

Loyola University New Orleans
School of Music and Theatre Arts
Presents

Song and Dance

featuring the
Loyola Concert Band

with
Dr. Serena Weren, conductor



Thursday, November 11, 2021, 7:30 p.m.
Louis J. Roussel Performance Hall

Program

Celebration Fanfare

Steven Reineke

Different Voices

Rick Kirby

I. The Spoken-Dialogue

II. Whispers

III. Voices of Song

Albanian Dance

Shelley Hanson

Song for Lyndsay

Andrew Boysen

Second Suite in F

Gustav Holst

I. March

ed. Colin Matthews

II. Song Without Words

III. Song of a Blacksmith

IV. Fantasia on a 'Dargason'

Malagueña

Ernesto Lecuona
arr. John Cacavas

Loyola Concert Band

Piccolo

Tippany Foy

Flute

Jessica Martinez*
Mariah Mitchell
Whitley Watson
Kayla Jackson
Alyx Marroquin
Willa Rudnick

Oboe

Emma Nicole Harlan*
Christopher Casillas

Bassoon

Jazz Seals

Clarinet

Yanissa Amadis*
Taylor Mennenga
Abigail Reinhart
Kat Kraus
Nena
Antonio Thomas
William Green

Bass Clarinet

Zoe Weber

Alto Saxophone

Caleb Hedemark
Gillian Decossas
Leah Brazan
Erica McCormick

Tenor Saxophone

Aidan Dokland*
Zahria Sims
Liam Case

Baritone Saxophone

Barbie
Brodan Shaefer

Trumpet

Sal
Aidan
Lauren Bravo

Horn

Sebastian Acosta*
Elijah
Samuel Tyree
Kaitlyn Louise
Crawford

Trombone

Jake Lodato*
Tomas Clarkson
Jakob Kinsbourne
Malik Miller

Euphonium

Patrick Jimmerson*
Dominic Howell

Tuba

Stanley J. Ross
Joseph DeGroot
Dakota Wilburn

Piano

Sofia DiMaggio

Percussion

Shannon Paine-Jesam
Benjamin Dietch
Sam Beliveau
Dave Salay^

*Section Leader

^Faculty

Wind and Percussion Faculty

Patti Adams, flute
Jane Gabka, oboe
Jack Peña, bassoon
John Reeks, clarinet
Dr. Stephanie Thompson, clarinet
Jason Mingledorff, saxophone
Dr. Nick Volz, trumpet
Mollie Pate, horn

Kevin Winter, horn
Matt Wright, trombone
William Hess, euphonium/tuba
Rachel van Voorhees, harp
Dr. Brian Hsu, piano
Jim Atwood, percussion
Dave Salay, percussion

About the Conductor

Dr. Serena Weren is the Director of Bands at Loyola University New Orleans. She earned her DMA in wind band conducting from Arizona State University, a MM in instrumental conducting and a MMed both from Arkansas State University, a BM in music education from Temple University, and a BA in music and geology from Franklin & Marshall College. Previously, she was the Director of Bands at Middletown High School South and River Plaza Elementary School in New Jersey. Dr. Weren is an active guest conductor and clinician nationally and internationally. Her current research interests include investigating the association of instrumental music making, social networks, and biochemicals that can aid in better understanding our social and physiological relationship to music making. Dr. Weren is also committed to improving health and wellness knowledge in the musical professionals through her work with the Athletes and the Arts initiative. She is currently the Louisiana Chair for NBA and an active member of CBDNA, NafME, PAMA, CMS, and WASBE.

Program Notes

Celebration Fanfare by Steven Reineke

Steven Reineke is a trumpet player and Principle Arranger and Composer of the Cincinnati Pops Orchestra. Reineke wrote the orchestral version of *Celebration Fanfare* in Swans Island, Maine, in 1995 to commemorate Erich Kunzel's 30th anniversary as the conductor of the Cincinnati Pops Orchestra. It was the first of many commissions Reineke would receive from the Pops. The band transcription heard tonight was written in December 1998 thanks to a commission from the U.S. Coast Guard Band.

