



PASSION

LOYOLA SYMPHONY ORCHESTRA



Under the direction of *Dr. Jean Montés*

Saturday, 9/28/24 | 7:30 PM

Roussel Hall

Program

“Passion”

Towards a New LifeJosef Suk
(1874-1935)

Slavonic Danse no. 2..... Antonin Dvorak
(1841- 1904)

Suite no. 2 from *Carmen*George Bizet
(1838-1875)

- I. Marche des Contrebandiers
- II. Habanera
- III. Chanson du Toreador
- IV. La Garde Montante
- V. Dance Bohème

Souvenirs Quinze Jours au Cap Haitien (Nola Premiere)François Manigat
Orch. Julio Racine

*Please join us for brief reception where the orchestra members would
like to express their sincere gratitude for the gift of your presence.*

About the Loyola Symphony Orchestra:

Coming from a successful performance with standing ovations at the 2023 Louisiana Music Educators Association in Baton Rouge, Louisiana, we are proud to present the Loyola Symphony Orchestra tonight, the premiere orchestral ensemble at Loyola University. It is primarily staffed by 60-70 music majors, non-majors & guest artists. Full-scale orchestral works from diverse genres and varied composers from around the globe are frequently performed by this ensemble (i.e., Bach, Stravinsky's *Firebird*, Dvorak's *New World* Symphony, Laguerre, Mahler, Revueltas, Still to Tan Dun). The Loyola Symphony Orchestra (LSO) performs at least two concerts each semester at Loyola Roussel Hall and in the greater New Orleans community. Members of the Orchestra collaborate with Loyola Ballet and Opera Theatre in the production of a full ballet and an opera. The LSO is dedicated to making music with the purpose of service to others aiming for a harmonious world for all. Our performances will leave you stimulated, inspired, and rejuvenated. We aim to cultivate, nurture, and support the development of quality performers in all genres, music performers, music educators, composers, music therapists and music industry undergrad and graduate students in the vibrant city of New Orleans.

Bios



Dr. Jean Montès is the Director of Orchestral Studies and Coordinator of Strings at Loyola University New Orleans where he conducts orchestral ensembles and teaches conducting, cello, orchestration, music history and string pedagogy courses for music education majors. An accomplished conductor, educator, clinician, lecturer, and performer, he is passionate about challenging and stimulating audiences and musicians alike. In addition to his responsibilities at Loyola University, Montès is the Music Director of The Greater New Orleans Youth Orchestras (GNOYO) where conducts the Symphony Orchestra they performed locally, at Carnegie Hall and toured France.

Montès has held orchestral leadership positions at Virginia Commonwealth University, St. Ambrose University, the University of Iowa, and with the Waynesboro Symphony Orchestra, the Bay Youth Orchestras of Virginia, and the Greater Twin Cities Youth Symphonies. Montès holds degrees from Duquesne University, Akron University and the University of Iowa where he earned his Doctorate of Musical Arts.

A musician and conductor who enthusiastically promote music of all world cultures, Dr. Montès is in constant demand as a conductor, clinician, judge and lecturer with orchestras and schools at all levels throughout the country and internationally. His unique approach to repertoire selection and rehearsal techniques enables him to connect, to be effective and admired by audiences and musicians of all ages. Other appearances include guest conducting the West Coast Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Virginia Symphony Orchestra, The Richmond Symphony Orchestra, and the Cedar Rapids Symphony Orchestra, the NAFME All-National Honor Symphony Orchestra, Several All-State Orchestras, giving clinics and adjudicating in France, Russia, Haiti, Las Vegas and at the Midwest Clinic and performances operas such as Mozart's *The Magic Flute* with the VCU Opera Theatre. He enjoys collaborating with organizations representing the full spectrum of the arts.

Dr. Montès and his wife, Sarah, reside in New Orleans with their sons, Jaz Léonard and Soley Mica both of whom Montès considers to be his proudest achievements. In his spare time, Montès enjoys playing chamber music with friends, cooking and sports such as soccer, squash, badminton, biking, and ping-pong.

