



D U K E M U S I C

DUKE UNIVERSITY WIND SYMPHONY

Dr. J. Ben Jones, interim director

October 14, 2021 7:30 pm Baldwin Auditorium

Scenes and Views

Festal Scenes (1986)	Yasuhide Ito (b. 1960)
Mare Tranquillitatis (2007)	Roger Zare (b. 1985)
Satiric Dances (1975) I. Allegro pesante II. Adagio mesto III. Allegro spumante	Norman Dello Joio (1913-2008)
From the Delta (1945) I. Work Song II. Spiritual III. Dance	William Grant Still (1895-1978)
Amazing Grace (2011)	John Newton (1725-1807) arr. William Himes (b. 1949)
Undertow (2008)	John Mackey (b. 1973)

TO OUR AUDIENCE

Hello, and welcome to our first concert of the Fall 2021 semester! We are thrilled to have each of you with us after many months without live performances.

This opening concert, entitled *Scenes and Views*, explores music which references settings in nature, the world around us, and beyond. Each piece offers a lens through which we can view ourselves as well as an opportunity to reflect upon the time we live in. As we face the challenges and changes of this time in our lives, we hope this program inspires you to see things in a new way and brings you hope. Thank you all for sharing this experience with us.

PROGRAM NOTES

Festal Scenes (1986)

Yasuhide Ito (b. 1960)

Yasuhide Ito was born December 7, 1960 in Hamamatsu City, Japan. He began his musical studies early in life, taking piano lessons as a young child and composition lessons during high school. Ito attended the Tokyo National University of Fine Arts and Music, earning both bachelors and masters degrees in Music Composition. Ito's prolific compositional output includes more than one thousand works, over ninety of which are pieces for concert band. He currently serves as a professor of composition at the Senzoku Gakuen College of Music in Kawasaki, Japan.

One of Ito's most popular works for concert band, *Festal Scenes*, was composed in 1986 through a commission from the Ominato Band of the Japan Maritime Self-Defense Force. The work was premiered by the Ominato Band that October and later received its United States premiere by the University of Illinois at the joint American Bandmasters Association and Japanese Bandmasters Association convention in March of 1987, with Ito guest conducting. The work is a combination of four folk songs from the Aomori Prefecture in the northern part of Japan's main island of Honshu. Ito was inspired to compose the piece after receiving a letter from a friend who said "everything seems like a paradise blooming all together. Life is a festival, indeed."

~ Note contributed by J. Ben Jones

Mare Tranquillitatis (2007)

Roger Zare (b. 1985)

Roger Zare was born in Sarasota, Florida in 1985 and was attracted to music at a very young age. He began playing piano at age five, violin at age eleven, and wrote his first composition at fourteen. Zare holds a Doctorate of Musical Arts (2012) from the University of Michigan, a Master of Music (2009) from the Peabody Conservatory of Music, and a Bachelor of Music (2007) from the University of Southern California. As an award-winning composer, Zare has composed for a variety of ensembles, including solo, chamber, choral, and full orchestra. He is currently based in Chicago and serves on the composition faculty at Illinois State University where he is also the co-director of the Red Note New Music Festival.

Zare's music often takes inspiration from science, nature, mathematics and mythology, and *Mare Tranquillitatis* is no exception. The piece's title translates to "Sea of Tranquility," which is the famous location on the moon where the Apollo 11 landed and the first man set foot on the lunar surface. Zare was commissioned to write *Mare Tranquillitatis* in 2007 by the Shawnee Mission Northwest High School in Kansas city, whose string orchestra premiered the work on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band, which premiered throughout the 2012-2013 season. The music seeks to capture a dichotomy of tranquil beauty and restless isolation.

~ Note contributed by Katie Tan, current Duke student & member of the clarinet section

Satiric Dances (1975)

Norman Dello Joio (1913-2008)

American composer, Norman Dello Joio's *Satiric Dances* was written in 1975 and has long been a staple of wind and concert band repertoire. The piece was commissioned by the Concord Band of Massachusetts to commemorate the 200th anniversary of the

"shot heard 'round the world," the opening volley that started the Revolutionary War. The band premiered the piece, with the composer present, at the very site of this shot, the Minute Man National Historical Park in Concord, Massachusetts.

While Dello Joio enthusiastically accepted the commission, he chose not to compose new music; instead, he based the work on background music he had written a year earlier for a comedy by Aristophanes. The piece begins with the marking *allegro pesante* - "quickly, with weight" - but it never feels ponderous, due mostly to the jaunty tempo. The middle movement is much slower, but no less compelling, than its predecessor. With an *adagio mesto* indication, the movement starts with flutes and low brass introducing a formal and dignified tune. This soon gives way to a series of light and delicate motifs. The third movement, labeled *allegro spumante*, begins without a break; its various dynamic changes and brisk switching of tunes brings the piece to a "sparkling" end, as befits its name.

