



Loyola University New Orleans Wind Ensemble



**Friday, October 4, 2024
7:30pm, Roussel Hall**

Brent Echols, Conductor

LOYOLA
UNIVERSITY
NEW ORLEANS | SCHOOL OF MUSIC &
THEATRE PROFESSIONS

Program

Loyola Wind Ensemble

Bravura Charles E. Duble
(1918/1957) (1884-1960)

Bolero Maurice Ravel
(Arr. Frank Zappa ; Trans. Matthew Howell)
(1928/2020) (1875-1937, 1940-1993, B.1999)

Sleep Eric Whitacre
(2002) (B. 1970)

Second Suite in F Gustav Holst
(1911/1984) (1874-1934)

- I. March
- II. Song Without Words
- III. Song of a Blacksmith
- IV. Fantasia on the 'Dargason'

Bio



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M.M., Michigan State
B.M., Michigan State

Loyola Wind Ensemble

Flute/Piccolo

Alanis Cartagena*
Jessica Martinez
Rachel Tusia

Oboe

Sebastian Bleu

Clarinet

Alison Anderson
Meghan Hall
Taylor Mennenga*
Christian Reed
Gabriela Salinas*
Ariel Toll

Bassoon

Gabe Temple*
Dr. Gordon Towell

Saxophone

Luc Arcenaux*
Cooper Belletto
Christian Nosacka
Lucian Payne

Trumpet

Andy Dufrene
Owen Finch*
Justin Griffin
Elva Gurule
Anna Hills
Ryan Kuhn*

Horn

Madison Decoteau
Elijah Tabb
Nathan Van*

Trombone

Eli Fisher
Josh Korn*
Brady McKnight (Bass)
Mark Violante

Euphonium

Arby Vincent*

Tuba

Noah Boudreaux
Morale Hoskins*

Percussion

Mariah Braun
Steph Dietz*
Gavin Eckler
Connor Lehman
Jeb Richey*

Bass

Madeline Alexander

*Principal

Loyola Wind and Percussion Faculty

Patti Adams, Flute and Piccolo
Jane Gabka, Oboe
Michael Matushek, Bassoon
John Reeks, Clarinet
Jason Mingledorff, Saxophone
Tony Dagradi, Saxophone (Emeritus)
Wessell Anderson, Saxophone
Dr. Nick Volz, Trumpet

Mollie Pate, Horn
Kevin Winter, Horn
Austin Richardson, Trombone
John Mahoney, Trombone
William Hess, Tuba and Euphonium
Dr. Joseph Hebert, Tuba (Emeritus)
Jim Atwood, Percussion
Wayne Maureau, Percussion

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Program Notes

Bravura is the most famous of Charles Edward Duble's thirty-one marches. As the title announces, it declares the show of daring, exceptional ability, and technical skill that is displayed by circus performers and musicians. Written in 1918 while Duble was playing trombone with the Sells-Floto Circus, it is a much enjoyed circus "screeamer" that was suitable for the opening parade of performers, a wild animal act, or for aerialists swinging under the great white tents. Listen for the important passages that he wrote for the brass section.

Boléro is a one-movement orchestral piece by the French composer Maurice Ravel (1875–1937). Originally composed as a ballet commissioned by Russian actress and dancer Ida Rubinstein, the piece, which premiered in 1928, is Ravel's most famous musical composition.

Before *Boléro*, Ravel had composed large-scale ballets (such as *Daphnis et Chloé*, composed for the Ballets Russes 1909–1912), suites for the ballet (such as the second orchestral version of *Ma mère l'Oye*, 1912), and one-movement dance pieces (such as *La valse*, 1906–1920). Apart from such compositions intended for a staged dance performance, Ravel had demonstrated an interest in composing re-styled dances, from his earliest successes -- the 1895 *Menuet* and the 1899 *Pavane* -- to his more mature works such as *Le Tombeau de Couperin*, which takes the format of a dance suite.

