

DUKE MUSIC

## DUKE UNIVERSITY WIND SYMPHONY

Dr. Verena Mösenbichler-Bryant, conductor

APRIL 9, 2022

8:00pm

Baldwin Auditorium

### GALA CONCERT

*His Honor* (1933)

Henry Fillmore (1881-1956)

performed at PB's first concert at Duke on March 19, 1952

*Colonial Song* (1905-1912)

Percy Grainger (1882-1861)

Grainger was a guest on campus in 1958

*Falling Jasmine Blossoms* (2022)

Jeffrey Zheng (b. 2000)

WORLD PREMIERE

*Concerto for Trombone* (ca. 1760)

Georg Christoph Wagenseil (1715-1777)

I. Adagio

trans. Paul Bryan

II. Allegro assai

Michael Kris, trombone soloist

*Bookmarks from Japan* (2013)

Julie Giroux (b. 1961)

I. Fuji-san

II. Nihonbashi

III. The Great Wave off Kanagawa

V. Evening Snow at Kambara

Graduating seniors selected this work

#### INTERMISSION

*March Grandioso* (1909)

Roland Seitz (1867-1946)

Part of the Vienna 1987 program

*Nocturne* (2018)

Steven Bryant (b. 1972)

Written on a napkin during Paul Bryan's 98<sup>th</sup> birthday party in March 2018

*History's Whispers (Fanfare in Blue)* (2020)

Anthony Kelley (b. 1965)

Premiered during our final concert before the COVID-19 pandemic at

PB's 100<sup>th</sup> birthday celebration

*Dem Land Tirol die Treue* (1985)

Florian Pedarnig, Text: Josef Pedarnig

*Dear Old Duke (Alma Mater)*

R.H. James

*Blue & White*

G.E. Leftwich, Jr.

Gary Evoniuk, 1978/1984, conductor

## **His Honor**

**Henry Fillmore**

This classic Henry Fillmore march is considered one of his finest. It is signature Fillmore at his best. It contains his whimsical look at the world and his love for life. He ran off and joined the circus twice, and even met his wife there, as she was also a circus performer. Consequently, Fillmore was fond of the "fast and fun" march that is a trademark of circus-style marches.

*His Honor* is written in this style. The piece was written for and dedicated to the mayor of Cincinnati, Russell Wilson, in 1933. It was premiered by Fillmore's own band at the Cincinnati Zoo on August 23, 1933. It has become one of Fillmore's most popular marches ever since.

- Program Note from score

## **Colonial Song**

**Percy Grainger**

In a letter to Frederick Fennell, Grainger explains that his *Colonial Song* was "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America." The main tune of the work, which is presented by solo saxophone shortly into the piece, makes appearances in two other Grainger compositions (*Australian Up-Country Tune* and *Gumsuckers March*) but it makes its biggest splash here, as it grows from a wistful tune into a fully romanticized tumbling of low reeds and brasses before returning to the material and texture that began the work.

- Program Note by Jacob Wallace

## **Falling Jasmine Blossoms**

**Jeffrey Zheng**



Jasmine flowers are a wide range of plants, closely related to olives, found natively across temperate and tropical regions of Eurasia, Africa, and Oceania. Their rich fragrance and pristine petals have made them popular subjects of cultural rituals and ceremonies. *Falling Jasmine Blossoms* borrows the popular Chinese folk song "Jasmine Flower" from the composer's culture and seeks to use its themes of appreciation as a basis for honoring lived experiences. Unlike the well-known cherry blossoms, jasmine flowers don't carry the same degree of assertiveness. Instead, their milky buds carry a quieter beauty emphasized by

contrasting colors or distinctive fragrances.

The piece opens with a falling melody carried by the flutes that traces the flitting petals sailing the spring breeze. This is followed by a stately yet lyrical brass section reminding us of serious solemn matters that loom ahead. However, within these notes hides the jasmine flower, a symbol of the beauty that can be found within all experiences. Drawing upon an Asiatic pentatonic scale, the melodies are at once both Western and Eastern using familiar folk progressions. A fast-paced juxtaposition of winds invokes celebratory strains as we find ourselves surrounded in a blizzard of flowers that were jasmine blossoms all along. At the eye of this storm is a spring shower as dappled petals fall in puddles, and we hear the original melody of the "Jasmine Flower" front and center.

