

the Bluenote

THE UNIVERSITY OF MEMPHIS®

Rudi E. Scheidt School of Music

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Up Close With the Phantom

Would you like to take a closer look at the Phantom? Spend some time with the people who know him best. *The Phantom of the Opera* will be presented by the U of M School of Music and Department of Theatre and Dance in February. We spoke with the director, cast members and costume designer to give you a preview of what is to be the largest theatrical production ever staged by the University.

THE DIRECTOR, ROBERT HETHERINGTON

As artists, ours is not to replicate but to interpret. Audiences will experience what they expect as well as our own creative contribution. The production team is constantly discussing how to satisfy both ends. We will have spectacular visuals, including the chandelier, the *Masquerade* staircase and the Phantom's lair. What will be different is the intimacy of a 300-seat theatre. The venue will allow audiences to see the Phantom in a setting that fosters a bond with the character's monstrous behavior and damaged soul. If the audience is not empathetic with him, there is no story.

Because the production is part of the University's Centennial Celebration, we felt it important to focus on the talent here. There are 30 students and one faculty member in the cast, and all of them went through a rigorous audition process. Copeland Woodruff is cast as the Phantom because of his unique combination of vocal skills, vulnerability and compelling sadness in interpreting the role. The role of Christine Daaé will be played by theatre student Christina Hernandez and by music student Amanda Boyd in alternating performances. At the audition call-backs, they were so outstanding that we had to cast them both.



THE PHANTOM, COPELAND WOODRUFF

I think the thing that draws me most to the Phantom is the fear that we all face: when we reveal our messy internal thoughts and being to someone we love, when we remove the mask as it were. We all fear that rejection or that the person might not return our love.

One of the greatest aspects of singing this role is that I can practice my craft. It allows me to bring something experiential to my role as an acting teacher. That said, it is one of the most demanding roles in the Broadway repertory. The part has more than a two-octave range and you have to sing everything from a scream to a tender word. The number and varied colors of voice you have to use require herculean control. Last summer, I sang through the role daily to see if I could make it to the end physically and emotionally. And imagine doing all this in prosthetics, wigs and a mask.

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The Family that Plays Together

Joan Gilbert, professor of piano at the School of Music, is one beautiful leaf in a family tree of brilliant musicians. The family's story begins with patriarch Noel Gilbert, his children Joan, Michael and Robert, and now extends to a third generation of musical artists.



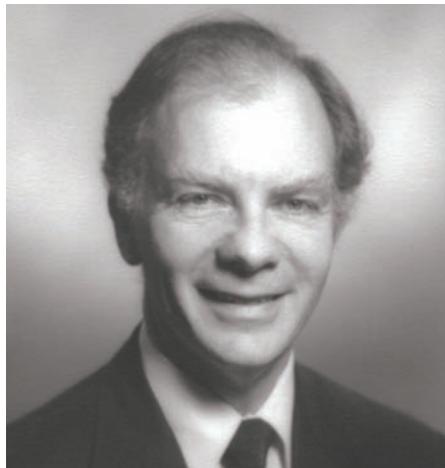
Professor Joan Gilbert

Noel Gilbert, Joan's father, taught music at what was then Memphis State College and Memphis State University from 1947 until 1974. A conductor and violinist, Noel taught violin and was a member of the faculty string quartet. After Joan joined the faculty here, she often performed with the ensemble as a pianist. She played the violin as well and recalls, "When I was a child and my dad was conducting the Memphis State Orchestra, he would put me at the back of the second violin section with an older person so I could learn from them. He always marked a tranquil place in his score that said 'look at Joan,' and at that moment he would smile and give me a special beat...just for me."

