



DUKE MUSIC

# Family Weekend Concert



DUKE CHORALE

Rodney Wynkoop, director

DUKE UNIVERSITY WIND SYMPHONY

Verena Mösenbichler-Bryant, director

DUKE SYMPHONY ORCHESTRA

Harry Davidson, music director

October 17, 2020

7:30 pm

### **Welcome to this Duke Family Weekend Concert!**

On this “Best of Biddle” broadcast you will hear three of the Music Department’s large ensembles. Normally we would be sitting together in a live performance, but no such gatherings are possible this year. However, we are sending you a reminder of what our performing life is for hundreds of students at Duke, taken from Symphony Orchestra and Wind Symphony performances in recent semesters and new recordings from a socially-distanced Chorale this semester.

Baldwin Auditorium, where we would have gathered, and the Biddle Building next door, are key destinations in the lives of Duke students. They come not only to rehearse with the Chorale, Symphony, Jazz Ensemble, Djembe Ensemble, Wind Symphony, Opera Theater, Chinese Music Ensemble, Collegium Musicum, New Music and Chamber Music ensembles, but also for instrumental and vocal lessons, and of course to learn about the incredibly wide world of music through our academic offerings. Students of all levels, from beginner to Music Major to graduate student, are part of the Biddle community.

Our ability to offer these opportunities to students is made possible in part by the generous support of the following endowments, which provide valuable annual income to the department. If you are interested in being part of our educational and artistic projects, please contact the Music Department at 919-660-3300.

Enjoy the concert!

Jonathan Bagg  
Chair, Duke Music Department

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**DUKE CHORALE**  
**Rodney Wynkoop, director**  
**Hye-Bin Song, accompanist**

Wait on the Lord	Rosephanye Powell (b. 1962)
By the waters of Babylon	Eleanor Daley (b. 1955)
<i>Sung by the Chamber Choir</i>	
Northern Lights	Ola Gjeilo (b. 1978)
Kerimoğlu Zeybeği (The Zeibek of Kerimoglu)	Traditional Turkish, arr. Aykut Sarıçiftçi
We shall walk through the valley	Undine Smith Moore (1904-1989)
Peace I leave with you	Amy Beach (1867-1944)
Hear My Prayer	Moses Hogan (1957-2003)
La Llorona (from <i>Three Mexican Folk Songs</i> )	Traditional Mexican, arr. David Conte (b. 1955)

**DUKE UNIVERSITY WIND SYMPHONY**  
**Verena Mösenbichler-Bryant, director**

Pendulum (2018)	Steven Bryant (b. 1972)
1. Shouting Defiance	
Hymn to the Sun with the Beat of Mother Earth (2006/2010)	Satoshi Yagisawa (b. 1975)
Dance of the Jesters (1868)	Peter Ilyich Tchaikovsky (1840-1893) trans. Ray Cramer
Baile Si Quiere!	Jeff Scott (b. 1967)
<i>featuring IMANI WINDS</i> <i>Brandon Patrick George – flute, Toyin Spellman-Diaz – oboe</i> <i>Jeff Scott – horn, Mark Dover – clarinet, Monica Ellis – bassoon</i>	
Gallop (from <i>First Suite for Band</i> ) (1975)	Alfred Reed (1921-2005)

**DUKE SYMPHONY ORCHESTRA**  
**Harry Davidson, music director**

Dance Nègre from <i>African Suite</i> (1898)	Samuel Coleridge-Taylor (1875-1912)
Symphony: Mathis der Maler (1934)	Paul Hindemith (1895-1963)
II. Grablegung	
Symphony No. 9 in E Minor, Op. 95 (1893)	Antonín Dvořák (1810-1856)
“From the New World”	
II. Largo	
<i>Lillian Clark, English Horn solo</i>	

## Duke Chorale Texts

### Wait on the Lord

Rosephanye Powell (b. 1962)

Wait on the Lord, be strong and of good courage;  
Wait on the Lord, I say, on the Lord.  
They that wait on the Lord shall renew their strength,  
They shall mount up with wings as eagles,  
They shall run and not be weary,  
They shall walk and not be afraid.

