

Loyola University New Orleans
School of Music and Theatre Arts
Presents

Of Our New Day Begun

featuring the
Loyola Wind Ensemble

with
Dr. Serena Weren, conductor



Saturday, November 13, 2021, 7:30 p.m.
Louis J. Roussel Performance Hall

Program

This Cruel Moon

John Mackey

Eternity in an Hour

Nicole Piunno

I.

II.

III.

Old Home Days

Charles Ives

I. Waltz

arr. Jonathan Elkus

II. The Opera House/Old Home Day

III. The Collection

IV. Slow March

V. London Bridge is Fallen Down

Of Our New Day Begun

Omar Thomas

Intermission

Be Thou My Vision

David Gillingham

Havana

Kevin Day

Infinite Hope

Brian Balmages

Loyola Wind Ensemble

Piccolo

Jessica Martinez

Flute

Alanis Cartagena*
Madison Whatley
Jessica Martinez
William Green

Oboe

Amy Donald*
Jane Gabka^

Bassoon

Bryan Ingrassia*
Myles Monconduit

Clarinet

Kaitlyn Louise
Crawford*
William Mentz
Madelyn Loyacano
Isabella Bonzani
Yanissa Amadis
Taylor Mennenga
Kat Kraus

Bass Clarinet

Abigail Reinhart

Alto Saxophone

Spencer Moore*
Silas Eden

Tenor Saxophone

Christopher Casillas

Baritone Saxophone

Zachary Bronson

Trumpet

Matt Perronne*
Teddy Tietze*
Brennan G. Tien
Collin Ledesma
Ryan Kuhn

Horn

Lauren Bravo*
Sarah Schieffler
Sebastian Acosta
Elijah

Trombone

Dakota Wilburn*
Samuel Tyree
Oliver Tuttle
Michael Mullins

Euphonium

Patrick Jimmerson*

Tuba

Richard Robinson
Joseph DeGroot

String Bass

Paul Macres^

Piano

Kelly Cuppett

Percussion

Josiah M*
Eli Bartlett
Hunter Croft
Nolan Cantrell
Will Weber
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

This Cruel Moon by John Mackey

This Cruel Moon is an adaptation of the middle movement of Mackey's symphony *Wine-Dark Sea* about the journey of Odysseus. Mackey writes, "This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back."

Eternity in an Hour by Nicole Piuanno

Nicole Piuanno wrote *Eternity in an Hour* in 2016 for the Dublin Wind Symphony in Ohio. Piuanno writes the following about the piece:

"When thinking about the concept behind this piece, I knew I wanted to celebrate the purpose of music. Music is something we hear that connects us with that which cannot be heard. In a sense, we learn to "see" the invisible with our ears. I think this is what William Blake touched upon in the opening of his poem, *Auguries of Innocence*:

*To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour*

Every work of art invites us to “see a World in a Grain of Sand,” and every piece of music allows us to experience “Eternity in an hour.” Music is a grain of sand through which we can see an entire world. In other words, it is a smaller reality that helps us grasp a larger reality.

Music can display chaos, yet show that order can come from this chaos. Melodies can be sorrowful in a way that gives permission to the listener to feel sorrow. Music can come alongside people and weep with them or take someone by the hand and carry him into a place of peace. Musical themes can connect someone with joy even when that person has no joy inside herself. Ultimately, music has the power to connect people with a reality outside of themselves and allows them to experience Eternity in an hour.

Eternity in an Hour highlights many individuals and requires a great amount of attentiveness between the musicians. I require each section of the ensemble to pull equal weight as they intricately interact with each other throughout the three movements. By the end of the piece, we should have seen a glimpse of Heaven through the many “Wild Flowers” or various timbres of the ensemble.”

Old Home Days by Charles Ives, arr. Jonathan Elkus

Charles Ives was an organist and composer who lived from 1874-1954. Much of his music was not embraced during his life, and he sold insurance. The arranger, Jonathan Elkus, wrote the following:

“The songs and sketches assembled in this suite reflect Ives's lifelong love of familiar tunes and home grown music making.

1. *Waltz* begins and ends by quoting from Michael Nolan's popular Brewery waltz "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

2a. *The Opera House* is the first part of the song *Memories*, and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture.

2b. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main Street behind the village band," amid the ringing of the church and schoolhouse bells. *Old Home Days* is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of *The Girl I Left Behind Me*, *Garryowen*, and *Auld Lang Syne*.

3. The title of *The Collection* refers to a church offering. This setting of George Kingsley's hymn-tune *Tappan* introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."

4. *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the *Dead March* of Handel's oratorio *Saul*.

5. *London Bridge is Fallen Down!* is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly

keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.”

Of Our New Day Begun by Omar Thomas

Omar Thomas (b. 1984) writes for both jazz and classical ensembles. Thomas says the following about the piece:

“*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

This work received its premiere on February 20, 2016, at the College Band Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance. This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.”

Be Thou My Vision by David Gillingham

Be Thou My Vision was written in 1999 to honor the parents of former Indiana University Band Director Ray Cramer. Gillingham wrote the following about the piece:

“It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is

sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.”

Havana by Kevin Day

Kevin Day writes the follow about *Havana*:

“*Havana* was a wind ensemble piece that I started working on in 2017, got about 30 measures into writing, and then put on the shelf. I couldn’t think of what to do with it or come up with an idea, so I ended up just putting it aside until I could. I ended up forgetting about it, and while I was searching through my music files on a night in September 2018, I stumbled on this work and found inspiration to write on what I had. I wanted to tell a story with the piece and make it authentic, and so I spent a lot of time carefully writing the work. After messing with a few titles and feeling a good amount of frustration, I decided to go with *Havana*, despite there being a viral pop song already in existence with the same name (a song that is honestly a guilty pleasure of mine to listen to). This piece, however, has nothing to do with the Camilla Cabello mega-hit.

Havana (for Wind Ensemble) is a 7:30-minute work that is heavily influenced on Cuban music, rhythms, and percussion. I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music, and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that it is known and beloved for. There are many “Latin-influenced” pieces for band already and so I wanted to make *Havana* stand out as one that is exciting and memorable. I hope that performers and audiences will tap their foot, bop their heads, and feel the music.”

Infinite Hope by Brian Balmages

Infinite Hope was written in 2018 in honor of the 70th anniversary of the Texas Bandmasters Association (TBA) and was premiered by the United States Coast Guard Band. Balmages writes the following about the piece:

“We must accept finite disappointment, but never lose infinite hope.”

- Martin Luther King, Jr.

“Inspired by the juxtaposition of uncertainty and boundless optimism, *Infinite Hope* seeks to forge a path of faith, trust, belief, and assurance amidst a world of chaos. It reminds us that hopes and dreams are all around us, and that, as Robert Fulghum said, “...hope always triumphs over experience.” At some point in life, most of us experience moments that truly test our resolve -- either as individuals or as a society. Despite those tests, we can always look inward and outward -- and refuel on the hopes within ourselves and in others. And in that very moment, we find ourselves sharing in the magic of infinite hope.”

Upcoming Events

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

Junior Recital:

Dane Harter & Shannon Paine-Jesam

Sunday, Nov. 21, 7:30 p.m.
Nunemaker | Free admission

Guitar Night

Tuesday, Nov. 23, 7:30 p.m.
Nunemaker | Free admission

Dr. Xiting Yang, piano

Wednesday, Dec. 1, 7:30 p.m.
Roussel | Free admission

For more information and to **subscribe** to our mailing list,
visit presents.loyno.edu or email music@loyno.edu.