



Rudi E. Scheidt
School of Music

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.)

UNIVERSITY OF MEMPHIS SYMPHONY ORCHESTRA

Harvey Felder, conductor

Fabian Schneider, graduate assistant

VIOLIN I

Sofía Alvarado, concertmaster

Abby Webber

Lindsay Keck

Isabella Palmer

Zoe Johnson

Gabby Gregory

Sarah Enoch

OBOE

Joshua Matthews, principal

Jesus Salazar

CLARINET

Fernando Martinez, principal

Desmon Taylor

Ian Greer

VIOLIN II

Keiber Utrera, principal

Dario Santos

Emily Cooley

Catherina Baum

Langston Suggs

Claude Spivey

BASSOON

Tina Hazell, principal

Johnathan Gomez

HORN

James Currence, principal

Jimmy Rhine

Steven Groff

Madeline Miller

VIOLA

Noel Medford, principal

Andrew McGuire

Dane Perugini-Cripps

TRUMPET

Yiming Zhang, principal

Oliver Buckley

CELLO

Christine Sears, principal

Ella Bondar

Jacob Saunders

Bryan Edward Henderson

Ava Ray

Nazira Wali

TROMBONE

Cassidy Shiflet

Lavonte Smith

Caleb Elrod

TUBA

Bryson Harding

DOUBLE BASS

Joshua Shepard

Ebony Grace Gipson

Aniyya Deny

TIMPANI

Marvin Shaw

FLUTE

Olivia Remak, principal

Mackenzie Saylor

Samuel Jesuyemi, piccolo

PERCUSSION

Susannah Clabough

Daniel Padron Hoepf

PROGRAM NOTE

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