past 20 years. Since 1990, he has conducted professional orchestras in the United States, China, Austria, Germany, Czechoslovakia, Hungary, Jordan, Macedonia and the United Kingdom. He has led University faculty and student ensembles on concert tours in cities such as Beijing, Nanjing, Shanghai, Salzburg, Prague and Vienna. In 2009, Dr. Jiang was awarded the University of Memphis Faudree Professorship. He conducted the University of Memphis Symphony Orchestra in a performance of Mahler’s Symphony No. 2, which recently won the runner-up position in The American Prize Orchestral Performance Competition (college/university division).

Dr. Jiang’s MM and DMA Orchestral Conducting programs have attracted talented young conductors from such countries/areas as Australia, Canada, China, Columbia, Germany, Jordan, Korea, Russia, Taiwan and the United States. Some of his students have won the Solti Foundation U.S. Award, the fellowship for the American Academy of Conducting at the Aspen Music Festival and School, and the honor citation for the orchestral conducting competition from The American Prize.

Maestro Jiang’s guest conducting duties for coming concert seasons include acting as the Music Director for the West-East International Student/Youth Symphony Orchestra Festival in Shanghai (2007-2012), the guest professor for the Shanghai Conservatory of Music, and others. Dr. Jiang established the Germantown Performing Arts Centre Youth Symphony Orchestra in 2009. This past Summer, he took this young group on a very successful tour to give concerts in the Shanghai Conservatory of Music in China. He is the recipient of the 2011 Distinguished Arts and Humanities Medal for Performing Arts, awarded by the Germantown Arts Alliance.

NADEZDA POTEMKINA

Nadezda Potemkina is pursuing a doctoral degree in orchestral conducting at the University of Memphis under the direction of Pu-Qi Jiang. A native of St. Petersburg, Russia, she began her music studies at the age of five as a violinist. In 1997, she entered the Herzen State Pedagogical University, majoring in Viola and Choral Conducting. While in college, she was employed by 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, Ms. Potemkina began to study Instrumental Conducting at the University of Northern Iowa with Rebecca Burkhardt while working on her master’s degree in viola performance there. To further her education as a conductor, she entered a graduate conducting program at Ball State University, studying with Kirk Trevor and Bohuslav Rattay.

In the United States, Ms. Potemkina has performed with numerous orchestras and ensembles as a violinist, been a prizewinner in student conducting competitions, and attended several Conductors Guild and College Orchestra Directors Association conducting workshops and master classes under the mentorship of Daniel Sommerville, Charles Gambetta, Viktor Yampolsky, Erin Freeman, Gustav Meier and Marin Alsop. In July of 2010, she was awarded a Young Conductor citation by The American Prize Competition. In 2011, Ms. Potemkina completed her two-year tenure as a music director and conductor of the Mid-South Young People’s Chamber Ensemble and Wind Ensemble in Memphis. In February of 2012, she became a finalist at “The 4x4 Prizes for Composers and Conductors” Competition. In January of 2012, she enjoyed her first guest conducting appearance with Starkville-Mississippi State University Symphony and was invited to return in October of 2012. Currently Nadezda is an assistant conductor of the University of Memphis orchestras and an adjunct String Methods instructor at Bethel University in McKenzie, Tennessee.
JENNIFER JUNGMIN LEE

Korean-American pianist Jennifer JungMin Lee began her piano studies at the age of four under her mother's tutelage. She has won numerous competitions, including Music Teachers National Association Competition, Livonia Piano Competition, Dr. Marjorie Conrad Art Song Competition, CMA Concerto Competition in Ohio, Elizabeth Cobb Piano Scholarship, and University of Memphis Concerto Competition. In addition, she has studied at the Prague International Piano Masterclasses, Aria International Summer Festival in Canada, International Institute for Young Musicians at Cincinnati Conservatory, and Interlochen Summer Arts Camp. She received her Bachelor of Music in Piano Performance, with emphasis on Piano Literature, Accompanying, and Pedagogy under Virginia Marks and Dr. Laura Melton at Bowling Green State University in Ohio and a Master of Music in Piano Performance at the University of Memphis. She is currently a graduate assistant at the University of Memphis, where she is pursuing a Doctor of Musical Arts in Collaborative Piano under the tutelage of Dr. Victor Asuncion and a minor in Orchestral Conducting with Maestro Pu-Qi Jiang.

