



YI-QING TANG was born in China to a family of amateur musicians. At the age of 12 she was selected to attend the secondary music school affiliated to Tianjin Conservatory of Music, where she studied under Professor Chen Yuanxian. In 2007, she was selected as one of the five young pianists to attend the National University of Singapore, Young Siew Toh Conservatory of Music, where she received a fellowship funded by the Singapore National Arts Council. She completed her master's studies with Dr. Sara Davis Buechner at the University of British Columbia. She is currently a Doctor of Musical Arts degree major at the University of Arizona studying piano with Dr. John Milbauer, while also pursuing a minor in psychology. Ms. Tang has presented concerts and recitals in many international concert venues and music festivals in China, Singapore, Austria, Italy, Canada and the United States. She has been awarded top prizes and scholarships, including the Yamaha Music Scholarship, Hong Kong Children's Piano Competition, Pearl Search in the Ocean of Arts Piano Competition for Young Children in Tianjin, and the tenth Xing Hai Cup National Piano Competition in Beijing, China. She was selected as UBC Artsway Ambassador and toured with the violinist Vicky Chen in Vancouver. She was a finalist for the Knigge Canadian National Competition and the Chautauqua International Piano competition. Most recently, she won the second prize in the Louis Trester piano competition at the University of Arizona, where she is a recipient of a College of Fine Arts Medici Scholar Award.



FRED FOX GRADUATE WIND QUINTET



Miranda DeBretto, flute
Amy Shea, oboe
Chase Miller, clarinet
Jason Pfister, horn
Philip Hill, bassoon

Saturday, April 22, 2017
Holsclaw Hall
1:00 p.m.

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PROGRAM

Sextet for Piano and Winds..... Francis Poulenc
(1899-1963)

Allegro vivace
Divertissement: Andantino
Finale: Prestissimo

Yi-Qing Tang, piano

Wind Quintet in E-flat Major, Op. 88, No. 2 Anton Reicha
(1770-1836)

Lento; Allegro
Scherzo
Andante
Allegro molto

INTERMISSION

Quintet for Winds John Harbison
(b. 1938)

Intrada
Intermezzo
Romanza
Scherzo
Finale

Fiterstein. Miller is now pursuing a Master of Music degree in clarinet performance at the Fred Fox School of Music at the University of Arizona under the guidance of Dr. Jackie Glazier and is a current member of the Fred Fox Graduate Wind Quintet, as well as the Arizona Symphony Orchestra.

PHILIP HILL is a candidate for the Master of Music degree in performance at the University of Arizona under the tutelage of Dr. William Dietz. He earned a bachelor's degree in music education at East Carolina University and studied bassoon with Christopher Ulfers. During his time at East Carolina University, he served as principal bassoon of the ECU Symphony Orchestra. He also performed at times as principal bassoon of the East Carolina University Wind Ensemble and Opera, the latter known for performing a wide variety of works - from Mozart to 21st century premieres. As part of the North Carolina New Music Initiative, formerly known as New Music @ ECU, Hill participated in many premieres, recordings, and new music projects. Most notable is his performance in the world premiere and recording of Travis Alford's "Loose Strands" for chamber wind ensemble. In addition to teaching beginning bassoon in his hometown of Chesapeake, Virginia, and touring with the East Carolina University Symphony Orchestra, he has also made an appearance with select members of the North Carolina Symphony Orchestra. Hill is currently a member of the Fred Fox Graduate Wind Quintet, as well as a member of the Arizona Symphony Orchestra and the Saguaro Bassoon Quartet.

JASON PFIESTER is currently pursuing a Master of Music degree in horn performance under the instruction of Daniel Katzen at the University of Arizona Fred Fox School of Music. Raised in Indiana, he graduated cum laude from the University of New Hampshire with degrees in music performance and philosophy. While at the University of New Hampshire, Pfiester studied under Kendall Betts, former principal hornist of the Minnesota Orchestra. He has performed with the Reading Symphony Orchestra, Portsmouth Symphony Orchestra, the Indianapolis Brass Choir and the Indiana Wind Symphony. He has many years of chamber music training, including six years at the Chamber Music Institute at the University of Indianapolis, four years in an undergraduate woodwind quintet and numerous small ensemble configurations. Other notable teachers he studied under include Kent Leslie, Darin Sorley and Jerry Montgomery. Pfiester is a current member of the Fred Fox Graduate Wind Quintet as well as the Arizona Symphony Orchestra, and is a regular substitute in the Tucson Symphony Orchestra.





