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

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

BASSOON
Kaden Christensen*
Bronson Klimala-York
Mateo Palfreman

EUPHONIUM
Cameron Jerde*
Adam Mullen

TUBA
Jake Fewx*
Stephen Young

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

TRUMPET
Ryan Erp*
Nick Ivers

HARP
Kelly Hoff

SAXOPHONE
Brad Green*
David Foley
Chris McCurdy
Erik Glasrud

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

BASSOON
Kaden Christensen*
Bronson Klimala-York
Mateo Palfreman

TROMBONE
Ryan Erp*
Nick Ivers

PIANO
Caitlin Harrington

EUPHONIUM
Cameron Jerde*
Adam Mullen

TUBA
Jake Fewx*
Stephen Young

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

TRUMPET
Ryan Erp*
Nick Ivers

HARP
Kelly Hoff

SAXOPHONE
Brad Green*
David Foley
Chris McCurdy
Erik Glasrud

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

BASSOON
Kaden Christensen*
Bronson Klimala-York
Mateo Palfreman

TROMBONE
Ryan Erp*
Nick Ivers

PIANO
Caitlin Harrington

*Principal Player

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.
**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.
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.
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, areas of nature.

**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,