



DUKE UNIVERSITY WIND SYMPHONY

Freddy Martin, guest conductor

John Morrison, guest conductor

Dr. Verena Mösenbichler-Bryant, conductor

November 17, 2022

7:30pm

Baldwin Auditorium

IN LIVING COLOR

In Living Color

Katahj Copley (b. 1998)

Our Own Red, White, and Blue

Henry Fillmore (1881-1956)

Ed. Robert Foster

Freddy Martin, guest conductor

"The Wearing of the Green" from the *Irish Suite*

Leroy Anderson (1908-1975)

arr. Douglas E. Wagner

Freddy Martin, guest conductor

"Adoration" from *A Women's Suite*

Florence Price (1887-1953)

arranged and conducted by John Morrison

Red Rock Mountain

Rossano Galante (b. 1967)

Freddy Martin, guest conductor

Shenandoah

Omar Thomas (b. 1984)

The Cowboys

John Williams (b. 1932)

arr. Jim Curnow

PROGRAM NOTES

In Living Color

Katahji Copley (b. 1998)

2020 brought the world to a pause. With the global pandemic of COVID-19, so many of life's simple joys were taken, including the opportunity to perform music.

To me, music is one of the greatest means of communication. When it was taken away, the language of music became foreign- and for some, a passion for the subject disappeared. Now, as the world slowly takes its turn again, a love for music has grown- through separation, we grew stronger.

I wrote *In Living Color* as an ode for live music, especially music performed on the wind band stage. The piece offers a kaleidoscope of colors and energy from modern jazz artists such as Snarky Puppy, American Boy singer Estelle, and takes inspiration from George Gershwin. Please help me celebrate life and all the small things that lead to big things with *In Living Color*.

Program note by Katahji Copley

Our Own Red, White, and Blue

Henry Fillmore (1881-1956)

This melodic, patriotic song was written by Henry Fillmore as a patriotic contribution to the American war effort during World War I. It was written in 1917 with words by Eleanor Allen Schroll. It became very popular around Cincinnati, where Henry Fillmore lived at that time. He wrote this arrangement for band the same year, and the result was this delightful march. It was performed for fundraising efforts for the Red Cross, and according to the accounts of the event, assisting in the raising a considerable amount for that worthy cause.

Program note from the score

The Wearing of the Green

Leroy Anderson (1908-1975)

The Irish Suite, by the dean of American light music, Leroy Anderson, is one of the most enduring and endearing works in the repertoire. Drawn from familiar Irish folk tunes, its six movements present a rich musical palette brimming with color and fresh invention.

The original suite, commissioned in 1947 by the Eire Society of Boston, and by all accounts written in less than two weeks' time, was comprised of only four movements for concert band. In 1949, two additional movements were added: "The Wearing of the Green" (IV), a rollicking dialog by woodwind and brass sections, and "The Last Rose of Summer" (V), a tender ballad featuring solo violin.

Program note from the score

"Adoration" from A Women's Suite**Florence Price (1887-1953)/arr. John Morrison**

Discussing the music of Florence Price, music historian Douglas Shadle reminds us that her music has remained part of the standard repertoire for vocalists, especially African-American vocalists who perform her art songs and arrangements of Negro spirituals. Church musicians may be familiar with her works for organ, including *Adoration*. Shadle says that it was Price's instrumental ensemble music that was largely lost to contemporary listeners after she died in 1953. Since 1980, advocates of Price have touted her music, citing the few major publications of her work available, including the First and Third Symphonies and the Piano Concerto. These pieces reveal much of Florence Price the composer. Subsequent discoveries of lost works have broadened our view of her accomplishments.

Program note from the score

Red Rock Mountain**Rossano Galante (b. 1967)**

This composition is an episodic work that paints a musical portrait of a beautiful mountain landscape. Brass fanfares and soaring wind lines begin the piece, transitioning into an emotional section depicting the mountains at dusk. As the sun rises and sheds light on its peaks, the music becomes lyrical and rhythmically incisive, culminating in a heroic brass finale that depicts the full grandeur of the mountains.

Program Note from the score

Shenandoah**Omar Thomas (b. 1984)**

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Program note by the composer:

<https://www.omarthomas.com/shenandoah>

The Cowboys

John Williams (b. 1932)/ arr. Jim Curnow

The Cowboys, arranged by Jim Curnow, is a typical example of John Williams's capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life.

Taken from the 1972 motion picture *The Cowboys* starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.

Program note by Norman E. Smith

GUEST CONDUCTORS

FREDDY MARTIN



Freddy Martin was born and educated through high school in Cobb County, Georgia. Mr. Martin attended Jacksonville State University in Alabama where he received the Bachelor of Science degree in Music Education. Mr. Martin has done post-graduate work at Georgia State University in Atlanta. Mr. Martin was granted an honorary doctorate from the Vander Cook College of music in 2008.

