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 UNC-W 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.mid-europe.at).

Verena Mösenbichler-Bryant’s transcription of John Corigliano’s Grammy-winning work, Mr. Tambourine Man, 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.

For more information visit: verenaconductor.com

The Grand Finale
Our final concert of the season and a celebration of the achievements of our graduating students.

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We are grateful for the support of CMA - Cultural Engagement Fund and the Bassett Fund.

UPCOMING DUKE UNIVERSITY WIND SYMPHONY CONCERT
Thursday, April 11, 2019
8 pm — Baldwin Auditorium

TO OUR AUDIENCE
Welcome to our concert this evening! We are excited to welcome Johan de Meij, Henk van Twillert, and the Duke University Saxophone Quartet (DUSQ) to our stage tonight. Come and meet the performers after the performance in the Fountain area of the Biddle Music Building for a reception.
The Hobbits Sam, Peregrin and MERRY, the Dwarf Gimli, the Elf Legolas, it is the Hobbit Frodo who is assigned to carry out this task, and to assist him a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin and Meriadoc, the Dwarf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shun any means, however perfidious, to recover his priceless Ring. However, the Companions soon fall apart. After many pernicious adventures and a surprising dénouement, Frodo and Sam can at last return to their familiar home, The Shire.

The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the “Groot Harmonieorkest van de Gidsen” under the baton of Norbert Nozy. In 1989, the Symphony “The Lord of the Rings” was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was also awarded a prize by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring, made by primeval forces that decide the safety or destruction of the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits the evil forces awake and the struggle for the Ring commences. There is but one solution to save the World from disaster: the Ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron.

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.


Johan de Meij’s first symphony “The Lord of the Rings” is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

I. GANDALF (The Wizard)

FLUTE
Nina Chen
Matthew Feder (Piccolo)
Caroline Gamard
Salena Huang (Piccolo)
Jim Janer *
Anisa Lee
Jingxuan Liu
Angel Shi *
Christine Yang
Michelle Zhang

CLARINET
Douglas Brame
Cathy Choy
Kevin Day
Gloria Kim
Angus Li
Eliot Mamen
José Ortega *
Sarah Yu
Andrew Yeung *
Jeffrey Zheng

BASS CLARINET
Jane Caldwell
Ryan Cuthane *
Sanika Gupta
Alex Kintzer

CONTRABASS CLARINET
Tom Amorena

DUKE UNIVERSITY WIND SYMPHONY SPRING 2019

I. G A N D A L F  (The W izard)

BASSOON
Kevin Kaufman
Samantha Woog *

ALTO SAXOPHONE
Benjamin Chin [Piano]
JJ Nadulisi
Saurav Sanjay
Jared Wao [Soprano Sax]

OBRE
Else Balmende
Andrew Eurcolian *
Aaron Hong *

BARITONE SAXOPHONE
Matt Martin
Matthew Tedesco

FRENCH HORN
Ruapu Jiao
Jamie Keeveinker
Abby List
John Newton
Selin Ozcelik *
Cecilia Sidibe
Eric Xu

EUPHONIUM
Kevin Chah
Alan Leggio
Liam Pultizer

TRUMPET cont.’d
Tommy Klug
Jasmine Leahy *
John Morrison
Jeremy Sexton
Yury Williamson

Jill Jones *
Steve Schlesser, guest musician

Jill Jones *
Tommy Kuehn, guest musician

HARP
Lily el Naccash #

Percussion
Timothy DeCampos
James Kim
Ben Randoing
Lauren Sheu
Benjamin Succop *
Steven Schlesser, guest musician
Adam Kuehn, guest musician

Cecilia Sidibe
EP HR CB N
Kevin Chah
Ben Randoing
Lauren Sheu

* Section/Co-section Leaders
# Officer

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and performed as a soloist with the Amsterdam Soloist Quintet. This collaboration resulted in the highly successfully productions Tango, a homage to Astor Piazzolla with violinist Sonja van Beek and Homage to Heitor Villa-Lobos. In 2001, van Twillert recorded the famous Solo Cello Suites of Johann Sebastian Bach on the baritone saxophone. In 2002, he recorded a CD with Portuguese fado music, Saudades, with the Grammy Award winning Portuguese singer Carlos do Carmo. Since 2006 he has been invited to the Newport Music Festival in the USA. He also recorded the CD Confesso with Latvian soprano Inessa Galante. His duo with pianist Tjako van Schie, formed in 1986, has performed throughout Holland, Portugal, and in the Dutch Antilles. In 2011, the duo released their triple CD, A Bag of Music.