— *Psalm 27:14, Isaiah 40:31*

### By the waters of Babylon

Eleanor Daley (b. 1955)

By the rivers of Babylon, there we sat down and wept when we remembered Zion,  
For there our captors required of us songs, saying “Sing us one of the songs of Zion.”  
How can we sing the Lord’s song in a foreign land?

— *Psalm 137.1,3,4*

*Sung by the Chamber Choir*

### Northern Lights

Ola Gjeilo (b. 1978)

*Pulchra es, amica mea, suavis et decora filia Jerusalem.*  
*Pulchra es, amica mea, suavis et decora sicut Jerusalem,*  
*Terribilis ut castrorum acies ordinata.*  
*Averte oculos tuos a me, quia me avolare fecerunt.*

Thou art beautiful, my love, sweet and comely daughter of Jerusalem.  
Thou art beautiful, my love, sweet and comely as Jerusalem,  
Terrible as an army arrayed for battle.  
Turn thine eyes from me, for they make me flee away.

— *Song of Solomon 6.3*

### Kerimoğlu Zeybeği (The Zeibek of Kerimoglu)

Traditional Turkish, arr. Aykut Sarıçiftçi

*Haydülen de, ülen de.*  
*Karadağların sandalı, da sandalı.*  
*Vurulmuş da kanıyor, Kerimoğlun her yanı, da her yanı.*

*Haydaman da aman da.*  
*Şu dağlarda geyik kalmadı.*  
*Sen oyna da sen oyna, senden başka, yiğit) kalmadı.*

Come on now, come on.  
The dark mountains’ boats, oh their boats.  
He was apparently hit, Kerimoğlu is bleeding all over.

Come on now, come on.  
There are no deer left on these mountains.  
You dance, you play, you are the only valiant one left.

### **We shall walk through the valley**

Undine Smith Moore (1904-1989)

Lord, we shall walk in peace.  
We shall walk through the valley in peace.

Refrain:

If Jesus himself shall be our leader,  
We shall walk through the valley in peace.

There will be no trials there.  
Lord, we shall walk in peace.

— *A. L. Hatter*

### **Peace I leave with you**

Amy Beach (1867-1944)

Peace I leave with you, my peace I give unto you.  
Not as the world giveth give I unto you.  
Let not your heart be troubled.

— *John 14:27*

### **Hear My Prayer**

Moses Hogan (1957-2003)

O Lord, please hear my prayer,  
In the mornin' when I rise.  
It's your servant bound for glory.  
O dear Lord, please hear my prayer.

O Lord, please hear my prayer,  
Keep me safe within your arms.  
It's your servant bound for glory.  
O dear Lord, please hear my prayer.

When my work on earth is done,  
And you come to take me home,  
Just to know I'm bound for glory,  
And to hear you say well done.

Done with sin and sorrow,  
Have mercy. Amen.

**La Llorona (from *Three Mexican Folk Songs*)**

Traditional Mexican, arr. David Conte (b. 1955)

*Salías del templo un día, llorona,  
Cuando al pasar yo te vi.  
Hermoso [Tan lindo] huipil llevabas, llorona,  
Que la virgen te creí.*

*Refrain: Llorona de azul celeste.*

*Dicen que no tengo duelo, llorona,  
Porque no me ven llorar.  
Hay muertos que no hacen ruido, llorona,  
Y es más grande su penar.*

You were leaving the temple one day, llorona,  
When I saw you passing by.  
A beautiful [so cute] *huipil*\* you were wearing, llorona, \*[regional dress]  
So that I thought you were the Virgin.

Refrain: Llorona of heaven's blue color.

People say I'm not in mourning, llorona,  
Because they don't see me cry.  
There are dead ones that don't make noise, llorona,  
And their grief is much greater.