~ Note contributed by Tobin Flower, Community member in the horn section

From the Delta (1945)

William Grant Still (1895-1978)

Endearingly referred to as the "Dean of African-American Classical Composers," William Grant Still's musical training began at an early age as he took private violin lessons as a child. He later studied at Wilberforce University, the Oberlin Conservatory of Music, and the New England Conservatory. He was awarded many grants and commissions and was granted honorary degrees from many colleges, conservatories, and universities around the country. Still was the first African American in the United States to have a symphony performed by a major symphony orchestra, conduct a major symphony orchestra, and to have an opera produced by a major company. He was a prolific composer with a musical output consisting of over 200 compositions including operas, ballets, symphonies, chamber works, arrangements, pieces for instrumental and choral ensembles and solo works.

From the Delta is one of only four compositions by William Grant Still originally written for band and is Still's musical reflection of life in the Mississippi Delta region of the southern United States. Composed in 1945 via a commission from the Goldman Band of New York City, the work was first performed on June 17, 1947 in Central Park. *From the Delta* consists of three movements (Work Song, Spiritual, and Dance) and is a mixture of inventive harmonies, traditional forms, and memorable melodies.

~ Note contributed by J. Ben Jones

Amazing Grace (2011)

John Newton (1725-1807)
arr. William Himes (b. 1949)

Today one of the most widely recognizable songs in the English-speaking world, the Christian hymn "Amazing Grace" was written by the Anglican clergyman John Newton (1725-1807) and first published in 1779. The modern form of "Amazing Grace" dates to the Second Great Awakening during the early nineteenth century in the United States, where the hymn was a common fixture of the era's religious revival meetings. While throughout this period, the text of "Amazing Grace" was paired to numerous tunes, the setting of American composer William Walker (1809-1875) to a traditional melody called "New Britain" became dominant soon after its publication in Walker's 1847 tune book *Southern Harmony*. It is this version that has achieved lasting significance.

American composer William Himes (b. 1949), has most prominently served as music director for the U.S.A. Central Territory of the Salvation Army since 1977, in this capacity

also conducting the internationally acclaimed Chicago Staff Band. Himes' arrangement, while maintaining the classic melody and exalted tone of most renditions, features several harmonic and structural innovations. An extended E-flat pedal point combined with a sustained whole step dissonance in the introduction creates an unusually static backdrop and strong sense of anticipation, belying the normally sweeping character of the main melody. This prolonged buildup finally concludes with one of the arrangement's hallmarks — a chromatically descending bass line — that rather unexpectedly drives a modulation to the seemingly distant key of F major, where a moving harmonic accompaniment finally joins the ever-familiar melodic line. Throughout this chorale-like section, brief counter melodic statements steadily gain prominence, culminating in a spectacular contrapuntal inversion in which the high winds — pointedly as individual sections — plaintively state the countermelody in succession. These increasingly insistent repetitions lead seamlessly to a triumphant and climactic recapitulation of the main theme of "Amazing Grace," at last played by the entire ensemble. As this comes to close, again following a chromatically descending bass line, the melody shifts to repeated calls of the line, "I once was lost." In the end, the answer is not the customary "But now am found," but rather, after an entire piece's worth of jazz-inspired harmonic dissonances, a quiet and perfectly consonant F major chord.

~ Note contributed by Angus Li, current Duke student & member of the clarinet section

Undertow (2008)

John Mackey (b. 1973)

John Mackey was born October 1, 1973, in New Philadelphia, Ohio, to a family of musicians. His father had been a trumpet player in the Treasure Island Navy Band during the 1960's and his mother was a flautist and long-time secretary for the School of Music at Ohio State University. Mackey has no formal music training, but read his mother's old music theory textbooks and checked out scores from Ohio State's music library as a child. Using his grandfather's computer, and the computer program *Music Construction Set*, Mackey began inputting the scores he borrowed into the software and quickly began experimenting with composing music of his own. Mackey holds a Bachelor's degree in music from the Cleveland Institute where he studied composition with Donald Erb, and a Master's Degree from the Juilliard School where he studied with John Corigliano. He has written works for chamber ensembles, voices, full orchestra, music for theater, and over thirty-five works for concert bands and wind ensembles. As one of the most popular wind band composers of his time, Mackey has written music for every level of wind band, including education minded works for young players and extremely difficult compositions for the most advanced wind bands in the world.

~ Note contributed by J. Ben Jones

Concerning *Undertow*, Mackey offers the following in the score:

Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-step" pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion. *(This portion written by Jake Wallace.)*

J. Ben Jones
Interim Director, Duke University Wind Symphony

Dr. J. Ben Jones serves as the interim conductor of the Duke University Wind Symphony and is the assistant director of bands at Elon University. Ben recently earned his Doctor of Musical Arts degree in Instrumental Conducting at the University of North Carolina Greensboro. While at UNCG, Ben served as the principal conductor of the University Band and was the co-conductor of the Symphonic Band during the 2018–19 school year. He was also a frequent guest conductor with the Wind Ensemble, Casella Sinfonietta, and served as an instructor in undergraduate instrumental conducting.