Mr. Martin served as director of the South Cobb High School Band from 1969 to 1979. Under Mr. Martin's ten-year direction the band grew from a membership of 17 students to one of the finest high school bands in the country with a membership of 300 students. The band program had a nationally recognized marching band, a fine jazz band, and four very fine concert bands, along with three winter color guards. Mr. Martin has served as band director for Buford High School and is recently retired as band director at the Westminster Schools in Atlanta.

Mr. Martin is the founding director of the famed Spirit of Atlanta Drum and Bugle Corps. Under Mr. Martin's direction the corps was recognized as one of the finest marching music units in the world. Mr. Martin has served as brass coordinator for the world champion Phantom Regiment Drum Corps from Rockford, Illinois and is presently brass coordinator for the Spirit of Atlanta and serves as a consultant with Carolina Crown. He is also Director Emeritus of the Spirit of Atlanta Drum Corps. Mr. Martin was elected to the Drum Corps International Hall of Fame in 2007 and to the Spirit of Atlanta Hall of Fame in 2012.

Mr. Martin is married to Lynda, and they have two sons involved in music. Chris is principal trumpet with the New York Philharmonic. Michael is utility trumpet in the Boston Symphony. Mrs. Martin is a longstanding member of the Atlanta Symphony Orchestra Chorus.

JOHN MORRISON



For 28 years Mr. Morrison taught instrumental music in the Metuchen and Rumson-Fair Haven school systems, NJ. He also served as the Director of Music at Lincroft Presbyterian Church, NJ. Mr. Morrison has also enjoyed many performances as a trumpeter, playing classical, jazz, and popular music. He has played with the Atlantic Brass Quintet, various theater companies, and for 25 years was a member of the St. Peter's Orchestra by the Sea.

He has recently published Themes of 19th Century Composers for Band and Themes of Early 20th Century Composers for Band, as well as other arrangements.

Mr. Morrison (affectionately known as Grumpz to 5 grandchildren) and his wife Catherine (Mimi), reside in Cary near their twin daughters' families.

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 UNCSEA 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.

DUKE UNIVERSITY WIND SYMPHONY FALL 2022 (🎵Officers)

FLUTE

Nina Chen
Benjamin Fenton
Abby Melton
Anna Micor
Ariana Pancaldo
Vishwas Rao
Lisa Zuo (Piccolo)

OBOE

Jessie Chan
Aidan Klein (English Horn)
Carlos Montes 🎵

CLARINET

Mike Cui
David Johnston 🎵
Chaelin Lee
Jocelyn La Force Regli
Jocelyn Reyes 🎵
Lyndrinn Yao
Nina Zhang 🎵

BASS CLARINET

Sanika Gupte
Jane Caldwell

CONTRABASS CLARINET

Tom Amoreno

BASSOON

Kevin Kauffman
Jun Tan

ALTO SAXOPHONE

Anthony Du
Laura Garcia
Benjamin Sherman

TENOR SAXOPHONE

Stephen Xiong

BARITONE SAXOPHONE

Walt Martin

FRENCH HORN

Tobin Fowler
John Newton
Erickson Smith
Abby Watson

EUPHONIUM

Emily Moreno
Satya Yalamanchi 🎵

TRUMPET

Justin Garcia
Harrison Kane
Isabella Larsen 🎵
Yun Lin
Meghan Merenich 🎵

TRUMPET (cont.)

John Morrison (guest)
Leah Perlman
Nigel Veatch
Alex Zhou (guest)

TROMBONE

Ron Backus
Eric Burkhalter
Amar Ruthen
Chris Withrow

TUBA

Geoffrey Burkhalter

STRING BASS

Cathy Leathers

PIANO/CELESTA

Jonathan Bitner

HARP

Melody Tzang

PERCUSSION

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

DUWS OFFICERS 2022/2023

President: David Johnston
Vice President: Jocelyn Reyes
Viennese Ball Chairs: Bella Larsen & Meghan Merenich
Publicity Chair: Nina Zhang
Treasurer: Carlos Montes
Social Chair: Satya Yalamanchi
Librarian: Alexandria Edwards

UPCOMING SPRING 2023 DUWS PERFORMANCES

Saturday, February 11, 2023, 48th Annual Viennese Ball

Duke Freeman Center, 7pm-11pm

Thursday, March 2, 2023, Duke Wind Symphony, 7:30pm, Baldwin Auditorium - Tanz mit mir!

This is an invitation to come and enjoy an evening of music performed by the Duke Wind Symphony that inspires you to move along in your seats!

Works include *Armenian Dances* by Alfred Reed, *Gold und Silber* by Franz Lehár, *Each Moment Should Be Lived Fully* by Brooke Pierson, *A Short Ballet for Awkward Dancers* by Herbert Hazelman, *Peace Dancer* by Jodie Blackshaw, and more.

Thursday, April 6, 2023, Duke Wind Symphony, 7:30PM - Stars with guest soloist Alex Sopp

A star on the flute, come and hear Alex Sopp perform Joel Puckett's *Shadow of Sirius*; other works include John Barnes Chance's *Incantation and Dance* conducted by David Johnston, and *Conga del Fuego Nuevo* by Arturo Márquez.