— *transl. Martha Rodriguez-Salazar (adapted)*

**Notes on the Wind Symphony Program****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—

*~ program notes by the composer*

**Hymn to the Sun with the Beat of Mother Earth (2006/2010)**

Satoshi Yagisawa (b. 1975)

This piece was commissioned by Tokai City Wind Music Band for their 40th anniversary celebration. They gave the composer a difficult theme, that is: For 40 years we did our activity as if we were a family. We had new experiences, welcoming new members, supporting and helping one another, sometimes having troubles. Through these experiences, the band became our Sun. With the piece, we would like to express our enthusiasm for progress, taking over the early members' will. The composer used to join in a school band, so he strongly agreed with the theme, but composing is another hard thing to do. He decided to drop in on the band almost every time he went to Nagoya, and promoted friendship with them, which led him to compose this piece.

*~ program notes by the composer*

## Dance of the Jesters

Peter Ilyich Tchaikovsky, trans. Ray Cramer

Peter Ilyich Tchaikovsky was born in Votkinsk, Russia, in 1840, the son of a well-to-do mining engineer. He studied law and at 19 started work as a clerk with the Ministry of Justice. He resigned his post after four years to pursue his interest in music at the St. Petersburg Conservatory. In 1866, he went to Moscow, where he was appointed professor of harmony at the new Conservatory. He completed his First Symphony there, along with the opera *The Voyevode*. In 1869, he completed his ballet *Romeo and Juliet* on an outline suggested by Balakirev. New inspirations flowed with his second symphony (*Little Russian*), three operas, a third symphony (*Polish*), and the Piano Concerto in B flat. Following a disastrous marriage of just nine weeks, Tchaikovsky attempted suicide and suffered a mental breakdown. Shortly afterward, a wealthy widow, Madame von Meck, became his patron and gave him an annual salary on the condition that they never meet. He was able to give up teaching and he produced some of his most memorable music. After 14 years of support, von Meck stopped all payments when she thought she was bankrupt. Tchaikovsky recovered financially, but not spiritually. He enjoyed a visit to the United States, where he conducted his works for the opening of Carnegie Hall in 1891. Shortly after the premiere of his *Pathétique* symphony, he drank some contaminated water, some evidence suggests intentionally in a state of depression, and died of cholera on November 6, 1893.

## Baile Si Quiere!

Jeff Scott (b. 1967)

***Baile Si Quiere!*** was commissioned in 2013 for “Force Five,” the wind quintet of the USA Army Reserve Band. The goal was to put a wind quintet upfront in a mix of Classical and Latin Jazz settings, with improvised solos not only in the quintet but from members of the band itself, thereby breaking through the staid 19th and 20th century wind band traditions and hopefully shuttling both ensemble types into a 21st century expectation.

~ program notes by the composer

## Gallop (from *First Suite for Band*) (1975)

Alfred Reed (1921-2005)

The *First Suite for Band* was commissioned by R. Lee Holmes and the Edmonton (Canada) Public School Symphonic Band, which premiered the work, the composer conducting, at the Canadian Music Educators Association convention in that city on April 3, 1975.

The Suite consists of four independent, contrasting movements, each prefaced by a one-word title giving a clue to the character of its music. Tonight you will hear the fourth movement of the *First Suite for Band*. “Gallop” is an authentically styled American circus gallop, whose tempo marking: *As fast as possible (but no faster!)* tells the whole story, and whose music brings the whole work to its conclusion.

~ program note from [www.rundel.de](http://www.rundel.de)

## About the Directors

**RODNEY WYNKOOP** is Director of University Choral Music, Professor of the Practice and Director of Performance in the Department of Music, and conductor of the Duke University Chorale at Duke University, a position he has held since 1984. He served as the Director of Chapel Music and conductor of the Duke Chapel Choir from 1989 to 2018. He was awarded Duke University's Meritorious Service Award for Executive Leadership in 2009. In addition to his choirs at Duke, Dr. Wynkoop is conductor of the 150-voice Choral Society of Durham and its 32-voice Chamber Choir. He is also director of the Vocal Arts Ensemble of Durham, a professional-level chamber choir that he founded in 1996, and the director of the Triangle Choral Exchange, a group dedicated to singing and sharing music with choirs of other countries.

