**Spiritual Voices**

**THE CIOMPI QUARTET of DUKE UNIVERSITY**

Eric Pritchard, violin  
Hsiao-mei Ku, violin  
Jonathan Bagg, viola  
Caroline Stinson, cello

Benjamin Fingland, clarinet  
Laura Gilbert, flute  
Michael Williams, percussion  
Ieva Jokubaviciute, piano  
Verena Mösenbichler-Bryant, conductor  
Chris Lennard, percussion

**Spirituals and Work Songs of the United States**  
Mark Kuss (b. 1960)

1. I Lay This Body Down  
2. Don’t Be Weary  
3. The Good Old  
4. Poor Rosy  
5. Religion So Sweet  
6. Roll Jordan  
7. Nobody Knows

**Grist for the Mill**  
Anthony Kelley (b. 1965)

1. Wolf Gyrator  
2. Invincible Separator  
3. Bran Shaker

**String Quartet No. 4 “Amazing Grace”**  
Ben Johnston (1926-2019)

**A City Called Heaven**  
Olly Wilson (1937-2018)

1. Agitato  
2. Adagio  
3. Allegro
About the Composers

Composer **Mark Kuss** is Professor of Music at Southern Connecticut State University. Kuss, who received his Ph.D. in composition at Duke, has written several works for the Ciompi Quartet. He has received awards from the American Academy and the Institute of Arts and Letters, the N.E.A., the Jerome Foundation, Meet the Composer, A.S.C.A.P., the Copland Foundation and others. His work has been performed by the 21st Century Consort, the Folger Consort, the State Orchestra of Romania, at Merkin Hall, the 92nd Street Y, the MacDowell Colony, the Swannanoa Music Festival, the Monadnock Music Festival, San Francisco’s Composers Inc., the Vancouver Chamber Music Festival, and throughout the U.S., Canada and Europe.

**Anthony Kelley** joined the Duke University music faculty in 2000 after serving as Composer-in-Residence with the Richmond Symphony for three years under a grant from Meet the Composer, Inc. He received his Bachelor’s and Master’s degrees from Duke University, and he earned a Ph.D. in Musical Composition from the University of California at Berkeley, where he studied with Olly Wilson. In 1999, the Richmond Symphony premiered his piano concerto, *Africamerica*, with soloist Donal Fox. In 1998, The American Composers Orchestra gave the premiere performance of a commissioned work, *The Breaks*, under the direction of Gerard Schwartz. The Baltimore, Detroit, Atlanta, North Carolina, Oakland East Bay, Marin (CA) and San Antonio symphony orchestras have also performed Kelley’s music. Among his awards and honors are the Charles Ives Scholarship from the American Institute and Academy of Arts and Letters, and composition fellowships from the North Carolina Arts Council, the Virginia Commission for the Arts and the Mid-Atlantic Arts Foundation. His recent work, such as his soundtracks to the H. Lee Waters/Tom Whiteside film "Conjuring Bearden" [2006] and Dante James's film, “The Doll” [2007], explores music as linked with other media, arts, and sociological phenomena. He co-directs and performs in the improvisational Postmodern blues quartet called the BLAK Ensemble.

**Ben Johnston** began as a traditional composer of art music before working with the American maverick Harry Partch. He is best known for extending Partch’s experiments in just intonation tuning to traditional instruments through his system of notation. Johnston's compositional style is eclectic, employing serial processes, folksong idioms, repetitive processes, traditional forms like fugue and variations, as well as twentieth-century experimental modernism and neoclassicism, and rock music. He was called "one of the best non-famous composers this country has to offer" by music critic John Rockwell (1990). Johnston taught composition and theory at the University of Illinois at Urbana-Champaign until 1986, before retiring and moving to North Carolina.

**Olly Wilson's** musical background included not only the traditional composition and academic disciplines, but also his professional experience as a jazz and orchestral musician, work in electronic media, and studies of African music in West Africa itself. A pianist, double bassist, and musicologist, Wilson was a preeminent composer of African American descent. His compositions tended to showcase wave after wave of influences, from the church music and spirituals of his childhood to the jazz, blues, and traditional African sounds he embraced throughout his adult life. Wilson's works were performed by major American orchestras such as the Atlanta, Baltimore, Saint Louis, Detroit, and Dallas Symphonies, along with such international ensembles as the Moscow Philharmonic, the Netherlands Philharmonic, and the Royal Concertgebouw Orchestra. He received commissions from the Boston, Chicago, and Houston Symphonies, as well as the New York Philharmonic and the American Composers Orchestra. Wilson was an influential teacher, whose career brought him to Oberlin and the University of California, Berkeley.
About the Musicians

A proponent of the music of our time, clarinetist Benjamin Fingland works closely with living composers. In addition to being a founding member of the critically-acclaimed new music collective counter)induction, he plays with many of the leading contemporary performance ensembles on the East Coast: NOVUS NY, the International Contemporary Ensemble, the New York New Music Ensemble, the Network for New Music, the Argento Ensemble, the Locrian Chamber Players, and Sequitur.