*Falling Jasmine Blossoms* reflects not only the composer's experiences growing up but serves as an encouragement for everyone consider their own lived memories. Dignified, modest, tragic, or comical, no moment is truly frivolous. Similarly, for each person that has crossed our path – strangers, family, or friends – none are truly absent in shaping our character. Let this piece be a celebration of everyone and everything that has shaped us today. For in their name, it is only fitting that we welcome tomorrow's opportunities with joy and cheer.

- Program Note by Jeffrey Zheng

## **Concerto for Trombone**

**Georg Christoph Wagenseil**  
**trans. Paul Bryan**

My serious interest in the music of eighteenth-century classic-period composers began during the World War II years while I was constantly in and out of New York City. I heard great performances of all types of music, but that by the "Viennese classics," Mozart, Haydn et al, appealed to me most of all. As an aspiring trombonist I increasingly wondered why Mozart, who had written so many concertos for many instruments as well as so beautifully for trombones in his music for the church, especially the famous solos in his Requiem, had apparently never composed a concerto for the trombone. And apparently neither had other composers, even though it was employed extensively in the music they composed for the many churches in Vienna and was the only brass instrument that was not constricted by the limitations of the overtone series. I was therefore excited when I accidentally stumbled on Wagenseil's fine work while I was searching for something else.

It appeared before my eyes sometime in 1968 while I was on a sabbatical leave and working in a fascinating archive, in the former summer residence of Bishop Karl Liechtenstein von Kastelkorne in Kromeriz, a little town in Czechoslovakia (now known as the Czech Republic). Information about the concerto and about the history of the trombone in the Viennese milieu can be seen in an excellent series of articles by Ken Shifrin published in volumes 119 and 120 of the BRASS BULLETIN in 2003. Among other things he mentions that Wagenseil might not have been the composer! My distinguished colleague, Charles Sherman and I were pursuing our special projects, I photographing and tracing the watermarks and copyist's handwritings on the symphonies of Johann Wanhal and he the compositions of Michael Haydn which had been reported to be in the archive. During a short break in my working, I scouted around and opened some intriguing-appearing file drawers in the card catalog. Suddenly, there IT was – information that the collection contained a concerto for trombone! As usual with such material, there was no score, so I examined the parts and made appropriate notations about it in my records and he photographed the orchestral material.

Fortunately, Dr. Sherman was then producing the important ACADEMIA MVSICALE series for the publisher Universal Edition in Vienna. He too was impressed with Wagenseil's concerto and believed it merited publication. And after a few weeks back in Vienna he presented me a beautifully-copied score to edit. We agreed that, for practical reasons, it should have appropriate cadenzas which I composed and were printed in the solo trombone part.

The following year, after returning to my job as conductor of the Duke Wind Symphony, I was reminded that there were few substantial works of concerto stature for solo trombone, and that, furthermore, there were few orchestras available to play them. An appropriate transcription for wind band would probably be welcomed by my trombone- playing colleagues. I scored it in a manner that would preserve the flavor of the original: a string choir with a little four-voice wind choir of two flutes and two horns.

The first performance of this transcription was given by John Marcellus in Duke University's Page Auditorium. Ken Shifrin's performance in Vienna's Mozartsaal in 1973 evoked high praise by the important critic Karl Löbl in *Der Kurier*. Later a manuscript version of not-very-good quality was made available. I am grateful for the chance to revise it and that Gordon Cherry is publishing it!

- Note by Paul Bryan

Molly & Ray Cramer gave me a set of 6 bookmarks they had purchased in Japan. Each paper bookmark had beautiful color sketches of scenes or places by famous Japanese artists. They gave them to me during a lunch outing we took together while at a convention. I did not eat much of my lunch because I could not stop looking at the bookmarks. My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those 6 little bookmarks would be the subject of my next symphony. And sure enough, those 6 little pieces of paper with their tiny little purple silk strings consumed the better part of 6 months of my life.

