DUKE MUSIC

STUDENT AND FACULTY GALA CONCERT

September 20, 2025 **7:30pm** **Baldwin Auditorium**

Canzon per Sonare No. 2 — Giovanni Gabrieli (c. 1554-1612)/arr. David Marlatt

Italian Concerto BWV 971 — J.S. Bach (1685-1750)/arr. Katsuki Tochio

Duke University Saxophone Quartet
Ryan Hamner, soprano saxophone; Halo Kwok, alto saxophone
Jackson Streit, tenor saxophone; Ian McAlister, baritone saxophone

DUSQ is part of the Duke University Chamber Music Program, under the direction of Caroline Stinson, and is coached by saxophone faculty Susan Fancher

Pilgrimes Solace — John Dowland (c. 1563-1626)

I. Disdain me still
II. Sweet stay awhile

Daybreak — Rebecca Clarke (1886-1979)

The Ciompi Quartet of Duke University
Eric Pritchard, violin; Hsiao-mei Ku, violin
Jonathan Bagg, viola; Caroline Stinson, cello
Clara Rottsolk, soprano

What Passion cannot music raise and quell — G.F. Handel (1685-1759)
from *Ode for St. Cecilia's Day*

Lauda Jerusalem — Antonio Vivaldi (1678-1741)

Duke Chorale
Student and Faculty Chamber Orchestra
Allan Friedman, conductor
Clara Rottsolk and Julia Leeman, sopranos

INTERMISSION

Keep Yo' Lamps — Trad. arr. Rosephanye Powell (b. 1962)
(in memory of Bradley Simmons)

Stand Up — Joshuah Campbell (b. 2000) & Cynthia Erivo (b. 1987)

Shenandoah — Trad. arr. James Erb (1926-2014)

Duke Chorale
Allan Friedman, conductor

Shenandoah — Omar Thomas (b. 1982)

Duke University Wind Symphony
Todd Dixon, conductor

Let My Love Be Heard — Jake Runestad (b. 1986)

Duke University Wind Symphony
Duke Chorale
Reyna Alston, conductor

Selections from *Carmina Burana* — Carl Orff (1895-1982)
- O Fortuna
- Ecce gratum
- Amor volat undqiue
- In trutina
- Dulcissime
- Ave Formoissima
- O Fortuna

Duke University Wind Symphony
Duke Chorale
Verena Mösenbichler-Bryant, conductor
Clara Rottsolk, soprano soloist

With gratitude, we recognize the Mary Duke Biddle Foundation,
whose generous support has made this concert possible

To give each audience member the opportunity to enjoy the performance fully, please silence all electronic devices.
Flash photography, recording, food, and beverages are not permitted.

PROGRAM NOTES

Pilgrimes Solace — John Dowland (c. 1563-1626)

John Dowland, having spent decades playing the lute, composing, traveling Europe in search of credibility and employment, and seeking favor (employment!) with the Elizabethan court, published his final volume of airs *A Pilgrimes Solace* in 1612. These pieces present an amalgamation of his earlier consort style, continental influences of Marenzio and other composers of the *nuove musiche*, and his own life experience "being now entered into the fiftieth year of mine age." "Disdaine me still" opens the publication, depicting the pursuit of love as the noble and worthy goal, as the actual acquisition of love leads to complacency, decay, or devastation. In his setting of what many attributed to John Donne, "Sweet Stay Awhile", Dowland takes a fairly tender and playful perspective on a morning awakening next to the beloved.

—Clara Rottsolk

Daybreak — Rebecca Clarke (1886-1979)

Though best known in her lifetime as a violist, Rebecca Clarke shared the pedigree of some of the most notable composers of her generation. Having studied composition at the Royal College in London with Charles Villiers Stanford, she was marooned in the United States during World War 2 and remained in New York for the rest of her life. This unique and brief setting of the same attributed John Donne poem hearkens to the contrapuntal style of Dowland while honoring the English melodic tradition of her training in a harmonic language of her own. Perhaps these centuries of influence contribute depth to an especially sensual and mercurial setting of the text.

