

Loyola University New Orleans
School of Music and Theatre Arts
Presents

Senior Recital:
Esau Jones,
Composition

with Guest Artists

Five Golden Winds Woodwind Quintet
Loyola Music Students



Sunday, November 17, 2019, 7:30 p.m.
Louis J. Roussel Performance Hall

Program

Call Of The Ancient Wilds

I. Whispers Of The Traveling Herd

II. Dance Of The Fleeing Prey

III. Call Of The Hunter's Tribute

Joey Troia, French Horn

Tales Of A Traveler for AATB Saxophone Quartet

Silas Eden, alto saxophone

Matthew Braselman, alto saxophone

Chris Casillas, tenor saxophone

Erika Torres, baritone saxophone

Piano Quartet No. 1

Madeline C. Moore, violin

Tara Simons, violin

Gabriella Morris, viola

Clinton Walker, piano

Melulative Dissonance

Diego North-Rios, flute

Liam Oliver, oboe

Lyndsey Murray, oboe

Elin Fleming, clarinet

Matthew Braselman, bassoon

Madeline Moore, violin

Hank Hendrix, violin

Gabriella Morris, viola

Helena Tietze, cello

Diego Kopado, bass

Wesley Daniels, harp

Mauricio Viana, marimba

Intermission

Beethoven's Fifth Bossa Tango

Five Golden Winds Woodwind Quintet

Esau Jones, flute

Chris Casillas, oboe

Kaitlyn Crawford, clarinet

Renee Babin, French Horn

Lucas Nguyen, bassoon

**Of The Littlest Princes*

I. Kaycen's Cloud

II. King's Entry

Taylor Counce, guitar

Brandon Carcamo, guitar

Enduring The Elements: Solar Earth

Michael Bauer, trumpet

Betsy Tietze, trumpet

Joey Troia, French Horn

Dakota Wilburn, trombone

Albert Bustillo, tuba

**For my nephews, Kingston and Kaycen James*

Notes

Melivative Dissonance

Cognitive Dissonance is defined as the mental discomfort experienced by a person who simultaneously holds two or more contradictory beliefs, ideas, or values. This discomfort is triggered by a situation in which a person's belief clashes with new evidence perceived by that person. This piece, *Melivative Dissonance*, chronicles my own journey of doubt, self discovery and self awareness that I as a black man of today, ultimately decided to possess for myself.

Growing up as a black child of intellect ever present in the worlds of academia and classical music, I have battled with opposing thoughts on who I should have been and should be as a black man. My own cognitive dissonance, brought on by the beliefs of those from communities that differed from my own, as well as black communities, due to the chemical composition of my skin. One side feeling as though my passion for knowledge and education meant I was "attempting" to be "like those white people", and another side feeling the need to remind me that I was "not like those black people", but I would never be "like" them. Those people... from both sides... feeling as though their views on the type of black man I should be was the correct path to follow. These fallacies and dichotomous beliefs about what it means to be of a certain race, how to act if you are of a certain race, kept me from realizing my full self and potential for a large part of my own life. In myself feeling as though I had no choice in who I get to be, for a long period I chose to be nothing. No one. It was in choosing to ignore the expectations of other, and listening to the expectations of myself that I decided that I am the only one who is able to decide who I am and should be.

As a black man in the world today, I do not have the luxury of being unaware. I am reminded of the color of my skin everyday. However, in unapologetically choosing to be the black man and person I want to be , and ignoring the differing views from outside voices, I acquire my own personal strength , that allows me to navigate the world in which I am thought of as the “lesser”. As stated before this piece, Melinative Dissonance, chronicles my own journey of doubt, self discovery and self awareness. In an ensemble made up of woodwind and string quintet, with marimba and harp, the opposing ideas are heard as the two ensembles move from operating separately from each other, to not operating at all, to finally merging together as one.

