



Rudi E. Scheidt
School of Music

THE UNIVERSITY OF MEMPHIS Wind Ensemble

presents,

SYMPHONIC METAMORPHOSIS

Dr. Albert Nguyễn, conductor
Erin Duke, guest conductor
Jon Yopp, guest conductor

DECEMBER 3, 2025 7:00 PM

PLOUGH CONCERT HALL

Rudi E. Scheidt School of Music
Jacob Allen, Interim Director
College of Communication and Fine Arts
Debra Burns, Dean

PROGRAM

Children's Overture

Eugene Bozza (1905-1991)

Jon Yopp, guest conductor*

Serenade in B-Flat Major, KV361/370a "Gran Partita"

Wolfgang Amadeus Mozart (1756-1791)

- I. Largo-Allegro molto*
- III. Adagio*
- VII. Finale (Molto allegro)*

Variations on the Porazzi Theme of Wagner

Alfred Reed (1921-2005)

Erin Duke, guest conductor**

Symphonic Metamorphosis on Themes of Carl Maria von Weber

Paul Hindemith (b. 1896)
trans. Keith Wilson

- I. Allegro*
- II. Turandot (Scherzo)*
- III. Andantino*
- IV. Marsch*

*In partial fulfillment of the requirements for the Master of Musical Arts degree in Wind
Conducting

**In partial fulfillment of the requirements for the Doctor of Musical Arts degree in Wind
Conducting

PERSONNEL

Flute

Mackenzie Saylor*
Nicole Rodriguez
Catherine Balsamo
Samuel Jesuyemi

Oboe

Isaac Ripple*
Jesus Salazar
Simon Dickerson

Bassoon

Lora Yopp*
Mollie Coates
Caiden Ross

Clarinet

Shihao Zhu*
Joseph Burgos
Evgenii Mikheev
Andrew Hofmann
Emily Ward
Erin Moore
Isis Weaver

Alto Saxophone

Mark Lynch*
Chris Ghaffar

Tenor Saxophone

Eric Fung

Baritone Saxophone

Mateo Navarro

Trumpet

Logan Smoot*
Tyler Scott
Christian Chiasson
Oliver Buckley
Cody Longreen

French Horn

Brittany Cooper*
Samara Salisbury
Tristan Bass
Dean Blish
Jon Yopp**

Trombone

Cassidy Shiflett*
Evan Green
Nathan Hiers

Bass Trombone

Zachary Smart

Euphonium

Sophia Rivera*
Alfred Hernandez

Tuba

Nathan Owen*
Ethan Arnal

Double Bass

Kaleb Ritchie**

Piano

JingYi Bai

Harp

Marian Shaffer**

Percussion

Colton Renfrow*
Chris Palmer
Elijah Wynne
Daniel Padron
Paul Hayes
Allison Kiefer
Paul Hayes
Erin Duke

*Principal Player

**Guest musician

PROGRAM NOTES

Children's Overture

Eugene Bozza (1905-1991)

Eugène Bozza's *Children's Overture* was commissioned by for the American Wind Symphony Orchestra's renowned series of children's concerts. Known for its "international potpourri of children's melodies," the overture playfully intertwines familiar tunes, most notably the French song *Frère Jacques*, within Bozza's masterful orchestration. Although rooted in the world of childhood, the work is far from simplistic. The work vividly portrays the exuberance, mischief, and fleeting experience of children. The piece also reflects Bozza's admiration for Respighi, drawing inspiration from the spirited opening of *The Pines of Rome*, where children dance, shout, and mimic soldiers at play.

Bozza, born in Nice in 1905, studied at both the Paris Conservatoire and the Accademia di Santa Cecilia in Rome, later winning the prestigious Prix de Rome before serving as conductor of the Opéra Comique. Though best known for his prolific contributions to wind chamber music, *Children's Overture* stands as one of the most classic large-ensemble works for the repertoire. Its commission came during a significant era for the American wind ensemble.

Serenade in B-Flat Major, Wolfgang Amadeus Mozart (1756-1791)
KV361/370a
“Gran Partita”

In Mozart's time, the serenade was considered light, sociable dinner music, pleasant entertainment for outdoor parties, court gatherings, and festive occasions. Yet Mozart's *Serenade in B-flat major, K. 361/370a*, later nicknamed the *Gran Partita*, far surpasses the typical serenade. Though its exact date of composition remains uncertain, evidence places the work between 1782 and 1784, with part of it likely performed at a benefit concert in March of 1784, featuring clarinetist Anton Stadler. Unlike the many serenades lost over time due to their disposable nature, Mozart's survived thanks to its remarkable craftsmanship. Much about the *Gran Partita* remains shrouded in mystery, including its original purpose and performance practices. Eighteenth-century musicians freely added ornamentation and drew heavily from contemporary dance idioms. These traditions not consistently reflected in Mozart's notation and difficult to reconstruct with certainty today. This ambiguity invites modern performers to make interpretive choices that bring the music to a new place with each performance. As listeners, we encounter the *Gran Partita* much as audiences did centuries ago: a living work shaped by moment-to-moment decisions. The work's scale and technical artistry suggest Mozart intended it to be far more than background music. It still stands as one of the most significant and beloved compositions for winds ever written.