## I. Fuji-san



The sketch *Fine Wind, Clear Morning (Gaifu kaisei)*, also known as *South Wind, Clear Sky* or *Red Fuji*, by Hokusai Katsushika is the inspiration for this work which is subtitled "Fuji-san." In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewers vantage point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets. This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly

burns off as the day progresses.

## II. Nihonbashi

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The



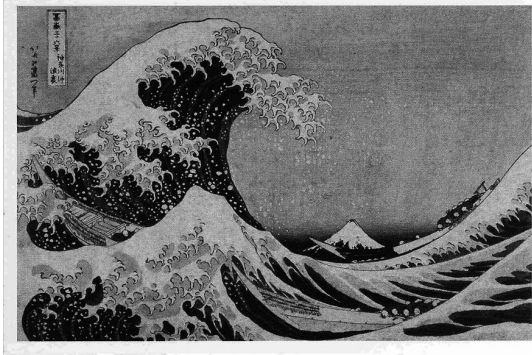
journey greatly inspired Hiroshige for he sketched many of its scenes during his round trip travels. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. Fifty-three of the prints represent each of the 53 post stations along the way. The two additional prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway.

This is Hiroshige's "Leaving Edo: Nihonbashi," "the bridge of Japan" and is number 1/55 in the series of prints.

The Nihonbashi bridge was the central point of development of which is now a business district of Chuo, Tokyo, Japan, aptly named the Nihonbashi District. For centuries it thrived as a mercantile district. The first department store ever developed in Japan was by the Mitsui family named Mitsukoshi. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the Nihonbashi River is a true landmark in Tokyo. In fact, highway signs that state the distance to Tokyo actually state the distance to the Nihonbashi bridge. Up until shortly before 1964, you could see Mount Fuji from the bridge however the 1964 Summer Olympics put in a raised expressway over the Nihonbashi bridge, obscuring its view entirely. Petitions to relocate the expressway underground in order to regain the view of Mount Fuji are continuous but so far have been futile due to the costs for such a project.

### III. The Great Wave off Kanagawa

The artwork of Hokusai is well known and this particular woodblock print which was published between 1830 and 1833 is well known throughout the world. His series Thirty-six Views of Mount Fuji is Hokusai's most famous work. Looking at this stunning print, you can see Mount Fuji in the background but the central focus is an enormous wave called an okinami (wave of the open sea) peaked and curling with several Japanese boats in different stages entering the perilous wave.



In this work, a single wave is depicted from its beginnings far out in the sparkling sun drenched seas all the way through its final throes onto a rocky beach. The piece starts in the

open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down with sixteenth triplet variations. The trombones and french horns enter the mix with a solid melodic statement. The trumpets add in near the end of the phrase all of which depicts the first shaping of the great wave. This entire section peaks in measure 38 where we get the full rolling motion throughout the entire band. Just looking at the score, you can see the melodic lines and phrases going up and down the staves.

From measures 40 to 45 the music winds down, ending with only 2 instruments playing. This signifies the separation of the wave from the open sea as it begins its final path towards landfall. Measure 45 to the end is its journey, growing in strength and volume to the final moments of this great wave.

### V. Evening Snow at Kambara



Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey's round trip. In all, Hiroshige produced 55 prints for the series The Fifty-Three Stations of the Tokaido. Fifty-three of the prints represent the 53 post stations along the way. The additional 2 prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway.

Hakone-juku was the tenth of the fifty-three stations of the Tokaido. At an elevation of 725m, it is the highest post station on the entire Tokaido offering spectacular views. Hakone-juku was established in 1618 and over the years has proven to be a hard road to maintain due to its elevation.