—Clara Rottsolk

Lauda Jerusalem — Antonio Vivaldi (1678-1741)

Antonio Vivaldi's position as music director at the Ospedale della Pietà in Venice was serendipitous for all involved. An ordained priest excused from celebrating mass due to asthma, Vivaldi could spend his time composing and rehearsing while the orphan girls living in the space were trained in both playing and singing music. The administration of the orphanage also prospered by presenting their wards in concert in exchange for donations from wealthy travelers who would come to hear the girls sing and play. While he had no trouble publishing his pieces for mixed voice chorus, the most current musicological opinion is that he composed these pieces for an all-female orchestra and choral ensemble, including a singer named Anna del basso (Anna the bass). His setting of Psalm 147, Lauda Jerusalem, is set for two soprano soloists, double choir, and double orchestra. You'll hear the two groups in dialogue with each other throughout the piece, interspersed with smaller solo sections accompanied by the upper strings of each ensemble.

—Allan Friedman

Keep Yo' Lamps — Trad. Arr. Rosephanye Powell (b. 1962)

Dr. Rosephanye Powell's arrangement of Keep Yo' Lamps is inspired by the urgent call of enslaved people to be ready to escape slavery at a moment's notice. Drawing on the parable of the wise and foolish virgins from the Gospel of Matthew, the text and music alternates between the call and response patterns familiar to black spirituals and the insistent plea of the singers to be vigilant as they maintain their watch. The Chorale dedicates this performance in memory of Bradley Simmons, long-time Djembe Instructor in the Music Department.

—Allan Friedman

Stand Up — Joshuah Campbell (b. 2000) & Cynthia Erivo (b. 1987)

Drawing on inspiration from the movie *Harriet*, Joshuah Campbell and Cynthia Erivo composed Stand Up, a piece written in the voice of Harriet Tubman as she leads her people to the promised land. This piece incorporates the sound of a work gang chanting, a common musical expression in the south through the mid-20th century.

—Allan Friedman

Shenandoah Trad. arr. James Erb (1926-2014)

James Erb's beloved arrangement of Shenandoah holds a special place in the American Choral canon. He sets the melody four times, once as a soprano solo, then in the lower voices. He follows this with a rich harmonization of the third verse and concludes with a triple canon in the final verse, reminding both the singer and the listener of the memory of leaving behind one's home.

—Allan Friedman

Shenandoah Omar Thomas (b. 1982)

"Shenandoah" is one of the most beloved songs of the American folk tradition. First sung by fur traders navigating the Missouri River, its plaintive melody has come to symbolize not only the river but also the Shenandoah region itself, encompassing Virginia, West Virginia, and the surrounding parks, rivers, and institutions that bear its name.

This arrangement grew out of the composer's experience adjudicating a music competition in 2018, where a duo performance sparked the question of how to approach the song differently. Scored with resonant bass notes and layered harmonies imagined first in the composer's head, the setting evokes the Shenandoah Valley not in sunshine but under low clouds and intermittent rain. Fleeting bursts of brightness suggest sunlight breaking through, yet the prevailing mood remains mysterious, introspective, and deeply soulful, offering a fresh and atmospheric take on a classic melody.

—Todd Dixon

Let My Love Be Heard Jake Runestad (b. 1986)

Originally a choral work written for Choral Arts Northwest, this work has taken on a new life in light of the 2015 atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, "Let My Love Be Heard," has helped to provide hope in the darkness of our world.

—note by the composer

Carmina Burana Carl Orff (1895-1982)

Carl Orff's *Carmina Burana* premiered in Frankfurt on June 8, 1937. Drawn from 13th-century texts found in the Bavarian monastery of Benediktbeuern, the work sets the earthy, exuberant songs of medieval goliards—students and clergy who celebrated food, wine, love, and the whims of fate. Orff scored the "scenic cantata" for vast choral and orchestral forces with soprano, tenor, and baritone soloists, and envisioned dance as integral to the performance, heightening its visceral impact.

At a time when many composers were embracing atonality, *Carmina Burana* offered a bold return to primal melody and rhythm. Its thunderous opening "O Fortuna" announces an elemental power that runs throughout the score, where infectious, tonal motifs recur with shifting dynamics, textures, and colors. More than 80 years later, Orff's raucous celebration of carpe diem remains one of classical music's most popular and recognizable works, heard not only in concert halls but also in countless films, television shows, and advertisements.