Between 2009-2011 Henk van Twillert lived in New York, where he was working on his Ph.D. At the same time he began songwriting, completing his first album New York as singer/bandleader: Mr. Henk & Band. He completed his Ph.D. in 2013, with a dissertation entitled “Bach’s Cello Suites Transcription and Interpretation for Baritone Saxophone.”

In March 2012, van Twillert made his debut with Carlos do Carmo at the prestigious theater “Carre” in Amsterdam. In the 2012/2013 season, he started the concert series “Meet the Artists” in Amsterdam and Rotterdam, inviting musical colleagues to join him on stage. Due to the success of the series, “Meet the Artists” continued in the 2013/2014 and 2014/2015 seasons.

After 25 years as a tutor teacher at the Amsterdam Conservatory, Henk van Twillert become a tutor teacher of Saxophone at ESMAE - the Superior School of Music and Performing Arts in Porto, Portugal. There he formed several saxophone ensembles, including the Portuguese Saxophone Orchestra and Vento do Norte. He also worked regularly with the saxophone class of El Sistem a - National Network of Youth and Children’s Orchestras of Venezuela. Henk van Twillert combines love for music and teaching by giving workshops, master classes and concerts around the world.

The Duke University Saxophone Quartet was formed in 2010. DUSQ performs music from the standard repertoire, to original works and arrangements by members of the ensemble. Matthew Tedesco, soprano saxophonist, started playing saxophone in fourth grade and since then has performed in wind symphonies, symphony orchestras, jazz bands, and pit orchestras. He also plays clarinet, flute, and trumpet. Bilva Sanaba, alto saxophonist, has been playing saxophone and piano since 4th grade. He was the President of the Duke Wind Symphony in 2018 and loves to arrange for his free time. Tenor saxophonist, Glenn Huang began playing saxophone, piano, and guitar from a young age. He continues to broaden his musical horizons, through arranging, composing, producing, engineering, and more. Josh Engel, baritone saxophonist, began playing saxophone in the 6th grade and also plays the flute. He enjoys volunteering as a musical performer for Duke University’s Performing Arts and Health program.

II. LOTHLOBIEN (The Evenwood)
The second movement is an impression of Lothlorien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

III. GOLLUM (Sméagol)
The third movement describes the monstrous creature Gollum, a sly figure, being represented by the soprano saxophone. It murmurs and talks to itself, hisses and lisps, whines and snickers, is alternatively petulant and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

IV. JOURNEY IN THE DARK
The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano and percussion. After a wild pursuit by hostile creatures, the Orcs, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm into a fathomless abyss. To the melancholy tones of a Marcia funèbre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

V. HOBBITS
The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and resilience of the hobbits’ folk. The symphony does not end on an exuberant note, but it is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter, “The Grey Havens,” in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

~ Johan de Meij

Overture to Candide (original 1957, arranged 2011)
Completed and first performed in 1956, Candide is a comic operetta based on the novella by Voltaire. Composing the music to the original libretto by Lillian Hellman, Bernstein took great pride in the project and included the Overture to Candide on a New York Philharmonic program the following year. Within two years, Bernstein’s quirky and effervescent overture was performed by nearly one hundred orchestras throughout the world and soon earned a permanent place in the repertoire.

The overture begins with a Fanfare which is repeated three more times in the piece. Each repeat of the Fanfare is followed by snippets from “The Best of All Possible Worlds.” The “Battle Music” and music from “Oh, Happy We” follows, accompanied by pieces from “Glitter and Be Gay.” The last half-minute of the piece brings back all four major themes. Unlike most overtures, Bernstein included a theme that is never heard again in the remainder of the operetta; this “Overture Theme” can be heard numerous times in the soprano melody, and is traded throughout the quartet before the melodic lines of “Oh, Happy We.”
On May 9, 2017, the Leonard Bernstein Office announced “Leonard Bernstein at 100,” a two-year global celebration of the life and career of the 20th-century cultural giant, featuring more than 5,000 events on six continents. The Duke University Saxophone Quartet chose this piece to honor the career of this great composer.