Joan went on to receive her B.A. degree and graduated *magna cum laude* from Oberlin College where she was a member of Phi Beta Kappa; studied at the Accademia Chigiana in Siena; and at Rome's Conservatorio di Musica "Santa Cecilia." She received the M.S. degree from The Juilliard School and a Juilliard Scholarship for excellence in piano

performance. The department of music at Memphis State University offered her a position teaching piano in 1976 while she was studying in Italy. "I took the job, but always intended to return to New York to continue my career." Within months, though, she discovered that she loved teaching. "I think when you teach an instrument and are going for a highly developed artistic product, you must deal with the whole person, and I found my group of students really fascinating." Thirty-five years later, students at the School of Music continue to learn from her.

Joan continues to perform and was a founding member of the Philadelphia Trio, the Memphis Piano Trio, the Gagliano Trio and the Bellarmine Trio. She has recorded for the Musical Heritage Society and for National Public Radio. In addition to teaching and performing, she serves as Executive Director for the Eroica Ensemble, a group of approximately 40 chamber musicians from around the United States, including several of her family members.



Michael Gilbert

Older brother Michael Gilbert is a violinist and conductor like his father. After studying with Ivan Galamian at Juilliard, he went on to become concertmaster with the San Antonio Symphony and the American Symphony Orchestra with conductor Leopold Stokowski. He was a member of the

New York Philharmonic (NYPhil) for 30 years under the batons of Leonard Bernstein, Zubin Mehta and Pierre Boulez. His wife Yoko is also a violinist, played with the Philadelphia Orchestra and is currently in the NYPhil.

Michael's son Alan has carried on the tradition and is now Music Director of NYPhil. "Michael and Yoko didn't make a big deal out of music study and left it to the kids to decide," Joan recalls, "but the kids were naturally interested." She says they often traveled with their parents on tour and that Alan was the kid that handed out passports to everyone when it was time to get on the plane. Alan's sister Jennifer is a violinist and is concertmaster with the National Orchestra of France in Lyon. Joan tells the story of the day she sat in her brother's home listening to Yoko practice a particularly difficult passage. Some time later, six-year-old Jennifer went to her room and played the same passage on her own little violin. Joan and Yoko looked at one another in amazement.

Joan's younger brother Robert played violin throughout grade school. On his first day of junior high school he came home with a French horn. The school's band director, a friend of the family, told him, "I've been saving this for you." Now a horn player, Robert has been principal horn with the Hong Kong Philharmonic and the Japan Philharmonic. He currently teaches at Ole Miss and Rhodes College and plays in their woodwind and brass quintets. His wife Christiane is the only non-musician in the family. Joan says, "She's French. She doesn't need to do anything else!"

Robert's sons, Daniel and Anthony both play violin, viola and piano. Anthony, who also enjoys playing bluegrass, received a B.A. and M.M. at Roosevelt University in Chicago. Daniel received a B.A. at Indiana University, a B.M. at Roosevelt University and an M.M. at the University of Memphis. Both are members of the Eroica Ensemble.

Second Time Around a Balancing Act

Amy Redden Smith juggles a lot in her journey to a degree and career. Like many second time students, the vocal jazz performance major has returned to college with more on her plate than she ever had as a teen, but she says that fulfilling multiple dreams is essential to being herself.

Amy studied at the Southern Baptist Educational Center in Southaven, MS, then went to Liberty University in Virginia on a full vocal scholarship, singing with the group Sounds of Liberty. Her education was interrupted when she was asked to join the contemporary Christian group Truth. The experience gave her an appreciation for ensemble performance. "It opened my world of singing to making music *with* people," she says.

While touring with the group, Amy met her husband and a new phase began in her life. She believed she had to make a choice when the couple had two children. "I didn't want to jeopardize my family. I thought I could give up the music and I didn't sing for seven years.

Now I have come back around to realize that it is the core of who I am."

The Smiths eventually returned to Memphis and Amy enrolled in the Scheidt School of Music. She says there needs to be a balance between family and personal career goals. "I thought I couldn't do both, but I can. It's just a little harder." Now she even looks at parenting differently and wants her children to have experiences that help them know what they believe and who they are.

