



**LOYOLA
UNIVERSITY
NEW ORLEANS**

PRESENTS



**LOYOLA CONCERT BAND
AND
LOYOLA WIND ENSEMBLE**

Brent Echols, conductor

Wednesday, 2/28/24 | 7:30 PM

Roussel Hall



Program

Loyola Concert Band

Galop Dmitri Shostakovich
(1935) (1906-1975)
trans. Donald Hunsberger
(1932-2023)

On a Hymnsong of Philip Bliss David Holsinger
(1876) (b. 1945)

Amparito Roca.....Jamie Texidor
(1925) (1884-1957)

From the Delta William Grant Still
(1945) (1895-1978)

- I. Work Song
- II. Spiritual
- III. Dance

Intermission

Loyola Wind Ensemble

Fanfare from La Peri..... Paul Dukas
(1912) (1865-1935)

March from Symphonic Metamorphosis Paul Hindemith
(1943) (1895-1963)
trans. Keith Wilson
(1916-2013)

Some Treasures are Heavy with Human Tears John Mackey
(2021) (b. 1973)

Mambo from West Side Story Leonard Bernstein
(1957) (1918-1990)
arr. Paul Lavender
(b. 1973)

Loyola Concert Band

Flute/Piccolo

Liam Escame

Mariah Mitchell*

Claire Myers

Clarinet

Luc Arceneaux

Gabriela Salinas*

Jazz Seals

Ariel Toll

Saxophone

Christan Reed*

Trumpet

Alanis Cartagena

Aaron Covin*

Tyquise Fox

Elva Gurule

Sadie Meade

*Principal

Horn

Sebastian Acosta

Madison Decoteau

Taylor Mennenga

Elijah Tabb*

Trombone

Jakob Kinsbourne

Frank Lodato*

Tuba

Joseph DeGroot*

Justin McCarra

Piano

Maxwell Coryell

Percussion

Lauren Bravo†

Maxwell Coryell

Stephanie Dietz*

Spencer Martinez

Band Librarians: Lauren Bravo and Justin McCarra

Loyola Wind Ensemble

Flute/Piccolo

Alanis Cartagena*
Tiffany Foy
Jessica Martinez

Clarinet

Will Green (bass)
Meghan Hall
Aiden Hart
Taylor Mennenga*
Gabriela Salinas
Christian Reed
Ariel Toll

Bassoon

Jazz Seals*
Dr. Gordon Towell

Saxophone

Luc Arcenaux*
Zac Bronson
Liam Escame
Willa Rudnick

Trumpet

Owen Finch
Anna Hills
Aiden Keller
Ryan Kuhn*
Collin Ledesma
Matt Perronne*

Horn

Lauren Bravo*
Madison Decoteau
Elijah Tabb

Trombone

Josh Korn*
Frank Ladato
Brady McKnight (Bass)
Sydney Rust

Euphonium

Stuart Adams
Andy Dufrene

Tuba

Joseph DeGroot
Morale Hoskins*

Percussion

Mariah Braun
Stephanie Dietz
Gavin Eckler
Kayla Jackson
Connor Lehmann
Will Weber*

Piano/Celeste

Aiden Hart

Loyola Wind and Percussion Faculty

Patti Adams, Flute and Piccolo
Jane Gabka, Oboe
Michael Matushek, Bassoon
John Reeks, Clarinet
Dr. Stephanie Thompson, Clarinet
Jason Mingledorff, Saxophone
Tony Dagradi, Saxophone (Emeritus)
Wessell Anderson, Saxophone
Dr. Nick Volz, Trumpet
Mollie Pate, Horn
Kevin Winter, Horn
Matthew Wright, Trombone
John Mahoney, Trombone
William Hess, Tuba and Euphonium
Dr. Joseph Hebert, Tuba (Emeritus)
Jim Atwood, Percussion
Wayne Maureau, Percussion

Acknowledgments

We would like to give special thanks to everyone who helped to make this performance possible, including Kate Duncan, Calloway Cieslak, and Lori Atkinson in the School of Music & Theatre Professions for their time and resources; Brianna Harris and the Facilities Staff for their assistance with the space; and Dr. Sheryl Kennedy-Haydel, Dean of the College of Music & Media, for her leadership and support.