He has performed worldwide as a recitalist and soloist, and has also collaborated, recorded, and toured with a wide variety of other artists—ranging in scope from the Brooklyn Rider string quartet and the Horszowski Trio to Pierre Boulez and the Ensemble Intercontemporain, to jazz legend Ornette Coleman and pop icon Elton John.

Mr. Fingland is the principal clarinetist of the New Jersey Festival Orchestra, has held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and has also played with the Orpheus Chamber Orchestra. He is a member of the renowned Dorian Wind Quintet, which will soon celebrate 60 years of groundbreaking commissions and performances of wind chamber music. He has Bachelor and Master of music degrees from the Juilliard School, and teaches at Sarah Lawrence College and the Third Street Music School Settlement in New York City.

Laura Gilbert, flutist, has appeared around the world as chamber musician, soloist, recitalist and guest lecturer. In 2012 she co-founded Electric Earth Concerts, a year-round music festival based in Peterborough, New Hampshire. During her tenure as co-artistic director of Monadnock Music (2006-2011), she created award-winning programming, receiving major foundation support from the NEA, Argosy, Getty, Goelet, and many other organizations.

In addition to founding and performing with Auréole, a flute, viola and harp trio, Ms. Gilbert has appeared with Musicians from Marlboro, Alexander Schneider’s Brandenburg Ensemble, the Borromeo, Brentano, Saint Lawrence, and Ciompi String Quartets, Chamber Music at the 92nd Street “Y”, Saint Luke’s Ensemble and Orchestra, The Metropolitan Opera Orchestra, The New York Philharmonic and Speculum Musicae. Ms. Gilbert also performs frequently in a duo with the Greek guitarist Antigoni Goni. As advocates of folk-inspired classical music, the Gilbert-Goni Duo has commissioned numerous new works, many of which are included on their debut solo disc “From the New Village,” on Koch International Classics.

Ms. Gilbert’s extensive discography includes a Grammy award for Dawn Upshaw’s “Girl with the Orange Lips,” two solo recordings on Koch International: “The Flute Music of Serge Prokofiev,” and “The Flute Music of Toru Takemitsu.” Auréole Trio has released twelve discs on Koch International, the first of which was short-listed for several Grammys. Auréole is responsible for 50-plus original compositions and arrangement, many of which appear on their recordings.

Hailed by The Boston Globe as “one of the city’s best percussionists,” Michael Williams has performed throughout North America and Europe and is a regular performer in Boston. An advocate for contemporary music, he is a founding member of Guerilla Opera and served as its artistic director for eleven seasons. Williams has worked with many of the leading composers of our time including Pierluigi Billone, Philippe Leroux, Salvatore Sciarrino, Gunther Schuller, Roger Reynolds and Michael Finnissy, and he has been involved in numerous recordings on labels such
as Cantaloupe, BMOP/sound, Albany, and Northwest Classics. He was a fellow of the Tanglewood Music Center and has performed at festivals including the Festival de Mexico, Gaudeamus Music Week, Festival Internacional Cervantino, Monadnock Music, New Hampshire Music Festival, and SICPP at New England Conservatory.

Williams studied at Boston Conservatory, winning top prize in the concerto competition, and the Amsterdam Conservatory during which time he regularly performed with the Netherlands Radio Chamber Orchestra under Peter Eötvös. Williams is on the music theory faculty at the Boston Conservatory at Berklee.

Ieva Jokubaviciute, pianist, joined the Duke University Department of Music as Associate Professor of the Practice in July 2020. Called “an artist of commanding technique, refined temperament and persuasive insight” by The New York Times, Jokubaviciute earned critical acclaim throughout North America and Europe when her 2010 debut recording, “Music of Tribute Vol. 6: Berg” (Labor Records), resulted in recitals in New York City; Chicago; Philadelphia; Baltimore; Washington, DC; Vilnius, Lithuania; and Toulouse, France. “Returning Paths: solo piano works by Janáček and Suk” (CAG) followed in 2014. Her latest solo recording, “Northscapes,” which weaves works written within the last decade by composers from Nordic and Baltic countries into a tapestry of soundscapes, will be released in August 2021.

A sought after chamber musician and collaborator, Jokubaviciute’s chamber music endeavors have brought her to major stages around the world, including Carnegie Hall’s Stern Auditorium, London’s Wigmore Hall, and Washington, D.C.’s Kennedy Center. Her piano trio, Trio Cavatina, won the 2009 Naumburg International Chamber Music Competition. In the fall of 2016, Jokubaviciute began a collaboration with the violinist Midori, performing recitals together throughout the world.

