



Rudi E. Scheidt  
School of Music

# UNIVERSITY OF MEMPHIS SYMPHONY ORCHESTRA

Harvey Felder, conductor  
Fabian Schneider, graduate assistant conductor

## 2024 Soloist Competition Winners:

Haena Jeong, mezzo soprano  
and  
Matthew Eugene Meyers, alto saxophone

## “2024 Soloist Competition Winners & More”

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MARCH 28, 2024 | 7:30 PM

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SPFAC Plough Hall

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

# PROGRAM

Overture to La forza del destino (08:00)

Giuseppe Verdi  
(1813-1901)

Fabian Schneider, conductor

Concerto in C Sharp minor for Alto Saxophone  
and Orchestra (16:00)

Fernande Decruck  
(1896-1928)

I. Très modéré

II. Noël

III. Fileuse

IV. Nocturne et Rondel

Matthew Eugene Meyers, alto saxophone

INTERMISSION  
(15-minutes)

*Lieder eines fahrenden Gesellen*  
(Songs of the Wayfarer) (15:00)

Gustav Mahler  
(1860-1911)

I. "Wenn mein Schatz Hochzeit macht"

II. "Ging heut' Morgen über's Feld"

III. "Ich hab' ein glühend Messer"

IV. "Die zwei blauen Augen von meinem Schatz"

Haena Jeong, mezzo-soprano

Overture: Parachute Dancing (5:30)

Libby Larsen  
(b. 1950)

# UNIVERSITY OF MEMPHIS

## SYMPHONY ORCHESTRA

### VIOLIN I

Sofía Alvarado,  
concertmaster  
Keiber Utrera,  
associate concertmaster  
Lindsay Keck  
Sabastian Gaviria  
Abby Webber

### VIOLIN II

Isabella Palmer,  
principal  
Gabby Gregory  
Sarah Enoch  
Langston Suggs  
Claude Spivey

### VIOLA

Noel Medford,  
principal  
Andrew McGuire  
Dario Santos  
Dane Perugini-Cripps

### CELLO

Christine Sears,  
principal  
Roberta dos Santos  
Ella Bondar  
Bryan Edward Henderson  
Jacob Saunders  
Nazira Wali  
Ava Ray

### DOUBLE BASS

Aniyya Deny,  
principal  
Joshua Shepard  
Guiliana Cospelsen

### FLUTE

Catie Balsamo,  
principal  
Mackenzie Saylor  
Ellie Pappas

### OBOE

Joshua Ty Matthews,  
principal  
Jesus Salazar

### CLARINET

Fernando Martinez,  
principal  
Ian Greer  
Emily Ward

### BASSOON

Tina Hazell,  
principal  
Johnathan Gomez

### HORN

Jimmy Rhine,  
principal  
Kelsey Pegues  
John Bass  
Steven Groff

### TRUMPET

Yiming Zhang,  
principal  
Benjamin Shaffer

### TROMBONE

Cassidy Shiflet-Cockrell,  
principal  
Collin Woods  
Caleb Elrod

### TUBA

Bryson Harding,  
principal

### TIMPANI

Marvin Shaw

### PERCUSSION

Susannah Clabough  
Christian Davis

# TEXTS AND TRANSLATIONS

## 1. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein!  
Weine! wein'! Um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Blümlein blau!  
Verdorre nicht! Verdorre nicht!  
Vöglein süß! Vöglein süß!  
Du singst auf grüner Heide!  
Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!

Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus!  
Des Abends, wenn ich schlafen geh',  
Denk' ich an mein Leid!  
An mein Leide!

## 1. On my sweetheart's wedding day.

On my sweetheart's wedding day,  
merry will the wedding be.  
It will be my saddest day.  
To my gloomy little room,  
dark and gloomy little room,  
weeping, weeping for my love,  
for my dearest love.

Frail blue flower, Frail blue flower,  
O wither not, O wither not;  
Little bird sing so sweet,  
you sing on green heathland.  
Ah, this is a world so fair.  
Chirrah! Chirrah!

Sing no more, bloom no more,  
Spring is over now,  
Every song is over now.  
When evening comes I try to sleep,  
thinking of my sorrow,  
of my sorrow.

# TEXTS AND TRANSLATIONS

## 2. Ging heut' Morgen über's Feld

Ging heut' morgen über's Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt?  
Guten Morgen! Ei, Gelt? Du!  
Wird's nicht eine schöne Welt?  
schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
klinge, kling,  
Ihren Morgengruß geschellt:  
"Wird's nicht eine schöne Welt?  
schöne Welt?  
Kling! Kling! Kling! Kling!  
Schönes Ding!  
Wie mir doch die Welt gefällt!  
Heiah!"