Loyola Concert Band Program

Galop

This rousing gallop was part of a musical comedy and film *Moscow, Cheremushky*. The story takes place in late 1950s Moscow, where a smart new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha (a crane operator) and Masha (an explosives expert) along with their friends Boris (a chauffeur) and Sergei (a cook) all dream of having a place of their own. While keys are withheld from their rightful owners, Sasha lifts Boris and Sergei up to their new home in her crane. During a later scene as Sasha and Masha host a house-warming party, a local government official (who illegally plans to knock two apartments into one for his ambitious new wife) comes bursting through the neighboring wall. It is during this scene that ***Galop*** is scored. The score accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

- Program Note by Steven Smyth for the Iowa State University Symphonic Band concert program, 22 February

2017

On a Hymnsong of Philip Bliss

On A Hymnsong Of Philip Bliss is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, It Is Well with My Soul. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Bliss* was presented as a

gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymn Writer Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime, and in most cases he wrote both the words and the music. This hymn is one of the few exceptions.

- Program Note by composer

Amparito Roca

This Spanish pasodoble march was written by Spanish bandleader and composer Jaime Texidor. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the dogfight (bullfight), and the tutti texture of the maestoso section bring this piece to a grand conclusion.

- Program Note by arranger

From the Delta

Often considered the dean of African-American composers, William Grant Still was responsible for achieving many firsts as a black classical musician during his distinguished career. Not only was he the first African-American to have a symphony played by a major orchestra (his renowned *Afro-American Symphony*), in 1936, but he was the first African-American to conduct a major orchestra, have an opera premiered by a major opera company (*Troubled Island*, 1937), and conduct an orchestra in the deep South.

From the Delta was composed in 1945 for the Goldman Band of New York City. Its three movements (*Work Song*; *Spiritual*; *Dance*) were meant to capture the essence of what life was like on the Mississippi Delta. *Work Song* illustrates a chain gang singing their way through days of hard labor. *Spiritual* is a more somber movement, meant to convey the pain felt by African Americans living in slavery. The final movement, *Dance*, is the liveliest of the three movements and paints a portrait of friends coming together to celebrate one another in spite of their daily hardships.

-Program Note compiled by Garison Baker

Loyola Wind Ensemble Program

Fanfare from La Peri

Best known for his symphonic scherzo *L'apprenti sorcier* ("The Sorcerer's Apprentice," 1897), Paul Dukas was famous during his lifetime as a music critic and teacher as well as composer, having served as a professor at the Conservatoire de Paris and across France. Entirely self-critical, he destroyed most of his unfinished and those compositions he considered sub-par in the last years of his life. His *La Péri* (a *poème dansé*, or danced poem) was his final large-scale work—he almost destroyed it as well, but it was saved at the insistence of his friends. A one-act ballet dedicated to the French dancer Natalia Trouhanova, known for her portrayals of Salome in various stage works on that character, *La Péri* was based on a Persian folk story of a prince who seeks the flower of immortality (a lotus) and falls in love with a sleeping fairy (the eponymous *peri*). Dukas wrote the fanfare to *La Péri* at the last minute, after he had finished the ballet and it was about to be premiered. Scored for brass choir, it is written in three parts—with a grandiose and powerful opening, a softer and more introspective midsection, and a final return to the initial fanfare.

*-Program Note by Dr. Jessica Getman
Assistant Professor of Musicology/Ethnomusicology
California State University, San Bernardino*

March from Symphonic Metamorphosis

Hindemith composed this work in 1943 while teaching at Yale University. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make a transcription. After permission was finally granted by the publisher in 1960, Wilson worked on this

arrangement for 18 months. He regarded it as his largest and most significant transcription. The important two-bar fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a more lyrical "trio" theme which is repeated and developed. The form is somewhat different from that of a standard march.

