

DUKE UNIVERSITY WIND SYMPHONY

Dr. Verena Mösenbichler-Bryant, conductor

Kristin Arp, assistant conductor

FEBRUARY 22, 2024

7:30pm

Baldwin Auditorium

A song for tomorrow. A song from the past.

<i>Rolling Thunder</i>	Henry Fillmore (1881–1956)
<i>Elsa's Procession to the Cathedral</i>	Richard Wagner (1813–1833) Arr. Lucien Caillet
<i>Tight Squeeze</i>	Alex Shapiro (b. 1962)
<i>Rest</i>	Frank Ticheli (b. 1958)
Selections from <i>The Planets</i>	Gustav Holst (1874–1934)
Movement I, Mars the Bringer of War Movement IV, Jupiter, the Bringer of Jollity	
<i>A Song for Tomorrow</i>	Kevin Day (b. 1996)
<i>Italian Rhapsody</i>	Julie Giroux (b. 1961)
<i>Synthetic Sunlight</i>	Steven Bryant (b. 1972)

PROGRAM NOTES

Rolling Thunder

Henry Fillmore

The fast-paced march *Rolling Thunder* draws upon two important influences in Fillmore's life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore's mother snuck her son a secondhand instrument to practice to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the trombone section as he does in *Rolling Thunder*.

Fillmore's conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore's role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting showstopper like *Rolling Thunder* makes hearts race and feet tap, whether in the circus ring or the concert hall.

- Program Note from U.S. Marine Band concert program, 28 July 2016

Elsa's Procession to the Cathedral

Richard Wagner, arr. Lucien Cailliet

Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts which were to culminate in *Tristan*, the *Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

In his transcription of *Elsa's Procession* for symphony band, Lucien Cailliet, with his great talent for instrumentation has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

-Program Note by the publisher

Tight Squeeze

Alex Shapiro

On the heels of composing *Paper Cut* which pairs a wind band with not only an electronic track, but a ream of printer paper, I knew I wanted to create another, even more up-tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Unexpectedly, that turned out to feature a twelve-tone row theme. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year-old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock infused percussion groove and electric bass line, plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The twelve pitches are first introduced in all their chromatic glory at bars 7–10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all since I only think in terms of keys if I'm locked out of my car. Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. Looking up from my work for a moment, I said to the bird, "Wow, tight squeeze!", and I immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

-Program Note by Alex Shapiro

Rest

Frank Ticheli

Rest is a concert band adaptation of Frank Ticheli's choral work, *There Will Be Rest*. About his adaptation for wind band, the composer writes:

I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to carefully preserve the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, above me
Stars I shall find.

Sara Teasdale (1884-1933)

- Program Note by Frank Ticheli

The Planets

Gustav Holst

English composer Gustav Holst composed *The Planets, Op. 32* between 1914 and 1916. It's a seven-movement orchestral suite in which each movement is named after a planet of the Solar System and its corresponding astrological character. Because the concept of the work is astrological rather than astronomical, planet Earth is not included in the Suite.

The idea of the work was suggested to Holst by Clifford Bax, who introduced him to astrology when the two were part of a small group of English artists holidaying in Majorca in the spring of 1913. *The Planets* was initially scored for piano duet. Later Holst scored the suite for a large orchestra, in which form it became enormously popular. The orchestration was very imaginative and colorful, showing the influence of such contemporary composers as Igor Stravinsky and Arnold Schoenberg, as well as such late Russian romantics as Nikolai Rimsky-Korsakov and Alexander Glazunov.

-Program Note by the publisher

A Song for Tomorrow

Kevin Day

A Song for Tomorrow is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. Jonathan, his older brother David, and their family and I were close when we were in high school and so his death hit me very hard; as well as the family, and the students and faculty of Arlington High School. For his funeral, the room was packed with Arlington High School teachers, students, and alumni who knew Jonathan. Arlington High School was

always a family and so it was amazing to see how many people came out to support and say their goodbyes. After the funeral service, I felt a deep pulling on my heart that I need to write something for David and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, *A Song for Tomorrow*, is inspired by a Latin phrase that was printed on Jonathan's funeral program. This phrase read "*Cras alius dies est*," which means "Tomorrow is Another Day."

The song is meant to embody who Jonathan was and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece. The piece explores different confictions and dissonances, until coming to a peaceful resolution. This was incredibly hard for me to write and so I wanted to make sure that I put everything in my heart into this work. I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes.