Biographies

Raised in Negaunee, Michigan, **MIRANDA DEBRETTO** began playing the flute at the age of eleven. Miranda graduated summa cum laude from Illinois State University where she studied with Kimberly Risinger. Her degrees were in music education and flute performance. Currently the principal flutist of the University of Arizona Wind Ensemble, Miranda also served as principal flutist and piccoloist in multiple ensembles throughout her tenure at Illinois State University. One of the recordings she played on with the Illinois State Wind Symphony won the 2015 American Prize in Wind Ensemble Performance. Miranda is pursuing a master's degree at the University of Arizona, where she studies with Brian Luce. Awarded the flutist position in the Fred Fox Graduate Wind Quintet, one of the University of Arizona's premier student chamber ensembles, she is also the graduate teaching assistant for the flute studio and teaches privately.

AMY SHEA is a first-year master's degree student at the University of Arizona. She received her bachelor's degree in oboe performance from the University of Illinois in Urbana, Illinois, her hometown. During her studies there, she won the woodwind division of the university's Concerto Competition performing the Strauss oboe concerto, played second oboe for the Sinfonia da Camera Orchestra, and substituted for the Peoria Symphony Orchestra. In 2017 she won the President's Concerto Competition and performed the third movement of the Martinu oboe concerto with the Arizona Symphony Orchestra. She performed this piece among others at the Music Teacher's National Association State Competition in Phoenix in November 2016, and received third place and honorable mention.

CHASE MILLER earned his bachelor's degree in clarinet performance from the University of Kentucky under the instruction of Scott Wright. He received the School of Music's McCracken award for exceptional achievement in music performance and was the winner of the concerto competition. While attending the University of Kentucky, Miller served as principal clarinetist and E-flat clarinetist in numerous ensembles such as the Symphony Orchestra, Wind Symphony, Opera Orchestra, and The Kentucky Intercollegiate Band. He has been a dedicated chamber musician and a private clarinet instructor since high school. With a strong passion for music outreach and teaching, he organized and maintained a private clarinet studio of twenty-eight students during his time in Kentucky. Miller has participated in summer chamber music festivals such as Fresh Inc. and BayView. In addition, he has had the privilege of being a participant of the 2014 National Woodwind Competition of Arts and Letters. He has performed for renowned clarinetist such as Alan Kay, Jeremy Reynolds, Cecilia Kang, Robert Turizziani and Alexander



The Fred Fox Graduate Wind Quintet


Created in 2007 as the Arizona Graduate Winds, this ensemble is now in its fifth two-year incarnation and is one of the University of Arizona's premier student chamber ensembles. Members of the quintet are chosen by competitive auditions and have received their undergraduate degrees from institutions across the country.

In 2011, the ensemble was renamed to honor famed hornist and pedagogue Fred Fox, who has been a frequent guest clinician and master teacher for music students at the University of Arizona.

Maestro Fox has performed as solo French horn with the National Symphony, Minneapolis Symphony and Los Angeles Philharmonic, as well as both Paramount and RKO studios in Hollywood. He served on the faculties of California State University, Northridge, University of Southern California, and the Music Academy of the West in Santa Barbara. In addition, he has authored several books, including *Essentials of Brass Playing*.

The Fred Fox Graduate Wind Quintet is mentored by members of the Arizona Wind Quintet, a faculty ensemble. While in residence at the University of Arizona, the quintet members are developing their careers as an ensemble and as individuals, while helping to support the educational/outreach mission of the faculty ensemble. Each student is pursuing a master's degree in their individual instrument at the University of Arizona and each brings a rich and diverse background of educational and professional experience to our institution.

Achievements of the ensemble include appearances in Pasadena as finalists in the Coleman Chamber Music Competition, and in Atlanta (2009), Milwaukee (2011), and Chicago (2014) advancing as national finalists in the Music Teachers National Association Collegiate Chamber Music competition. International appearances include performances as part of the prestigious Dr. Alfonso Ortiz Tirado Music Festival in Alamos, Mexico, and a recital for the United States Consul of Mexico in Nogales, Sonora, Mexico. In addition, the ensemble performed a three-week, twelve-concert tour of the People's Republic of China in December 2014.



Program Notes

John Harbison, Quintet for Winds

John Harbison (b. 1938) is an American composer known for his symphonies, operas, and large choral works. His influences range from jazz music to Bach and Stravinsky. Harbison has defined his artistic credo as striving “to make each piece different from the others, to find clear, fresh designs, to reinvent traditions.” He calls his *Quintet for Winds* one of his “volunteer pieces,” works written purely because it interested him to do so.