- *Program Note from Program Notes for Band*

Some Treasures are Heavy with Human Tears

At 1:05 AM on Sunday, August 4, 2019 in the Oregon Historic District of Dayton, Ohio, a man armed with a semi-automatic AM-15 approached a crowded neighborhood bar and opened fire. In under thirty seconds, he fired 41 rounds, killing nine people and injuring another 17.

That's where the story of John Mackey's *Some treasures are heavy with human tears* begins.

One of the victims of the shooting was a young woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though—happening in Dayton, where I've been many times, and so close to Columbus, where I grew up—that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like what happened; it's trying to convey what it feels like to know that it happened.

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

-Program Note by Jacob Wallace

Mambo: West Side Story

Leonard Bernstein's timeless music from his 1960s musical *West Side Story* lends itself to an excellent concert band arrangement. The work opens with a section percussion solo followed by full scoring with the traditional mambo rhythm. The clarinets and saxes then present the syncopated mambo melody with Latin percussion accompaniment in the bongos and timbales. The Mambo starts in F minor with a brief modulation to F major before returning to the opening F minor motive.

- Program Note from The Instrumentalist

Upcoming Events



Theatre: Much Ado About Nothing

Thursday, Feb. 29 - Saturday, March 2 at 7:30 PM
Sunday, March 3, 2024 at 2 PM
Monroe RM 603 | Free admission, RSVP Requested

Jazz Underground:

Jesse McBride presents the Silverbook

Thursday, February 29, 2024, at 7:30 PM
Nunemaker Auditorium | Ticket Required

Loyola Jazz Fest

Friday and Saturday, March 1 - 2, 2024
Registration Required for Participation

Loyola Jazz Fest: Faculty Concert

Friday, March 1, 2024, at 4:30 PM
Roussel Hall | Free admission

Loyola Jazz Fest: Loyola Jazz Ensemble Crescent Collective, and Special Guests

Saturday, March 2, 2024, at 4:30 PM
Roussel Hall | Ticket Required

Opera Connects

Sunday, March 3, 2024, at 3 PM
Nunemaker Hall | Free admission

SMTP Spring '24 Community Concert: feat. Dixie Cup Barbara Hawkins & Final Take

Thursday, March 7, 2024, at 7:30 PM
Nunemaker Auditorium | RSVP Required

Jazz Pedagogy Workshop with Mr. Lee Hicks

Saturday, March 9, 2024, at 9 AM
CM 204G | Free admission

Loyola Choral & New Orleans Vocal Arts Chorale:

Brahms: Ein deutsches Requiem

Saturday, March 9, 2024, at 3 PM
Roussel Hall | Ticket required

Junior Recital: Arnold Little, guitar

Monday, March 11, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

Senior Recital: Noah Vicknair, guitar

Tuesday, March 12, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

Guest Piano Recital:

Guochen Liu & Yeajee Song

Tuesday, March 12, 2024, at 6:30 PM
Roussel Hall | Free admission

Senior Recital: Jessica Martinez, flute

Saturday, March 16, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

Graduate Recital: Dane Castillo, drums

Wednesday, March 20, 2024, at 7:30 PM
Roussel Hall | Free admission

Jazz Underground: featuring Wayne Maureau

Thursday, March 21, 2024, at 7:30 PM
Nunemaker Auditorium | Ticket Required

Music Education Recital:

Taylor Mennenga, clarinet

Thursday, March 21, 2024, at 7:30 PM
Roussel Hall | Free admission

Faculty Recital:

Irini Kyriakidou-Hymel, soprano

Saturday, March 23, 2024, at 7:00 PM
Nunemaker Auditorium | Free admission

Junior Recital: Melissa Moore, violin

Monday, March 25, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

Junior Recital: Sofia Barros-Casanova, voice

Tuesday, March 26, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

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