

Harmony & Healing



Saturday, March 30, 2024
Pre-concert conversation: 6:15pm, Concert: 7:00pm
Baldwin Auditorium

We are deeply grateful to these health care professionals for sharing their perspectives and insights during the pre-concert conversation with our conductors:

Joshua Briscoe, MD
Assistant Professor of Medicine
Assistant Professor of Psychiatry and Behavioral Sciences
Duke University School of Medicine
Faculty Associate, Trent Center for Bioethics, Humanities & History of Medicine
Medical Director, Palliative Care services, Durham VA Medical Center

Margaret Albert, LCMHC, NCC
Grief counselor
Duke Hospice Bereavement Services

Thank you also to our collaborators: Duke Cancer Patient Support Program, Caring House, Growing Thru Grief, and Duke Hospice Bereavement Services. Please visit their tables in the lobby, or explore and connect via the websites listed on the back of this program.



Duke Cancer Institute
Patient Support Program



CARINGhouse



Duke HomeCare & Hospice

Program cover photo credit: Eric Whitacre, courtesy of Signum Records and Eric Whitacre

PROGRAM

Pre-concert conversation with Assistant Professor of Psychiatry and Behavioral Sciences Joshua Briscoe, MD, grief counselor Margaret Albert, LCMHC, NCC, and conductors Allan Friedman & Verena Mösenbichler-Bryant

The Sacred Veil

Eric Whitacre (b. 1970)

1. The Veil Opens
2. In a Dark and Distant Year
3. Home
4. Magnetic Poetry
5. Whenever There Is Birth
6. I'm Afraid
7. I Am Here
8. Delicious Times
9. One Last Breath
10. Dear Friends
11. You Rise, I Fall
12. Child of Wonder

—Intermission—

Dirge for Two Veterans from *Dona Nobis Pacem*

Ralph Vaughan Williams (1872-1958)

Benedictus from *The Armed Man - a Mass for Peace*

Karl Jenkins (b. 1944)

Psalm 150 from *Gloria*

Karl Jenkins

Verena Mösenbichler-Bryant

Artistic Director and Conductor, Durham Medical Orchestra

Allan Friedman

Director, Duke University Chorale

Founding Director, Singers of New & Ancient Music (SONAM)

*To give each audience member the opportunity to enjoy the performance fully, please silence all electronic devices.
Flash photography can interrupt the performers and is not permitted.
Food and beverages are not permitted in Baldwin Auditorium.*

PROGRAM NOTES

Eric Whitacre (b. 1970)
The Sacred Veil

In 2016, after a visit from his closest friend and longtime collaborator—lyricist, poet and historian Charles Anthony Silvestri (Tony)—composer Eric Whitacre found a poem that Tony had left for him sitting on his piano. Tony had lost his wife to cancer 12 years previously, losing his soulmate and leaving him to bring up their two young children. He hadn't felt able to talk about her loss but encouraged by Eric, he started to share his experience through poetry.

The Sacred Veil is a 12-movement work—dedicated to Tony's late wife Julia Lawrence Silvestri (Julie) – which includes text written by Silvestri, Whitacre, and Julie herself, capturing the human experience through a story of love and loss.

“Whenever there is birth or death” are the first words of the poem that Silvestri brought to Whitacre, which the composer read over and over before immediately sitting at the piano and writing music. Eric decided to write this entire work centered on Silvestri's idea of a “veil” that separates the world of the living and those who have passed. This first poem, “The Veil Opens,” became the first movement of the larger work.

Whitacre states: “I knew that I would repeat texts and phrases three times every time I wanted to meditate on an idea, to ‘formalize’ the poetry and to create a sense of stasis in the music. I decided early on that the ‘veil’ would be represented by a middle C (the third letter of the alphabet), and that moments or even entire movements would ‘cross’ the veil, oftentimes up a third or down a third. And I knew that Julie's theme would be based on three notes starting on middle C, up a third to E flat, then back down again to C.”

Whitacre and Silvestri crafted a structure for *The Sacred Veil* that follows the journey of a soul across the threshold between finitude and eternity into and, ultimately, out of this life. It follows the trajectory of Tony and Julie's story from beginning to end. The two halves of the piece bridge the gap between “before” and “after” learning that Julie was diagnosed with cancer.