-Program note by Julie Giroux

Nocturne is a short, simple chorale, using an impromptu melody I wrote on a napkin during Paul Bryan's 98th birthday party in March 2018. "PB," as he is known to his friends, is the former director of the Duke University Wind Symphony, a noted musicologist, and played his euphonium past his 100th birthday. During his tenure at Duke (1954-1987), he commissioned Giannini's Symphony No. 3, Dello Joio's Variants on a Medieval Tune, and Persichetti's So Pure the Star, among other works. He also once had Percy Grainger to Duke as a guest composer.

-Program note by Steven Bryant

***History's Whispers (Fanfare in Blue)*****Anthony Kelley**

On the monumental occasion of the 100th birthday celebration of Paul R. Bryan (affectionately known to all close to him as "P.B.") my departmental colleague, the celebrated wind ensemble director, Verena Mösenbichler-Bryant, asked if I'd write a new composition. I was grateful and honored to be asked, since P.B. was such a significant part of my life for so long. He was my undergraduate mentor who allowed me to experience one of his coveted, life-changing study-abroad programs touring Vienna, Austria with the Duke Wind Symphony. And even beyond graduation, he was one of the most cherished and remarkable friends anyone could ever imagine. P.B.'s Wind Symphony, and all of the camaraderie therein, served as the origin story of most of my best friends in life, as well.

I composed a "fanfare in blue" because P.B. and I enjoyed some conversations about blues and vernacular music, and since the premiere happened on the last day of Black History month, I figured a touch of 12-bar-Blues might add a bit of texture to the event. I also endowed the piece with special codings throughout: The first instruments we hear are the Euphonium and String Bass [the instruments of P.B. and that of his beloved wife and Duke legend, Dean Virginia Bryan]. I wrote a piece 200 seconds in length, with the second half containing an epically heroic 100-note blues solo for the Euphonium. The tempo of the piece is the quarter note at 100. The side drum obsessively articulates a reference to a march that P.B. composed with one of his friends.

P.B. was a musicologist who chose not to champion one of the typical giants of Classical music, but instead focused his work on a now authoritative book covering the lesser-known, but nonetheless artistically brilliant composer, Johann Baptist Wanhal. Bryan's musicological work on this composer's life and music was tireless and revelatory, and reminds us that sometimes the most sublime treasures dwell beyond the obvious and reveal themselves through the whispers of history.

-Note by Anthony M. Kelley

***Dem Land Tirol die Treue (Be faithful to Tirol)*****Florian Pedarnig**

Florian Pedarnig was born on February 16, 1938 in Schlaiten, which is located in the eastern part of Tirol, one of Austria's nine states. At age 12 he learned to play the clarinet and with 17 he took the conductor's position in Schlaiten's community band. Pedarnig studied horn, contrabass, and theory at the Innsbruck Conservatory and was a member of the military band in Tirol for four years. He finished his studies in 1963 and joined the Innsbruck Symphony Orchestra. Pedarnig was a member of various community bands and conducted several different groups.

*Dem Land Tirol die Treue* (Be faithful to Tirol) is a traditional Austrian March, composed after a text by Sepp Pedarnig. The march was composed in the 1950s and has gained enormous recognition since its publication in 1985. *Dem Land Tirol die Treue* is part of the standard repertoire of Austrian community bands. Because of the march's recognition it described as the "unofficial Tyrolean anthem."

## MICHAEL KRIS, TROMBONE SOLOIST



Michael Kris is a Teaching Professor at the University of North Carolina and is also part of the teaching faculty at Duke University. An active performer, he is Bass Trombone with the Eastern Music Festival, Low Brass Mentor of the National Music Festival, Bass Trombone with the North Carolina Jazz Repertory Orchestra, and Principal Trombone of the North Carolina Opera Orchestra and Carolina Ballet Orchestra. He is a former member of the North Carolina Symphony, serving as Principal Trombone and Second Trombone, and has performed with several orchestras throughout the eastern United States.

Apart from his ensemble work on the modern trombone, Mr. Kris is an active soloist and clinician on historic trombone, performing and teaching internationally. Recently he presented concerts in London with Kings College, London, and Universität Mozarteum in Austria. At the University of North Carolina, he teaches low brass and chamber music. His research concentration is historic trombone and ensemble music of the late Renaissance and the early Baroque.