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles, alles, Ton und Farbe gewann!  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
"Guten Tag! Guten Tag!  
Ist's nicht eine schöne Welt?  
Ei, du! Gelt? Ei, du! Gelt?  
Schöne Welt!"

Nun fängt auch mein Glück wohl an?  
Nun fängt auch mein Glück wohl an?  
Nein! Nein! Das ich mein',  
Mir nimmer, nimmer blühen kann!

## 2. Walking in the fields today.

Walking in the fields today  
dew still on the grasses hung,  
spoke to me the merry finch:  
"Hey you there!  
Hey, good morning, hey you there,  
is it not a lovely, lovely world?  
lovely world?  
Sing, sing lovely and bright.  
Ah, how much I love the world."

And the harebell in the field,  
in her happy spirit sings  
and her tiny bells will ring,  
faintly ring.  
Hear her morning greetings ring.  
"Is it not a lovely, lovely world?  
Lovely world?  
Ding, ding, ding, ding,  
lovely thing.  
Ah, how much I love the world.  
Heigh, ho!"

Now the sun is shining bright,  
fills the world with sparkling light.  
All then, all has gained its brightest hue,  
in sunshine,  
birds and flowers great and small.  
"Lovely day, Lovely day,  
is it not a lovely world?  
Hey you there, hey you there,  
lovely world!"

Will my joy return once more?  
Will my joy return once more?  
Oh no, I well know.  
That it will never bloom again.

# TEXTS AND TRANSLATIONS

## 3. Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! O weh!  
Das schneid't so tief  
In jede Freud' und jede Lust,  
So tief! so tief!  
Es schneid't so weh und tief!

Ach, was ist das für ein böser Gast!  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh',  
Nimmer hält er Rast!  
Nicht bei Tag,  
Nicht bei Nacht, wenn ich schliefe!  
O weh! O weh! O weh!  
O weh!

Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen steh'n!  
O weh! O weh!  
Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn! O weh! O weh!  
Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern Lachen,  
O weh! O weh!  
Ich wollt', ich läg' auf der schwarzen Bahr',  
Könnt' nimmer, nimmer die Augen  
aufmachen!

## 3. have a burning dagger.

I have a burning dagger,  
a dagger deep in my heart,  
Ah pain, such pain  
it cuts so deep.  
In every joy and pleasure deep,  
so deep, so deep  
it cuts with pain so deep.

Ah, why must I have this evil guest?  
Ah, why must I have this evil guest?  
never is he hushed,  
never will he rest.  
Not by day,  
not by night when I sleep.  
Ah pain, Ah pain.  
Ah pain.

When I look into the sky,  
there I can see the bluest eyes.  
Ah pain, Ah pain.  
When in the golden fields I roam,  
there I can see her golden hair  
on breezes blown. Ah pain, ah pain.  
And when from my dream I start  
then I hear laughter, her silver laughter,  
Ah pain, Ah pain.  
I wish I lay in the darkest grave.  
Oh never, never to waken again.

# TEXTS AND TRANSLATIONS

## 4. Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da mußst' ich Abschied nehmen vom Allerliebsten Platz!  
O Augen blau, warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,  
In stiller Nacht,  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt, Ade!  
Ade! Ade!  
Mein Gesell' war Lieb' und Leide!

Auf der Straße stand ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußst' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Ach, alles wieder gut!  
Alles! Alles!  
Lieb und Leid,  
und Welt und Traum!

## 4. These two blue eyes.

Those two bluest of eyes of my dear love.  
They now have sent me away into the world.  
So I must say farewell now, and leave this dearest place.  
O eyes of blue, why did you gaze at me with love?  
Now all I ever know is pain and grieving.

I must leave this place now in still of night,  
in stillest night,  
In the darkness I go through the heathland.  
Is there no one to say farewell, farewell,  
farewell, farewell,  
my companion is love, Is love and grief.

By the roadside stands a linden tree,  
I rested at last within its shadow.  
Under the linden tree,  
it's branches have showered me with blossoms white.  
I then forgot what life can do,  
and all was well, was well once more.  
Ah, all was well once more.  
All, all,  
love and grief,  
the world and dreams.

## BIOGRAPHIES

### **Fabian Schneider, graduate assistant conductor—**

grew up in Moehlin, Switzerland. Before starting his undergraduate studies in trumpet and conducting, he served with the Swiss Military Bands. Afterwards, he studied with professor Christoph Rehli at the Lucerne University of Applied Sciences and Arts, earning his masters degree in conducting. In 2022, Fabian moved to Memphis, TN where he is working on his Doctorate of Musical Arts in orchestral conducting with Professor Harvey Felder. During his time in Switzerland, Fabian was music director of several community ensembles. In the USA, he was a conducting fellow at the Lutheran Summer Music Festival in 2023, and has guest conducted Sinfonietta Memphis.