Following “The Veil Opens,” the pair wrote what would become the penultimate movement, “You Rise, I Fall.” Whitacre comments, “Before I had a note of music written I jotted down the words ‘You rise, I fall,’ thinking that it perfectly encapsulated the culmination of Tony and Julie's journey together.”

The third movement, “Home,” centers around the moment Silvestri knew he was in love with Julie. “He said he remembered looking at her while she was talking and that a single thought filled his mind as he watched her speaking: ‘You feel like home.’ When he told me that I said, ‘That's it,’ knowing that was all the poetry we needed for this movement.”

The Sacred Veil allows the listener space to grieve and acknowledge that it is okay to do so. Silvestri notes, “We all have pain. We all have experienced loss. We all long for catharsis and closure, even as we grieve.”

1. The Veil Opens

Whenever there is birth or death,
The sacred veil between the worlds
Grows thin and opens slightly up
Just long enough for Love to slip,
Silent, either in or out
Of this our fragile, fleeting world,
Whence or whither a new home waits.
And our beloved ones draw near,
In rapt anticipation, or
In weary gratitude, they stand;
Our loved ones stand so close, right here,
Just on the other side
Of Eternity.

— Charles Anthony Silvestri

2. In a Dark and Distant Year

In a dark and distant year,
A wand'rer ancient and austere,
He surrounds himself with books he's never read.
He was a child then, the world inside his head.

He would often wonder, "Who
Could love a dreamer such as you?"
And so he trusted no one's shadow but his own.
He was a fool then, and he was all alone.

Then quite to his surprise,
Passing there before his eyes,
A girl unlikely, gently laughing by the shore.
She had unlocked his heart and let his spirit soar!
And on that golden, hopeful day
The boy was bold enough to say,
"Come, hold my deepest secrets here among the foam;
You are the world to me, and you... you feel like home."

— Charles Anthony Silvestri

3. Home

You feel like home.

— Charles Anthony Silvestri

4. Magnetic Poetry

The enormous need
Egg-ache whispers urging
Moon wind chanting like sweet languid honey
Sleep-swimming through sweaty summer
Dream mists

The delirious girl
Woman goddess
Not yet a mother
But the spring life force is so near
What a bare symphony here

I recall our gorgeous moments together
Beneath my heaving peach skin
Essential you
Like some diamond gift incubating
In love

— Julia Lawrence Silvestri

5. Whenever There is Birth

(Instrumental)

6. I'm Afraid

I'm afraid we found something...

[Fifteen centimeter retroperitoneal cystic mass with complex internal septation...
The patient is a twenty-eight-year-old white female, primagravida, in the third trimester of pregnancy.]

I'm afraid we found something...

[Pathology confirms grades I, II, and III mucinous cystic adenocarcinoma with focal carcinosarcoma consistent with ovarian primary.
Recommend six cycles Taxol and Carboplatin...]

I'm afraid we've found something...

[...two left adnexal cysts and a
septated right adnexal cyst...]

I'm afraid we've found something...

[...exploratory laparotomy and excision of bilateral ovarian dermoids...]

I'm afraid we've found something...

[...uterus, tubes, sacral pain... ovaries... recurrent, recurrent, recurrent...]

[Exploratory laparotomy,
total abdominal hysterectomy,
bilateral salpingo-oophorectomy,
paraaortic lymphadenectomy
Bone scans in sacrum, left ilium, right acetabulum
metastasis...
metastasis...
metastasis...]

I'm afraid we found something...

I'm afraid we found something...

I'm afraid.

— Charles Anthony Silvestri

7. I Am Here

(Instrumental)

8. Delicious Times

My hair started to fall out at precisely 1:00 on my birthday.

By Thursday it was making a terrible mess, so the kids helped me shave off whatever was left. They'd pick up my hair from the ground and slap it on my head and say, "You need more hair!" and they would laugh and laugh. Then at bath time I wore my wig, and they would beg me to take it off and put it back on again - they howled with laughter.