Since coming to the U of M, her greatest influence has been Associate Professor Tim Goodwin. In Goodwin's Jazz Singers ensemble she learned to tune her ear to unfamiliar jazz chords. She also praises her jazz voice teacher, Joyce Cobb, saying "She is a great encouragement to me...open and generous." Of Dr. Kevin Richmond, her class piano teacher, she says, "he understands music and presented it from many different angles until something finally clicked."

Currently, Amy performs at special events with her U of M jazz combo. She also gives voice lessons and serves as a worship leader and composer for St. Louis Catholic Church.

"I have developed so much as a musician, even with a family and two jobs," she says. "There is empowerment for women who finish their education and who do that thing they have always longed to do. You should never give up on who you are and who you were created to be."



Dr. Janet Page on Women, Music and the Convent

You're a girl in early 18th-century Vienna, in a musical family. You too are a talented musician—you sing and you play several instruments, having received the same training as your brothers. You decide you would like a career in music. But only people with connections, or very famous singers, get appointments at court; the theatres, churches, and noble households where most musicians work won't hire you because you're a girl. If you marry, you know that family duties will keep you much too busy for music. Your only option is—the convent. When your desire becomes known (your religious faith is taken for granted), you find yourself petitioned by several convents at once, eager to have a skilled musician, for good music is of great importance in the city, and brings prestige to a convent. So you accept an offer of a free place at a good one. There you find other fine musicians, a small

orchestra and chorus, and opportunities to perform and even compose. You look forward to rising through the ranks to become *Chormeisterin*, director of music at the convent.

This story is a not uncommon one, and convents in 17th- and 18th-century Vienna were filled with women who sang beautifully and played with skill, composed, and conducted. They performed at sacred services, produced special performances in Holy Week and on patron saints' days, entertained themselves and visitors, and taught music to girls.

Yet this musical activity has been almost unknown. While the musical lives of nuns in Italy have been studied for several decades, Associate Professor Dr. Janet Page is the first scholar to devote attention to Viennese nuns.

She is currently completing a book on convent music in Vienna in the 17th and 18th centuries. The nuns' remarkable musical culture reached a high point in the early 18th century, providing another good example of women's musical creativity in the past. Dr. Page's article "A Lovely and Perfect Music: Maria Anna von Raschenau and Music at the Viennese Convent of St. Jakob auf der Hülben," *Early Music* 38, no. 3 (2010): 403–21, may be read at <http://em.oxfordjournals.org/content/38/3/403.full.pdf?ijkey=w19xg0p0qN2mVB8&keytype=ref>.

Dr. Page received her Ph.D. in musicology from Duke University in 1993. Her articles and reviews have appeared in *Early Music*, *The Musical Times*, and elsewhere. Dr. Page is editor of the *Journal of the American Musical Instrument Society*. She is also active as a performer on Baroque and modern oboes.

SPOTLIGHT ON FRIENDS OF MUSIC

GIFTS OF NOTE

Thank you to Russel and Joy Wiener on their recent gift to fund the Artist Diploma in Violin program. The Artist Diploma is designed for students who are ready to embark on performing careers, but desire to delve further into mastering the artistry and craft of the violin within our supportive University environment. It offers opportunities to perform regularly with the Memphis Symphony Orchestra while continuing studies with violin faculty at the U of M. Dr. Russel L. and Dr. Joy B. Wiener Artist Diploma in Violin will ensure that this program continues to influence the lives of young musicians in a very positive way.

SCHOOL OF MUSIC HONORS DR. CHARLES SCHULZ

Dr. Charles Schulz made a tremendous impact on the U of M, the Rudi E. Scheidt School of Music, and touched the lives of hundreds of students. He is founder of the University's tuba & euphonium program, served as the President of the Faculty Senate, and is Emeritus Professor at the School of Music. Dr. Schulz is principal tubist with the Memphis Symphony Orchestra and Minister of Music at the First Unitarian Church in Memphis. Due to his overwhelming contributions and involvement with helping students achieve success, the U of M has started a scholarship fund in his honor for the Rudi E. Scheidt School of Music's tuba & euphonium program.



