

**Verena Mösenbichler-Bryant**  
Director, Duke University Wind Symphony

**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 UNCSCA 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.

**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!

**DUKE UNIVERSITY WIND SYMPHONY UPCOMING CONCERT**  
**Thursday, April 9, 7:30 pm — Baldwin Auditorium**  
**SURPRISE!**

The Duke Wind Symphony's final concert of the year is a celebration of the achievements of our graduating students, who will help choose the repertoire. Come and be surprised!



**DUKE UNIVERSITY WIND SYMPHONY**

Dr. Verena Mösenbichler-Bryant, conductor

**February 29, 2020      8:00 pm      Baldwin Auditorium**

**PAUL BRYAN'S 100TH BIRTHDAY**

DUKE UNIVERSITY WIND SYMPHONY

*Jubilation – An Overture* (1946 / 1958) Robert Ward (1917-2013)

*Elysion* (2019) Sebastian Schraml (b. 1989)

*Pendulum* (2018) Steven Bryant (b. 1972)

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

*Symphony No. 3, Mvt. IV: Allegro con brio* (1958) Vittorio Giannini (1903-1966)

**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

*The Annunciation Carol* (1942) Percy Grainger (1882-1961)  
ed. Verena Mösenbichler-Bryant

*March "Boya"* (1955) Robert Trevarthen (b. 1933) & Paul Bryan  
Gary Evoniuk, conductor

*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.

ABOUT PAUL BRYAN



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.

PROGRAM NOTES

Jubilation – An Overture (1946/1958)

Robert Ward (1917-2013)

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 with a 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 about 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.cvnc.org>  
- <http://www.manchestersymphonyorchestra.com>

Elysion (2019)

Sebastian Schraml (b. 1989)

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.

DUKE UNIVERSITY WIND SYMPHONY ALUMNI

FLUTE

Shauna Farmer, 1986, 1982-87  
DeShaun Gordon-King, 2014, 4  
Patricia Harrell, 1983, 4  
Salena Huang, 2019, 5  
Bora Kang, 2014, 2009-2011  
Katie Leiva, 1989 & 1991, 1987-1990  
Martha Lynn Ballard, 1975, 1972-73  
Coline Nitzsche-Ebeling, 1987, 4  
Jenny Walters, 2013, 4

OBOE

Ada Brown, 1975, 2  
Andrew Eurdolian, 2019, 4  
Tara Schoepke, 1987, 1984 & 1987

CLARINET

Nicholas Bandarenko, 1986, 4  
Douglas Brame, 1978, 1974-78, 2006-present  
Jim Brooks, 1967, 1963-1967  
Christi Davis, 1984, 1980-84  
Marc Dillard, 1991, 1987-91  
Aleisa Fishman, 1990, 1986-1990  
Lucy Gaines, 1986, 1982-1985  
Cliff Gilman, 1990, 1986-1990  
Karen Gorse, 1979, 1975-78  
Charles Menzel, 1977, 1973-77  
Bryan Morgan, 2011, 2010-12  
Jose Ortega-Estrada, 2019, 4  
Hannah Rutherford, 2013, 3  
Alan Schaffer, 1982, 1977-1983  
Judy Schmitz, 1986, 1983-1986  
Peggy Sears Kroen, 1988, 4  
Cynthia Van Der Wiele, 1998, 1995-2000

BASS CLARINET

Wayne Harper, 1974, 4  
Shirley Violand-Jones, 1989, 1980-82  
Clair White, 1971, 4

BASSOONS

Kevin Kauffman, 2010, 2008-present  
Stephen Kosciesza, 1976, 4.5

SAXOPHONES

Marcia Doerr, Music Staff, 1989-1996, 1994  
John Howell, 72, J.D. '75, 1968-1975  
Erin O'Brien, 1991, 1  
Kent Small, 1990, 1983-85  
Sarah Williams, 1975, 1971-73

HORN

Ben Brissette, 2017, 2013-17  
Kelly Calabrese, 2013, 2009-13  
George Ferguson, 1977, 1975-77  
Anna Goodman, 1988, 1986-88  
Laurie Heidt, 1977, (Montana State University), 1975  
Kate Menard, 1981, 1977-81  
Karen Zempolich Cannon, 1989, 1985-89

TRUMPET

Drew Cutshaw, 2015, 6  
Dan Gezelter, 1989, 1985-89  
Phil Haile, 1988, 4  
Melissa Klein, 2015, 7  
Ken Latta, 1974, 1972-74  
Guy Schlaseman, 1979, 1975-79

EUPHONIUM

Brenda Burchard, 1981, 1978-81  
Randy Guptill, n/a, many  
Juliet Sadd, 1985, 1981-85  
Lyle Thomas, 1988, 4  
James Wagner, 1993-99

TROMBONE

F. Charles Anderson, 1986, 1982-89  
Ronald Backus, 1981, 1977-79  
Suzanne Freitag, 1990, 1986-90  
Hugh Lee, n/a, 1987  
David Lipps, 1979, 1976-79  
Sam McKnight, 1960/62/68, 1956-57  
Dale Stanton-Hoyle, 1980, 1976-81  
Bruce Watson, 1981, 1975-77