Variations on the Porazzi
Theme of Wagner

Alfred Reed (1921-2005)

Alfred Reed, one of the most influential American composers for winds, was known for his remarkable output of over 250 works for band, orchestra, and choir. Although he wrote many original melodies, some of his most celebrated pieces are his imaginative arrangements. The second movement of his *Symphony No. 3* is built upon the *Porazzi* theme, one of the final musical fragments composed by Richard Wagner. Wagner sketched the opening measures while working on *Tristan und Isolde* and later completed the melody in 1882 while staying in Palermo's Piazza dei Porazzi. He presented it as a gift to his wife Cosima, who recalled him playing it at the piano, declaring he had "at last found the proper shape." The sketchbook containing the *Porazzi* theme eventually passed from Cosima to conductor Arturo Toscanini, and after his death returned to Bayreuth.

Reed honors Wagner's original key and crafts a deeply expressive set of variations that expands the idea into a larger symphonic movement. His orchestration reflects both his mastery of the wind band medium and the lyricism that defines much of his most enduring music. Reed's career, from his early work as a staff arranger in New York, through his service with the Army Air Corps Band, to his influential tenure at the University of Miami, left a profound impact on wind literature worldwide. The *Porazzi* movement often stands alone as an image of Wagner's late Romantic voice, but also creates a reflective, elegant centerpiece within *Symphony No. 3* as a whole.

***Symphonic Metamorphosis*
on Themes of Carl Maria von Weber**

**Paul Hindemith (b. 1895)
trans. Keith Wilson**

Paul Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber* emerged from a turbulent moment in the composer's life. Newly arrived in the United States in 1940 after years of conflict with the Nazi regime, Hindemith began sketching movements based on little-known Carl Maria von Weber piano duets for what was intended to be a ballet. The collaboration soon collapsed over artistic disagreements. Most notoriously the plan to involve Salvador Dalí, whose aesthetic Hindemith vehemently disliked, was the final blow to the ballet. Rather than abandon the material, Hindemith reimagined it as an orchestral showpiece. Premiered by Artur Rodziński and the New York Philharmonic in 1944, the work was an immediate triumph and remains one of Hindemith's most widely cherished compositions.

In crafting the *Metamorphosis*, Hindemith preserved Weber's themes and much of their formal structure while transforming everything around them. Across its four movements, the piece ranges from a strong march, to the playful character of *Turandot*, to the lyrical *Andantino*, and finally the exuberant *Marsch*, which turns a once-funereal Weber theme into a strong finale. Hindemith's orchestrations, virtuosic woodwind writing, and intriguing textures give the work its distinctive stamp over time. The transcription for winds, prepared by Hindemith's Yale colleague Keith Wilson, has further secured the *Metamorphosis* as a staple of the wind ensemble repertoire.

MUSIC BIOGRAPHY

DR. ALBERT NGUYỄN, Director

Dr. Albert Nguyễn is the Director of Bands at the University of Memphis Rudi E. Scheidt School of Music, where he also leads the Conducting Area and serves as Executive Director of the Summer at the Scheidt Music Camps. His primary responsibilities include overseeing the University Bands Program, conducting the Wind Ensemble, directing the graduate Wind Conducting Program, and teaching graduate-level courses in wind/band repertoire and rehearsal techniques.

Under Dr. Nguyễn's leadership, the University of Memphis Wind Ensemble has performed at prestigious events including the College Band Directors National Association (CBDNA) Southern Division Conference, the Tennessee Music Education Association (TNMEA) All-State Conference, and international venues in Austria and Italy. He is a sought-after conductor and clinician, having worked with ensembles across the United States, including All-State Bands in Arkansas, Kentucky, South Carolina, and Texas. His presentations on leadership, conducting, and rehearsal strategies have been featured at the Midwest Clinic and numerous music educator conferences nationwide.

Dr. Nguyễn began his professional career as Director of Bands at Morrilton High School in Morrilton, Arkansas. He earned a Bachelor of Arts in Music Education from Arkansas Tech University and both his Master's and Doctor of Musical Arts degrees in Wind Conducting from The University of Texas at Austin.

In recognition of his excellence in teaching, creative activity, and service, Dr. Nguyễn has been honored with the Pearl Wales Professorship and the First Tennessee Professorship at the University of Memphis. He is a member of Kappa Kappa Psi, Tau Beta Sigma, Phi Beta Mu, and the American Bandmasters Association, and currently serves on the Diversity Committee for the College Band Directors National Association.