

DUKE UNIVERSITY WIND SYMPHONY

Dr. Verena Mösenbichler-Bryant, conductor

Carolina Perez, assistant conductor

“HEART ON FIRE”

OCTOBER 3, 2024

7:30PM

Baldwin Auditorium

Thunder and Lightning

Johann Strauss Jr. (1825-1899)
arr. Alfred Reed

Locus Iste

Anton Bruckner (1824-1896)
arr. Thomas Asanger

Molly on the Shore

Percy Grainger (1882-1961)

Ash

Jennifer Jolley (b. 1981)

Second Suite for Band: Latino-Mexicano

Alfred Reed (1921-2005)

I. Son Montuno

II. Tango (“Sargasso serenade”)

III. Guaracha

IV. Paso Doble (“A la Corrida!”)

Heart on Fire

Viet Cuong (b. 1990)

Give Us This Day: Short Symphony for Wind Ensemble

David Maslanka (1943-2017)

I. Moderately slow

II. Very fast

DUKE UNIVERSITY WIND SYMPHONY PERSONNEL
FALL 2024

FLUTE

Eujin Chung
Dr. Nina Chen
Lily Hezrony
Mia Kaarls
Dr. Ariana Pancaldo
Anushka Peer, piccolo
Yuyang Wang
Mia Wilcox
Lisa Zuo, piccolo

OBOE

Aislinn Hurley
Carlos Montes ♪
Hannon Stern, English horn

BASSOON

Kevin Kauffman

CLARINET

Deniz Cenkli
Joseph Chudnovsky
Ellen Cooper
Justin Fan
Dr. Alexander Graham, Eb
Stephanie Hu
Daniel Li
Dr. Thomas Pomberger
Jocelyn Reyes ♪
Dr. Shanley Roach
Dr. Philip Rupprecht
Lily Shang
Norah Shen
Matthew Sun
Evan Volkin
Rain Xie

BASS CLARINET

Sophia Berg
Anton Blackburn
Sanika Gupte

ALTO SAXOPHONE

Olivia Liu
Luc Mazzone
Tyler Vasse
Dave Wang

TENOR SAXOPHONE

Karstan Bock
Stephen Xiong

BARITONE SAXOPHONE

Pierce Augusti
Walt Martin

FRENCH HORN

Ava Bailey ♪
Lydia Behr
Angie Feng
Sanjay Sannareddy
Erickson Smith
Abby Watson
Eric Xu

TRUMPET

Tony Guerrero
Paul Hletko
Laura Kelley
Meghan Merenich
Leo Mertel
Shelby Parker
Anushri Saxena ♪
Cara Shield

TROMBONE

Ron Backus
Bill McDowell, bass
Julie Ou
Maxwell Rosselli ♪
Amar Ruthen

EUPHONIUM

Emily Snell
Satya Yalamanchi

TUBA

Geoff Burkhalter
Matthew Lyons
YeJoon Shin

STRING BASS

Cathy Leathers

PIANO

Xiongxiong Pei

HARP

Melody Tzang

PERCUSSION

Ismael Alvarez ♪
Suraj Chatoth
Allen Feng
Issac Jung
Lucy Magnolia Armstrong
Tyler Sheu ♪
Tengle Wang

♪ **Officer**

DUWS OFFICERS 2024-2025

Co-Presidents: Carlos Montes & Jocelyn Reyes
Viennese Ball Chairs: Anushri Saxena & Ismael Alvarez
Publicity Chair: Sarah Willmann
Treasurer: Ava Bailey
Social Chairs: Maxwell Rosselli & Ryan Hamner
Equipment Chair: Tyler Sheu

Dr. Verena Mösenbichler-Bryant



Verena Mösenbichler-Bryant serves as Chair of the Music Department, Professor of the Practice of Music at Duke University, Director of the Duke University Wind Symphony, and Artistic Director & conductor of the Durham Medical Orchestra.

Verena grew up in Eberschwang, Austria.

She completed her Master of Music in 2007 with Kevin Sedatole at Michigan State University. Verena graduated in May 2009 with her DMA in Wind Ensemble Conducting from The University of Texas at Austin where her principal conducting teacher was Jerry Junkin.

