PHILIP HILL is in his first year of study for a 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 Ulffers. 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. After completing his master’s degree at the Fred Fox School of Music, he aspires to earn a position in a professional orchestra.

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.
Fred Fox Graduate Wind Quintet

Saturday, December 5, 2015
Holsclaw Hall
1:00 p.m.

PROGRAM

Trois pièces brèves............................................Jacques Ibert
(1890-1962)
I. Allegro
II. Andante
III. Assez lent - Allegro scherzando - Vivo

Diversions ..................................................Lee Hoiby
(1926-2011)
I. Greeting
II. Waltz
III. Promenade
IV. Gambol

Quintet in D Major, op. 91 no. 3 .................................Anton Reicha
(1770-1836)
I. Lento - Allegro
II. Adagio
III. Menuetto
IV. Allegretto

INTERMISSION

Suite for Winds, no. 1, op. 57..................Charles-Édouard Lefebvre
(1843-1917)
I. Moderato
II. Allegretto scherzando
III. Finale. Allegro leggero

Cinq danses profanes et sacrées.........................Henri Tomasi
(1901-1971)
I. Danse agreste
II. Danse profane
III. Danse sacrée
IV. Danse nuptiale
V. Danse guerrière

Please join us for a reception in the Green Room following the performance.

ALYSSA SIBBERS is pursuing a Master of Music degree at the University of Arizona Fred Fox School of Music under the guidance of Dr. Sara Fraker. Raised in Seattle, she attended the University of Washington where she studied with Shannon Spicciati, an active performer with the Seattle Symphony and Seattle Opera. As an undergraduate, Sibbers co-founded the Rainier Winds and performed with the Seattle Metropolitan Chamber Orchestra. She also toured with the University of Washington Wind Ensemble, traveling on two occasions to both Japan and China. After graduating in 2013 with a degree in music performance, she moved to the rural prefecture of Fukui, Japan where she taught English to middle school students. While living there, Sibbers enjoyed playing oboe in both the Fukui Symphony Orchestra and the Fukui University Symphony, receiving an invitation to play a concerto upon her return. She is passionate about participating in music outreach programs for young student musicians and hopes to incorporate both music and teaching into her future career. Currently, Sibbers is a member of the Fred Fox Graduate Wind Quintet, as well as the University of Arizona Symphony Orchestra, and has performed with the Tucson Symphony Orchestra.

CHASE MILLER earned his bachelor’s 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 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 Professor Jerry Kirkbride and is a current member of the Fred Fox Graduate Wind Quintet, as well as the University of Arizona Wind Symphony.
**Cinq danses profanes et sacrées - Henri Tomasi (1901-1971)**

*Cinq danses profanes et sacrées*, by Henri Tomasi (1901-1971) was published in 1962. The work is a reduction of Tomasi’s *Cinq danses profanes et sacrées*, which was originally written for chamber orchestra. The quintet is dedicated to the Rejeliovo Decliove Quintet from Prague.

Each movement takes the character of a different dance, and highlights the varying timbres in the wind quintet. The piece begins with *Danse agreste*, or rustic dance, which sounds truly rural. It is followed by *Danse profane* (profane dance), which features the horn predominantly and delicate part writing between the woodwinds. *Danse sacrée* (sacred dance) follows, which sounds imitative of a meditative chant. It is the slowest of the five dances, and sounds hauntingly raw. *Danse nuptiale* (wedding dance) jolts the listener from the meditative trance with the oboe, a theme that is passed around throughout this fun and colorful dance. This dynamic piece ends with *Danse guerrière* (war dance), an aggressive and energy fueled dance and an appropriate ending to such a colorful piece! Tomasi’s challenging part writing for all winds in this piece makes for an incredible work of art, with passages reminiscent of Stravinsky’s *Le Sacre du printemps*.

— Alyssa Sibbers

**Biographies**

Flutist **ALICIA J. MOYER** has been described by one of her mentors as “an especially expressive performer” with a “vivacious and outgoing personality.” She has engaged audiences with her many solo performances. Most notable are her accomplishments as a finalist in the 2015 Lionel Hampton Concerto Competition, and her premiere of *Luna*, a piece for string bass and alto flute composed by Jo Asker. A dynamic addition to many chamber ensembles, Moyer earned placement in the Collegiate Flute Choir at the 2015 National Flute Convention. She first thrived as a collaborative musician when she successfully auditioned for the Arctic Wind Advanced Flute Choir under the direction of Barbara Eberhart, joining the ensemble on four concert tours performing all throughout England, France, Scotland and New Zealand. Most recently, Moyer was awarded the flute position in the Fred Fox Graduate Wind Quintet. She has participated in master classes with flutists such as Susan Milan, James Hall, Linda Chatterton and Phyllis Louke. Moyer graduated from the Lionel Hampton School of Music at the University of Idaho with a bachelor’s in music performance in 2015. She is now pursuing a Master of Music degree in performance at the Fred Fox School of Music at the University of Arizona under the tutelage of Dr. Brian Luce.

