DUKE UNIVERSITY WIND SYMPHONY
Dr. Verena Mösenbichler-Bryant, conductor
February 29, 2020         8:00 pm         Baldwin Auditorium

PAUL BRYAN'S 100TH BIRTHDAY


Pendulum (2018) Steven Bryant (b. 1972)

1. Shouting Defiance
2. Nocturne (in honor of PB)
3. Exclamation!
5. Zeal


INTERMISSION

DUKE UNIVERSITY WIND SYMPHONY & ALUMNI

His Honor (1933) Henry Fillmore (1881-1956)

History’s Whispers (Fanfare in Blue) (2020) Anthony Kelley (b. 1965)

WORLD PREMIERE


March “Boya” (1955) Robert Trevarthen (b. 1933) & Paul Bryan

Radetzky March (1848) Johann Strauss Sr. (1804-1849)

Dear Old Duke (Alma Mater) R.H. James

Blue & White G.E. Leftwich, Jr.

TO OUR AUDIENCE

Paul Bryan’s impact on his students, the Duke Wind Symphony, and Duke as a whole has been tremendously meaningful. Tonight we have gathered to celebrate his incredible legacy and his upcoming 100th birthday. The repertoire of tonight’s concert reflects on PB’s (Paul Bryan’s nickname) time here at Duke, the composers he worked with and commissioned, as well as some new works dedicated to PB and his beloved Austria.

We invite you to a reception in the Biddle Music Building immediately following the concert.

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 UNCSA 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).

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.

We are grateful for the support of CMA through the Cultural Engagement Fund.

Our ability to offer this evening’s tribute to Professor Bryan is made possible by the generous support of a number of Wind Symphony alumni and the Paul R. Bryan Music Department Endowment Fund (previously the James Brooks Endowment), which will continue to provide valuable annual income to the Wind Symphony through the Department of Music.

Thank you for supporting the Duke Wind Symphony!
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 Composer: 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, ’82; and the Durham Youth Symphony 1972-76. Paul was inducted to the North Carolina Bandmasters Association Hall of Fame in 2015.

PROGRAM NOTES


Robert Ward was born in Cleveland, Ohio, the 13th of September, 1917. He studied first at the Eastman School of Music in Rochester, N.Y., with Howard Hanson and Bernard Rogers, then at Juilliard with Frederick Jacobi, and finally with Aaron Copland. It is no surprise, then, that his music is tonal, rhythmic, and his style is distinctly American flavor.

Ward was a band leader during the Second World War, an experience which prompted him to write many works for band in addition to five symphonies, three operas, a piano concerto, a string quartet, and many short orchestral works and songs. His opera The Crucible won a Pulitzer prize.

Ward held positions at the University of Winston-Salem and Duke University and resided in Durham until his death in 2013.

"Jubilation Overture was composed during my Seventh Infantry Division’s participation in the Philippines and Okinawa campaigns. The piece reflects the optimism after the early ending of the war that we felt following the capitulation of the Germans rather than the combat conditions in which I was living."

- https://www.cvcn.org


Austrian composer Sebastian Schraml’s music career began in 1999 with trumpet lessons at the Landesmusikschule Raab. He continued his trumpet and flugelhorn lessons in Linz from 2009-2013. In 2007 he completed the golden musician certificate and was a member of the trumpet section in the Upper Austrian Military Band.

ABOUT PAUL BRYAN

PROCESSION NOTES


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DUKE UNIVERSITY WIND SYMPHONY ALUMNI

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DUKE UNIVERSITY WIND SYMPHONY SPRING 2020

FLUTE
Myra Cai
Nina Chen
Matthew Feder (Picc.)*
Chelsea Park
Brida Raghavendra (Picc.)

OBOE
Virginia Carty

CLARINET
Douglas Brame
Marissa Dulas
David Johnston
Gloria Kim* 
Angus Li*
Elliot Mamet
Sophia McGee
Thomas Pomberger
Shari Tian
Caleb Watson
Merick Yamada
Andrew Yeung*
Jeffrey Zheng*

ALTO & BASS CLARINET
Tom Amoreno
Jane Caldwell
Ryan Culhane *

CONTRABASS CLARINET
Sanika Gupte *

BASSOON
Kevin Kauffman

ALTO SAXOPHONE
Ananya Bharadwaj
Ben Chin*
Jachike Ndobusi [Sop. Sax]*, }
Saurav Sanjay

TENOR SAXOPHONE
Jeffrey Gu* 
Jill Jones*
Minghang Wang
Thomas Murphy

BARITONE SAXOPHONE
Matthew Tesdesco
Walt Martin

FRENCH HORN
Sophia Dort
Shana Hall
Abbey List*
Selin Ozcelik
Matt Taylor
Eric Xu

EUPHONIUM
Kevin Chu
Liam Pulsifer

TRUMPET
Damian Bounds
Yury Espinosa
Bella Larsen
Jasmine Leahy*
Meghan Merenich
John Morrison
Jeremy Sexton

TROMBONE
Eric Burkhalter
Sean Gao
Peter Germ
Bill McDowell
Robby Meese*
Chris Withrow
Anna Yanchenko

TUBA
Geoffrey Burkhalter
Brenna Van Velzen

CELLO
Elliot Anderson

STRING BASS
Cathy Leathers

PIANO
Alina Xiao

HARP
Lily el Naccash
Lina Leyhausen

PERCUSSION
Timothy Gundersen
James Kim
Ben Randoning
Lauren Sheu*
Ben Succop*

* Section/Co-section Leaders
> Officer

DUWS OFFICERS 2019/2020
President: Jill Jones
Vice President: Ryan Culhane
Treasurers: Jeffrey Gu and Ben Chin
Social Chairs: Jasmine Leahy and Jeffrey Zheng
Viennese Ball Chairs: Gloria Kim and Sanika Gupte
Publicity Chairs: Lily el Naccash and Jachike Ndobusi
Webmaster/Secretary: Andrew Yeung
Equipment Chair: Lauren Zhu

In 2008 he founded the Raaber Blechbuam, a group of 7 musicians, for whom he has arranged and composed numerous marches and polkas. He is also a member of the Marktmusikapelle Raab, the Blaskapelle Česká, the Bauernkapelle Eberschwang, and the Kürnberg Musi.