Mr. Kris attended McNeese State University earning a Bachelor of Music Education followed by a Master of Music in Trombone Performance at the Cincinnati College/Conservatory of Music. His principal teachers are William G. Rose and Tony Chipurn, Principal Trombone (retired) of the Cincinnati Symphony Orchestra.

## PAUL BRYAN (March 7, 1920 - March 25, 2021)



Professor Emeritus Paul Bryan was Professor of Music and Conductor of the Wind Symphony at Duke University from 1951-1988. He received his Ph.D. in musicology from the University of Michigan and has published extensively about the music of the 18th century, particularly composer Johann Baptist Wanhal. In 1997, he was awarded the Music Library Association's Vincent H. Duckles Award for *Johann Wanhal, Viennese Symphonist: His Life and His Musical Environment*. As a conductor and educator he led workshops and clinics in universities, colleges, high schools across the U.S., and in Canada and Austria. He organized and led the Duke Wind Symphony's semester-long Programs in Vienna throughout the 1970s and 1980s.

Under his leadership, the Duke Wind Symphony performed concerts in Austria (Vienna, Graz, Lockenhaus, Mayrhofen, Berndorf, Bad Gleichenberg), Italy (Venice, Vicenza), Hungary (Budapest), Germany (Dresden, Leipzig, Mainz), and Czechoslovakia (Prague, Cheb). Professor Bryan was also conductor of the Durham Civic Choral Society 1959-67; Durham Savoyards 1963-67, 70, 1974-75, '77, '80; and the Durham Youth Symphony 1972-76. Paul was inducted to the North Carolina Bandmasters Association Hall of Fame in 2015.

## DUWS OFFICERS 2021/2022

President: Jeffrey Zheng  
Vice President: David Johnston  
Treasurers: Katie Tan and Julie Ou  
Viennese Ball Chairs: Sanika Gupte and Alex Hong  
Publicity Chairs: Brinda Raghavendra  
Equipment Chair: Lauren Zhu  
Librarian: Alexandria Edwards

## DUKE UNIVERSITY WIND SYMPHONY SPRING 2022

### FLUTE

Nina Chen  
Matt Feder (Piccolo)  
Katie Heath  
Mary-Kate Merenich  
Brinda Raghavendra 🎵  
Heather Snook  
Lisa Zuo

### OBOE

Sophie Letouzé-Fritzlär  
Joshua Powell  
Virginia Carty

### CLARINET

Bryant Chung  
Ethan Chupp  
Alex Hong 🎵  
David Johnston 🎵  
Gloria Kim  
Angus Li  
Thomas Pomberger (Bass Cl.)  
Jocelyn Reyes  
Katie Tan 🎵  
Michael Wang  
Lyndrinn Yao  
Nina Zhang  
Jeffrey Zheng 🎵

### BASS CLARINET

Sanika Gupte 🎵

### BASSOON

Kevin Kauffman

### ALTO SAXOPHONE

Ben Chin  
Laura Garcia (Soprano Sax)  
Bailey Rose

### TENOR SAXOPHONE

Stephen Xiong

### BARITONE SAXOPHONE

Walt Martin

### FRENCH HORN

Tobin Fowler  
Ben Platz  
Cecilia Sidibe  
Eric Xu

### EUPHONIUM

Satya Yalamanchi

### TRUMPET

Adam Johnson  
Isabella Larsen  
Meghan Merenich  
John Morrison  
Anushri Saxena

### TROMBONE

Eric Burkhalter  
Julie Ou 🎵  
Amar Ruthen  
Chris Withrow

### TUBA

Clayton Bromley  
Geoffrey Burkhalter  
Gabriel Espinoza

### STRING BASS

Cathy Leathers

### PIANO

Ben Chin

### PERCUSSION

Jonathan Bitner  
Alan Cota-Leija  
Joe Frank  
Lauren Sheu 🎵  
Adam Kuehn (guest)

### Harp

Melody Tzang

🎵 **Officer**



## OUR GRADUATING SENIORS

**Ben Chin**



I am a senior from Atlanta, GA, majoring in economics and mathematics as well as minoring in music. I've been a part of DUWS since freshman year and currently play both the piano and the alto saxophone for the ensemble. One of my favorite memories from wind symphony is when I had the opportunity to perform the waltz in the promenade during the Viennese Ball. Earlier this year, it was also incredible to return to in-person rehearsals and to make music with others after being away for so long due to the pandemic. Aside from music, I love playing golf and squeezing into Duke basketball games. After graduation, I plan to work in investment banking and will move to New York City over the summer.