**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. Members of the current group hail from Virginia, Washington, Alaska, Kentucky and Indiana.

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 U.S. 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

Trois pièces brèves – Jacques Ibert (1890-1962)

Jacques Ibert was born in France in 1890. His compositional studies began at the Paris Conservatory, where he studied under Fauré, Pessard, Gedalge and Vidal. Some of his peers included Honegger and Milhaud. His studies were interrupted by his participation in World War I. In spite of the disruption of his studies, Ibert won first prize in the Prix de Rome in 1919 for his cantata Le poète et la fée. This sparked the beginning of a successful career. He held such posts as director of the Académie de France in Rome, assistant director of the Paris Opera, and director of the combined management of the Paris Opera and the Opéra-Comique.

Trois pièces brèves is perhaps the most often performed work in the wind quintet literature. It was composed in 1930, a rich period for wind chamber repertoire. The first movement features a repeated melody that has become a cornerstone of oboe repertoire, the second featuring a duet between the flute and clarinet, and the third movement features the varied characters that the clarinet can portray.

– Jason Pfiester

Diversions – Lee Hoiby (1926-2011)

Lee Hoiby was born in Wisconsin in 1926. He studied piano with Gunnar Johansen and Egon Petri but gave up his intentions to be a concert pianist when he received an invitation to study composition with Gian Carlo Menotti at the Curtis Institute in Philadelphia. Hoiby is primarily known for is vocal works and was a recipient of Fulbright and Guggenheim fellowships. Numerous concerts devoted exclusively to his music have taken place, most notably on the American Composers Series at the Kennedy Center in 1990.

Hoiby originally wrote Diversions for woodwind quartet in 1958 and then revised it in 1983, adding the horn to complete that standard wind quintet instrumentation. Being his only work for quintet, it features each instrument with tuneful melodies and adventurous harmonies. Lee Hoiby died in 2011 in New York City.

– Chase Miller

Quintet in D Major, op. 91 no. 3 - Anton Reicha (1770-1836)

Anton Reicha was born in Prague in 1770 and was raised by his uncle, Josef Reicha, a prominent cellist and composer at the Court of the Ottingen-Wallersteins at Castle Harburg. He followed his uncle to the court of the Elector of Cologne in Bonn, where Josef was appointed as Kappelmeister. In Bonn, Anton, still only a teenager, performed as the second flutist in his uncle’s orchestra. It was there that he met the young Beethoven (also born in 1770) who was in the viola section. The two musicians became lifelong friends. Wars in Europe led him to Paris where he eventually became a professor of counterpoint and fugue at the Paris Conservatory. Here he was highly respected and influenced a generation of composers, including Liszt and Berlioz.

Quintet in D Major, opus 91, no. 3, was first published between 1818 and 1819 and is one of twenty-four wind quintets written by one of the most prolific composers for the wind quintet genre. The varied melodies are interwoven between the five voices, in a typical four-movement arrangement. The slow introduction culminates with a flute solo, leading to an extended development featuring four distinct themes. The second movement is in a singing style which features the oboe, and is reminiscent of the operatic form, ritornello. Following is a lively Minuetto, a quaint melody in a typical binary form and with extensive use of imitation. The work ends with Rondo, a light-hearted movement with a final showcase of bravura for each instrument.

– Alicia J. Moyer

Suite for Winds no. 1, op. 57 - Charles-Édouard Lefebvre (1843-1917)

Charles-Édouard Lefebvre (1843-1917) composed his Suite for Winds no. 1, op. 57 during his studies at the Paris Conservatory in 1884. Lefebvre, a student of Charles Gounod, became the director of the chamber music class at the Conservatory in 1895. Although he wrote music primarily for voice or piano, he won the Prix Chartier twice for instrumental works – once in 1884 for the Suite for Winds no. 1, and again in 1891 for his String Quartet no. 1, op. 80. His instrumental works, however, still exhibit a singing quality through simple melodic contours and memorable themes.

Lefebvre’s music is also interesting in that his multi-movement works are not organized by the traditional order of tempos and forms. While most of his contemporaries and predecessors composed multi-movement works that were organized by a first movement in sonata form, a slow second movement and a third movement rondo, Lefebvre’s music generally switched the first two movements allowing for a much more exciting middle movement. This organization of movements is realized in the Suite for Winds no. 1.

– Philip Hill