The scholarship will support outstanding undergraduate and graduate students who have high academic and artistic achievements and the promise of future success. Supported students will be able to attend conferences, competitions, and professional auditions with your help.

MUSIC CENTER IDENTIFIED AS TOP PRIORITY IN EMPOWERING THE DREAM CAMPAIGN

Plans are underway for the construction of a new Music Center which will house the School of Music and serve as the new "front door" of the University, off of Highland Avenue. With 200,000 square feet, it will feature a main-stage theater, master classroom/recital hall, studio-theater, practice facilities, state-of-the-art rehearsal rooms, classrooms, and recording studios. Initial designs have been developed for the building and the University is directing efforts to secure funding during the University's Centennial Celebration in 2012. The new Music Center is identified as a top priority in the University's \$250 million *Empowering the Dream* Centennial campaign.

The current music building was constructed in 1967 to accommodate 250 students and 18 faculty. It now serves approximately 500 students and more than 63 full and part-time faculty. The new Music Center will serve approximately 650 students and 73 full- and part-time faculty. It will provide the University and the greater Memphis community with exceptional performance spaces and teaching laboratories. Music facilities are complex buildings that require special structural consideration for sound isolation, acoustics, high volume of space, special equipment, and wide doorways, elevators and stairwells. In the current facility, there are a limited number of faculty teaching studios, inadequate performance and rehearsal spaces, lack of acoustical quality and sound isolation, and little to no contemporary technical and physical infrastructure. There is frequent flooding in the lower levels, no humidity control, and outdated HVAC systems – all factors that negatively influence the day-to-day operations of the School of Music.

The new Music Center will allow faculty to focus on providing students with quality music education without the distractions of

an inadequate and deteriorating facility. By adding multi-functional and technologically enhanced classrooms, rehearsal spaces and performance halls, students will benefit from pursuing their degrees in an environment in which the most advanced resources and facilities are available for their use. The Music Center will add intensity, quality and efficiency to the student experience, and it will create an optimal environment for success. The Music Center will allow for an increased level of interaction with professional musicians by providing adequate performance and classroom spaces for these important collaborations.

The Rudi E. Scheidt School of Music has the distinction of being Tennessee's only doctoral degree-granting program in music. Support for the Music Center from alumni, friends, corporations and foundations will ensure that the University of Memphis continues to be a premier provider of music education and performance in the Mid-South.



EMPOWERING *the* DREAM

For information on the Friends of Music, to make a gift in honor of Dr. Schulz, or to learn more about the new Music Center, contact Marianne Hartquist at 901-678-3625 or m.hartquist@memphis.edu.

BRAVO

STUDENT, ALUMNI AND FACULTY NEWS

STUDENT

The University of Memphis Symphony Orchestra placed second in the college/university category of The American Prize's orchestral performance competition. Each year, The American Prize rewards the best recorded performances of music by individuals and ensembles in the United States. The University of Memphis was selected for a recording of the live performance of Gustav Mahler's Symphony No. 2, *Resurrection*, performed under the direction of Pu-Qi Jiang at the Germantown Performing Arts Centre in February, 2011.

Bassists **Andrew Knote**, **Marcus Hurt** and **Alex Uhlman** performed for chamber music and orchestra audiences at the National Music Festival in Virginia.

Nick Haring completed an internship with API, alternating between production and the lab. He returned to the U of M with an expanded insight into what audio manufacturing is all about. API is the leading audio broadcast console manufacturer for radio and television networks.

D.M.A. trombone student **Jim Albrecht** was accepted to the Alessi Seminar for trombonists at the University of Alabama. The seminar is a ten-day event alternating years in the United States and Italy.

ALUMNI

Percussionist **Mario Gaetano** performed in recital for the Crane School of Music's 125th anniversary. Gaetano, who received his B.M. from the Crane School, received his D.M.A. from the University of Memphis.