At bedtime, when my little one plays with my hair, she just stroked my head and said, "It's so soft and clean!" She says, "Mommy, your hair went bye-bye but it'll be back soon!" I was most worried about her because she loves my hair so much, but she is just fine!

Today I visited my oldest at school and he shouted, "Hey everybody! My mom has a wig!" He was the star of the class as all the kindergarten stared, open-mouthed, in wonderment. It's been a very funny week. The kids have been amazing, and we've had some really delicious times together.

— Julia Lawrence Silvestri

9. One Last Breath

In a dark and distant year,
The wand'rer weary, full of fear,
Confronts a fated force more powerful than life —
A carriage made of sea
Has come to take his wife.

The waves too dark and deep to swim,
He hears his love cry out to him,
Her piercing anguish rising high above the foam.
"Please don't let go of me
For you, you are my home!"

From the shore he sees his bride
As she fights hard against the tide.
He swears a sacred vow that every loved one keeps.
He steels himself,
Takes one last breath, and leaps.

— Eric Whitacre

10. Dear Friends

Dear friends: tonight I feel that I must ask you to pray.

I just got out of the hospital tonight and I received some bad news. The scan showed that I had numerous liver and peritoneal metastases. My doctor said this meant I most likely had about two months to live.

I am now asking you to pray as you have never prayed before. Please don't pray that I will have a peaceful death. Please don't feel pity for me. Just pray hard. Pray that I will be healed in a miraculous, supernatural way. Pray that God will give me wisdom as to what to do next. Fight with me, don't give up on me.

— Julia Lawrence Silvestri

11. You Rise, I Fall

Listening to your labored breath,
Your struggle ends as mine begins.
You rise; I fall.

Fading, yet already gone;
What calls you I cannot provide.
You rise; I fall.

Broken, with a heavy hand
I reach to you, and close your eyes.
You rise; I fall.

— Charles Anthony Silvestri

12. Child of Wonder

Child of wonder
Child of sky
Time to end your voyage
Time to die.

Silent slumber calls you
Dark and deep
Child of soft surrender
Child of sleep.

Child of sorrow
Child of rain
There is no tomorrow
No more pain.

Turn your silvered sail
Toward the light
Child of mourning
Child of night.

Child of iridescence
Child of dream
Stars and moons will guide you
Down the stream.

Stretched on ocean waves
Of endless foam
Welcome home my child
Welcome home.

— Eric Whitacre

About Eric Whitacre



Photo: Marc Royce

Grammy Award-winning composer and conductor, Eric Whitacre, is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of The Juilliard School. He is currently Visiting Composer at Pembroke College, Cambridge University (UK) and is an Ambassador for the Royal College of Music (London). He recently completed two terms as Artist in Residence with the Los Angeles Master Chorale. In the 2022-2023 season, the Cincinnati Pops and the National Symphony Orchestra premiered a new commission: *Prelude in C*. Eric is proud to be a Yamaha Artist.

Eric's compositions have been widely recorded and his debut album as a conductor on Universal, *Light and Gold*, went straight to the top of the charts, earning a Grammy. As a guest conductor he has drawn capacity audiences to concerts with many of the world's leading orchestras and choirs in venues from Carnegie Hall (New York) to the Royal Albert Hall (London). Insatiably curious and a lover of all types of music, Eric has worked with legendary Hollywood composer Hans Zimmer, as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

His composition, *Deep Field*, was inspired by the achievements of the Hubble Space Telescope and became the foundation for a pioneering collaboration with NASA, the Space Telescope Science Institute, and film-makers 59 Productions. His long-form work *The Sacred Veil*, a profound meditation on love, life and loss, was premiered by the Los Angeles Master Chorale, conducted by the composer, and released on Signum Records. In 2021, Eric launched the Virtual School with its first course "The Beautiful Mess: Masterclass in Composition and Creativity."

A charismatic speaker, Eric Whitacre has given keynote addresses for TED, Apple, Google, the United Nations Speaker's Program, in education and for numerous global institutions. His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library which became an instant best-seller and is used by composers the world-over. Source: ericwhitacre.com

The second half of our concert turns from the personal anguish of a disease that has touched nearly everyone to the global anguish of war that permeates our individual collective consciousness. We offer three excerpts from larger choral orchestral works in the hope of contributing to the healing of this broken world.