This is the transcription of Frank Zappa's rendition of *Bolero* from the 1995 recording of Omnibus Wind Ensemble. The players blend classical and jazz styles at ease, and players should acquaint themselves with the recording for the most accurate performance, especially the saxophonists.

- Program Note by arranger

Sleep: In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed.

The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening". I was deeply moved by the spirit and her request, and agreed to take on the commission.

I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words, and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave *Stopping By Woods* a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails and phone calls from conductors trying to get ahold of the work.

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (*Frostiana*) had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published *Stopping by Woods* for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings.

After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038.

I was crushed. The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussion with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (*Leonardo Dreams of His*

Flying Machine, Lux Aurumque) to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from *Stopping By Woods*, like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.

And there it is. My setting of Robert Frost's *Stopping By Woods* no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art.

- Program Note by Eric Whitacre

Lyrics

*The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon*

*If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dreams give second sight*

*Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep my minds a flight
And yet my limbs seem made of lead*

*What dreams may come both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep
As I surrender unto sleep*

Second Suite in F:

"Defining "folk music" can be a difficult task, particularly in a time when we are (rightfully) concerned with cultural recognition and appropriation. While it would be easy to simply dismiss many wind band repertoire standards -- like Second Suite in F for Military Band -- it could instead be an opportunity to redefine why certain parts of our musical heritage are important.

Written in 1911 (though not premiered until 1922), Second Suite introduces and develops seven tuneful folk melodies over four movements. The introductory march begins with Glorishears -- a Morris-dance tune realized in the style of a British town brass band. A euphonium soloist sings out the sweeping melody of Swansea Town before clarinets and saxophones dance to Claudy Banks. A recapitulation of Glorishears concludes the opening movement. The second movement, Song Without Words: "I'll Love My Love," features a new exploration of the ensemble's texture, pairing mournful solo voices against a brooding pulse of woodwinds and euphonium. Song of the Blacksmith, movement three, features a much brighter, brassier color. Alongside driving syncopations, it is easy to imagine the blacksmith hard at work, sparks flying. After an unexpected transition, the fullness of the countryside is revealed in the final movement, Fantasia on the Dargason. Propelled by joyful jig-like rhythms and a celebratory tambourine, a sustained setting of Greensleeves triumphantly arrives before the contrast of the opening's tuba and piccolo close the suite.

Celebrated English composer Gustav Holst wrote and revised his two suites for military band during a time of immense compositional growth. Both suites were composed before the premiere of Holst's symphonic masterwork *The Planets* (1918), which in many ways relied on his experience working with folk songs. In Second Suite, much of Holst's source material comes from the work of Dr. G. B. Gardiner and Cecil Sharp, anthropologists who collected field recordings throughout England. (Interestingly, Sharp later traveled to the United States and collected recordings in the Southern Appalachians that helped spur the folk revival era of Woody Guthrie, Pete Seeger, Joan Baez, and more. A lineage from these collections can be traced to present day through countless popular recording artists.)

Too often, overemphasizing originality or pure authenticity robs us of one of the great joys of music listening: familiarity. "The pleasures that come from popular music listening," says scholar Keith Negus, "arise from those moments of sudden recognition or discovery, when we find a connection." Embracing folk music as gathered, collected, and evolving -- where players and listeners alike are encouraged to infuse their own experiences -- helps us realize a richer musical tradition of connection, one Holst's Second Suite continues for wind bands even now."

- Program note by David Stanley

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Colonel John R. Bourgeois
Former Director of the
President's Own Marine Band

Scan the QR code
for more information!



Loyola University Bourgeois Honor Band

Friday, November 22nd &
Saturday, November 23rd

Concert November 23rd at
3:00 p.m. in Roussel Hall

Stay Connected!

Stay connected with us online! Follow us on our social media platforms to keep up with our latest performances, events, and behind-the scenes moments. Whether you're looking for upcoming concert dates, ensemble highlights, or a glimpse of our rehearsal process, our social media is the best way to stay in the loop. Be sure to follow and share our social media to support our ensemble and never miss an update!