**Fellini (Omaggio a Federico Fellini) (2015)**

FELLINI takes the listener into the surrealistic and dreamy world of the legendary Italian filmmaker Federico Fellini (1920-1993). His early influences were - in his own words - “Cinema, Circus, Sex & Spaghetti.” These themes form the theatrical tetralogy in which the alto saxophone serves as the personification of a circus clown. He does not take the traditional position next to the conductor, but moves gracefully across the stage from a make-up table to a sofa bed, and makes side trips to the circus band - somewhere in the lobby of the theater, independent from the orchestra on stage. Adding this offstage circus band - which seems to come from a parallel universe - enhances the unreal, circus-like atmosphere, like in many of Fellini’s films.

FELLINI was commissioned by Musikgesellschaft Vispe from Visp, Switzerland, and supported by the Fellini Foundation from Sion, Switzerland. The world premiere took place on November 14th and 15th, 2015 in La Poste in Visp, performed by Musikgesellschaft Vispe conducted by Johan de Meij, with Hans de Jong as the soloist on alto saxophone, for whom the piece was written. I am very grateful to Daniel Schmidt, conductor Jean-Marc Barras, all musicians of Musikgesellschaft Vispe and the Fellini Foundation for making this dream come true with their generous support.

~ Johan de Meij

**Joropo (2012)**

Venezuelan pianist and composer Moisés Moleiro Sánchez was born in Zaraza on March 28, 1904 and died in Caracas on June 18, 1979. He studied piano with Salvador Llamozas at the same school. His most popular work is Joropo, composed for piano solo. This charming work is a typical dance from Venezuela in 3/8 time.

Johan de Meij, who was appointed regular guest conductor with the Simón Bolívar Youth Wind Orchestra in 2010, orchestrated Joropo for wind orchestra. It was written as an encore piece for the SBYWO, and is dedicated to the founder of El Sistema, Maestro José Antonio Abreu. It was premiered in December 2012 at the annual gala concert in the Simón Bolívar Hall, Caracas, Venezuela, conducted by Johan de Meij. It has become the favorite encore for the SBYWO for their concerts around the world.

**About the Guest Artists**

Dutch composer and conductor Johan de Meij (Voorburg, 1953) received his musical training at the Royal Conservatory of Music in The Hague, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions, and film score arrangements has garnered him international acclaim and have become permanent fixtures in the repertoire of renowned ensembles throughout the world. His Symphony No. 1 “The Lord of the Rings” was awarded the prestigious Sudler Composition Prize and has been recorded by myriad ensembles including The London Symphony Orchestra, The North Netherlands Orchestra, The Nagoya Philharmonic and The Amsterdam Wind Orchestra, his Symphony No. 2 “The Big Apple,” Symphony No. 3 “Planet Earth,” Symphony No. 4 “Sinfonie der Lieder” as well as his solo concertos, “T-Bone Concerto” (trombone), “UF O Concerto” (euphonium) and “Casanova” (cello) have been enthusiastically received at many of the world’s finest venues.

Before devoting his time exclusively to composing and conducting, Johan de Meij enjoyed a successful professional career as a trombone and euphonium player, performing with major orchestras and ensembles in The Netherlands. He is in high demand as a guest conductor and lecturer, frequently invited to speak about and perform his own works. In 2010, he was appointed regular guest conductor of the Simón Bolívar Youth Wind Orchestra in Caracas, Venezuela – part of the celebrated Venezuelan educational system El Sistema. He currently maintains posts with both the New York Wind Symphony and the Kyushu Wind Orchestra in Fukuoka, Japan as their principal guest conductor. Johan is founder and CEO of his own publishing company Amstel Music, established in 1989.

When not traveling, Johan divides his time between his Hudson Valley home and Manhattan apartment with his wife and muse Dyan, cats Lenny & Tosca, and dog Lucy.

Dutch saxophonist Henk van Twillert studied at the Sweelinck Conservatory Amsterdam with Ed Bogaard, where he completed his studies for the Superior Soloist diploma, passed “with distinction.” In 1979, he co-founded the renowned Amsterdam Saxophone Quartet with Bart Kok. The Quartet toured with many renowned musicians, including Jaap van Zweden, Daniel Wayenberg, and Han Bennink. Highlights included the opening of the Ajax soccer stadium arena in Amsterdam in 1996 and the final concert of the EXPO ’98 in Lisbon, Portugal.

Since 1993, Henk van Twillert has recorded numerous