PERCUSSION

Gary Evoniuk, 1978/1984, 10  
Bryan Higgins, 2018, 4  
Caroline Schlaseman, 1981, 1977-81  
John Yarbrough, 1978, 1974-79, 1981-86, 1992-92

ALUMNI IN THE AUDIENCE

Rita Aszalos, 1987, 1984  
Virginia Barker, 1988, 1  
Lee Beatty, 1974, 1970  
Robert Beckler, 1983, 4  
Amanda Berry, 1981, 79-81  
Rick Braaten, 1982, 1978-82  
Hollie Brown, 1979, 1975-79  
Paul Bumbalough, 1979, Duke in Vienna, Fall '78  
Mary Carlson, 1989, 1985-89  
Gael Chaney, 1973, 1970-73  
Patrick Chu, 1988, 2  
Jack Curtis, 1974, 1971-74  
Mitch Edmondson, 1977, 1973-77  
Barbara Springer Edwards, 1981, 1976 - 80  
Bob Frizzelle, 1975, 1  
Mary Gager, n/a, Vienna 1975  
Mike Gaither, 1974, 1970-74  
Debby Giesler Pyatt, 1980, 3  
James Graumlich, 1977, 1975-77  
Mary (Brady)Greenawalt, 1972, 1969-72  
Geoffrey Heintzelman, 1991, 1987-90  
Cynthia Hughey, 1975, 4  
Amy Keyworth, 1979, 4  
Patricia (Roth) Latta, 1975, Vienna 1973  
Audrey Lipps, 1979, 4  
Dave Marchese, 1987, 2  
Amy Marschall, 1980, 1976-80  
Tom McCrary, 1976, 1972-76  
Madelaine Morgan, 1988, 1987  
Beth Norcross, 1977, 1974-77  
Russell D. Owen, 1984, 1981-84  
William Prizer, 1967, 4  
Robert Wargo, 1988, 1987/88  
Samantha Woog, 2019, 2015-19

Members are listed: NAME, Graduation from Duke, Years in DUWS

Thank you to DUWS alumni Shauna Farmer, Juliet Sadd, and Andrew Eurdolian for their help with logistics of this celebration!

**DUKE UNIVERSITY WIND SYMPHONY SPRING 2020**

**FLUTE**

Myra Cai  
Nina Chen  
Matthew Feder (Picc.)\*  
Chelsea Park  
Brinda 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**

Ananyaa Bharadwaj  
Ben Chin ♪  
Jachike Ndubuisi (Sop. Sax)\* ♪  
Saurav Sanjay

**TENOR SAXOPHONE**

Jeffrey Gu\* ♪  
Jill Jones\* ♪  
Minghang Wang  
Thomas Murphy

**BARITONE SAXOPHONE**

Matthew Tedesco  
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  
Breana Van Velzen

**CELLO**

Elliot Anderson

**STRING BASS**

Cathy Leathers

**PIANO**

Alina Xiao

**HARP**

Lily el Naccash ♪  
Lina Leyhausen

**PERCUSSION**

Timothy Gundersen  
James Kim  
Jason McBane  
Ben Randoning  
Lauren Sheu\* ♪  
Ben Succop\*

**\* Section/Co-section Leaders**

♪ **Officer**

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 is a member of the Marktmusikkapelle Raab, the Blaskapelle Česka, 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 *Variants on a Mediaeval Tune*, 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.

**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 Ndubuisi  
Webmaster/Secretary: Andrew Yeung  
Equipment Chair: Lauren Zhu

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.

*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 the score

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 “fanfare 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.

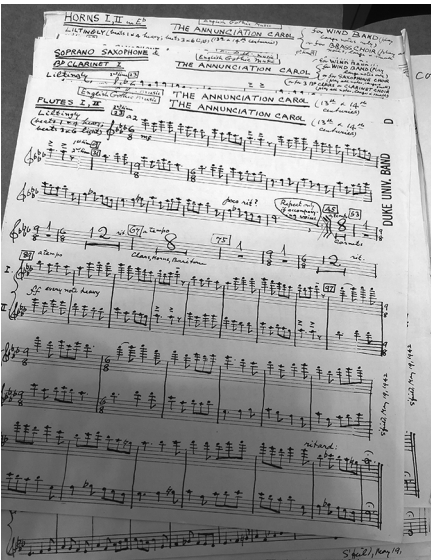
- Anthony M. Kelley, February, 2020

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:



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-ding) 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.

Radetzky 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.

Dear old Duke, thy name we sing  
To thee our voices raise, we'll raise  
To thee our anthems ring in everlasting praise  
And though on life's broad sea  
Our fates may far us bear  
We'll ever turn to thee  
Our Alma Mater dear

- [goduke.com](http://goduke.com) › sport

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!

- [goduke.com](http://goduke.com) › sport