Verena Mösenbichler-Bryant's transcriptions of John Corigliano's Grammy-winning work, *Mr. Tambourine Man*, for Wind Ensemble and Amplified Soprano, published by G. Schirmer and Eric Whitacre's *Sing Gently* and *Goodnight Moon*, published by Hal Leonard, have received strong praise from the composers, and have received numerous performances.

Verena serves as Music Director and conductor of the Schwäbisches Jugendblasorchester and the Eifelphilharmonie, both located in Germany and frequently serves as guest conductor and clinician across the United States, Japan, as well as in her native Austria.

Carolina Perez



Carolina Perez is Instructor of Music at the North Carolina School of Science and Mathematics in Durham where she conducts the Wind Ensemble, Jazz Band, and Pit Orchestra, teaches courses in music theory, and oversees the Pep Band. In August 2024, she also became assistant director of the Duke University Wind Symphony. She enjoys performing as a cornetist with the Triangle Brass Band and has loved performing with the World Adult Wind Orchestra Project in Schladming, Austria. Carolina earned a Master's degree in Instrumental Conducting and a Bachelor's degree in Music Education from the University of North Carolina at Greensboro. Her conducting teachers were Kevin Geraldi, John Locke, and Jonathan Caldwell. Prior to her graduate studies at UNCG, Carolina spent six years teaching in small, rural schools in Union and Randolph counties (NC) where she led successful concert and marching ensembles at the middle school and high

school levels. She is an active clinician, guest conductor, and adjudicator for marching band and concert band festivals across North Carolina. Most recently, she has been invited to conduct the Wake, Chatham, and New Hanover All-County Bands, the UNC-Wilmington Honor Band Festival, the UNC-Greensboro Summer Music Camp, and the University of Wisconsin at Madison Summer Music Clinic. Carolina is a 2023 Morehead-Cain Impact Educator. She is President-Elect of the North Carolina Music Educators Association and serves on the board for the Central District Bandmasters Association. Outside of music, she enjoys traveling, hiking, disc golfing, and beating escape rooms. She lives in Morrisville with her husband Tony and their sixty-pound "lapdog" Elli.

UPCOMING 2024-2025 DUWS PERFORMANCES

Saturday, October 19th, 7:00PM, Baldwin Auditorium – Family Weekend Performance

Thursday, November 21st, 7:30PM, Baldwin Auditorium – “Shining Night, Night of Love” in collaboration with Duke Opera Theater

Thursday, February 20th, 7:30PM Baldwin Auditorium – with the Triangle Wind Ensemble

Saturday, March 22nd - 50th VIENNESE BALL

Thursday, April 10th, 7:30PM, Baldwin Auditorium – Senior Concert

PROGRAM NOTES

Thunder and Lightning

Johann Strauss Jr./arr. Reed

The ***Thunder and Lightning*** polka, one of Strauss Jr.'s most popular dance pieces, is all fire and fury. Bass drum rumblings, bright cymbal clashes, and flashing woodwind figures paint a good-natured portrait of bad weather.

-Program Note by the LA Phil

Locus Iste

Anton Bruckner/arr. Asanger

Locus iste, WAB 23, is a sacred motet composed by Anton Bruckner in 1869. The text is the Latin gradual *Locus iste* for the annual celebration of a church's dedication. The incipit, *Locus iste a Deo factus est*, translates to "This place was made by God."

Bruckner set it for four unaccompanied voices, intended for the dedication of the Votivkapelle (votive chapel) at the New Cathedral in Linz, Austria, where Bruckner had been a cathedral organist. It was the first motet that Bruckner composed in Vienna. It was published in 1886, together with three other gradual motets.

As a composition with no obvious technical difficulty, it has been performed by church choirs and by professionals, often to celebrate church dedications.

In 2024, the state of Upper Austria will celebrate the 200th birthday of Anton Bruckner. With this arrangement, Thomas Asanger created a touching arrangement for wind orchestra.