Dr. Wynkoop's work has earned him critical acclaim for artistic excellence and innovative programming. He has led both the Choral Society and the Vocal Arts Ensemble in invited appearances at the convention of the Southern Division of the American Choral Directors Association (ACDA) and Vocal Arts Ensemble at the ACDA national convention in Los Angeles in 2005. In 2002, he received the Lara Hoggard Award for Distinguished Service in Choral Music in North Carolina, presented by the North Carolina ACDA. He conducted singers from all his choirs in 2006 and 2017 Carnegie Hall performances, and in a 2009 performance in Vienna as part of the International Haydn Festival in Vienna. He has led tours of Cuba, Russia, South Africa, Brazil, and other countries with the Triangle Choral Exchange, as well as numerous tours of the Duke Chorale and Chapel Choir to China, Mexico, and many parts of Europe. In the summer of 1992, he served as resident guest conductor of a professional civic chorus in Belo Horizonte, Brazil.

Dr. Wynkoop received a bachelor's degree in music from Yale University and a doctorate in choral conducting from the Yale School of Music. Before coming to Duke, he held conducting positions at the University of Chicago, the Yale School of Music/Institute of Sacred Music, and Mount Holyoke College.

**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.

Mösenbichler-Bryant is the Executive Director of the World Youth Wind Orchestra and World Adult Wind Orchestra Projects, both part of the annual Mid-Europe festival in Schladming, Austria ([www.mideurope.at](http://www.mideurope.at)). She also co-founded and conducts the North Carolina Youth Wind Ensemble and is the newly appointed conductor of the Schwäbisches Jugendblasorchester.

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 Kapellmeister Ausbildung with 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, followed by a DMA in Wind Ensemble Conducting in May 2009, from The University of Texas at Austin with Jerry Junkin.

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, was strongly praised by the composer, and has received numerous performances since its 2009 premiere. Additionally, she has arranged and premiered Eric Whitacre's *Goodnight Moon* for Soprano and Wind Ensemble, available through Hal Leonard, and Steven Bryant's *all stars are love* for Soprano and Orchestra. She has also published an article in GIA's respected Teaching Music Through Performance in Band series. Verena has served as guest conductor and clinician across the United States, Taiwan, Japan, Germany, Portugal, France, as well in her native Austria and is winner of The American Prize in Conducting, 2019-20, in the band/wind ensemble university division.

**HARRY DAVIDSON** is celebrating his 22nd season as Music Director and Conductor of the Duke Symphony Orchestra and Professor of the Practice of Music at Duke University. In spring 2007, he was named Music Director and Conductor of Opera at the Cleveland Institute of Music, where he conducts one opera production each semester while continuing in his role as Music Director of the DSO.

In July 2000, he made his major orchestra conducting debut, leading the National Symphony Orchestra in concert at the Kennedy Center in Washington, D.C. Mr. Davidson has guest conducted orchestras in Austria, Finland, and the U.S., including the Charlotte and Akron symphonies, as well as the Symphony and Chamber Orchestras of the Oberlin College Conservatory of Music, where he has held residencies on two occasions. He has held the positions of Associate Conductor of the Wichita Symphony Orchestra, Professor of Music and Director of Orchestras at Wichita State University, Conductor of the Cleveland Orchestra Youth Orchestra, and Associate Professor of Music at the University of Akron. In the past, he has served as a cover conductor for the North Carolina Symphony and the Cleveland Orchestra.

Mr. Davidson was a finalist in the Detroit Symphony's Antal Dorati Conducting Competition and the Hans Swarowsky Conducting Competition in Vienna.



