

PERSONNEL

FLUTE

Savannah Gentry*
Andrew Maricle
Alexis Henson
Sam Golter

OBOE

Laura Goben*
Megan Zochert
Elliot Anderson

CLARINET

Courtney Sams*
Ryan Loiacono
Bradley Frizzell
Calvin Yue
JJ Pinto
Brynn Powell

BASSOON

Kaden Christensen*
Bronson Klimala-York
Mateo Palfreman

SAXOPHONE

Brad Green*
David Foley
Chris McCurdy
Erik Glasrud

TRUMPET

John Davison*
Brit Englund
Alexis Garnica
Jon Ewing
Hannah Abercrombie

HORN

Michelle Stuart*
Mara Liechty
Sarah Morrow
Charles Frojen

TROMBONE

Ryan Erp*
Nick Ivers

BASS TROMBONE

Matthew Brown

EUPHONIUM

Cameron Jerde*
Adam Mullen

TUBA

Jake Fewx*
Stephen Young

PERCUSSION

Crystal Chu*
Peter White
Colin Hurowitz
Sean Surprenant
Casey Crane
Matthew Valenzuela

DOUBLE BASS

Josef Ward

HARP

Kelly Hoff

PIANO

Caitlin Harrington

**Principal Player*



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

The Oregon Wind Ensemble

Rodney Dorsey

Conductor

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Season 113, Program 20

Beall Concert Hall
Sunday, November 24, 2013 | 3 p.m.



Courtly Dances from
"Glorianna," Op. 53 (1953)

Benjamin Britten
(1913-1976)
arr. Jan Bach

Variations on the "Porazzi"
Theme of Wagner
from Symphony No. 3 (1988)

Alfred Reed
(1921-2005)

Lost Gulch Lookout (2008)

Kristin P. Kuster
(b.1973)

INTERMISSION

Dixtuor (1967)

Claude Arrieu
(1903-1990)

Allegretto moderato
Moderato
Andante
Cantabile
Allegro risoluto

Symphonic Metamorphosis (1943)

Paul Hindemith
(1895-1963)
trans. by Keith Wilson

Allegro
Turandot, Scherzo
Andantino
March

but is best known for her vocal music. Besides chamber, piano, and vocal music, she also wrote for radio, film, opera, and theatre. Pierre Schaeffer, a radio broadcaster who worked with Arrieu in an experimental broadcast, said about her, "Claude Arrieu is part of her time by virtue of a presence, an instinct of efficiency, a bold fidelity. Whatever the means, concertos or songs, music for official events, concerts for the elite or for a crowd of spectators, she delivered emotion through an impeccable technique and a spiritual vigilance, finding the path to the heart."

Arrieu's *Dixtuor pour Instruments à Vent* is scored for two flutes, oboe, two clarinets, two bassoons, horn, trumpet, and trombone and very well may be the only published piece written for that combination of instruments. Composed in 1967 the work exhibits musical flow and elegance of structure that typified Parisian neo-classicism. A wide variety of textures are explored within the five movements and show Arrieu's ability to create new and interesting tone colors with only a handful of instruments.

HINDEMITH, *SYMPHONIC METAMORPHOSIS OF THEMES BY CARL MARIA VON WEBER*

One of the main innovators of musical modernism, Paul Hindemith was a composer, conductor, violist, educator, and theoretician. He gained international recognition in the 1920s and 1930s, and respected throughout Europe as a composer and educator. After having his music criticized as "degenerate" by the Nazi regime, Hindemith left his native Germany, and in 1940 began a new life in the United States as a professor of composition at Yale University. Leonide Massine, the ballet impresario for whom Hindemith had written *Nobilissima Visione*, soon approached the composer about writing another ballet to be based on the music of Carl Maria von Weber. Hindemith began to sketch the work, but later withdrew from the project. In 1943 he returned to the sketches of Weber's music and created the *Symphonic Metamorphosis*. The work was premiered on January 20, 1944, by the New York Philharmonic, and quickly found a firm place in the orchestral canon. At the time, Hindemith strongly believed the piece should be made available in a band version, so he petitioned his Yale colleague Keith Wilson to transcribe the work for winds. Wilson completed the transcription in 1961, and the piece has become a significant work in the concert band repertoire.

The themes Hindemith used in *Symphonic Metamorphosis* are some of Weber's most obscure. Hindemith retained the themes almost exactly as Weber wrote them, but altered nearly everything else, making radical changes to the harmony and adding to the music both vertically (with different harmonies and new countermelodies) and horizontally (extending phrases or entire sections). The first movement, Allegro, is a simple march with Hungarian influence based on the fourth movement of Weber's Piano Duets, Opus 60, entitled "Alla Zingara" (in gypsy style) The Scherzo is based on a melody from Weber's *Turandot* Overture. This melody is an ancient Chinese tune that was transmitted to Europe by missionaries. The theme is followed by seven variations and a jazzy fugue before giving way to the Andantino third movement, which stems from Weber's Six Pieces for Two Pianos, Opus 10. It is a simple orchestration of the original material, with the latter half of the movement unwinding in a florid flute solo. The final movement is again derived from the Opus 60 duets. This famous march ends the piece with resounding power and energy.

