

DUKE UNIVERSITY WIND SYMPHONY

Dr. Verena Mösenbichler-Bryant, conductor

David Johnston, guest conductor

MARCH 2, 2023

7:30pm

Baldwin Auditorium

TANZ MIT MIR!

Yaraví Peruano

Luis A. Delgadillo (1887-1961)
arr. David Bennett

Gold und Silber

Franz Lehár (1870-1948)

Peace Dancer

Jodie Blackshaw (b. 1971)

A short ballet for awkward dancers

Herbert Hazelman (1913-2007)

1. March for Two Left Feet
2. Waltz for People with Slipped Disks
3. Twelve Tone Rag
4. Four Footed Galop

Each moment should be lived fully

Brooke Pierson (b. 1987)

Incantation and Dance

John Barnes Chance (1932-1972)

David Johnston, guest conductor

Armenian Dances (Part I)

Alfred Reed (1921-2005)

While using your phone's camera to obtain the complete program notes, please ensure the ringer is silenced. Thank you!

DUWS OFFICERS 2022/2023

President: David Johnston

Vice President: Jocelyn Reyes

Viennese Ball Chairs: Bella Larsen & Meghan Merenich

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GUEST CONDUCTOR

David Johnston



David Johnston is a senior at Duke University majoring in History and minoring in Music. Playing both the clarinet and piano, David has been playing music formally since he was in the second grade. Having been a part of the Duke University Wind Symphony since his freshman year, David now serves as the Wind Symphony's president and a proud member of the clarinet section. Besides playing with the Wind Symphony, David has also studied conducting under Dr. Verena Mösenbichler-Bryant and composition under Prof. Stephen Jaffe. Outside of music, he serves as the

recruitment chair and alumni correspondent for the co-ed Chi Delta chapter of the Psi Upsilon fraternity and loves to play video games and read mystery novels.

DUKE UNIVERSITY WIND SYMPHONY SPRING 2023 (♪Officers)

FLUTE

Nina Chen
Mary Kate Merenich
Ariana Pancaldo
Vishwas Rao
Heather Snook
Lisa Zuo (Piccolo)

OBOE

Virginia Carty
Sophie Letouzé
Carlos Montes♪
Madeline Sparks

CLARINET

Mike Cui
Alexander Graham
David Johnston♪
Chaelin Lee
Thomas Pomberger
Jocelyn La Force Regli
Jocelyn Reyes♪
Nina Zhang♪

BASS CLARINET

Sanika Gupte

BASSOON

Kevin Kauffman
Jun Tan

ALTO SAXOPHONE

Anthony Du
Eric Belcea

TENOR SAXOPHONE

Stephen Xiong

BARITONE SAXOPHONE

Walt Martin

FRENCH HORN

Gabby Angeles-Paredes
Tobin Fowler
Jim Gunderson
John Newton
Erickson Smith
Abby Watson
Eric Xu

EUPHONIUM

Emily Moreno
Satya Yalamanchi♪

TRUMPET

Justin Garcia
Harrison Kane
Isabella Larsen♪
Yun Lin
Meghan Merenich♪
Leah Perlman

TRUMPET (CONT.)

Jeremy Sexton
Alex Zhou

TROMBONE

Ron Backus
Eric Burkhalter
Jordan Jones
Bill McDowell
Amar Ruthen

TUBA

Geoffrey Burkhalter
Kyran Williams-Roberts

STRING BASS

Cathy Leathers

PIANO

David Johnston

HARP

Jadelyn Ding

PERCUSSION

Ismael Alvarez
Lucy Armstrong
Jonathan Bitner
Virginia Carty
Kevin Pacas
Tyler Sheu

Dr. Verena Mösenbichler-Bryant



Verena Mösenbichler-Bryant serves as 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.

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.

Professional engagements have included three years as the conductor of the Hofkirchen community band, conducting the youth band of Eberschwang, conductor of the UNCSA Wind Ensemble and she currently 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).

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.

PROGRAM NOTES

Yaraví Peruano

Luis A. Delgadillo (1887-1961)

arr. David Bennett

Yaraví Peruano was written by Nicaraguan composer Luis A. Delgadillo in 1944 and arranged by David Bennett. Luis A. Delgadillo studied abroad at the Milan Conservatory and became director-general of music culture upon his return to Nicaragua. After a few years of teaching in Mexico City and Panama City he founded Nicaragua's National School of Music and a Symphony Orchestra. His composition catalogue includes over 400 works.

Gold und Silber

Franz Lehár (1870-1948)

Prior to being the dominant figure of the German language operetta stage in the early twentieth century, Franz Lehár was a military bandmaster. During the Carnival (pre-Lenten) season of 1902, the elderly Princess Metternich planned a ball with the theme gold and silver, extending from star and palm tree décor to guest attire. At such a themed occasion a namesake piece was required to open the festivities and Lehár was her choice to provide it.

The waltz is elaborate, befitting the richness of its title and containing six themes. But that first illustrious crowd did not pay much attention. It was only after Lehár sold the waltz to a publisher that it found its way to foreign capitals and spread his fame.

Program notes by Michael Keelan
<https://siouxcitysymphony.org/>

Peace Dancer

Jodie Blackshaw (b. 1971)

Peace Dancer is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

"The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes eagle down from their headdress to remind people of the flood."

Whilst this text afforded many music making opportunities, the composer chose to focus on one moment:

"We have really lost our way, we have not taught our children love and respect".

