



D U K E M U S I C

DUKE UNIVERSITY WIND SYMPHONY

Dr. J. Ben Jones, interim director

November 18, 2021 7:30 pm Baldwin Auditorium

Points of Reflection

Fantasia in G (1982)

Timothy Mahr (b. 1956)

Liberty Bell March (1893)

John Philip Sousa (1854-1932)

Courtly Airs & Dances (1995)

Ron Nelson (b. 1929)

- I. Intrada
- II. Basse danse (France)
- III. Pavane (England)
- IV. Saltarello (Italy)
- V. Sarabande (Spain)
- VI. Allemande (Germany)

Lichtweg/Lightway (2016)

Jennifer Jolley (b. 1981)

Stillwater (2019)

Kelijah Dunton (b. 1999)

Of Our New Day Begun (2015)

Omar Thomas (b. 1984)

Program Notes

To Our Audience:

Hello and welcome to the Duke University Wind Symphony's final performance of the Fall 2021 semester! We are excited to have each of you with us tonight and hope you find the music enjoyable and thought provoking. This concert, entitled *Points of Reflection*, incorporates selections from several compositional styles, musical eras, and composer backgrounds as a way to reflect on the events of recent years in our country. Each piece was chosen for its connection to the central idea that where we are today comes from thoughts, actions, and decisions from the past. We hope each piece serves as a point of reflection for everyone involved in tonight's performance.

The concert opens with Timothy Mahr's *Fantasia in G* which incorporates the famous melody (commonly known as "Ode to Joy") used by classical era composer, Ludwig van Beethoven in his final symphony. In the years since its composition, Beethoven's work and the poetry it was inspired by, have come to represent a call for unity of all people. The concert continues with John Philip Sousa's *Liberty Bell March*, a staple for bands everywhere. The connection to tonight's central idea is two-fold for Sousa's work. First, for as long as concert bands have existed, marches have been continuously included as part of their repertoire, and Sousa's contributions to the genre are particularly revered. Secondly, the subject that is referenced in this particular march, The Liberty Bell, is an enduring emblem of American freedom.

The concert continues with three selections offering views from different vantage points. Ron Nelson's *Courtly Airs and Dances* is a six-movement work meant to imitate music of the Renaissance era of music history and offers a point of reflection from the distant past. Jennifer Jolley's *Lightway*, stands in contrast to Nelson's work as a very recent piece for the wind band. This work is the composer's reflection of sitting at the Munich airport in Germany while viewing a light installation. With ties to the Modernist era's minimalism, *Lightway* incorporates slight rhythmic and melodic alterations over the course of the piece, allowing a calming and reflective mood to persist throughout the performance. In a similar way, Kelijah Dunton's *Stillwater*, reflects a natural scene of a small American town during the winter. Both *Lightway* and *Stillwater* represent our ability to change after introspective thought.

The final work on this evening's concert is from the emerging voice of composer Omar Thomas. His work, *Of Our New Day Begun*, is a reflection of events of the 2015 attack on the Emanuel African Methodist Episcopal Church in Charleston, South Carolina. *Of Our New Day Begun* was inspired by, and includes quotations of, the hymn *Lift Every Voice and Sing*. Often referred to as "The Black National Anthem," this hymn was originally written as a poem by NAACP leader James Weldon Johnson in 1900 and was set to music by his brother, John Rosamond Johnson. The lyrics of the hymn, and Thomas' inventive use of the tune, are a call to action meant to remind us to "march on 'til victory is won" for all people.

The purpose of each of these pieces is to offer an opportunity to reflect on our collective past and the possibilities of the future. Recent experiences have forced our society to confront the challenges of these times and find solutions together. The Duke University Wind Symphony hopes this music allows you to reflect, but also inspires you to create positive change in the world around us. Thank you for being here. Enjoy the concert!

— J. Ben Jones

Fantasia in G (1982)

Timothy Mahr (b. 1956)

Timothy Mahr (b. 1956) is an American composer, conductor, and clinician. He studied music composition and music education at St. Olaf College, graduating in 1977 and 1978 (B.M. theory/composition and B.A. music education). He later earned the Master of Arts degree in trombone performance from the University of Iowa in 1983 and a Doctor of Musical Arts degree in instrumental conducting in 1995. Writing over 100 works, Mahr has become a well-known and sought-after composer for band and orchestra. Mahr is currently Professor of Music at St. Olaf College, where he conducts the St. Olaf Band and teaches classes in conducting, composition, and music education.