BRITTEN, *THE COURTLY DANCES FROM GLORIANA, OP. 53*

Benjamin Britten was an English composer, conductor, and pianist. A central figure of twentieth-century British art music, he composed for nearly every genre, including orchestra, choir, chamber music, and opera. His best-known works include the *War Requiem*, *A Young Person's Guide to the Orchestra*, and the operas *Billy Budd*, *The Turn of the Screw*, and *Gloriana*. Though Britten sustained a troubled relationship with the theatre and its myriad politics and posturing, his operas remain significant contributions to the genre.

Gloriana, Op. 53, Britten's sixth opera, was commissioned by Covent Garden and "dedicated by gracious permission to Her Majesty Queen Elizabeth II in honour of whose coronation it was composed." William Plomer adapted the libretto from Lytton Strachley's *Elizabeth and Essex*, an account of the complex and tragic relationship between Queen Elizabeth I and Robert Devereaux, Earl of Essex. The opera received its premiere as part of the coronation festivities on June 8, 1953, in the Covent Garden Theatre with Joan Cross and Peter Pears portraying Elizabeth and the Earl of Essex, respectively.

After its initial performance for the nobles, diplomats and dignitaries in attendance, *Gloriana* received heavy criticism in the press. Detractors focused upon the opera's scenario, which explored Queen Elizabeth's personal relationship with the Earl of Essex, the intrigues and jealousies at Court, and the Queen's human conceits and frailties. Joseph Newman, of the New York Herald Tribune, stated the following: "Everyone expected *Gloriana* to be a tribute to the new sovereign – a glorification of Elizabeth I which would serve as a glorification of Elizabeth II and would ring up the curtain on a new Elizabethan age. It turned out to be nothing of the kind." Britten was also criticized for choosing to close the opera with spoken dialogue instead of music. Composers in attendance, most notably Ralph Vaughan Williams, publicly rose in defense of the work, and upon a subsequent run at the Royal Opera House, it received a significantly warmer response.

The Courtly Dances make up most of the music in the third scene of act 3. Britten compiled his four-movement Symphonic Suite *Gloriana*, Op. 53a, from the instrumental music of the opera. *The Courtly Dances*—a single-movement suite of seven dances—serve as the third movement of the larger suite. The dances, in order, are March, Coranto, Pavane, Morris Dance, Galliard, Lavolta and March (reprise).

REED, *VARIATIONS ON THE "PORAZZI" THEME OF WAGNER, FROM SYMPHONY NO. 3*

Alfred Reed (1921–2005) grew up as Alfred Freedman in Manhattan as a first generation American. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. He later became a professor of music at the University of Miami, where he served until his retirement in 1993.

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PROGRAM NOTES

Cosima Wagner, Richard's wife, stated in her diary that the so-called "Porazzi theme" was one of her favorite melodies that she heard Richard musing over during the time he was writing his operas *Tristan & Isolde* and *Parsifal*. "Porazzi" is the name of a piazza in Palermo, Italy where Richard lived briefly in 1882. The melody was written out on a page inserted into the score of *Parsifal* dedicated to Cosima. The melody has achieved notoriety thanks to its inclusion in the 1972 Italian film *Ludwig*. Recent scholarship, however, suggests that Cosima was actually referring to another melody in her diary, not the melody included on the dedication page that has been linked with the name "Porazzi."

KUSTER, *LOST GULCH LOOKOUT*

Composer Kristin Kuster "writes commandingly for the orchestra," and her music "has an invitingly tart edge" (*The New York Times*). Kuster's music takes inspiration from architectural space, the weather, and mythology. Recent CD releases include *Breath Beneath* on the PRISM Saxophone Quartet's *New Dynamic Records* CD of that title, and *Lost Gulch Lookout* on the Naxos CD *Millennium Canons: Looking Forward, Looking Back* by the UGA Wind Ensemble. Her music has received support from such organizations as the American Academy of Arts and Letters, the Sons of Norway, American Composers Orchestra, the League of American Orchestras, Meet The Composer, the Jerome Foundation, the American Composers Forum, American Opera Projects, the National Flute Association, and the Argosy Foundation. Born in 1973, Kuster grew up in Boulder, Colorado. She earned her Doctor of Musical Arts from the University of Michigan, where she now serves as Assistant Professor of Composition.

Lost Gulch Lookout was commissioned by conductor John Lynch and received its premiere by the University of Georgia Wind Ensemble in February 2008. The music of *Lost Gulch Lookout* is reflective of the craggy, colorful landscape of Kuster's upbringing in Colorado. Far from merely nostalgic, however, her forcefully lean and athletic style evokes the jaggedness of the raw terrain. Hauntingly beautiful sonorities and tense dissonances sound simultaneously. This dichotomy is achieved by pairing open-sounding perfect intervals (such as fourths and fifths) with a decorating semitone that clashes with both members of the initial intervals. The piece has a modified binary structure, with the unfurling events of the opening repeated again at the work's midpoint, with even greater fervor. Unrelenting percussion drives the work through its permutations until finally the piece implodes, shattering itself on the very rocks it had so immaculately colored. Boulder's *Lost Gulch Lookout* is an outcropping of rock on the razor edge of civilization—set atop precipices overlooking Boulder to the East, and beneath the great expanse of the Rocky Mountains from the West. The visceral, gritty energy of the canyons themselves are, perhaps, nature's response to the incessant imposition of humanity upon our few remaining unspoiled areas of nature.

ARRIEU, *DIXTUOR*

Claude Arrieu was born in Paris on November 30, 1903 and died there on March 7, 1990. Influenced by Debussy, Ravel, Fauré, and Stravinsky, Arrieu wrote in all styles,

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