## About the Ensembles

**The Duke University Chorale** is the primary choral group of the Department of Music. The Chorale performs numerous concerts throughout the year, both on and off campus, and tours annually during Duke's Spring Break. In previous years the Chorale has toured China, Italy, Austria, Hungary, Poland, the Czech Republic, England, Wales, Mexico, and many parts of the U.S. Despite the health and safety concerns that make this arrangement necessary, the Chorale plans for the current concert season to be as similar to past years as possible, even though all the concerts may need to be virtual.

The Chorale's repertoire features sacred and secular music ranging from the Renaissance to contemporary works, from serious to popular music, and from unaccompanied works to pieces with piano and other instruments. In past years the Chorale has performed major works with the North Carolina Symphony and other orchestras, including the Verdi and Brahms *Requiems*, Bach's *Mass in B Minor*, Haydn's *Creation*, Carl Orff's *Carmina Burana*, and Duke Ellington's *Sacred Concert*.

Because of the Chorale's strong ties to the university and community, the group sings in such disparate venues as area nursing homes, official university events, and Duke basketball games. Their annual family-style Christmas program supplies vast amounts of food for area homeless shelters. The Chorale has produced several CD recordings, all of which are available for sale at their concerts.

**Upcoming Virtual Concert**  
**Duke Chorale: Annual Christmas Concert**  
December 1 at 7 pm, EST  
Online: <https://sites.duke.edu/bestofbiddle/>



The **Duke University Wind Symphony** has a long tradition of leadership in the college band field. It is composed largely of non-majors (both undergraduate and graduate) who wish to challenge themselves by performing the finest wind ensemble literature at a high level of artistry. The Wind Symphony gives at least four formal concerts each year, in addition to the annual Family Weekend concert in the Duke Chapel. The Wind Symphony's repertoire explores musical styles from the Medieval Period to the 21st Century. Programs feature chamber works and pieces that employ the lush sonorities of the large symphonic ensemble, and such composers as Susato, Bach, Mozart, Holst, Grainger, Sousa, Ives, Gershwin, as well as those writing for the medium today are represented. Each year the Duke University Wind Symphony premieres works by Duke composition students. The ensemble collaborates frequently with guest soloists, guest conductors as well as other ensembles. Recent guest soloists include Susan Fancher, Joseph Robinson, The John Brown Jazz Trio, The North Carolina Saxophone Ensemble, and Eric Whitacre.

The Wind Symphony's rich tradition of excellence extends beyond the Duke campus, as evidenced by the long-standing participation and support from valued community members within its ranks, as well as performances at various community venues, such as annual Christmas concerts at area retirement centers.

Dr. Verena Mösenbichler-Bryant has been director of the Wind Symphony since Fall 2009.



The **Duke Symphony Orchestra** is an ensemble of 80 - 100 instrumentalists which performs orchestral repertoire of the 18th through 20th centuries. Since the spring of 2004, we have made memorable, annual trips to Beaufort, South Carolina, to play benefit concerts for the Duke-affiliated Keyserling Cancer Center, raising a combined total of over \$250,000. Each year our programs are centered around an overall theme, which may be a specific composer and his influences, a musical genre such as opera, or a group of interrelated composers. We thank you for your support!

Harry Davidson has been music director of the Duke Symphony Orchestra since 1998.



**This season, the Duke University Symphony Orchestra (DSO) and Duke University Wind Symphony (DUWS) have been meeting online as a joint ensemble in order to foster a community that continues to meet, inspire, and create through the COVID-19 pandemic.** In 2020, the world of music is celebrating the 250th anniversary of the birth of Ludwig van Beethoven. Accordingly, the DSO and DUWS joint ensemble has adopted the focus **"The 9 Symphonies: Preparation, Perspective, and Performance Practice"** to celebrate and delve deeply into Beethoven's symphonies. In addition to exploring and practicing examples of the 9 symphonies, each student will participate in three virtual performance projects throughout the semester. We hope to share some of these projects with you through the **Best of Biddle** series later this season.