Prior to his graduate studies Ben taught in the public school system of North Carolina as the director of bands at Ashbrook High School in Gastonia, where he oversaw marching and concert bands and collaborative efforts within the community. An advocate for music education and building leaders in school music programs, Ben has presented leadership training workshops, worked with young music educators, adjudicated, and served as a guest clinician for many band programs around the Carolinas.

Ben is a native of Gastonia, NC, and holds a BME from the University of South Carolina and an MM in Instrumental Conducting from UNCG. He has studied with Dr. Kevin Geraldi, Dr. John Locke, and Dr. Jonathan Caldwell, and is a member of the National Association for Music Education, the North Carolina Music Educators Association, the College Band Directors National Association, and Phi Mu Alpha Sinfonia.

DUKE UNIVERSITY WIND SYMPHONY FALL 2021

FLUTE

Amy Buckalew
Matthew Feder *
Katie Heath
Mary-Kate Merenich
Brinda Raghavendra *
Heather Snook
Alice Zhou

OBOE

Virginia Carty
Joshua Powell

BASSOON

Kevin Kauffman *
Isabelle Zhang

CLARINET

Ethan Chupp
Bryant Chung
David Johnston *
Gloria Kim
Angus Li
Jocelyn Reyes
Megan Stone
Katie Tan
Michael Wang
Lyndrinn Yao
Nina Zhang
Jeffrey Zheng *

BASS CLARINET

Sanika Gupte

ALTO SAXOPHONE

Elise Mallon
Gavin Puckett

TENOR SAXOPHONE

Travis Minutoli
Stephen Xiong

HORN

Tobin Fowler
Thomas Shaffer
Eric Xu *

TRUMPET

Adam Johnson
Isabella Larsen *
Meghan Merenich
Anushri Saxena
Josie van de Klashorst
Ryan Yu

TROMBONE

Eric Burkhalter
Julie Ou
Amar Ruthen
Chris Withrow

EUPHONIUM

Satya Yalamanchi *

TUBA

Clayton Bromley
Geoffrey Burkhalter

PERCUSSION

Parker Dingman
Joe Frank
Ben Randoing
Lauren Sheu*
Lina Sinsheimer

DOUBLE BASS

Cathy Leathers

All names listed alphabetically

*** Indicates Section Leader**

Department of Music Upcoming Concerts and Events

All events are free unless otherwise indicated.

Friday, October 15

8 pm — Baldwin Auditorium

Duke Jazz Ensemble — John Brown, director; Evan Roberson, associate director
with guest artist **Jason Marsalis**, percussionist

\$10 general admission, free for students / tickets.duke.edu

Saturday, October 16

8 pm — Baldwin Auditorium

Showcase Concert

DUKE CHORALE — Rodney Wynkoop, director
DUKE SYMPHONY ORCHESTRA — Harry Davidson, music director

DUKE WIND SYMPHONY — J. Ben Jones, interim director

\$10 general admission, free for students / tickets.duke.edu

Friday, October 22

8 pm — Baldwin Auditorium

On the Persistence of the Spiritual in Black Music with Albert Lee, tenor

The Ciompi Quartet, Duke Chorale, NCCU Vocal Jazz Ensemble, cellist Timothy Holley, and pianist Anthony Kelley perform works by Florence Price, Olly Wilson, William Banfield, and others.

Part of the Humanities Unbounded Lab, "Black Music and the Soul of America"

Saturday, October 30

Caroline Stinson, cello & Ieva Jokubaviciute, piano

8 pm — Baldwin Auditorium

Elliott Carter: *Sonata for Cello and Piano*; Jonathan Newman: *Deep Sky Blue*

Nadia Boulanger: *Three Pieces*

Saturday, November 6

8 pm — Baldwin Auditorium

Ciompi Quartet: Metamorphosen, with students from the Duke Music Program

Elizabeth Maconchy: *String Quartet No. 4*; Sergei Prokofiev: *String Quartet No. 2 in F Minor*

Richard Strauss: *Metamorphosen for 23 Solo Strings*

Presented by Duke Performances

Sunday, November 14

5 pm — Nelson Music Room, East Duke Building

Chinese Music Ensemble, Jennifer Chang, director

Thursday, November 18

7:30 pm — Baldwin Auditorium

Duke Wind Symphony, J. Ben Jones, interim director

Points of Reflection: Featuring music inspired by the Renaissance period
and works by John Philip Sousa, Jennifer Jolley, Kelijah Dunton, and Omar Thomas

Friday, December 3

8 pm — Baldwin Auditorium

Duke Jazz Ensemble with Javon Jackson, saxophone

John Brown, director; Evan Roberson, associate director

\$10 general admission, \$5 senior citizens, students free / tickets.duke.edu

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