Different Voices by Rick Kirby

Rick Kirby, born in 1945, wrote this three movement work in 2002 for the Waukesha Central Middle School Band. Kirby writes the following: "Each movement of this composition represents several of the different manners in which the human voice produces sound and becomes a vehicle of communication – therefore the title *Different Voices*. Except for the whispering in the second movement, the piece does not attempt to simulate the actual sound of the human voice but rather attempts to depict the spirit by which that sound is produced. Different sections of the band converse musically in the first movement, *The Spoken (Dialogues)*. The second movement, *Whispers*, opens

with a unique tonal effect as band members whisper vocals over a piano accompaniment. As the band joins in, their gentle, lyrical lines create an intimate moment. The piece comes to a rousing conclusion as the third movement, *Voices Of Song*, celebrates the human voice in song.”

Albanian Dance by Shelley Hanson

Born in 1951, Shelly Hanson is a composer and clarinetist who received her PhD in music theory from Michigan State University. *Albanian Dance* sets a traditional folk-dance tune known as a *Shōta* in a lively 3 + 3 + 2 eighth-note pattern colored with trills, trombone glissandos and horn rips. The composer writes the following about the piece:

“Eastern Europe has had a long tradition of brass bands, some of which include clarinets and, since the twentieth century, saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, this setting of the popular Albanian tune *Shota* seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures. This piece is based on part of the finale of the accordion concerto *AccorDances*, which was written for accordion virtuosos Mark Stillman. The present version was commissioned by Jane Church and the East Lansing High School Concert Band, and was premiered in November, 2003 with the composer conducting.”

Song for Lyndsay by Andrew Boysen

Song for Lyndsay was commissioned by Jack Stamp and the Symphony Band at Indiana University of Pennsylvania in 2007. In addition to the piano accompaniment that was the original source material for the work, a solo horn and solo flute are prominent and are symbolic of the relationship between the compser Andrew Boysen who plays the horn and his wife who plays the flute. Andrew Boysen write the following about the piece:

“*Song for Lyndsay* is a very personal work, with a great deal of meaning to me, but ideally with some significance for Jack Stamp and his ensemble as well. The musical materials for the work are mostly derived from a short piano piece that I wrote for my wife, Lyndsay, in 2005. Although the structure of the work is much more complex than its forerunner, *Song for Lyndsay* is still more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life.”

Second Suite in F by Gustav Holst, ed. Colin Matthews

Imogen Holst, the daughter of Gustav Holst, writes the following about this masterwork for band:

“The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: *March: Morris dance, Swansea Town, Claudy Banks*. “The “March” of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears.” After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches”, would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace. The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: *Song Without Words, 'I'll Love My Love'*. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: *Song of the Blacksmith*. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: *Fantasia on the Dargason*. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School."

Malagueña by Ernesto Lecuona, arr. John Cacavas

Ernesto Lecuona was a Cuban composer and pianist living from 1896-1963. *Malagueña* was originally written in 1933 as the sixth movement of his *Andalucía Suite* and has since been arranged for numerous settings including piano solo, jazz, and drum corps. Some believe that he took the main musical material from composer Louis Moreau Gottschalk, who is actually a New Orleans born composer influential in the mid-1800's. Malagueñas are a flamenco dance style that evolved in the Andalucía region of Spain. You will hear many of those traditional Spanish folk musical influences in this 1928 concert arrangement of *Malagueña* by composer John Cacavas.

Upcoming Events

All In A Day's Work

Nov. 11-13 & 17-20, 7:30 p.m.

Marquette | Ticket required

Wind Ensemble

Saturday, Nov. 13, 7:30 p.m.

Roussel | Free admission

Mostly Mondays: Dr. Penny Roberts

Creative Arts Professionals and Mental Health

Monday, Nov. 15, 7 p.m.

Nunemaker | Free admission

Percussion Ensemble

Monday, Nov. 15, 7:30 p.m.

Roussel | Free admission

John Mlynczak:

Technology in Teaching & Learning Music

Tuesday, Nov. 16, 5:30 p.m.

Nunemaker | Free admission

Jazz Workshop Band

Tuesday, Nov. 16, 7:30 p.m.

Roussel | Free admission

Loyola Strings

Wednesday, Nov. 17, 7:30 p.m.

Roussel | Free admission

Jazz Underground:

Ellis Marsalis Tribute with Jason Marsalis

Thursday, Nov. 18, 7:30 p.m.

Nunemaker | Ticket required

Saxophone Ensemble

Thursday, Dec. 2, 7:30 p.m.

Nunemaker | Free admission

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