As one of Mahr's first pieces for wind band, *Fantasia in G* was composed in 1982. The work was originally conceived as an organ prelude for a wedding but later expanded to the full wind ensemble version. The completed version was first performed in January of 1983 by the St. Olaf College Band. The work is largely inspired by the opening line of Johann Schiller's poem Ode to Joy: "Freude, Schoener Goetterfunken" (Joy, Bright Spark of Divinity), and the music later used by Ludwig van Beethoven in his monumental *Symphony No. 9*.

~ Note written by J. Ben Jones

Liberty Bell March (1893)

John Philip Sousa (1854-1932)

American composer, conductor, and band leader John Philip Sousa (1854-1932) is one of the most beloved figures of the band genre. Sousa was born in 1854 in Washington, DC where his father was a musician in the United States Marine Band. He took private music lessons as a young child, starting when he was around six years of age. Sousa began his musical training on violin, but also learned piano, flute, cornet, baritone, trombone, and alto horn. In addition to learning this array of instruments, Sousa also studied music theory and voice. When he was thirteen, he became an apprentice musician with the Marine Corps, and in 1880, he was appointed the seventeenth director of the prestigious "The President's Own," Marine band, a position he held for twelve years until resigning to organizing his own professional band in 1892. The famous Sousa Band traveled across the country and internationally for many years before Sousa's death in 1932. Though he was highly regarded for his many musical achievements, Sousa is possibly remembered most for his many marches. In total, Sousa composed 136 marches along with 15 operettas, 15 suites, 27 band fantasies, over 300 transcriptions and arrangements, and many other works.

Composed in 1893, *The Liberty Bell* has come to be one of Sousa's most popular marches and the title of the work is uniquely tied to personal events in the composer's life at the time of its composition. Sousa and his manager saw a very large painting of the actual liberty bell while on tour in 1893 and soon after, Sousa received a letter from his wife detailing how their son had just recently marched in a Philadelphia parade honoring the historic site. Sousa, known for his proud patriotism, added the nationalistic title to a march he was composing at the time. The prominent chime strikes throughout the march's strains, sometimes played by an actual bell, are intended to pay tribute to the chiming of the liberty bell, a symbol of American independence and pride.

~ Note written by J. Ben Jones

Courtly Airs & Dances (1995)

Ron Nelson (b. 1929)

Ron Nelson (b. 1929) began piano lessons at the age of six. At that tender age, he wrote his first composition, entitled *The Sailboat*, finding it more fun to improvise than to practice. He became a church organist at the age of thirteen and his early efforts rewarded him with the discipline to write down his improvisations and the basic principles of orchestration. Nelson would later earn his Bachelor of Music degree in 1952, the master's degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993. He has composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. In 1993, his *Passacaglia* (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize.

Courtly Airs and Dances is a suite of Renaissance inspired dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The work opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

~ Biographical information and program note adapted from the composer's website

Lichtweg/Lightway (2016)

Jennifer Jolley (b. 1981)

Jennifer Jolley (b. 1981) is an American composer, blogger, professor, and part-time creative opera producer. Her works draw toward political and provocative subjects and have been performed by ensembles worldwide. Jolley deeply values the relationship created between composers and the communities with whom they collaborate. She promotes composer advocacy through her opera company NANOWorks Opera and her articles for NewMusicBox & I CARE IF YOU LISTEN. She also serves on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council. Jolley is currently based in Texas as part of the Texas Tech School of Music composition faculty and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

Written in 2016, *Lichtweg/Lightway* is based on Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit. The work musically portrays the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato (continually repeated musical phrase or rhythm) that is heard throughout the piece. The ostinato is diffused amongst the different tone colors found in the ensemble, similar to how the panes of glass, mirrors, and aluminum sheets refract and scatter the neon hues of the light installation.

~ Note written by Katie Tan, current Duke student and member of the clarinet section

Stillwater (2019)**Kelijah Dunton (b. 1999)**

New York-based composer, Kelijah Dunton (b. 1999) is an emerging voice in wind band music. Born in Brooklyn, New York, Dunton was a saxophonist throughout school and continues to be an active performer in New York City's metropolitan music community. During childhood, Dunton moved to and from several neighborhoods which he credits as an influence in his music due to exposure to various musical genres and people of all backgrounds, ages, and walks of life.