Acknowledgements

I have so many people to thank for their continuous support in my endeavors and experiences that have contributed to this wonderful moment in time. First, I would like to thank God, for blessing me with a passion for music, as well as for placing such encouraging and loving people in my life. I would like to thank all of the performers who contributed to this project. I appreciated your kindness and musicianship. I would like to thank my composition professor Jimbo Walsh for always encouraging me to let the music be my guide. I would like to thank all of my past teachers including, Neal Naquin, Lynn Bentivegna Burton, Jessica Lizana, Robert “BJ” Perez, and Mel Rogers for the knowledge and life lessons I was blessed to receive from them. I would like to thank my current band director, Dr. Serena Weren for not only contributing to my growth as a musician, but also as an educator, composer and person. I would like to thank my GSBC church family for their never ending prayers and concern for my well being. I would like to thank my direct family, including my siblings Flowers, Harmony, Ross, and Ej, as well as my father Robert Jones Jr. for always showing up and showing out for my events, while also supporting me in whatever ways they can. Also from my family, I would like to give a huge, huge, huge thank you to my very special big cousin Lillie Tillison for always lending more than a helping hand to help me solve any problem. Lastly, I would like to thank my mother Janet, for her unconditional love and support. Thank you for all of the driving to and from lessons, paying for lessons, road trips to auditions , and for always “making it happen” whenever I needed something. Being raised by such a fierce and formidable woman as yourself has contributed to my becoming everything that I am. I am beyond blessed and honored to be your son, and am forever grateful that God blessed me with you as my mother.

Upcoming Student Recitals

Senior Recital: Erika Torres, saxophone

Tuesday, Nov. 19, 7:30 p.m. | Nunemaker Auditorium
Free admission

Senior Recital: Karl Tietze, jazz drumset

Wednesday, Nov. 20, 7:30 p.m. | Nunemaker Auditorium
Free admission

Junior Recital: Frank Noto, tuba

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

Junior Recital: Julien-Francis Josiah, saxophone

Friday, Nov. 22, 7:30 p.m. | Nunemaker Auditorium
Free admission

Junior Recital: Seth Johnson, euphonium

Sunday, Nov. 24, 7:30 p.m. | Roussel Hall
Free admission

Junior Recital: Greg Fortier, voice & piano

Sunday, Nov. 24, 7:30 p.m. | Nunemaker Auditorium
Free admission

Junior Recital: Michael Taddeo, jazz guitar

Monday, Nov. 25, 7 p.m. | Satchmo's Lounge
Free admission

Junior Recital: Blue Taylor, guitar

Monday, Dec. 2, 7:30 p.m. | Nunemaker Auditorium
Free admission

Senior Recital: Skiles Kelley, jazz guitar

Sunday, Dec. 8, 7:30 p.m. | Nunemaker Auditorium
Free admission

Senior Recital: Demetrio Castillo, composition

Sunday, Dec. 8, 7:30 p.m. | Roussel Hall
Free admission

Upcoming Events

Saxtravaganza

Monday, Nov. 18, 7:30 p.m. | Nunemaker Auditorium

Free admission

Music Education Series: Dr. Michele Paynter-Paise

Kodály Methods in the Music Classroom

Tuesday, Nov. 19, 5:30 p.m. | Whitney Presentation Room

Free admission

Student Chamber Ensembles

Wednesday, Nov. 20, 7:30 p.m. | Roussel Hall

Free admission

Concerto & Aria Competition Finals

Monday, Nov. 25, 7 p.m. | Roussel Hall

Free admission

Classical Guitar Night

Tuesday, Nov. 26, 7:30 p.m. | Nunemaker Auditorium

Free admission

Student Composers Recital

Monday, Dec. 2, 7:30 p.m. | Roussel Hall

Free admission

University Chorus

Tuesday, Dec. 3, 7:30 p.m. | Roussel Hall

Free admission

ALSO & String Ensembles

Wednesday, Dec. 4, 7 p.m. | Roussel Hall

Free admission

Loyola Symphony Orchestra

Saturday, Dec. 7, 7:30 p.m. | Roussel Hall

Free admission

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