**Matt Feder**



I am a Senior from Boca Raton, Florida, graduating with a double major in Statistical Science and Computer Science and a minor in Mathematics. I have been a member of the Wind Symphony since my Freshman year and have additionally participated in the Duke Flute studio since then. My favorite memory of DUWS was PB's 100th birthday concert; I am honored and humbled to have the privilege to perform in his memory this evening. Other than Flute/Piccolo I enjoy the outdoors, especially alpine skiing/ski racing, hiking, running, and yoga. After graduation, I will be working as a consultant for McKinsey and Company, specializing in digital and technical transformation.

**Sanika Gupte**



I am a senior from Aldie, Virginia, with majors in Biomedical Engineering and Electrical/Computer Engineering. I have played bass clarinet, and occasionally the contra alto clarinet, in DUWS for all four years. I have also served as a Viennese Ball Co-Chair for three of those years. I have so many amazing memories from DUWS including the dim-sum, Uno, and ice skating socials with the clarinet section, playing Fellini with Johan de Meij and Henk Van Twillert my sophomore year, and, finally, getting to dance in Promenade at the Viennese Ball. After graduation, I will be staying at Duke for the 4+1 Masters of Engineering program to study machine learning through the Electrical and Computer Engineering department. After my masters, I plan on moving to Baltimore, Maryland to work as a computer engineer.

**Gloria Kim**



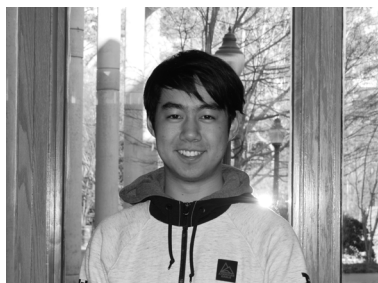
I am a senior from Columbia, SC graduating with a BS in Neuroscience and Minor in Visual Arts. I've played clarinet for the DUWS throughout my entire time at Duke, serving as section leader and Viennese Ball co-chair. Some of my favorite moments in DUWS include performing in the Chapel for Parent's Weekend, as well as dressing up in costumes for a Halloween concert we held for the local community. Aside from music, I also spend my time cooking and baking, drawing, dancing, and shooting films. After graduation, I'll be taking a gap year to apply for medical school.

## Lauren Sheu



I am a senior from Palo Alto, California, graduating with a major in cell & molecular biology and a minor in chemistry. I have played in DUWS as a percussionist for all 4 years, and I have also served as both equipment chair and section leader since my sophomore year. My favorite memory with DUWS was the Halloween costume contest my freshman year, as the percussion section bonded over costume-making and also won first place with our crayon costumes. DUWS has been a defining part of my Duke experience, and I will dearly miss this ensemble and community upon graduating. After college, I intend to attend medical school and pursue a career in cancer immunotherapy development.

## Jeffrey Zheng



I am a senior majoring in Chemistry, minoring in Music, and earning a certificate in Science and the Public. I was originally from Fremont, CA but grew up in Shanghai, China and I have been playing the clarinet in the Wind Symphony for all 4 years. I am the current President and previously served as the social chair. My favorite memory with DUWS probably has to be the Viennese Ball and conducting the polka band. It was also amazing that I've had a chance to hear the polkas I composed performed live. Other fun memories include the s'mores and Christmas cookies in Biddle as well as the various Halloween costume contests with the clarinet section. Outside of music I enjoy cooking, skiing, and hiking. After college, I will be pursuing a PhD in Chemical Biology at the University of California, San Francisco.