— Todd Dixon

Chorale

Sopranos	Altos	Tenors	Basses
Chesney Birshing	Kathleen Barron	Logan Avila	Connor Biswell
Greta Blau	Katie Broun	Seojun Cho	Barron Brothers
Jaida Ciampi	Angie Claveria	Finn Guo	Spencer George
Alicia Gordon	Catheryne Cunningham	Aruna Menon	Terry Gershman
Stella Kaye	Kelly Gallagher	Aaron Ng	Justin Htay
Zaina Khan	Prisha Gupta	Gabirel Amorim Reis	Aaron Koh
Kemi Lawal	Natasha Harris	Nicholas Sangvai	Arya Krishnan
Paige Marino	Berna Kotehne	Nathan Tweneboa-Kodua	Dianhao Li
Hannah Grace Moffitt	Sai Kurup	Jay Warrier	Peter Luo
Sam Phelps	Jodi Lampley	Diego Zalles	
Angie Rajakumar	Ronja Mokranova		
Cassidy Rose	Manahil Nauman		
Lexi Schaffer	Salma Schwartzman		
Lila Schroeder	Krystal Wang		
Sophia Solomon			
Emma Supple			
Audra Whithaus			

Student and Faculty Chamber Orchestra

Violin
Eric Pritchard
Hsiao-mei Ku
Justine Shih
Jaewon Jung
Alexander Du
Sierra Healy
Margaux Kreitman
Thulsy Krishna
Yasmine Kwong
Matthew Lee
Eugenie Lim
Bill Wang
Peter Yang

Viola
Jonathan Bagg
Erin Gotlieb
Aidan Collins
Tate Commission

Cello
Caroline Stinson
John Critelli
Jacob Egol
Gudrun Campbell

Bass
Jeffrey Broms

Duke University Wind Symphony

Flute
Catherine Cepin
Dr. Nina Chen
Eujin Chung
Mia Kaarls
Dr. Ariana Pancaldo
Anushka Peer
Yuyang Wang
Mia Wilcox
Lisa Zuo

Oboe
Anna Edgcomb
Aislinn Hurley
Lauren Schwartz

Bb Clarinet
Sam Boyce
Joseph Chudnovsky
Justin Fan
Dr. Alexander Graham
Zooey Jeong
Peter Odhiambo
Jocelyn Reyes
Dr. Shanley Roach
Norah Shen
Matthew Sun
Evan Volkin
Rain Xie
Zhixian Zhao

Bass Clarinet
Sophia Berg
Dr. Ellen Cooper
Dr. Philip Rupprecht

Bassoon
Kevin Kauffman

Alto Saxophone
Ryan Hamner
Kaushik Valiveti
Dave Wang
Alexander Wu

Tenor Saxophone
Eric Belcea
Karstan Bock

Baritone Saxophone
Pierce Augusti
Walt Martin
Kofi Quist

Trumpet
Joel Greenfield
Tony Guerrero
Laura Kelley
Henry Lin
Shelby Parker
Guy Schlaseman

Horn
Lydia Behr
Debra Kanter
McAllister Robinson
Sanjay Sannareddy
Abby Watson
Youran Wu
Eric Xu

Trombone
Ron Backus
Andreas Kirchner
Maxwell Rosselli
Shenard Williams

Bass Trombone
Bill McDowell

Euphonium
Emily Snell
Satya Yalamanchi

Tuba
Dr. Anthony Kelley
YeJoon Shin

Double Bass
Jeffrey Broms
Cathy Leathers

Percussion
Ismael Alvarez
Lucy Magnolia Armstrong
Suraj Chatoth
Allen Feng
Mateo Goldberger
Tyler Sheu
Jeremy Thomas
Jad Traboulsi
Tengle Wang
Sarah Willmann

Piano
Myra Han

Harp
Eunice Park

Upcoming Department of Music Events

Duke Jazz Ensemble with Special Guest Bill Cunliffe
John Brown, director; Evan Roberson, assoc. director
Friday, October 17
8 pm — Baldwin Auditorium
$10 general admission, students free. https://tickets.duke.edu

Duke Music Family Weekend Showcase Concert
Saturday, October 18
7 pm — Baldwin Auditorium
Showcase concert with three of Duke Music's largest ensembles.
$10 general admission, students free. https://tickets.duke.edu

For a complete listing of upcoming Duke Music events or to join our mailing list, visit *https://music.duke.edu*