GIANLUCA STRAZZULLO

Italian pianist Gianluca Strazzullo has performed numerous concerts in Europe and North America as a soloist and chamber musician. He's a winner of several piano competitions in both his native country and the United States, such as: Delta Symphony Concerto Competition, MTNA Arkansas State Competition, Vincenzo Mennella, Giovan Battista Pergolesi, and lastly the University of Memphis Concerto Competition.

Mr. Strazzullo is a graduate of Naples Conservatory of Music “San Pietro a Majella,” where he studied under the tutelage of Massimo Bertucci, and he holds a Master of Music degree in Piano Performance and Pedagogy from Arkansas State University, where he studied with Dr. Lauren Schack Clark. Mr. Strazzullo is currently a graduate assistant of Dr. Victor Asuncion at the University of Memphis, where he's seeking a DMA in Piano Performance and a minor in Orchestral Conducting under the guidance of Maestro Pu-Qi Jiang.

JESSICA WIERSMA

"Lovely...courageous” is how Edward Cumming, former conductor of the Hartford Symphony Orchestra, describes Jessica Wiersma’s playing. Miss Wiersma has appeared as a soloist with both the Lawrence University Symphony Orchestra and the West Suburban Symphony Orchestra. As a member of the Micelli String Quartet, she has performed throughout Europe and was a semi-finalist in the Fischoff National Chamber Music Competition (Junior Division). Orchestral music has long been a passion of Miss Wiersma’s, and since the beginning of 2010, she has been playing regularly with the Memphis Symphony Orchestra and the Eroica Ensemble. In addition, she has participated in many Summer festivals, including the National Repertory Orchestra and Spoleto Festival USA. Miss Wiersma is a candidate in the Artist Diploma program and studies with Dr. Soh-hyun Park Aitino.
### UNIVERSITY OF MEMPHIS ORCHESTRA PERSONNEL

**PU-QI JIANG, CONDUCTOR**  
**NADEZDA POTEMKINA,** *ASSISTANT CONDUCTOR*

<table>
<thead>
<tr>
<th>VIOLIN I</th>
<th>VIOLIN II</th>
<th>BASS</th>
<th>TRUMPET</th>
<th>TROMBONE/BASS TROMBONE</th>
<th>TUBA</th>
<th>TIMPANI/PERCUSION</th>
<th>HARP</th>
<th>ORCHESTRA LIBRARIAN</th>
<th>ORCHESTRA ASSISTANTS</th>
</tr>
</thead>
</table>
| Aromi Park,* concertmaster  
Esther Miller, associate concertmaster  
Ruta Vendelskyte,* assistant concertmaster  
Jesse Kasinger  
Pierce Martin  
Jiho Chung*  
Annette Oswalt  
Krsty Rhodes | Priscilla Tsai, principal  
Jamie Madera, associate principal  
Ionut Cosarca*  
Michelle Guthrie  
Bianca Balderama  
Matthew Sult  
Rovel Salibio*  
Reese Martin | Marcus Hurt, principal  
Phil Njoroge, associate principal  
Andrew Knote  
Alex Uhlman  
Rashid Lawal | Andrew Lang, principal  
Nairam Simoes,* associate principal  
Paul Morelli  
Dino Maestrello* | Nathan Duvall, principal  
T. J. Pelon  
Kumari Johnson | Jeremy Morris | Lucas Pruitt, principal  
Yuco Sato*  
Katie Siemp  
Ron Miller  
Zachary McCoy | Melodie Moore | Yan Mao* |
| VIOLA | CELLO | VIOLA | TRUMPET | TROMBONE/BASS TROMBONE | TUBA | TIMPANI/PERCUSION | HARP | ORCHESTRA LIBRARIAN | ORCHESTRA ASSISTANTS |
| Enrique Olvera, principal  
Trisha Berquist, assistant principal  
Bergen Christensen, co-assistant principal  
Mario Williams  
JirMichael Walker  
Molly WIlkens-Reed  
Coral Hammond | Ruth Burgess, principal  
Anthony Lu, assistant principal  
Sadie Slack  
Eien Wroten  
Carrington Truehart  
Paul Vest**  
Kaitlyn Vest** | Phillip Johnson, principal  
Andrew Clark, assistant principal  
Stephanie Kendrick, co-assistant principal  
Michaela Gibbons | Tiffany Schmidt, principal  
Jeff Tilghman  
James Gruber | Lucas Pruitt, principal  
Yuco Sato*  
Katie Siemp  
Ron Miller  
Zachary McCoy | Melodie Moore | Yan Mao* |
| BASSOON | TRUMPET | TUBA | TIMPANI/PERCUSION | HARP | ORCHESTRA LIBRARIAN | ORCHESTRA ASSISTANTS |
| Tiffany Schmidt, principal  
Jeff Tilghman  
James Gruber | Tiffany Schmidt, principal  
Jeff Tilghman  
James Gruber | Lucas Pruitt, principal  
Yuco Sato*  
Katie Siemp  
Ron Miller  
Zachary McCoy | Melodie Moore | Yan Mao* |