-Program Note by windrep.org

Molly on the Shore

Percy Grainger

Based on two Cork Reel tunes, *Molly on the Shore* and *Temple Hill*, respectively, ***Molly on the Shore*** began as a string quartet and was later rescored by Grainger himself for full symphony orchestra, chamber orchestra, and finally military band in 1920. In a 1959 letter to Frederick Fennell, Grainger wrote:

"In setting ***Molly on the Shore*** I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music--always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts."

-Program Note by windrep.org

I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books.

I did, however, witness my first **Ash**-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. "Oh, that's ash from the wildfires," she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes.

Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

-Program Note by the Composer

Second Suite for Band: Latino-Mexicano

Alfred Reed

The **Second Suite for Band** was commissioned by the Sterling, Illinois High School Wind Ensemble, G. Jack Schuler, Director, in memory of Ina R. Schuler. The first performance took place on March 29, 1979, with the Sterling group, under the direction of the composer.

The *Second Suite for Band* consists of four movements, each one based on a characteristic song, march or dance form usually associated with either a single Latin-American country or group of countries. The first movement, *Son Montuno*, is based on a rhythm closely associated with the calypso and seems to have had its origin in Cuba or the nearby Caribbean countries. Its basic two-beat rhythm is performed lightly, and its melodies are also light, vivacious and delicate in character.

The second movement, *Tango*, is based not on the dramatic, highly charged Argentinian version which has become so familiar to us, but on the less frequently heard Brazilian interpretation, which is slower, smoother, and dreamier, rather than forthright and dramatic. Although they are both basically four-beat rhythms, the beats in the Brazilian version are played almost in a gliding fashion rather than in the emphatic manner of the Argentinian.

The third movement, *Guaracha*, is a rollicking Argentinian drinking song, in effect a little scherzo, that bounces along its insouciant way to contrast with the preceding *Tango* and the succeeding *Paso Doble*.

The fourth movement, *Paso Doble*, is built on rhythms associated either with a dance or march and is Mexican in origin (although the term is also found in Spain, from where, presumably, it was brought to Mexico). Despite its name, which, literally translated, means "two-step", we find pasos dobles written in both duple and triple time, either for dancing or marching. The present version combines these two basic patterns into quintuple meter (5/4) in a brilliant march to the bull ring on a festival day, ending with one of those typical long Spanish melodic lines in triple time that suggest both a dance and a march.

All the thematic material in this work is original and not based on any actual folk melodies or other pre-existent material, although conceived in the various styles suggested to the composer by the native songs, dances, and marches in the rhythms employed.

- Program Note by Rundel

Heart on Fire

Viet Cuong

Inspired by Mary Oliver's poem "Walking to Oak-Head Pond and Thinking of the Ponds I Will Visit in the Next Days and Weeks," **Heart On Fire** is a reminder to have hope in the face of hardship and to live every day to the fullest.

"Walking to Oak-Head Pond and Thinking of the Ponds I Will Visit in the Next Days and Weeks"

By: Mary Oliver

What is so utterly invisible
as tomorrow?
Not love,
not the wind,
not the inside of a stone.
Not anything.
And yet, how often I'm fooled—
I'm wading along
in the sunlight—
and I'm sure I can see the fields and the ponds shining
days ahead—
I can see the light spilling
like a shower of meteors
into next week's trees,
and I plan to be there soon—
and, so far, I am
just that lucky,
my legs splashing
over the edge of darkness,
my heart on fire.
I don't know where
such certainty comes from—
the brave flesh
or the theater of the mind—
but if I had to guess
I would say that only
what the soul is supposed to be
could send us forth
with such cheer
as even the leaf must wear
as it unfurls
its fragrant body, and shines
against the hard possibility of stoppage—
which, day after day,
before such brisk, corpuscular belief,
shudders, and gives way.

-Program Note by windrep.org

Give Us This Day: Short Symphony for Wind Ensemble

David Maslanka

Give Us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, California, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality, I mean a true awakensness and awareness. "Give Us This Day" gives us this very moment of awakensness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach.

- Program Note by the Composer

Duke University Wind Symphony