Ralph Vaughan Williams (1872-1958)

Dirge for Two Veterans from *Dona Nobis Pacem*

Ralph Vaughan Williams composed his *Dona Nobis Pacem* (“Grant us peace”) in 1936 as both a remembrance of World War 1 (he was a veteran himself) and as a possible warning to those rearming themselves for another conflict in Europe. Instead of choosing to set the work of a British poet from the Great War, Vaughan Williams chose the Civil War poetry of Walt Whitman, whose work was not well known in England at the time. Whitman served as a nurse in the Civil War and his first-hand experiences with the wounded and dying hugely informed his verses. Tonight we present a movement from *Dona Nobis Pacem* entitled “Dirge for Two Veterans”. In his poem Whitman alternates between lunar imagery and the tragic funeral procession for a son and father who have died “in the foremost ranks of the fierce assault.” Vaughan Williams takes up this textual dichotomy and creates a musical landscape that both soothes and thrills. In doing so he asks the listener to examine the thrill they feel at hearing the military music and whether we can turn away from our lust for war. - Allan Friedman

The last sunbeam

Lightly falls from the finish'd Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

LO, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-key'd bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
(In the foremost ranks of the fierce assault they fell,
Two veterans son and father dropt together,
And the double grave awaits them.)

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin'd,
('Tis some mother's large transparent face,
In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

— Walt Whitman

Karl Jenkins (b. 1944)

Benedictus from The Armed Man - a Mass for Peace

Composing a mass on the theme and tune of “*L’homme armé*” or “Armed Man” was considered a compositional challenge in the renaissance era. Any well-known composer was expected to compose a mass based on this tune as a means of displaying their compositional gifts, much like most of the great jazz musicians recording solos over the harmonies of “I Got Rhythm” in the 20th century. Karl Jenkins composed his *L’homme armé* mass in 1999, dedicating it to victims of the Kosovo Crisis. The work owes a great deal formally to the *War Requiem* of Benjamin Britten, and through that piece back to Vaughan Williams’ *Dona Nobis Pacem*. The Benedictus movement from the mass is an oasis of peace and musical stasis in the middle of the larger frenetic work, featuring a cello solo and call and response melodies as the chorus sings, “Blessed is the one who comes in the name of the Lord.” - Allan Friedman

Benedictus qui venit in nomine Domine

Hosanna in excelsis

Blessed is the one who comes in the name of the Lord
Hosanna in the highest.

— Ordinary of the Catholic Mass

Psalm 150 from Gloria

Our concert concludes with a ray of hope - Jenkins’ *T’hillim* - Psalm 150 is an energetic song of praise taken from his larger work, *Gloria*. The music directly reflects the exultant repetition of the final chapter in the book of Psalms. Each of the instruments of the ancient orchestra are listed by Hebrew name and highlighted in the chorus and orchestra with unashamed vigor and directness as the final words ring out, “Let everything that has breath praise the Holy One.” - Allan Friedman

Halleluyah

Hallelu eil b’kadsho

Halleluhu bir’kiya uzo

Halleluhu big-vuratah

Halleluhu k’rov gudlo

Halleluhu b’tayka shofar

Halleluhu b’nayvel v’kinor

Halleluhu b’tof u’makol

Halleluhu b’minim v’ugav

Halleluhu b’tzil-tz’lay shama

Halleluhu b’tzil-tz’lay t’ruah

Kol han’shama t’hallel yah

Halleluyah

Hallelujah.

Praise God in His sanctuary;

praise God in the firmament of God’s power.

Praise God for His mighty acts;

praise God according to God’s abundant greatness,

Praise God with the blast of the horn;

praise God with the psaltery and harp.

Praise God with the timbrel and dance;

praise God with stringed instruments and the pipe.

Praise God with the loud-sounding cymbals;

praise God with the clanging cymbals.

Let every thing that hath breath praise the Holy One.

Hallelujah.

— Psalm 150

About the conductors



Photo: Steven 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 *Good-night 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.