Harbison has said a wind quintet “is not a naturally felicitous combination of instruments,” and that he approached the piece with the intention to “present things clearly...emphasizing mixtures and doublings and maintaining a classically simple surface.”

The opening movement weaves an angular melody of unisons between the five instruments, frequently turning upside down the comfortable ranges of each of the instruments, and their traditional roles in chords. The horn and the bassoon, typically the bass voices, find themselves soaring through their high registers, while the flute and the oboe often play quite low. The second movement is an Intermezzo that provides a brief diversion in the form of an unsettled dance, followed by a romantic third movement, in which sensually weaving melodic lines are juxtaposed with darkly comic romping. In the Scherzo fourth movement, the work begins to loosen up, containing running spasmodic eighth notes that are perpetually spinning from player to player, while the other voices punctuate the texture with sharp octaves. The Finale, after a looming introduction, takes off in a twisted march that builds into a frenzied, madcap conclusion of fast moving notes and shrill fanfares.

– Amy Shea

Anton Reicha, Wind Quintet in E-flat Major, Op. 88, No. 2

He was born Antonín Rejcha in Prague 1770. His father died just ten months after his birth, at which point he was taken in by his uncle in Wallerstein, and his name was Germanicized to Anton Reicha. In 1785, Reicha joined the orchestra of the court of Maximilian Franz in Bonn – as a flute player – and met Ludwig van Beethoven, who was a violist in the orchestra. This young friendship quickly became an inseparable bond.

Reicha had moved to many cities for various reasons – the French invasion of Bonn in 1794, to Paris in 1799 to seek success in opera, and to Vienna in 1801 to reconnect with Beethoven after his failure in opera. In all of these places he supported himself by teaching privately and composing music. Unfortunately many of his works are lost because his disagreeable experience in dealing with the publishing politics in Paris stirred an aversion to the process. Nonetheless, he did settle in Paris by 1808. There he began his series of works for wind quintet. His primary fame today comes from this

splendid cycle of 24 wind quintets (begun in 1810 and extending until 1820). These were written for five faculty at the Paris Conservatoire and caused a sensation as each was debuted, becoming one of the “must see” concerts of the social season. The success of these works earned Reicha the moniker, “the father of the wind quintet,” and encouraged other important composers to write for the medium. The *Quintet in E-flat Major*, Op. 88, No. 2 comes from his first opus in this genre (there are six quintets in the Opus 88 and six in each of the other three sets) It is perhaps the most popular of all 24 quintets.

In addition to Reicha’s private teaching and compositions, he also enjoyed the philosophy, logic, and mathematics. The combination of these interests led him to write many treatises, including *Traité de mélodie* and *Cours de composition musicale*. These two publications helped him become appointed as Professor of Counterpoint and Fugue at the Paris Conservatory by 1816.

– Philip Hill

Francis Poulenc, Sextet for Piano and Winds

It has been said of Francis Poulenc, the self-taught French composer and pianist, that he was “half monk, half rascal.” Poulenc experimented with tonal melodies and chorale textures, forging a unique melodic style that is both static and dramatic. His music sparkles with a blend of artificial simplicity and profound expressivity.

The *Sextet for Piano and Winds* encapsulates many of Poulenc’s distinctive traits, from the Stravinsky-like opening to the abrupt transitions from humor to lyricism. Many of the tunes echo melodies of Satie, Hindemith, and the popular cabaret songs of the 1920s, but Poulenc never dwells in any mood for long.

The first movement begins with a thunderous proclamation before immediately turning the corner to a cutesy toccata. After a bassoon cadenza, the serene, dreamlike middle section gives each instrument the lyrical spotlight. With a start, the music leaps back to the style of the opening, and the movement ends in almost the exact way it began.

The second movement transports us into a Satie-filled salon, the oboe crooning a serenade. Before long, the music bursts into the fresh air with a perky horn melody and sun-drenched motifs. But back inside we must go, with a relaxed return to the opening melody. The coda of the movement places us gently to rest with the final murky chord.

Leave it to Poulenc to slap us awake, however; the pseudo-jazzy style of the finale is positively infectious. Poulenc plays with mixed meter and soaring melodies, culminating in a wildly manic dialogue between all six instruments. The coda, however, delivers a lugubrious, nostalgic return to earlier themes, with a decisively heroic conclusion that befits the stylistic scope of the work.

– Chase Miller