Dr. Montès can be contacted at jmontes@loyno.edu or by calling 504-865-2167

Orchestra Personnel

Violin I

Kate Tutaj *
Sam Martin

Taylor Ollivierre
Kaley Delker

Dr. Marcus Puder †
Froukje Lycklama à Nijeholt

Gabriel Platica †
Rebecca Edge †

Violin II

Mary Harris *
Alyssa Kerry

Cecilee Robson †
Trent Andrews †

Jaz Montès †
Emery Gischler †

Eugenio Torres †

Viola

Lauren Conner † *
Christian King

Elizabeth Azzarelli
Louise Saakian

Joseph Koerferl †
Dutch Allen †

Cello

Amanda Duffin **
Celia Watkins **

Sophia Baumann
Zeke Lieberman

Jerney Jackson
Amy Caronna

Martin Gomien
Mirian Cruz †

Errol Blackstone †
Anna Knapp †

Bass

Lue Herrick *
Jonah Kimsey

Madelin Alexander
Joe Terrell

Sam Shreves †
Prof. Paul Macres †

Flute

Catherine Thompson † *
Krystal Fernandes

Oboe

Lyndi Warburton † *
Sebastian Blue Pereschica †

Clarinet

Gabriela Salinas *
Ariel Toll

Bassoon

Dr. Marc Williams †
Persis Randolph

Horn

Nathan Van *
Prof. Mollie Pate †
Marco Illari †

Trumpet

Anna Hills *
Aaron Covin
Justin Griffin
Ryan Kuhn †

Trombone

Arby Vincent *
Heather Pento †
Samuel Tyree †

Tuba

Noah Boudreaux *

Percussion

Eli Bartlett *
Mariah Braun
Kayla Jackson
Treyvon Johnson †
Ben Alvey †

Piano

Aiden Hart

* ***Principal***

** ***Co-Principal***

† ***Guest Artist***

Program Notes

Josef Suk (1874-1935): *Towards a New Life*



Josef Suk's *Towards a New Life*, achieved overseas fame for the Czech composer with a double connection to Dvorak who was his teacher and father-in-law. The piece placed first in the contest held to choose music for the 1932 Los Angeles Olympics.

Josef Suk originally started writing this composition many years earlier. And at first, he intended it to be a military march. His music was supposed to accompany soldiers defending the young Republic from Hungary, during the brief war in 1919.

The piece was very popular for its passion for freedom, life and optimism. It was popular from the start. At the time those games weren't just a sports competition either. There was also a contest for sport themed music taking place. And *Towards a New Life* placed first. It begins with its imposing sounds of fanfare from the trumpet section, which set the energy for a majestic and solemn event just like the recent 2024 Olympic event bringing the world together in search of hope, harmony and passion for a new life together as one harmonious human race.

Antonin Dvorak (1841-1904): Slavonic Danse No. 2

In 1877, Antonín Dvorak finally had a breakthrough. The publisher Fritz Simrock released his Moravian Duets, commissioned a collection of Slavonic Dances, and contracted a first option on all the composer's new works. A Berlin newspaper reviewer proclaimed: "Here is at last a hundred-percent talent and, what is more, a completely natural talent. I consider the Slavonic Dances to be a work which will make its triumphant way through the world in the same way as Brahms' Hungarian Dances."



That initial set of eight Slavonic dances Dvorak's Op. 46, scored for piano four-hands brought him a modest composer's fee and earned a small fortune for the publisher. In 1886, he followed up with eight further Slavonic Dances for piano four-hands, Op. 72. Dance No. 2 we are presenting tonight from the second set is an example of the dumka. That's a diminutive form of the word duma, a folk genre that originated in Ukraine at least three centuries ago. In the 19th century, when the dance became adapted for concert settings, composers presented it as a work of ruminative character with cheerful sections interspersed along the way. It is full of grace and passion as we bring Suk and Dvorak together on the same stage, as they shared a common passion for beauty expressed through music as composers and through their familial relationship.

Georges Bizet (1838-1875): Suite No.2 from *Carmen*

Bizet completed his opera, *Carmen*, in 1874. It was considered a complete failure, mostly because the audience of the Opera Comique was expecting a happy ending. It played to dwindling audiences until the management resorted to giving tickets away.

In October 1875, the opera was staged again in Vienna, and this time it was recognized for the masterpiece that it is, but unfortunately the composer passed away before he could witness his success. Both suites were arranged posthumously by Bizet's close friend, Ernest Guiraud.

The plot centers around Don Jose, an upright officer who is engaged to his childhood sweetheart. Carmen, a gypsy, is arrested, then seduces Don Jose into letting her go.

Don Jose gives up everything for her, his commission, his girl, and his family. But after six months, Carmen tells him she does not love him anymore and leaves to chase after a bull fighter. Outside the bull fight ring, Don Jose tries to convince her to come back, but she rejects him. The composer juxtaposes the tragic event with the cheers of the crowd during the bull fight.

Carmen was first performed in Paris in 1875. It has gone on to become one of the most popular and frequently performed operas, with the "Habanera" and "Toreador Song" being some of the most well-known operatic arias of all. We will hear the pieces presenting a vibrant and passionate life surrounded and orchestrated by Carmen. As she lives and dies while living life to the fullest.