Dr. Allan Friedman is proud to direct both the Duke Chorale and SONAM (Singers of New and Ancient Music). In addition to this choral conducting work, he serves as the Director of Music at Judea Reform Congregation. He is an alumnus of Duke University (T '99) with a Music Major, including studies in South Africa with Ladysmith Black Mambazo, a Masters in Music (Musicology) from UNC - Chapel Hill (2001), and a D.M.A. in Choral Conducting from Boston University (2005) with a dissertation on Russian Jewish Choral Music where he led several different choral ensembles.

Allan is also an active music teacher and clinician in the Triangle, teaching music history courses for retirees, training young conductors at Duke, and leading choral clinics and workshops throughout the state.

In addition to conducting and teaching, Allan is an accomplished composer and arranger, having studied composition with Marjorie Merryman at Boston University and Steven Jaffe at Duke University. He has enjoyed several successful performances of his choral compositions and arrangements, most notably his Holocaust cantata *With Perfect Faith*, his choral cycle for women entitled *The Nine Muses*, and *Miriam, Maryam, and Maria - a Refugee Song*.

About the accompanist



Mary Hamilton, pianist, received her Bachelor's degree in piano performance from Florida State University and her Master of Music in piano performance from Auburn University. Mrs. Hamilton currently accompanies the Duke Chorale, directed by Dr. Allan Friedman. She previously accompanied the Duke Chorale under the direction of Rodney Wynkoop and the Carolina Choir/Chamber Singers under the direction of Susan Klebenow for over 10 years. She was also Music Director at Church of the Good Shepherd in Durham for seventeen years.

Support the orchestra

To help the Durham Medical Orchestra continue to keep our music available to all without admission charges, please consider making a donation at intermission, as you leave, or via the donation envelope included in the program.

Donations are tax-deductible and offset the costs of music, venue rental, and other outreach efforts.

If you'd like to pay by credit card or set up a monthly donation, scan the QR code below.



Make checks payable to "Durham Medical Orchestra Foundation."

For information about donations, contact: development@dmomusic.org

Support the DMO and decrease your tax burden

The DMO Foundation can now accept a gift of your appreciated stocks and provide you with a charitable gift receipt for their entire sales value. For more information, contact development@dmomusic.org. We thank Hilltop Wealth Advisors of Chapel Hill for volunteering the management of services associated with these stock gifts.

Want to join us?

Are you affiliated with the health sciences and passionate about music? We have the right outlet for you! We encourage you to join us and bring music back into your life.

For information about auditions, contact: personnel@dmomusic.org and director@dmomusic.org

Now available

DMO musicians to play for YOUR event or party. Find out more: ensembles@dmomusic.org

A round of applause

This concert was supported by the Durham Arts Council's Annual Arts Fund and the N.C. Arts Council, a division of the Department of Natural & Cultural Resources.

The DMO thanks Duke Health for the sustaining support they have provided for more than a decade for helping us fulfill our mission. We also thank our supporters and affiliates at Duke University, including John Brown, Vice Provost for the Arts; Rick Nelson, Concert Manager; and Colin Booy, Production Technician, Department of Music.

The choirs thank First Presbyterian Durham, Saint Philip's Episcopal Church, and Judea Reform Congregation for providing rehearsal space.



North
Carolina
Arts
Council
*Fifty years
of leadership*



Thank you to Eric Whitacre and Signum Records for permission to use *The Sacred Veil* imagery in our promotional materials and program cover design. Thank you to Lily el Naccash for the poster and program cover design, and to Brandi Melvin-Scammell for program design.

Our ushers are an important part of our performance today! Thank you to the ushers who warmly welcome our audience, pass out programs, and make sure people get to and from their seats safely. If you are interested in being an usher at one of our next performances, contact Barbara Kamholz (bakamholz@gmail.com).