Verena Mösenbichler-Bryant serves as Associate Professor of the Practice of Music at Duke University, Director of the Duke University Wind Symphony, Director of Undergraduate Studies for the music department, and Artistic Director & conductor of the Durham Medical Orchestra. She is the Executive Director of the World Youth Wind Orchestra and World Adult Wind Orchestra Projects, both part of the annual Mid-Europe festival in Schladming, Austria (www.mideurope.at). She also co-founded and conducts the North Carolina Youth Wind Ensemble and is the newly appointed conductor of the Schwäbisches Jugendblasorchester.

Verena grew up in Eberschwang, Austria. She began piano lessons at the age of 6, continuing later with church organ, flute, and bassoon. Her conducting debut at age 16 was followed by a Kapellmeister Ausbildung with Johann Mösenbichler. Verena Mösenbichler-Bryant then studied symphony orchestra conducting with Ingo Ingensand at the Anton Bruckner Private University in Linz, Upper Austria, and received her bachelor’s degree, with distinction, in 2005. She completed her Master of Music in 2007 with Kevin Sedatole at Michigan State University, followed by a DMA in Wind Ensemble Conducting in May 2009, from The University of Texas at Austin with Jerry Junkin.

Verena Mösenbichler-Bryant’s transcription of John Corigliano’s Grammy-winning work, Mr. Tambourine Man, for Wind Ensemble and Amplified Soprano, published by G. Schirmer, was strongly praised by the composer, and has received numerous performances since its 2009 premiere. Additionally, she has arranged and premiered Eric Whitacre’s Goodnight Moon for Soprano and Wind Ensemble, available through Hal Leonard, and Steven Bryant’s all stars are love for Soprano and Orchestra. She has also published an article in GIA’s respected Teaching
Music Through Performance in Band series. Verena has served as guest conductor and clinician across the United States, Taiwan, Japan, Germany, Portugal, France, as well as her native Austria and is winner of The American Prize in Conducting, 2019-20, in the band/wind ensemble university division.

Chris Lennard is a percussionist and a Ph.D. candidate in music theory at The University of Texas at Austin. He holds degrees from Bowling Green State University and the University of Cincinnati College-Conservatory of Music, and has performed with Ensemble 64.8 under the direction of Bonnie Whiting. An avid supporter and promoter of contemporary music, Chris occasionally explores composition, including a 2014 solo percussion arrangement of Kurt Schwitters’ concert-length sound poem Ursonata. His academic work involves research on musical metaphors and discourse, late twentieth- and twenty-first century modernism, and heavy metal.

About The Ciompi Quartet

Since its founding in 1965 by the renowned Italian violinist Giorgio Ciompi, the Ciompi Quartet of Duke University has delighted audiences and impressed critics around the world. All its members are professors at Duke, where they teach instrumental lessons, coordinate and coach chamber music, and perform across campus in concert halls, libraries, dormitories and classrooms. In a career that spans five continents and includes many hundreds of concerts, the Ciompi Quartet has developed a reputation for performances of real intelligence and musical sophistication, with a warm, unified sound that allows each player’s individual voice to emerge.

In 2018-19 Caroline Stinson joined the Quartet. Her refined musical voice, brilliant instrumental technique and distinguished history as a solo and ensemble player augur an exciting new chapter in the distinguished history of the Ciompi Quartet.

In recent years, the Ciompi Quartet has performed from Washington State to California, Texas, New York, Washington DC and New England, and abroad from China to France, Italy, Germany, Prague, Serbia and Albania. In the summer the Quartet has performed at the Great Lakes Chamber Music Festival in Detroit, North Carolina’s Eastern Music Festival and Highlands Chamber Music Festival, and at Monadnock Music in New Hampshire.

Collaborations have included the distinguished talents of pianists Bella Davidovich, Menahem Pressler and James Tocco, the Borromeo Quartet, saxophonist Branford Marsalis, soprano Tony Arnold, and jazz vocalist Nnenna Freelon, among many others. The Quartet’s commitment to creative programming often mixes the old and the brand new in exciting ways. Its extensive catalog of commissions includes many that the group continues to perform on tour. Close ties to composers such as Paul Schoenfield, Stephen Jaffe, Scott Lindroth, and Melinda Wagner have produced important contributions to the repertoire; the quartet recently premiered Stephen Jaffe’s Third String Quartet and Lindroth’s Cello Quintet, written for the Ciompi and cellist Ashley Bathgate. The group’s most recent recordings are on Toccata Classics (a string quartet by 19th century violin virtuoso Heinrich Ernst), and Naxos, which released “Journey to the West” by Chiayu Hsu in 2015; also on Naxos online is a recording of the quartets of Paul Schoenfield including the popular “Tales from Chelm.” Numerous other discs are on the CRI, Arabesque, Albany, Gasparo, and Sheffield Lab labels, with music from Haydn, Mozart, and Beethoven, up through the present.

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