*Denotes foreign students from Brazil, China, Japan, Korea, Lithuania, Philippines, Romania, and Russia.  
**Denotes U of M alumni guest musicians.
The study of music at the University of Memphis traces its history to the very beginnings of the University with the 1912 recognition of music as a specialized area of study at the West Tennessee Normal School. Thirty-five years later, a separate music department was established, and by 1962, both the Bachelor of Music and Master of Music degrees were offered. In 1967, the music department moved into its current building and began offering a doctorate in music three years later. In 2000, a generous endowment by Rudi and Honey Scheidt established the School of Music.

The Rudi E. Scheidt School of Music offers degrees in 29 areas of concentration and has the distinction of being Tennessee’s only doctoral-degree-granting program in music. As the University of Memphis moves into its second century of music education, the School will continue to grow. The current music building, designed for 250 students and 18 faculty members, now houses 500 students and 63 faculty members. The small performance space, designed to host 100 events per year, now accommodates more than 300.

A state-of-the-art new music center will promote academic excellence, enhance our ability to recruit and retain the highest-caliber students and faculty, and demonstrate our commitment to the city’s musical heritage.
The new complex will be built on the west side of campus, serving as a “front door” to the University off of Highland Avenue. The Music Center will be one of the finest on-campus centers in the country, allowing the School of Music to continue to draw and retain the most talented faculty and students from around the world.

This signature complex is central to the University’s master plan and will include:

- 200,000 square feet of teaching and performance space
- a 750-900 seat performance hall
- a 350-seat recital hall
- a 150-seat Studio Opera Theatre and Cabaret

In addition to performance areas, the Music Center will provide:

- 50 practice rooms with sound isolation
- Recording studios with cutting-edge technology
- Music computer labs
- Piano labs
- Classrooms, rehearsal rooms and applied studios

The Empowering the Dream Centennial Campaign will build endowment to attract and retain world-class faculty and talented students, establish crucial program support for strategic areas of study, and add new facilities, including the Music Center.

The Music Center will also promote the area’s rich musical heritage and will enhance the academic, operational and cultural qualities of the School of Music.
FRIENDS OF MUSIC

ALLEGRO CIRCLE (LIFETIME GIVING $5,000 AND ABOVE)  
Anonymous  
Asentinel LLC  
Anonymous  
Mr. John Brayton  
Charlie Rich Enterprises  
Coltharp Piano World, Incorporated  
Delta and Pine Land Company  
Ms. Dianne D'Gerolamo  
Dolby Laboratories Incorporated  
Dorothy K. Hohenberg Trust  
Elvis Presley Charitable Foundation  
Janie Evans  
FedEx Corporation  
Mr. and Mrs. David B. Ferrero  
Ms. Tina S. Flaherty  
Mr. Christopher Gholson  
Dr. G. James Gholson, Jr.  
Lee and Sharon Grinspan  
Hi Lo Music Incorporated  
Hohenberg Charity Trust  
Dr. Charles & Margaret Hubbert  
Ms. Suzanne H. Jackson  
Anonymous  
Ms. Delores Kinsolving  
Lane Music  
Richard L. Lightman  
Anonymous  
Ms. Barbara Dalton Mashburn  
Memphis Gridiron Show, Incorporated  
Musicians Emergency Relief Fund  
My Memphis Charitable Foundation  
Naegle Outdoor Advertising  
NARAS Foundation, Incorporated  
NARAS of Memphis  
Ms. Tommie Pardue  
Dr. James K. Patterson  
Ms. Kathleen Pearson  
Mr. and Mrs. David C. Perdue, Sr.  
Phillips Brothers Investments  
Plough Broadcasting Company  
Procter and Gamble Fund  
Ms. Margaret A. Rich  
Mr. Charles S. Ryan  
Mr. and Mrs. Rudi E. Scheidt  
Showtime Networks, Incorporated  
Sierra Energy, Incorporated  
Sierra Energy, Incorporated  
St. Peter's Episcopal Church  
St. Paul's Episcopal Church  
SunTrust Foundation  
Terminix  
Mr. Henry M. Turley, Jr.  
The Asali Foundation of Memphis  
The Mid-South Jazz Foundation  
The Presser Foundation  
The W.E. Flaherty Family Foundation  
Mr. T.G. Tracoff  
University of Memphis Band Alumni Chapter  
Anonymous  
Dr. and Mrs. Russell L. Wiener  
Ms. Sally Willbourn  
Winchester Heights Christian Church  
WREG News Channel 3  