Duke Chorale Membership

Allan Friedman, conductor
Mary Hamilton, accompanist

<u>Sopranos</u>	<u>Mezzo-Sopranos</u>	<u>Altos</u>	<u>Tenors</u>	<u>Basses</u>
Lilly Gessner	Chesney Birshing	Anna Cambron	Connor Biswell	Misha Aganin
Zaina Khan	Can Cui	Morgan Chumney	Thomas Hicks	Barron Brothers
Victoria Ko	Rhiannon Eplett	Angie Claveria	Aruna Menon	Spencer George
Abigail Pickens	Claire Kidwell	Prisha Gupta	Aaron Ng	Changzhe Liu
Tess Redman	Berna Kotehne	Sai Gayathri Kurup	Nicholas Sangvai	Jimmy Ragan
Lexi Schaffer	Sophia Kuhn	Jodi Lampley	Diego Zalles	Shumo Wang
Marie Timko	Julia Leeman	Sophia Leeman		Henry Williams
Audra Whithaus	Morgan Linsley	ShaoRong Ma		Lincoln Woody
	Cathy Nachalwe	Thais Marsalis		Yuxiang Zhou
	Meaghan Nuckols	Ari Miller		
	Evangeline Rajakumar	Ameya Rao		
	Sadie Sheridan	Jen Ren		
	Ruolin Xu	Lauren Sar		
		Salma Schwartzman		
		Alyssa Zhao		
		Tatjana Zimbelius-Klem		

SONAM Membership

Allan Friedman, conductor
Jane Lynch, accompanist

<u>Sopranos</u>	<u>Altos</u>	<u>Tenors</u>	<u>Basses</u>
Nicole Arch	Chloe Beitel	Chase Bannister	Aaron Bindman
Katie Battle	Ruthan Freese	Bob Bearden	Daniel Brasher
Ali Carnes	Meredith Graham	David Halpern	Abe Katz
Itzel Castro	Hope Horton	Monthati Masebe	David Marschall
Adrienne Jernigan	Aruna Menon	Ryan McCormick	Ryan McLaughlin
Kayla Richardson-Piche	Kim McCorkle	Jaymeson Morris	Stephen Pysnik
Nancy Rocamora	Hilary Morris	Christopher Shreve	Tim Turkington
Rachel Spencer	Jada Poteat		Henry Williams
Carli Webb			Ted Willis
			Justin Wilson

DURHAM MEDICAL ORCHESTRA

DMO 2023-2024 Membership

concertmaster

♪ section leader

♩ DMO Executive Committee member

♭ DMO Foundation Board member

♪ Assistant to the Artistic Director and Conductor

sponsored chair

VIOLIN

Lisa Forman # ♩ ♩
Teerada Sripaipan ♩
Yuh-Chin Tony Huang
Deanna Zhu
Mary Solomon
Diane Allison
Laura Jacox
Harish Eswaran
Tingrui Zhao
Lydia Coulter Kwee ♩ ♩
Jinky A. Rosselli ♩ ♩
Lindsay Lambe ♩
Courtney Schulz
Jennifer Reid ♩ ♩
Matt Foster
Chesney Ward
Carly Medwin
Deborah Severt
Elizabeth Holoman ♩ ♩
Bobbie Hardaker ♩ ♩
Julie Ann Nettifee
Emma Elias
Francine Hunter
Margaux Kreitman
Lauren Cao
Wil Snead
Reina Kobayashi
Wanyu Huang
Julia Lensch
Kaitlyn Haynes
Kentaro Nakata
Lily Huang

VIOLA

Sarah Ringel ♩ ♩ ♩
Catie Cash
Aubrey Wellfare ♩
Nicolle Tulve
Yue Jiang
Amanda Copp
Margaret Neville
Catherine Morrison
Jeanette Sarbo
Sterling Elliot
Gracie Carter

CELLO

Jamie Tyler-Walker ♩
Dona Vellek
Elliot Anderson
Laura P. Hale ♩
J. Stuart McCracken
Jeffrey Rossman
Monique Sparkman
Rachel Evans
Eniko Nagy ♩
Melissa Fort
Jonathan Thai
Adam Gower
Michael Dzuricky ♩
John Rowe
Evan Corden
Sarah Szymanowski

STRING BASS

Micah Schub ♩
Eric Tillberg
Cathy Leathers ♩ ♩
Jeremy Arkin
Margot Holloman
Mark Wiesner
Conor Moran