Elysion was written for a composition competition and premiered by the World Adult Wind Orchestra Project conducted by Verena Mösenbichler-Bryant in Schladming, Austria in 2019. Based on Greek mythology, Elysion is the idyllic paradise for people who deserve happiness after passing. Schraml feels that Austria represents Elysion to him.

- http://sebastianschraml.com

Pendulum (2018)

Steven Bryant (b. 1972)

Pendulum is symphonic in scope, developing a small amount of musical material over five movements. The music oscillates between exultant exclamations and introspective ruminations, a pendulum of mental states.

Shouting Defiance is an emphatic fanfare that opens the work with a defiant, yet optimistic expanding chord progression. The title is taken from the lyrics for Illinois Loyalty:

Lead on your sons and daughters, fighting for you,
Like men of old, on giants placing reliance, shouting defiance—

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 still plays his Euphonium every day. During his tenure at Duke (1954-1987), he commissioned Giannini’s Symphony No. 3, Dello Joio’s Nocturne, and Persichetti’s So Pure the Star, among other works. He also once had Percy Grainger to Duke as a guest composer.

Exclamation is a ninety-second interjection of material related to movements I and V – an outburst of manic energy that quickly expends itself. Persichetti’s Divertimento for Band (a favorite of mine from my days playing in band) is often lurking in the background of my sonic imagination, and, to my ears at least, this movement bears some influence from that work.

Zeal ignites immediately into a simmering cloud of breath and cymbals. The expanding chord progression from Shouting Defiance returns, and the music moves with simple-minded, burning self-certainty, embodying the seductive euphoria and danger of absolute belief.

- program note by the composer

Symphony No. 3. Mvt. IV: Allegro con brio (1958)

Vittorio Giannini (1903-1966)

The Symphony No. 3 was composed on a commission by the Duke University Band and its conductor, Paul Bryan, during the summer of 1958, in Rome Italy, where I was spending my vacation. It is my second work for band; the first, Praeludium and Allegro, was commissioned by Richard Franko Goldman.

I can give no other reason for choosing to write a symphony to fulfill this commission than that I “felt like it,” and the thought of doing it interested me a great deal.

I will not go into the technical details of the work. Basically, the listener is not concerned with them beyond what they can hear for themselves. I follow no ‘isms’ when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication.
The form of the movements is this: first movement – sonata allegro; second movement – A B A; third movement – A B A B; fourth movement – sonata allegro. There is no program – only what I heard and felt at the time. I hope it makes music.

- program note by the composer

**His Honor (1933)**

**Henry Fillmore (1881-1956)**

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.

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

**Anthony Kelley (b. 1965)**

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. has been 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’s been 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 “fantare in blue” because recently, P.B. and I have enjoyed some conversations about blues and vernacular music, and since the premiere will happen 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. is 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 has been tireless and revelatory, and reminds us that sometimes the most sublime treasures dwell beyond the obvious and reveal themselves through the whispers of history.

- Anthony M. Kelley, February, 2020

**The Annunciation Carol (1942)**

**Percy Grainger (1882-1961)**

Percy Grainger came to Duke as a guest composer and pianist in 1958. He stayed with Paul and Ginny Bryan in their newly purchased home on West Club Boulevard.

The April 8, 1958 program included:

- The Annunciation Carol
- Final Customary Encore:
  - Johann Strauss Sr. (1804-1849) Radetzky March
  - Robert Trevarthen (b. 1933) & Paul Bryan (Ring-a-ving) March

As I was looking through the archives in preparation for this concert, I came across a handwritten version of Grainger’s The Annunciation Carol. From my research, I could not find a printed/published version for wind band. I engraved the handwritten parts, and arranged it to include all members of the ensemble.

- note by Verena Mösenbichler-Bryant

**March “Boya” (1955)**

**Robert Trevarthen (b. 1933) & Paul Bryan**

(Ring-a-ving) March by R.R. Trevarthen with second strain by P.R. Bryan (stolen from a march composed in 1942 and dedicated to the commanding general of Ft. Monmouth, N.J., Brig. General George L. Van Deusen.

**Radtetzky March (1848)**

**Johann Strauss Sr. (1804-1849)**

The final customary encore of every New Year’s concert is Johann Strauss Sr.’s rousing Radetzky March. Composed for Field Marshal Joseph Radetzky von Radetz in 1848, its initial popularity was evident among the soldiers who rhythmically clapped their hands and stomped their feet whenever they heard this music, a tradition lovingly continued by modern Viennese audiences.

- https://www.marineband.marines.mil

**Dear Old Duke (Alma Mater)**

**R.H. James**

**Blue & White**

**G.E. Leftwich, Jr.**

Duke, we thy anthems raise For all thy praises untold We sing for the Blue and White Whose colors we uphold Firm stand our line of blue For we are loyal through and through All for the love of old D.U. Fight! We’ll Fight! With all our strength and might Win we can So here we give a hand Hey! Rah! Rah! Rah! Rah! D-U-K-E, Rah!

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