Having recently graduated from the School of Music with a Bachelor of Music, **Michael Gallagher** will be pursuing his Juris Doctorate at Washington University's School of Law in St. Louis, Missouri.

D.M.A. oboist **Ovidiu Corneanu** won an audition for the Navy and will be playing with the Navy Large Fleet Band in Norfolk, Virginia with fellow U of M graduate oboist Elizabeth Lebold.

Former Sound Fuzion member **Ryan Peel** has landed two endorsement deals — one with Yamaha drums and, most recently, with audio electronics company Bose.

FACULTY

Jeffrey Izzo was appointed Visiting Assistant Professor in Music Business for the 2011-2012 academic year. During his 17 years as an entertainment and media attorney, Mr. Izzo has represented songwriters, performers, independent record companies, authors and filmmakers, and has worked as in-house counsel for independent film production companies and multi-media organizations. He has also taught entertainment law at the New England School of Law and has written extensively on copyright, distribution and other entertainment industry issues.

Susan Owen-Leinert returned to Germany in October as the editor of Louis Spohr's complete songs in 12 volumes, recently released with the German publisher Dohr in Cologne. She has been invited for a three city tour to present this first complete critical Lied Edition with lecture presentations in Braunschweig, Kassel and Düsseldorf. Due to her extensive research, many factual errors found in previous Spohr materials could be corrected. This concerns the history of the works, their dates, and various authors of the song texts. Ten *Lieder* were rediscovered which were previously never printed or were believed to be lost. Owen-Leinert's new publication won high praise in the June/July issue of the British magazine *The Singer*.

Kevin Sanders' recording of Charles Booker's Tuba Concertino with the U of M

Wind Ensemble was published on a CD of Booker's music entitled "Radiant Blues: The Music of Charles Booker Jr., Vol. 4" on Mark Records.

Jack Cooper's Sonata for Clarinet and Piano was reviewed in *The Clarinet*, the journal of the International Clarinet Society. According to the reviewer, "This is a very interesting and unusual clarinet sonata in that it fuses legit and jazz/Latin styles." The work will be published through Advance in Germany.

Dan Kalantarian has joined the School of Music faculty as Assistant Director of Bands for 2011-2012. His duties include directing the University Band, directing the Basketball Pep Band, assisting with the "Mighty Sound of the South" Marching Band and teaching courses in music education. Mr. Kalantarian holds bachelor's and master's degrees from UCLA and has previously served as Associate Director of Bands at Idaho State University, the University of Hawaii, Wake Forest University and Ball State University.

The Germantown Arts Alliance has awarded the 2011 Distinguished Arts and Humanities Medal for Performing Arts to **Pu-Qi Jiang** at their 19th Annual Awards Gala which was held in November.

Copeland Woodruff directed Christopher Durang's irreverent play *Mrs. Bob Cratchit's Wild Christmas Binge* for Circuit Theater during the holiday season. He was recently appointed the governor of the Mid-South region of the National Opera Association and served as the local chair of the National Convention which was held in Memphis January 4 – 9, 2012. At the event, he directed the University of Memphis Opera in the winner of the NOA's chamber opera competition, *Confession* by composer Raphael Lucas. In the spring, Woodruff will return to Boston's Guerilla Opera to direct the world premiere of Rudolf Rojahn's new opera, *Bovinus Rex*.

Centennial Concert Showcases School of Music Talent



LOUIS OTEY

The University of Memphis Centennial Kick-Off Concert on September 30, 2011 showcased the wide variety of extraordinary talent at the University of Memphis and the Rudi E. Scheidt School of Music. For the event, the University invited three recent Scheidt School alumni to the stage to be featured alongside the nearly two hundred music majors who performed in the University of Memphis Wind Ensemble, led by Albert Nguyen, director of bands; the University of Memphis Symphony Orchestra, conducted by Pu-Qi Jiang, director of orchestral activities; and the University Singers and Sound Fuzion, directed by Lawrence Edwards, director of choral studies.



