The University of Memphis
Rudi E. Scheidt School of Music

Presents

The University of Memphis Symphony Orchestra

Pu-Qi Jiang, music director and conductor
Nadezda Potemkina, assistant conductor

Featuring

John Mueller, euphonium

Monday, September 27, 2010
7:30 pm
Rose Theater

College of Communication and Fine Arts
PROGRAM

Overture to Manfred, Op. 115

Robert Schumann
(1810-1856)

Concerto for Trombone, Op. 144

Derek Bourgeois
(b. 1941)

Allegro
Adagio
Presto

John Mueller, euphonium

INTERMISSION

Symphony No. 2 in D major, Op. 73

Johannes Brahms
(1833-1897)

Allegro non troppo
Adagio non troppo
Allegretto grazioso
Allegro con spirito

Pu-Qi Jiang, conductor

Please turn off all cell phones, pagers, and other electronic devices.
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<thead>
<tr>
<th><strong>Violin I</strong></th>
<th><strong>Bass</strong></th>
<th><strong>Trumpet/Cornet</strong></th>
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<tbody>
<tr>
<td>Jessica Wiersma, concertmaster</td>
<td>Stevie Martinez, principal</td>
<td>Andrew Lang, principal</td>
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<td>Matthew Kiefer, co-concertmaster</td>
<td>Marcus A. Hurt</td>
<td>Paul Morelli, assoc. principal</td>
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<td>Ruta Vendelskyte*, asst. concertmaster</td>
<td>Andrew Knote</td>
<td>Avery Boddie, asst. principal</td>
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<td>Leah Hendrick</td>
<td>Nate E. Baker</td>
<td>Xiaole Ma*</td>
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<td>Meghan King, Matthew Suits</td>
<td>Alex Uhlmann</td>
<td>Dino Maestrello</td>
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<td>Michelle Guthrie</td>
<td>Derek Peeples</td>
<td>Nairam Simoes*</td>
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<th><strong>Violin II</strong></th>
<th><strong>Flute/Piccolo</strong></th>
<th><strong>Trombone/Bass</strong></th>
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<tr>
<td>Esther Miller, principal</td>
<td>Jennifer Amox, principal Mathilde Reverchon*</td>
<td>John Baum, principal</td>
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<td>Pierce Martin, asst. principal</td>
<td>Adrian Bailey</td>
<td>John Hagan</td>
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<td>Bianca Balderama</td>
<td>Anna Wilkens-Reed</td>
<td>Andrew Nicolucci</td>
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<td>Annette Misener</td>
<td>Kristina Goldrick</td>
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<td>Phuongduy Nguyen*</td>
<td>Wendy Raines-Grew</td>
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<td>Chelsea Subick</td>
<td>Sky Macklay</td>
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<td>Rovel Salibio*</td>
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<th><strong>Oboe/English Horn</strong></th>
<th><strong>Tuba</strong></th>
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<tr>
<td>Rares Giurgiu*, principal</td>
<td>Ovidiu Corneanu*, principal</td>
<td>Marcus Wiggins</td>
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<td>Kate Inie-Richards, asst. principal</td>
<td>Wendy Raines-Grew</td>
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<td>Andrea Rutan</td>
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<td>Trisha Berquist</td>
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<td>Bergen Christensen</td>
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<td>Jamey Trembley</td>
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<td>Andrea Schooley</td>
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<th><strong>Cello</strong></th>
<th><strong>Clarinet</strong></th>
<th><strong>Timpani/Percussion</strong></th>
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<tr>
<td>Paul Vest, principal</td>
<td>Brian Sims, principal</td>
<td>Ben Parrish, principal</td>
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<td>Griffin Browne, co-principal</td>
<td>Brandon Scott, assoc. principal</td>
<td>Laura Brown</td>
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<td>Hannah Schmidt</td>
<td>Andrew Clark</td>
<td>Ron Miller</td>
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<td>Anthony Lu</td>
<td>Erren Lee</td>
<td>Riley Nicholson</td>
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<td>Elen Wroten</td>
<td>Stephanie Kendrick</td>
<td>Lucas Pruitt</td>
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<td>Elizabeth Gassler</td>
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<th><strong>Bassoon/Contrabassoon</strong></th>
<th><strong>Horn</strong></th>
<th><strong>Harp</strong></th>
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<tr>
<td>Tiffany Schmidt, principal</td>
<td>Rinaldo Fonseca*, principal</td>
<td>Melodie Moore</td>
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<td>Katherine Pugh</td>
<td>Kyle Hayes</td>
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<th><strong>Librarian</strong></th>
<th><strong>Orchestra Assistant</strong></th>
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<td>Nadezda Potemkina*</td>
<td>Marcus Wiggins</td>
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*Denotes foreign students from Brazil, China, France, Lithuania, Philippines, Romania, Russia, Turkey, and Vietnam.
PROGRAM NOTES