## DUKE UNIVERSITY WIND SYMPHONY ALUMNI

### FLUTE

Michael Arichea, 1991  
Shauna Farmer, 1986  
Cindy Hall, 1981  
Katie Leiva, 1989 & 1991

### CLARINET

Christi Davis, 1984  
Marc Dillard, 1991  
Aleisa Fishman, 1990  
Alan Schaffer, 1982  
Judy Schmitz, 1986  
Marc Schlosberg, 1983  
Cynthia Van Der Wiele, 1998

### BASSOONS

Stephen Kosciesza, 1976

### SAXOPHONES

Jill Jones, 2020

### HORN

Jonathan Snyder

### TRUMPET

Jasmine Leahy, 2021  
Bruce Klitzman, 1974  
Guy Schlaseman, 1979

### EUPHONIUM

Brenda Burchard, 1981

### TROMBONE

F. Charles Anderson, 1986  
Ronald Backus, 1981  
Suzanne Freitag, 1990  
Dale Stanton-Hoyle, 1980

### PERCUSSION

Gary Evoniuk, 1978/1984  
Charlie Wright, 1977

### ALUMNI IN THE AUDIENCE

Martha Lynn Ballard, 1975  
Virginia Barker, Vienna 1987  
Mike Carney, 1981  
Patrick Chu, 1988  
Marcia Doerr, Duke Music Dept  
Staff 1989-1996  
Libus Dover, 1980  
Dan Gezelter, 1989  
Anna Goodman, 1988  
Anthony Kelley, 1987  
Amy Keyworth, 1979  
Brenden Kootsey, 1990  
Amy Marschall, 1980  
Michael Marsicano, 1978  
Charles Menzel, 1977  
Tara Polony, Vienna 1984/1987  
Debby Giesler Pyatt, 1980  
Caroline Schlaseman, 1981  
Ben Turney, 1990  
Shirley Violand-Jones, MBA 1989  
David Walder, 1978  
Robert Wargo, 1988  
John Yarbrough, 1978

## Verena Mösenbichler-Bryant



Verena Mösenbichler-Bryant serves as Associate 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 Executive Director of the World Youth Wind Orchestra Project, and the World Adult Wind Orchestra Project of the annual Mid-Europe festival in Schladming, Austria ([www.mideurope.at](http://www.mideurope.at)).

Verena Mösenbichler-Bryant's transcription of John Corigliano's Grammy-winning work, *Mr. Tambourine Man*, for Wind Ensemble and Amplified Soprano, published by G. Schirmer, has received strong praise from the composer, and has received numerous performances since its 2009 premiere. She has also published an article in GIA's respected Teaching Music Through Performance in Band series. Verena serves frequently as cover conductor for the North Carolina Symphony, and as guest conductor and clinician across the United States, Japan, as well as in her native Austria.

### **UPCOMING**

#### **47<sup>th</sup> VIENNESE BALL**

APRIL 16, 2022

7pm-11pm

Location: JB Duke Hotel Ballroom  
(230 Science Dr, Durham, NC 27708)

*Admission: free, donations welcomed*  
*Parking vouchers will be available at the ticketing table.*

**In loving memory and forever in our music and hearts**  
**Paul R. Bryan**  
**1920-2021**



**The Paul R. Bryan Award**

Presented annually to recognize outstanding musicianship and exemplary service to the Duke University Wind Symphony. This award is given in honor of Professor Emeritus, Paul R. Bryan, professor of Music and conductor of the Wind Symphony (1951-1989).

**2013**

Kelly Calabrese, Cinnamon Mittan, Jenny Walters

**2014**

DeShaun Gordon-King, Sarah Wang

**2015**

Drew Cutshaw, Melissa Klein

**2016**

Tommy Jenkins, Grant Kelly, Cindy Tay

**2017**

William Harris, Alex Pieloch

**2018**

Allyson Luo

**2019**

Andrew Eurdolian, Samantha Woog

**2020**

Ryan Culhane, Jeffrey Gu, Jill Jones

**2021**

Jasmine Leahy