PYUNG-KANG SHARON OH

Conducted by Mark Ensley, co-director of opera studies, Louis Otey (B.M. '11), a prominent stage personality noted for his incisive interpretations and who has performed in opera houses throughout the world, was featured baritone in "Te Deum" from *Tosca* and "Votre Toast" from *Carmen*. Pyung-Kang Sharon Oh (B.M. '08) presented *Gypsy Airs* (Zigeunerweisen) Op.20, Pablo de Sarasate's passionate composition for violin and orchestra. Xiao-Ou Zhao (M.M. '05) conducted the University's Symphony Orchestra during Ferde Grofe's *Mississippi, A Modern Descriptive Suite*.

James Richens, professor of music theory and composition and award-winning ASCAP composer, was commissioned to compose the *Centennial Fanfare* and *Presidential Portraits*. Performance of the pieces opened the concert.



XIAO-OU ZHAO

Later in the concert, guest artist Aaron Neville reached for the hand of Sound Fuzion singer and music performance senior Jessica Griffin during their duet of *Don't Know Much*. The famous tune and the give-and-take between the seasoned performer and the young singer clasping hands was the fairytale moment in a magical evening.

"The concert was a tremendous experience for our students and a great honor for the School," says Randal Rushing, director of the Scheidt School of Music. "To be entrusted with the responsibility of putting together the event that signaled the beginning of the Centennial Celebration shows the University's deep appreciation for the talent of our students and faculty and a confidence in our ability to bring it all together."

Is That a Bass or a Bass?

Whether you pronounce it *bās*, as in the instrument, or *bas*, as in the fish, faculty members John Chiego and Tim Goodwin are always in the game. Both teach the instrument and both frequently cast a line for the fish. Strange combination? Not according to Chiego, who says, "I spend my days making music, which is a very esoteric activity. Then I go fishing, which is a more primal counterpart. They are the yin and yang of my life."

He says fishing doesn't make him a better musician, it makes him a happier musician. He used to play golf, but when he started fishing, he stopped. He found golf, like music, used a tremendous amount of mental energy. Not so with fishing. "The joy of it is keeping it simple. I just want to fish."

According to Tim Goodwin, "The word fishing does not mean catching. If we caught fish all the time, it would be called catching." He often uses the term in teaching when a student is fumbling for a note. He tells them, "don't fish for notes because fishing means searching... hoping you get the note."

Several years ago, when visiting the west coast of Africa, Goodwin saw an instrument called the *kora*, and all its strings were made from fishing line. To make the bass strings, the line was tied into a series of knots to make it thicker. So, says Goodwin, "if I ever get a broken string, I will always have a replacement. I can get a fishing line from my car and just tie some knots."



Bassmasters Tim Goodwin and John Chiego

Phantom - Continued from page 1

THE DAMSEL AND THE DIVA
Christine Daaé, Amanda Boyd
and Christina Hernandez;
Carlotta Giudicelli, Katie Liesner

The Phantom captivates Christine's attention throughout the performance. She is simultaneously curious and frightened, torn by the two emotions. It is a matter of, "Should I run toward him or away from him?" These feelings show in how she relates to the Phantom's mask. Early in the show, she reaches toward the mask, but cannot bring herself to remove it. Later, angered by his murderous behavior, she has the courage to unmask him. Ultimately, Christine is the only one who can hurt the Phantom because she is the only one he loves.

Carlotta provides some comic relief to the show. But there is more to her. She is aggressive, demanding and over-the-top, and her singing allows her to exhibit her virtuosity. It also allows her to express her rage at growing old. The Phantom torments her by leaving notes criticizing her acting and singing and he makes her the mute character in the opera *Muto*. Ultimately, he eliminates her star status at the opera house in lieu of Christine, making her innermost fears a reality.