The overture to “Manfred” was written in 1848 as incidental music to accompany the drama (of the same title) by George Gordon Byron, known as Lord Byron, an English poet and one of the leading figures of Romanticism. In addition to the overture, the composition includes another fifteen movements: six of them are musically complete, and the rest serve as musical accompaniments to spoken text. Schumann himself conducted the premiere of the overture at the Leipzig’s Gewandhaus on March 14 of 1852.

Though his temperament was fundamentally not dramatic, Schumann longed to write a successful opera. Shortly after completing his opera Genoveva in 1848 (but before hearing a performance), he tried another theatrical approach, turning to one of the most influential of Romantic poets, Lord Byron. The play, inspired by Part One of Goethe’s Faust, was written in 1816-17.

Within a week Schumann began preparing an adaptation of the drama for musical setting, though not as opera. He kept the spoken dialogue, alternating it with brief musical numbers—vocal, choral, and orchestral. The entire composition was finally performed in Weimar in June of 1852, largely owing to the generous support of Franz Liszt, who directed the performance. The hybrid nature of the work has prevented it from having many performances, but the overture has long been regarded as one of Schumann’s finest orchestral achievements.

- Note prepared by Nadezda Potemkina

Derek Bourgeois was born in Kingston upon Thames, 16 Oct 1941. He attended Magdalene College, Cambridge (1959–63), where his teachers included Leppard, Willcocks and Dart, and studied composition with Howells and conducting with Boulton at the RCM (1963–5). While at Cambridge, the acclaimed première of his Symphony no.1 (under Willcocks) brought him to public notice. Initially assistant director of music at Cranleigh School, he took the DMus at Cambridge and was appointed lecturer in music at Bristol University in 1971. He has conducted the Sun Life Band, served as chairman of the Composers’ Guild of Great Britain, and from 1984 to 1993 was musical director of the National Youth Orchestra of Great Britain; in 1988 he founded the National Youth Chamber Orchestra. He was appointed artistic director of the Bristol Philharmonia in 1990 and director of music at St Paul’s Girls’ School, London, in 1994. Of his considerable output, best known are his outstanding brass and wind band pieces and his works for schools.

His style, strongly influenced by Britten, Walton, Strauss, and Shostakovich, is accessible, full of atmosphere, and often cast on a large canvas. His eclectic idiom is broadly tonal yet infused at times with biting dissonance and chromaticism; he is fond of bold gestures and brilliant, sometimes opulent orchestration. Among his many successful television and film scores are those
for Barchester Chronicles (1981) and Mansfield Park (1983), two popular BBC productions. (Oxford Music Online)

Bourgeois’s Trombone Concerto was written in 1988, for the first international trombone symposium in London, which was held in 1988. It is a substantial twenty-minute piece in three movements, "Allegro," "Adagio," and "Presto." Because trombonists from the worlds of pop and jazz would attend the symposium as well as classical artists, Bourgeois decided to make his new concerto musically ecumenical, and it was deliberately tailored to have an appeal wider than the usual classical audience. The third movement, in particular, was a great hit. The concerto was written for the Swedish player Christian Lindberg, who premiered it. The demanding technical aspect of the concerto and the beautiful lyric passages lend this work well to performance on the euphonium. It works so well that today it is more often heard on euphonium than trombone.

- Note prepared by John Mueller

After almost twenty years of composing and re-composing on his First symphony in 1876, Brahms was greatly encouraged by the huge success of that work, so he was able to compose his Second symphony almost effortlessly in the following year. Brahms began work on his Second symphony in the summer of 1877, and the score was completed in time for Hans Richter to premiere the work with the Vienna Philharmonic Orchestra on December 30 of that same year. The performance was highly successful, complete with demands that the third movement be encored.

The composer seemed to gain significant confidence in his symphonic writing: a known practical joker, Brahms began to tease his friends and publisher regarding the Second symphony’s mood and style. He wrote to Simrock saying, “The new symphony is so melancholy that you can’t stand it. I have never written anything so sad, so minorish: the score must appear with a black penitential border.”