Dunton's 2019 work, *Stillwater*, is among his first pieces for wind band and takes its inspiration from a small town: Stillwater, Minnesota. The town has a large lake at its center which is visible from the homes of the town's citizens. During the winter season, the lake partially freezes. While the very top of the lake turns to ice, the water underneath is able to flow. Dunton refers to this scene as the starting point for his music. He writes: "This creates this tranquil effect that could not only be seen but heard. When stepping out into your backyard, you would see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow. Why is this important? We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves; we discover our passions, our longings, and our sense of belonging."

~ Note written by J. Ben Jones

Of Our New Day Begun (2015)**Omar Thomas (b. 1984)**

Omar Thomas' tribute, *Of Our New Day Begun*, was composed to honor the victims of the June 2015 domestic terrorist attack on the "Mother Emanuel" African Methodist Episcopal Church in Charleston, South Carolina. On that day, an avowed white supremacist walked into the church and opened fire on the small congregation, killing nine members while they were in prayer -- an act that stunned the nation and the world. Mr. Thomas, a well-known composer, and arranger, was commissioned soon after to compose a work to honor those lives lost. Thomas, a Black American, has acknowledged the "line" he walked when composing this work: a line between respect for the victims and his bitterness toward the perpetrator of the crime. "I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line -- embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families."

Of Our New Day Begun combines the full range of each instruments' timbres and dynamics, along with a rich admixture of blues harmonies, melodies, and rhythms. Particularly moving is the inclusion, midway, of the hymn "Lift Every Voice and Sing" by the brothers James and J. Rosamond Johnson, in which the performers are asked to stomp, clap and sing. These elements powerfully depict the acrimonious feelings and deep despair shared by all of us following this horrific event. As listeners tonight, we might well consider that while the Sousa work celebrates our nation's notion of Liberty, *Of Our New Day Begun* reminds us of the importance of understanding, and remembering, that this Liberty is due to each and every one of us in equal share. Commissioned by a consortium of 37 university, professional and high school bands from across the country, this work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference in Charleston. The composer, and members of the Mother Emanuel AME congregation, were in attendance.

~ Note written by Tobin Fowler, Community member in the horn section

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 Gerald, 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 *

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
William Sizemore
Elliott Stanger
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
Erik Schmidt
Lauren Sheu*
Lina Sinsheimer
Brandon West

PIANO

Ben Chin

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, November 19

8 pm — Baldwin Auditorium

[dnme] Duke New Music Ensemble

Brittany Green, director

Saturday, November 20

Performances at 3 pm AND 7 pm — Ruby Lounge, Rubenstein Arts Building

Duke Opera Theater: A Gershwin & Porter Cabaret

David Heid, director; Daniel Seyfried, pianist

Sunday, November 21

Baldwin Auditorium

Chamber Music Concerts

Caroline Stinson, director

Concert 1 at 3 pm; Concert 2 at 6 pm

Musicians in the Duke Chamber Music Program perform works from the 18th-21st centuries

Tuesday, November 30

7 pm — Duke Chapel

Duke Chorale Christmas Concert

Rodney Wynkoop, director

Features seasonal selections by the Duke Chorale
as well as traditional carols for the entire audience to sing.

Admission: one non-perishable food item for families in need

Wednesday, December 1

12 pm — Goodson Chapel, Divinity School

Ciampi Quartet Lunchtime Classics

Brahms: String Quartet No. 3, Op. 67

Wednesday, December 1

7:30 pm — Baldwin Auditorium

Duke Symphony Orchestra with Ieva Jokubaviciute, pianist

Harry Davidson, music director

Haydn: Overture to "L'Isola Disabitata"

Mozart: Piano Concerto No. 23 in A Major, K 488

Beethoven: Symphony No. 2 in D Major

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

Duke Music prioritizes the health and safety of our extended community.

We strongly encourage all individuals to be fully vaccinated before attending performances & other events in our venues. University, local, and state regulations are subject to change on short notice depending on public health conditions. Guidelines for Duke University campus visitors can be found at <https://returnto.duke.edu/campus-visitors/>.

Visit music.duke.edu for all upcoming concerts and events.