VIVACE CIRCLE ($2,500 - $4,999)  

OVERTURE CIRCLE ($1,500 - $2,499)  
Anadarko Petroleum Corporation  
Mr. Roger Arango  
Belz Enterprises  
Ms. Kathryn G. Gannon  
Mr. and Mrs. Richard Kremer  
Dr. and Mrs. Randall Rushing  
Mr. and Mrs. Thomas Rushing  
Mr. Raymond Vunkannon  

HARMONY CIRCLE ($500 - $1,499)  
Friends of the Levitt Pavilion Memphis, Inc.  
JazzKat Amplifiers  
Mr. Joe D. Hinson  
Dr. Pu-Qi Jiang  
Jim and Sharon Key  
Mr. Terit Limpongngudae  
Mr. and Mrs. Anthony Loper  
Hal and Betty Padgett  
Dr. and Mrs. Ernest A. Rakow  
Mr. Larry E. Rodman  
Dr. Charles A. Schulz  
Mrs. Patricia Seubert  

PRELUDE CIRCLE ($100 - $499)  
Mr. Mark Allen  
Archer Records  
Mr. Joseph S. Barker  
Mr. and Mrs. Paul Berz  
Dr. Ernest L. Britton  
Ms. Marilyn Butler  
Dr. Nancy A. Chase  
Mr. Kevin Chiariziaio  
Mrs. Sarah W. Chiego  
Mr. and Mrs. Gary S. Crooms  
Dr. and Mrs. Ray E. Cure  
Mr. Philip E. Davidson  
Dr. Pamela R. Dennis  
Mr. and Mrs. James Duke  
Ms. Jane S. Dutcher  
Dr. Larry Edwards  
Mr. and Mrs. Joel M. Felt  
Mr. William A. Foster  
Mr. Joseph P. Garroone  
Dr. Pamela Gaston  
Memphian Symphony Orchestra  
Professor Joan Gilbert  
Mr. and Mrs. David D. Graves  
Ms. Marianne R. Hartquist  
Mr. Scott Higgins  
Mr. Danielle L. Hillman  
Mr. and Mrs. Joseph R. "Pitt" Hyde III  
Ms. Kathryn A. King  
Ms. Ellen C. Kluczka  
Mr. and Mrs. Gregory P. Koziel  
Dr. and Mrs. William E. Long  
Mr. Stephen Luttmann  
Mr. and Mrs. William R. McKevy, Jr.  
Ms. Lucia Outlan  
Mr. Robert G. Patterson, Jr.  
Ms. Martha S. Pipkin  
Mr. and Mrs. James W. Pruitt II  
Curtis and Patricia Ringold  
Harry and Flora Samuels  
Ms. Sara Savell  
Dr. and Mrs. Frank W. Shaffer, Jr.  
Mr. Burke A. Smith  
Mr. Kenneth M. Smith  
The Honorable Nancy B. Sorak  
St. John's Episcopal Church  
Bob and Lana Wallace  
Ms. Susan Weber  
Mrs. Elizabeth W. Whittaker and Dr. John Whittaker, Jr.  
David and Elsa Williams  
Ms. Kay Yager

The 2011-2012 Friends list includes the period from July 1, 2011, through June 30, 2012. The Allegro Circle includes generous donors who have given more than $5,000 total to the School of Music. We are deeply grateful for the support of our contributors. For more information, contact Marianne Hartquist, at 901.678.3525 or m.hartquist@memphis.edu. Names of donors will be listed unless otherwise requested. This program was made possible through the support of Student Activity Funds and support from our donors.