Upcoming Events

LOYOLA BANDS CONCERT SERIES

Concert Band

Thursday, November 21 | 7:30 PM
Roussel Hall | Free admission

Wind Ensemble & Bourgeois Honor Band

Saturday, November 23 | 3 PM
Roussel Hall | Free admission

Wind Ensemble

Wednesday, February 19 | 7:30 PM
Roussel Hall | Free admission

Concert Band

Wednesday, April 30 | 7:30 PM
Roussel Hall | Free admission

Wind Ensemble

Thursday, May 1 | 7:30 PM
Roussel Hall | Free admission

Opera Scenes

Thursday, October 10 | 7:30 PM
Nunemaker Auditorium | Free admission

Guest Piano Recital:

American Piano Miniatures
Sunday, October 20 | 3 PM
Roussel Hall | Free admission

Junior Recital: Simon Rhett, saxophone

Monday, October 21 | 7:30 PM
Nunemaker Auditorium | Free admission

Music Education Lecture Series:

Dr. Robert Amchin
Orff Schulwerk Teaching Pedagogy
Tuesday, October 22 | 5:30 PM
Roussel Hall | Free admission

Theatre: For Colored Girls...

Oct. 24-27 & Oct. 30-Nov. 2
7:30 PM | 2 PM Sunday Matinee Oct. 27
Marquette Theater | Ticket required

Jazz Underground: feat. Joel Frahm

Thursday, October 24 | 7:30 PM
Nunemaker Auditorium | Ticket required

Loyola Chorale & Chamber Singers

Sunday, November 3 | 3 PM
Roussel Hall | Free admission

Theatre: Everybody

Nov. 14-17, 20-23
7:30 PM | 2 PM Sunday Matinee Nov. 17
Lower Depths Theater | Ticket required

Jazz Ensemble

Thursday, November 14 | 7:30 PM
Roussel Hall | Free admission

Loyola Jazz Workshop Band

@ Maple Leaf Bar
Friday, November 15 | 8 PM
Maple Leaf Bar | Ticket required

Opera Connects

Sunday, November 17 | 3 PM
Nunemaker Auditorium | Free admission

Jazz Workshop & Training Bands

Tuesday, November 19 | 7:30 PM
Roussel Hall | Free admission

Crescent Collective Vocal Jazz Ensemble

Thursday, November 21 | 7:30 PM
Nunemaker Auditorium | Free admission

Music Education Lecture Series:

Jazz Pedagogy Workshop
with Guest Dr. Lou Fischer
Friday, November 22 | 8:30 AM
Nunemaker Auditorium | Free admission

Concerto & Aria Competition Finals

Monday, November 25 | 7 PM
Roussel Hall | Free admission

Musical Theatre Voice Showcase, Night One

December 2-4 | 7 PM
Nunemaker Auditorium | Free admission

Musical Theatre Voice Showcase Night Two

December 2-4 | 7 PM
Nunemaker Auditorium | Free admission

University Chorus

Tuesday, December 3 | 7:30 PM
Roussel Hall | Free admission

All-Loyola String Orchestra & Cello Ensemble

Wednesday, December 4 | 7 PM
CM Complex, Room 240 | Free admission

Crescent City Stage presents:

A Christmas Carol
Dec. 5-8, 12-15, 19-22
7:30 PM | 2:30 PM Sunday Matinees
Marquette Theater | Ticket required

Dance Ensemble

Thursday, December 5 | 7:30 PM
Roussel Hall | Free admission

Loyola Symphony Orchestra

Saturday, December 7 | 7:30 PM
Roussel Hall | Free admission

Christmas at Loyola

Sunday, December 8 | 3 PM
Holy Name of Jesus Church | Free admission

LOYOLA
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NEW ORLEANS

PRESENTS

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Did you RSVP? Download the Hometown Ticketing App or
pull up your ticket confirmation email to complete check-in!

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Visit cmm.loyno.edu/presents or email music@loyno.edu.

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