This is achieved by dividing this short piece into 'moments': meditation – awakening – realization – humility. It takes you, the audience on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you? Once you realize the consequence of your actions, remorse and the understanding that there is a need to move forward with humility and grace follows. Thus is the lesson of Peace Dancer.

Program note by composer Jodie Blackshaw

A short ballet for awkward dancers

Herbert Hazelman (1913-2007)

1. March for Two Left Feet
2. Waltz for People with Slipped Disks
3. Twelve Tone Rag
4. Four Footed Galop

Herbert Hazelman is best known for his 40-year tenure (1936-1942, and 1944-1978) as the director of the Greensboro Senior High School and Grimsley High School bands. In 1936, when Mr. Hazelman was appointed as the sole instrumental teacher for the city schools (reviving the program following the Depression), he became responsible not only for the band and orchestra programs at GHS, but also for the junior high and elementary instrumental programs in Greensboro as well. Additionally, after expressing concern for band programs at the black schools, Mr. Hazelman found qualified music teachers to be placed at the appropriate schools.

Mr. Hazelman was highly respected by educators, composers, and conductors throughout the United States. He was a member of The American Bandmasters Association, a charter member of the North Carolina Symphony (as an oboe player), the North Carolina Bandmasters Association, and the North Carolina Association of Educators. Mr. Hazelman composed music for orchestra and chorus, including Moronic Dance which he composed at age 17 and which was included in the very first concert of the North Carolina Symphony in 1932. During this same period, the National Symphony Orchestra in Washington, D.C. played one of Mr. Hazelman's pieces, where he was honored by being seated beside the then First Lady, Mrs. Herbert Hoover. Upon retirement, Mr. Hazelman continued his role in music education as a volunteer with the Shepherd's Center, teaching music appreciation classes. Several scholarships are named in his honor including the Greensboro Music Academy's Herbert Hazelman Scholarship, and the Grimsley High School Band Boosters' Herbert Hazelman Scholarship.

<https://www.ncbandmasters.org>

Each moment should be lived fully

Brooke Pierson (b. 1987)

Dedicated to the students of the 2020-2021 Walled Lake Central Wind Symphony and made possible by generous gifts from the parents of those amazing students who never gave up.

Practically since the day my son Jack was born I dreamed of having him in my band with me. He was a typical band director's kid, he and his little sister, Kathryn, dragged in tow to all of the band events his entire life. Luckily for me the band turned out to be something he loved too. The day my son walked into my band room as a member for the first time instead of the director's son reinvigorated me as a teacher, and led to an even deeper bond between us than we had already had. I knew for a while that I wanted to have a piece commissioned to honor this special time we have had together, this unique time in both of our lives, and I especially looked forward to the 2020-2021 school year; the one year both of my children would be in my bands together. When Covid-19 occurred midway through his junior year, it jeopardized everything. Fear of losing almost half of this special time with my son dominated my thoughts and it is really where this composition went from a good idea to a must. I asked Brooke to compose a piece that wasn't overly celebratory, nor overtly melancholy, rather a piece that reflected the reality that life brings both and each time has its place. This time with my son has been some of the happiest of my career. Covid-19 has deeply impacted this time together and taken so many things away, but it has not halted us. It has caused us to stop, reflect, and cherish the daily moments we have together and it has made me dig deeper into finding ways to make this year special for all of my students.

I would be remiss if I didn't share my deepest condolences for those who have lost loved ones to the Covid-19 Virus.

Program Note written by David Rogers

Incantation and Dance

John Barnes Chance (1932-1972)

Incantation and Dance came into being during Chance's residency at Greensboro. He wrote it in 1960 and originally called it *Nocturne and Dance* -- it went on to become his first published piece for band. Its initial "incantation," presented in the lowest register of the flutes, presents most of the melodic material of the piece. Chance uses elements of bitonality throughout the opening section to create a "sound world mystically removed from itself." This continues as the dance elements begin to coalesce. Over a sustained bitonal chord (E-flat major over an A pedal), percussion instruments enter one by one, establishing the rhythmic framework of the dance to come. A whip crack sets off furious brass outbursts. When the dance proper finally arrives, its asymmetrical accents explicitly suggest a 9/8 + 7/8 feel, chafing at the structure of 4/4 time.

Incantation and Dance was premiered as *Nocturne and Dance* by Herbert Hazelman and the Greensboro High School Band on November 16, 1960. The original version (saved by Hazelman) has several interesting differences, including 31 additional measures. It was programmed at the NBA convention in New Orleans in June 1995 by Robert Pouliot and the City of Fairfax Band.

Program Note from Wind Band Literature

Armenian Dances (Part I)

Alfred Reed (1921-2005)

Armenian Dances, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935) [commonly known as Komitas], the founder of Armenian classical music.

Part I, containing the first movement of this suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. It is hoped that this new instrumental setting will prove to be at least a small step in this direction.

Part I of *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Began (to whom the work is dedicated) and the University of Illinois Symphonic Band on January 10, 1973, at the CBDNA Convention in Urbana, Illinois.

Program note by Alfred Reed

UPCOMING SPRING 2023 DUWS PERFORMANCE

Duke Wind Symphony: STARS, with guest soloist Alex Sopp, flute

Thursday, April 7

7:30 pm, Baldwin Auditorium

A star on the flute, Alex Sopp performs Joel Puckett's "Shadow of Sirius;" other works include "Conga del Fuego Nuevo" by Arturo Márquez and Kevin Day's "A Song for Tomorrow."