Less than a year elapses between dates of completion of Brahms’s First and Second symphonies; however, it would be hard to find other two works so contrasting in mood and character. The Second, occasionally referred to as Brahms’s “Pastoral” symphony, is of a much happier and lighter nature than the First symphony, and it immediately spoke to the hearts of the Viennese audience. The unofficial “Pastoral” subtitle is quite an accurate description: according to his own accounts, Brahms composed the symphony as a reaction to the beauty of the countryside surrounding the lake resort of Pörtschach in southern Austria, the composer’s favorite summer retreat.

In contrast with the turbulent opening of the First, the beginning of the first movement of the Second symphony is quiet and peaceful: a horn and woodwind
melody is accompanied by cellos and basses. The motives of this opening passage become the basis for all of the melodic material of the movement. Soon the violins enter with a flowing melody, and following a transitional section, the cellos and violas play a charming cantabile melody, which became one of the Brahms’s most recognizable orchestral themes. The development section is intense and contrapuntal. The recapitulation brings back all of the opening material and is rounded off with beautiful horn solo. The coda concludes the movement with a gentle parody of a Viennese waltz.

In the second movement Brahms presents the listeners with some of his most complex and original forms. Brahms bases this movement on four distinct groups of melodic material and an exceedingly complicated harmonic plan.

The third movement begins with a brief Haydnesque Ländler, an echo of Austrian country dances. This quickly leads into Beethovenian scherzo in 2/4. The Ländler returns again, but is quickly overshadowed by more forceful episode in a minor key. The movement closes with a densely contrapuntal passage that gradually fades away.

The finale opens quietly, with a subdued theme stated in the strings and answered by the bassoon. This theme is subtly related to the main theme of the opening movement, tying the entire symphony together into an organic whole. A brief clarinet flourish leads into the second theme, a broad syncopated melody stated by the strings. Near the end of the development section, the storm is broken by a brief tranquillo episode that blends elements of the two main themes. The recapitulation is cut short by the trombones, with a dissonant statement of the second theme’s syncopated rhythm. The movement concludes with a long and powerful coda.

- Note prepared by Nadezda Potemkina

BIOGRAPHIES

Professor Pu-Qi Jiang, (pronounced Poo-Chi Jiang) has enjoyed an active international conducting schedule as well as university level teaching for the past twenty years. Since 1990, he has conducted more than ten 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 such cities as Beijing, Nanjing, Shanghai, Salzburg, Prague and Vienna. 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. Prior to his University of Memphis appointment, he was the Music Director and Conductor at Penn State and Ohio University.

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 and the fellowship for American Academy of Conducting at the Aspen Music Festival and School.

Maestro Jiang's guest conducting duties for coming concert seasons are included jobs as the Music Director for the West–East International Student Youth Symphony Orchestra Festival in Shanghai (May 2007–2012), The guest conductor for the Memphis Symphony Orchestra, and many others in China. Dr. Jiang has recently been invited by Germantown Performing Arts Centre to be the Music Director of the newly established GPAC Youth Symphony Orchestra.

**John Mueller, DMA**, is currently Associate Professor of trombone and euphonium at the Rudi E. Scheidt School of Music at the University of Memphis, where he is also serves as trombonist with the Memphis Brass Quintet. He joined the faculty at the U. of Memphis in 2001 after a 21-year career with The U.S. Army Band in Washington, D.C., where he had been euphonium section leader and soloist. Mueller has enjoyed a wide variety of musical experiences on both trombone and euphonium that include performances with the National Symphony Orchestra, the Memphis Symphony Orchestra, the Kennedy Center Opera House Orchestra, the Jazz Orchestra of the Delta, and the Kennedy Center Theatre Chamber Players. In demand as a soloist, clinician, and adjudicator throughout the US, he has also performed and given masterclasses in Japan, Australia, Brazil, and Europe. Mueller earned his bachelor’s degree in music education from the University of Illinois at Urbana-Champaign, and his master’s and doctoral degrees in trombone performance from The Catholic University of America. His recording credits include the solo recording *Euphonic Sounds* and *The Chamber Wind Music of Jack Cooper*. Mueller has served on the faculty of The Catholic University of America, and on the executive committee of the International Tuba Euphonium Association (formerly T.U.B.A.). He is also a Meinl-Weston artist/clinician. Dr. Mueller’s principal teachers include Milton Stevens, Robert Gray, and Daniel Perantoni.
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