UNIVERSITY OF MEMPHIS SYMPHONY ORCHESTRA

Harvey Felder, conductor
Fabian Schneider, graduate assistant

SEPTEMBER 20, 2023  |  7:30 PM

SCHEIDT FAMILY
PERFORMING ARTS CENTER

Rudi E. Scheidt School of Music
Kevin Sanders, Director
College of Communication and Fine Arts
Ryan Fisher, Interim Dean
PROGRAM

An Outdoor Overture (9:30)  Aaron Copland
                                (1900-1990)

Symphony No. 8 in F major, Op. 93 (26:00)  Ludwig van Beethoven
                                               (1770-1827)
   I. Allegro vivace e con brio
   II. Allegretto scherzando
   III. Tempo di Menuetto
   IV. Finale. Allegro vivace

(This evening’s performance is presented without intermission.)
<table>
<thead>
<tr>
<th>Section</th>
<th>Players</th>
</tr>
</thead>
</table>
| **VIOLIN I**| Sofia Alvarado, concertmaster  
Abby Webber  
Lindsay Keck  
Isabella Palmer  
Zoe Johnson  
Gabby Gregory  
Sarah Enoch                                            |
| **OBOE**    | Joshua Matthews, principal  
Jesus Salazar                                                          |
| **VIOLIN II**| Keiber Utrera, principal  
Dario Santos  
Emily Cooley  
Catherina Baum  
Langston Suggs  
Claude Spivey                                           |
| **CLARINET**| Fernando Martinez, principal  
Desmon Taylor  
Ian Greer                                               |
| **VIOLA**   | Noel Medford, principal  
Andrew McGuire  
Dane Perugini-Cripps                                          |
| **BASSOON** | Tina Hazell, principal  
Johnathan Gomez                                                   |
| **CELLO**   | Christine Sears, principal  
Ella Bondar  
Jacob Saunders  
Bryan Edward Henderson  
Ava Ray  
Nazira Wali                                              |
| **HORN**    | James Currence, principal  
Jimmy Rhine  
Steven Groff  
Madeline Miller                                       |
| **DOUBLE BASS**| Joshua Shepard  
Ebony Grace Gipson  
Aniyya Deny                                     |
| **TRUMPET** | Yiming Zhang, principal  
Oliver Buckley                                                    |
| **TROMBONE**| Cassidy Shiflet  
Lavonte Smith  
Caleb Elrod                                              |
| **FLUTE**   | Olivia Remak, principal  
Mackenzie Saylors  
Samuel Jesuyemi, piccolo                                   |
| **TUBA**    | Bryson Harding                                                       |
| **TIMPANI** | Marvin Shaw                                                          |
| **PERCUSSION**| Susannah Clabough  
Daniel Padron Hoepp                                                   |
An Outdoor Overture

“An Outdoor Overture” was composed especially for the 1938 mid-winter concert given by the school orchestra of the High School of Music and Art in New York City. The first performances took place in the school Auditorium on December 16 and 17, 1938, under the direction of Alexander Richter. The title page of the score bears the inscription: “written especially for and dedicated to the High School of Music and Art.”

The Overture owes its existence to the persuasive powers of Mr. Richter, head of the music department at the school. Mr. Richter had witnessed a performance of my high school opera, “The Second Hurricane” in the spring of 1937. He made up his mind that I was the man who was to write a work especially for his school orchestra. Mr. Richter explained to me that my work was to be the opening gun in a long-term campaign that the High School of Music and Art planned to undertake with the slogan “American music for American Youth.”

This last argument I found irresistible. The extraordinary development in recent years of the school orchestra in our country, particularly in the public high schools, had convinced me that our composers could and should supply these enthusiastic young people with a music commensurate with their emotional and technical capacities. It was clear, moreover, that by so doing, the composer would be building future audiences for his music.

Here was an opportunity too good to be missed. I determined to interrupt the orchestration of my ballet “Billy the Kid” and to write the work Mr. Richter wanted for his students. He had clearly stated his specifications: “My suggestion is that you write a single movement composition somewhere between five and ten minutes in length. I think it should be an overture or rhapsody, rather optimistic in tone.” With this friendly advice in mind I began work on October 18 and finished the composition two and a half weeks later on November 5th. The orchestration was completed in the following week. As it turned out the composition was an overture, about nine and a half minutes long, definitely optimistic in tone. When Mr. Richter first heard me play it from the piano sketch, he pointed out that it had an open-air quality. Together we hit upon the title: “An Outdoor Overture.”

— Aaron Copland