THE COSTUME DESIGNER, JANICE LACEK

In thinking about this show, I am referencing not only the Broadway musical, but also Gaston Leroux's original novel, the Lon Chaney film and "Phantom" by Susan Kay. All of these help me see the Phantom as a man damaged by the world and the irrevocable depth of his pain. His opera is his fantasy: to have everyone appear as ugly as he does. In designing his costumes, we work to give him the functional tools he needs and the creative tools that help him define his interpretation of the role.

The Phantom's face will be created with a special effects prosthesis built by graduate student Jay Deen. We only see the character unmasked briefly. Before that, the unseen face is like a horror film in that what you don't see is more frightening than what you do see. What the mask really hides is genius, pain and danger.



Director's Note

We are celebrating 100 years as a university and 100 years of making music! The kick-off concert for the University Centennial Celebration at the Cannon Center on September 30 was a huge success, showcasing the amazing talent of our students and faculty. This was a truly collaborative effort. The University Orchestra, University Singers, Wind Ensemble, Sound Fuzion, Southern Comfort, and guest Aaron Neville created an impressive, quality representation of the best that the School of Music has to offer.

As you read this issue of the *Bluenote*, you will note the achievements of our outstanding alumni, the rich research and performing activity of our fine faculty, and the fantastic array of activities and performances of our talented students. I invite you to take a look on the back cover of this issue at the variety of performances we are offering this spring. One of the biggest events of the spring is our co-production with the Department of Theatre and Dance of *The Phantom of the Opera*. This will be the largest theatrical production ever staged by the University. Read "Up Close with the Phantom" for a preview from key individuals involved in the production.

The planned new Music Center has been identified as a top priority in the University's \$250 million Empowering the Dream Centennial Campaign. I encourage you to read more about this and more about our fund raising efforts and recent gifts in the "Spotlight on Friends of Music" article on page four.

I invite you to our campus to experience the wonderful music our students and faculty perform, research, critique, explore, and present. I look forward to seeing you!

With kindest regards,

Randal Rushing

Spring 2012 Performances

| | | | |
|-----------------|-----------------------------------------|---------------|---------------------------------------|
| January 6 | U of M Opera presents <i>Confession</i> | March 20 | Memphis Woodwind Quintet |
| January 20 & 21 | Low Brass Recitals | March 22 | Sound Fuzion |
| January 21 | Double Reed Festival Concert | March 25 | Faculty and Friends |
| February 3 | Genero Santoro, piano | March 25 | St. Louis Brass Quintet |
| February 10 | U of M Wind Ensemble | March 29 | Contemporary Chamber Players |
| February 11 | Dorian Leljak, piano | April 2 | PRIZM Ensemble |
| February 12 | Ceruti String Quartet | April 3 | Paul Carlson, tuba |
| February 13 | Memphis Brass Quintet | April 9 | U of M Jazz Combos |
| February 14 | Trio Terzetto | April 10 | U of M Jazz Singers |
| February 16 | Tom McCaslin, tuba, euphonium | April 11 | New Sounds |
| February 16-25* | <i>The Phantom of the Opera</i> | April 12 | Collegiate Choir |
| February 20 | U of M Chamber Orchestra | April 14-15 | University Singers |
| February 21 | Contemporary Chamber Players | April 15 | Faculty and Friends |
| February 26 | U of M Symphonic and University Bands | April 15 | Victor Asunción, piano |
| February 27 | Howard Klug, clarinet | April 16 | U of M Symphony Orchestra |
| February 28 | U of M Jazz Singers | April 17 | Southern Comfort Jazz Orchestra |
| February 29 | U of M Jazz Combos | April 19 | Faculty Jazz Players |
| March 1 | Faculty Birth of the Cool | April 20 & 22 | Opera Scenes |
| March 2 | U of M Jazz Ensemble II | April 23 | U of M Wind Ensemble |
| March 3 | Southern Comfort Jazz Orchestra | April 24 | U of M Symphonic and University Bands |
| March 13 | Albers String Trio | | |
| March 18 | University Singers and Chamber Choir | | |
| March 19 | U of M Wind Ensemble | | |

**For times and locations, please visit our web site, memphis.edu/music.*

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