FLUTE

Marisa D'Silva ♩ ♩
Ben Fenton (piccolo)
Anna Lokszejn (piccolo)
Kristen Springer (piccolo)

OBOE

Joshua Powell ♩
Virginia Carty (English
horn) ♩
Martin Brinkley
Aislinn Hurley

CLARINET

Nicholas Bandarenko
(bass clarinet) ♩ ♩ ♩
Sara Peach
Katie Owen

BASSOON

Kevin Kauffman ♩
Clain Anderson

FRENCH HORN

Matt Taylor ♩
Rick Lehner
Koming Yeh
Paula Dilanchian
Gabby Angeles-Paredes ♩ ♩
Thomas B. Shaffer
Debra Kantner
Tobin Fowler
Matt Behrhorst

TRUMPET

Kaitlyn DeHority
Kathy Silbiger ♩
Bruce Klitzman ♩ ♩ ♩
Laura M. Kelley
Caroline King
Eric Daniel
Elizabeth Corteselli

TROMBONE

Hannah Lorber ♩
Frederick Zufelt
Eric Burkhalter
Emily Snell

TUBA

Dillon Johnson
Nelson Pardo

PERCUSSION

Adam Kuehn ♩
Jacob Pascual
Lucy Armstrong
Eric Burkhalter

HARP

Jadelyn Ding

PIANO

Yvonne Acker ♩ ♩

About The Duke University Chorale

The Duke University Chorale, the primary choral group of the Department of Music at Duke, is composed of 55 singers. The Chorale sings sacred and secular music from a variety of eras and traditions in concerts throughout the year, including a Family Weekend Concert, Holiday Concert in Duke Chapel, tours, and a Spring Concert with orchestra. Because of its strong ties to the university and community, the Chorale sings not only on campus, in formal concerts as well as university events, but also in less formal settings like the Duke Cancer Center, non-profit organizations, and area nursing homes. Dukechorale.com

About SONAM

SONAM (Singers of New and Ancient Music) is a chorus committed to creating high-quality sacred and secular music and giving back to the community. Our mission is to make excellent choral music that supports local non-profits through benefit concerts. To learn more or to support the mission of SONAM, visit SONAMchorus.org.

About the Durham Medical Orchestra

Since its inception in 2010, the Durham Medical Orchestra has developed into one of the highest caliber medical orchestras in the United States with now almost 100 volunteer musicians. Through its affiliation with the Vice Provost for the Arts at Duke University, the DMO connects members from the health professions, students, and the surrounding community. What distinguishes the DMO is its mission: to promote wellness, provide cultural enrichment, and deliver the benefits of music to all through engaging performances and collaborative partnerships. The DMO is supported in its mission by the Durham Medical Orchestra Foundation, a nonprofit organization founded in 2016 to promote music as a healing art and to support musical activities for and by health professionals, their family members, and affiliated persons in Durham, North Carolina, and in nearby communities. DMOmusic.org

2023-2024 Durham Medical Orchestra Executive Committee

President: Nicholas Bandarenko

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Secretary: Yvonne Acker

Treasurer: Eniko Nagy

Concertmaster: Lisa Forman

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Communications Coordinators: Virginia Carty (digital), Lydia Kwee (social), and Jennifer Reid (print)

Assistant to the Artistic Director: Gabby Angeles-Paredes

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Sponsored Chairs

Donors can contribute in the form of a chair sponsorship, which pledges ongoing support to the DMO in honor of a performing member of the orchestra.

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Chair in loving memory of Dr. Toth Tibor Ferenc
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Nicholas Bandarenko III (principal clarinet)
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Matt Taylor (principal horn)

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Save the date for the DMO's May 2024 concert

United in Song: Music of the American Experience, May 5, 3 pm, Baldwin Auditorium

Upcoming Duke Chorale and SONAM Concerts

Duke Chorale and Alumni
Senior and Alumni Celebration Concert
Sunday, April 14 2:00 pm
Baldwin Auditorium, Duke University, East Campus
Free Admission

SONAM Spring Concert
Jada Poteat, conductor
Sunday, April 21 3:00 pm
First Presbyterian Church, Durham
Free admission