-Program Note by Kevin Day

Italian Rhapsody

Julie Giroux

Italian Rhapsody is a collection of Italian folk songs and operatic excerpts scored with Italian gusto! Solo clarinet opens this work with a certain Mafioso flair developing into a devious rendition of "The Italian Wedding Song." "Caderna," composed by A.D. Arcangelo is presented in both an Italian street band and contemporary march style. Giacomo Puccini's La Boheme "Quando m'en vo" (Musetta's Waltz) makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza's "Funiculi! Funicula!," Giuseppe Verdi's *Il Trovatore* (Act II - Anvil Chorus), and Gioachino Rossini's *Barber of Seville*. Italian operatic and folk song musical quotes are interlaced throughout the work. See if you can find them all! Scored with an Italian passion for family and feasting, *Italian Rhapsody* is one very Spicy Meatball!

-Program Note by Julie Giroux

Synthetic Sunlight

Steven Bryant

Steven Bryant's musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, etc. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

Synthetic Sunlight was written in 2023. A synthetic sound world of neon nostalgia that evolves from a modally ambiguous dance rhythm into an optimistic synth anthem of bliss.

-Program Note by Steven Bryant

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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 and Conductor of the Durham Medical Orchestra (dmomusic.org).

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 three-year fundamental conducting course taught by 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. 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 serves as Associate Artistic Director of the Mid EUROPE festival, Executive Director of the World Youth Wind Orchestra Project, and the World Adult Wind Orchestra Project in Schladming, Austria (www.mideurope.at).

Her 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 numerous performances.

Verena Mösenbichler-Bryant is 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.

Kristin Arp



Kristin Arp is pursuing a Doctor of Musical Arts in instrumental conducting at the University of North Carolina at Greensboro with Dr. Jonathan Caldwell. At UNCG, she teaches courses in undergraduate conducting and directs the UNCG Concert Band. Prior to UNCG, she taught middle and high school band in Tennessee for six years.

Kristin serves as the Assistant Conductor of the Duke Wind Symphony. She holds bachelor's and master's degrees in music education and instrumental conducting from the University of Tennessee, Knoxville where she studied with Dr. Donald Ryder and Dr. David Royse. At UT, she conducted the Concert Band, Symphonic Band, Wind Ensemble, Percussion Ensemble, Trumpet Ensemble, and worked as a Graduate Assistant for the Pride of the Southland Marching Band.

DUWS

Duke University Wind Symphony

DUKE UNIVERSITY WIND SYMPHONY SPRING 2024

FLUTE

Dr. Nina Chen
Eujin Chung (Piccolo)
Mia Kaarls
Mao Kobayashi
Dr. Ariana Pancaldo
Heather Snook*
Lisa Zuo (Piccolo)

OBOE

Virginia Carty (English Horn)
Sophie Letouzé
Carlos Montes 🎵*
James Wang

BASSOON

Sara Fernandez
Kevin Kauffman

CLARINET

Dr. Ellen Cooper
Dr. Alexander Graham
Rodrigo Noguera
Dr. Thomas Pomberger
Jude Reece
Jocelyn Reyes 🎵*
Chyi Ricketts
Dr. Shanley Roach
Dr. Philip Rupprecht
Yulia Savine
Lily Shang
Grace Taylor
Katie Tan
Evan Volkin
Nina Zhang 🎵

BASS CLARINET

Sophia Berg
Sanika Gupte

ALTO SAXOPHONE

Ryan Hamner
Eric Belcea 🎵*
Tyler Vasse
Michael Albert

TENOR SAXOPHONE

Karstan Bock
Stephen Xiong

BARITONE SAXOPHONE

Pierce Augusti
Walt Martin

FRENCH HORN

Gabby Angeles-Paredes
Ava Bailey 🎵*
Philip Carter
Tobin Fowler
Abby Watson
Eric Xu

TRUMPET

Drew Fate-Bolognone
Paul Hletko
Justin Garcia
Meghan Merenich
Shelby Parker
Anushri Saxena 🎵*
Jeremy Sexton
Yun Lin

TROMBONE

Amar Ruthen
Ron Backus
Bill McDowell
Maxwell Rosselli

EUPHONIUM

Emily Snell
Satya Yalamanchi 🎵*

TUBA

Geoff Burkhalter
YeJoon Shin
Louis Giacalone

STRING BASS

Cathy Leathers

PIANO

Xiongxiang Pei

HARP

Melody Tzang

PERCUSSION

Ismael Alvarez
Suraj Chatoth
Lucy Armstrong
Mallory Poff
Kevin Pacas
Tyler Sheu 🎵*
Sarah Willmann

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