The music of *Carmen* is celebrated for its melody, harmony, atmosphere and orchestration. Two orchestral suites were compiled posthumously by Bizet's friend, Ernest Guiraud. Both comprise 6 extracts, with tonight's second suite (published in 1887) as follows:

Marche des Contrabandiers (Act 3): The "Smugglers' March" opens Act 3. It is set in the smugglers' camp in "a wild spot in the mountains". The smugglers are returning to camp with their booty.

Habanera (Act 1): The full name for this aria is "L'amour est un oiseau rebelle" ("Love is a rebellious bird"). As the soldiers wait to be released from guard duties, the cigarette factory girls break from work. Carmen appears for the first time and sings this aria while flirting with the young men in the square and teasing José, Corporal of Dragoons. Interestingly, Bizet thought that this was a folk song but learnt that it had in fact been composed by the Spaniard, Sebastián Yradier who had died some 10 years earlier. Bizet added a note to the score to acknowledge this.

Chanson du Toréador (Act 2): The famous Toreador's Song is sung by Escamillo when he arrives in town in Act 2 ahead of the bullfight. It tells us of various situations in the bullring, the cheering of the crowds and the fame that comes with victory.

La Garde Montante (Act 1): "The new guard" march accompanies the fresh soldiers as they arrive to take over guard duties in the square outside the cigarette factory.

Danse Bohème (Act 2): The Gypsy Dance opens the second act and is a thrilling finale to the second suite. Carmen and her friends entertain the officers in the local inn.

François Manigat: *Souvenirs de Quinze Jours au Cap-Haïtien* (Orch. Julio Racine)

François Manigat is a Haitian composer, who was born in Cap-Haïtien. His soul was full of music, he was passionate about rhythm and melody of the Haitian folklore. His piece *Souvenirs de Quinze Jours au Cap-Haïtien* (Remembering the Fifteen Days in Cap-Haïtien) is a Haitian meringue reflecting the complex life of the Island. He represents a nationalistic branch of Haitian classical musicians who have eagerly worked towards keeping the composition school of Haiti. Racine's orchestration brings the original piano to the orchestra to the concert stage.



General Information

Anyone interested in learning more about orchestral opportunities at Loyola or scheduling an audition should contact Dr. Montès at jmontes@loyno.edu. or call 504-865-2167

Thanks and appreciation to all the faculty from the College of Music and Media who have contributed to the preparation of our students and to the success of this performance.

Thanks for attending our performance today. We hope to see you again and bring friends & family members next time!

Have a great Evening!

For Upcoming Orchestra Events Visit the Loyola Presents Series calendar on the web!

*For more information please visit the College of Music and Media Website at cmm.loyno.edu
or call 504-865-2105*

Loyola Instrumental Faculty (Classical)

Amy Thiaville - Professor of Practice: Violin

Dr. Nick Volz - Area Coordinator: Instrumental Studies & Associate Professor: Trumpet

Dean Angeles - Emeritus Professor of Strings

Patti Adams - Instructor: Flute

James Atwood - Instructor: Percussion

Jane Gabka - Instructor: Oboe

William Hess - Instructor: Euphonium & Tuba

Paul Macres - Instructor: Double Bass

Brent Echols - Professor of Practice: Director of Bands

Joseph Hebert - Emeritus Professor of Bands

John Mahoney - Emeritus Professor: Jazz Studies & Trombone

Dr. Jean Montes - Associate Professor: Orchestral Studies & Cello, Area Coordinator: Strings

Nadja Solerno-Sonnenberg - Professor of Practice: Violin

Qifan Wu - Professor of Practice: Piano

Michael Matushek - Instructor: Bassoon

Bruce Owen - Instructor: Viola

Mollie Pate - Instructor: French Horn

John Reeks - Instructor: Clarinet

Stephanie Thompson - Instructor: Clarinet

Kevin Winter - Instructor: French Horn

Austin Richardson - Instructor: Trombone

Upcoming Events



Concerto & Aria Competition Finals

Monday, November 25 | 7 PM

Roussel Hall | Free admission

All-Loyola String Orchestra & Cello Ensemble

Wednesday, December 4 | 7 PM

CM Complex, Room 240 | Free admission

Loyola Symphony Orchestra

Saturday, December 7 | 7:30 PM

Roussel Hall | Free admission

Wind Ensemble

Friday, October 4 | 7:30 PM

Roussel Hall | Free admission

Opera Scenes

Thursday, October 10 | 7:30 PM

Nunemaker Auditorium | Free admission

American Piano Miniatures

Sunday, October 20 | 3 PM

Roussel Hall | 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

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