### **Haena Jeong, mezzo soprano—**

is from Seoul, South Korea. Ms. Jeong's previous performances include the role of Madame Flora in the Medium at the University of Memphis on February, the role of Donna Elvira in Kenneth Merrill's production of Don Giovanni, Fiordiligi in *Così fan tutte*, and the Witch in *Hansel and Gretel* with Manhattan School of Music's Opera Theater in 2015. Her experience in the concert arena consists of a performance of *Lieder eines fahrenden gesellen* at Mozart Hall and a solo recital at the Kumho Art Center in South Korea. Upcoming operatic performance is Donna Elvira in *Don Giovanni* at the University of Memphis in April.

Ms. Jeong was the recipient of the inaugural Ruth William Memorial Scholarship at Songfest in 2015 where she had the opportunity to work with Martin Katz, Margo Garrett, and Jake Heggie. She was also awarded third prize with selections of songs by Britten and Quilter at the 2012 American-British Art Song competition in South Korea.

She is a graduate of Manhattan School of Music with a Master's of Music, under the tutelage of Ruth Golden and Maitland Peters and Dongduk Women's University with a Bachelor's of Music. Ms. Jeong is currently pursuing a Doctorate of Musical Arts at the University of Memphis with Dr. Paulina Villarreal and is very excited to be in Memphis as a part of her artistic journey.



# BIOGRAPHIES

## **Matthew Eugene Meyers, alto saxophone—**

Saxophonist Matthew Meyers hails from Camdenton, Missouri and is currently pursuing a Saxophone Performance degree at the Rudi E. Scheidt School of Music at the University of Memphis under the tutelage of Dr. Michael Shults.

While at the University of Memphis, Matthew has been active in the Wind Symphony, the top-performing ensemble of its kind in the School of Music, as well as the Highland Saxophone Quartet. Holding the soprano saxophone chair, the Highland Saxophone Quartet has gone on to compete at the prestigious North American Saxophone Alliance's Collegiate Quartet competition and frequently performs at local arts festivals and public schools.

As a soloist, Matthew has been named semi-finalist in the Petrichor Records Soloist Competition, as well as winner of the University of Memphis 2024 Soloist Competition.

Upon graduation from the University of Memphis, Matthew will be pursuing his Master's in Music Performance at the University of Texas at Austin.

## BIOGRAPHIES

### **Jeanne Delphine Fernande Breilh-Decruck—**

was born on December 25, 1896 in Gaillac, a town in southwest France, where her father Ferdinand was a merchant. At eight years old, she entered the Toulouse Conservatory where she won first prize in music theory (1911), first prize in piano (1913) and a second prize in harmony (1917). In 1918, eager to join the harmony class of Xavier Leroux, she tried and immediately passed the entrance exam for Paris Conservatory. Her studies were crowned by a first prize in harmony (1919), a second prize in counterpoint (1921), a first prize for fugue (1922) and a first prize piano accompaniment (1922). In addition, she won the Théodore Dubois and Louise de Gouy d'Arsy prize in fugue and two Fernand Halphen prizes, one in harmony the other in counterpoint.

In December 1922, she began studying organ with Eugène Gigout. The following year, Jean Gallon gave her the position of teaching assistant of his harmony class. She contributed to the formation of brilliant composers like Olivier Messiaen. Seven of her students went on to win the Prix de Rome. As a young pianist, Fernande often found work improvising music for silent films.

In 1948 Fernande was appointed professor of harmony and music history at the Municipal Music School in Fontainebleau France. During her Fontainebleau period, she was the head organist of the Saint-Louis church in Fontainebleau.

## BIOGRAPHIES

### **Libby Larsen Libby Larsen—**

Was born in 1950 in Wilmington, Delaware. She is one of America's most performed living composers. She has composed over 500 works including orchestra, opera, vocal and chamber music, symphonic winds and band. Her work is widely recorded. An advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum. Grammy Award winner and former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. As Artistic Director of the John Duffy Institute for New Opera (2014-2020 ), she guides a faculty of practicing professional artists in nurturing and production of new opera by American Composers. Larsen's 2017 biography, *Libby Larsen: Composing an American Life*, Denise Von Glahn, author, is available from the University Illinois Press.

# PROGRAM NOTE

## Overture: Parachute Dancing

During the Renaissance, there was a spectacular court dance involving *parapluie*, or umbrellas, the forerunner of the parachute. Dancers would climb atop courtyard walls carrying enormous brightly colored silk umbrellas. They would begin dancing short, hopping steps which become raucous leaps along their precarious ledge until suddenly, they would hurtle themselves off the wall, umbrellas overhead, and float down into the midst of the spectators.

-Libby Larsen