

Loyola University New Orleans  
School of Music and Theatre Arts  
Presents

# *Spring Ayre*

*Featuring the*  
**Loyola Concert Band**  
*and*  
**Loyola Wind Ensemble**

*with*  
Stephanie Thompson, Clarinet  
Serena Weren, Conductor

Thursday, April 11, 2019  
Louis J. Roussel Performance Hall

# Program

## Loyola Concert Band

*Reverberations* Brian Balmages

*In Two Places* Haley Woodrow

*Green Blade Rising* Geoffrey Stanton

Loyola's Consortium World Premiere

*Easter Monday on the White House Lawn* John Phillip Sousa  
ed. R. Mark Rogers

*Shine* Michael Markowski

**\*\* Intermission \*\***

# Loyola Wind Ensemble

*You Are Cordially Invited*

Michael Markowski

*City Trees*

Michael Markowski

*Children's March*

Percy Aldridge Grainger

*Summoning Graces*

Michael Markowski

1. Invocation
2. Splendor, Mirth, Good Cheer

*Unfamiliar Territory*

Michael Markowski

1. Local Spirits
2. As Night Falls
3. Shortcuts

Stephanie Thompson, clarinet

*Early Light*

Carolyn Bremer

# Loyola Concert Band

## **Piccolo**

Madelynn Hart

## **Flute**

Esau Paul Jones\*

Sarah Schieffler

Ceyera Byrd

Mauricio Viana

Lena Monroe

Diego Rios

## **Oboe**

Liam Oliver\*

Christopher Casillas

## **Bassoon**

Lucas Nguyen\*

## **Clarinet**

Michelle Abraham\*

Vanessa Tetzlaff

Asher Cohen

Marius Toussaint

Julien-Francis Josiah

Rob Frazier

## **Bass Clarinet**

Ian Kelly

## **Alto Saxophone**

ReNee' Vazquez\*

Jacob Peffer

Taylor Counce

Silas Eden

Anthony Pontecore

## **Tenor Saxophone**

Charlie Vandel

Zahria Sims

## **Baritone Saxophone**

Aidan Swindell

## **Trumpet**

Raven Mestas\*

Raphael Zimmerman

Cameron-Michael Clark

Joseph Sabados

De'Vante Payne

## **Horn**

Andrea Garces\*

Reneé Babin

Ethan Dy

Erica Tobar

## **Trombone**

Dylan Watson

Hank Hendrix

Stephen Foulkes

## **Euphonium**

Abby Breeding

Seth Johnson

## **Tuba**

Albert Bustillo\*

Frank Noto

## **String Bass**

Joey Laborde

## **Harp**

Armoni Gaddy

## **Percussion**

Maximo Mendizabal\*

Andrew Vu

Nolan Cantrell

Quint Adkins

Sam Beliveau

Benjamin Dietch

Jarrel Allen

\*Section Leader

# Loyola Wind Ensemble

## **Piccolo**

Esau Paul Jones

## **Flute**

Diego Rios\*  
Taylor Fontenot  
Lena Monroe  
Jay Laws

## **Oboe**

Lyndsey Murray

## **Bassoon**

Lucas Nguyen\*  
Catherine Silver

## **Clarinet**

Elin Fleming\*  
Arden LaGrone  
Matthew Braselman  
Nabil Muquit  
Michelle Abraham  
Vanessa Tetzlaff

## **Bass Clarinet**

Cpl. Kathleen Blake^

## **Alto Saxophone**

Noah Boshra\*  
Eli Fribush

## **Tenor Saxophone**

Chris Casillas

## **Baritone Saxophone**

Erika Torres

## **Trumpet**

Michael Bauer\*  
Peter Nicholas Curtis  
Nionakis\*  
Christopher Drennan  
Frank Sartain  
Brett Cole  
Brian Maassen

## **Horn**

Joey Troia III\*  
Mariah Houston  
Reneé Babin  
Sarah Wilms  
Andrea Garces

## **Trombone**

Dylan Watson\*  
Stephen Foulkes  
Alan Howard

## **Euphonium**

Demetrio Castillo\*  
Abby Breeding

## **Tuba**

Albert Bustillo\*  
Rob Frazier

## **String Bass**

Thomas Durnford

## **Harp**

Wesley Daniels

## **Piano**

Clinton Walker

## **Percussion**

Maximo Mendizabal\*  
Myles Clark  
Ash Pellette  
Karl Tietze  
Andrew Vu  
Nolan Cantrell  
Quint Adkins

\* Section Leader

^ Marine Corp Band  
of New Orleans

# Program Notes

## **Reverberations**

Brian Balmages is a composer, conductor, producer, and performer who holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. *Reverberations* was written for the 2008 Midfest Honor Band that is held by the University of Georgia. The composer describes *Reverberations* as a piece that "explores the concept of sound as it echoes throughout the ensemble." Balmages uses a descending minor third motif that develops through various timbres and harmonies as the work progresses. There are some reflections of minimalism, but more central to the piece is the treatment of the minor third motif and its shift from minor tonality into an explosive presentation of major tonality and final fanfare.

## **In Two Places**

Composer and educator Haley Woodrow's diverse experience in both classical composition and jazz performance is observed in the wide variety of musical styles and forms into her compositions. That diverse experience and the dissonance that is sometimes felt between a jazz and classical approach became the inspiration for her piece *In Two Places*. Woodrow writes about her life and the piece, stating "I felt pulled in several directions, not having the typical schedule of a composer, but not having the life of a performance major either. In this season of my life, I experienced conflicting attached to my experiences with adulthood vs. adolescence, homogeneity vs. diversity, and the jazz approach vs. the contemporary classical approach. In so many ways, I literally felt in two places at once!" The piece features an almost constant eight-note motor that runs underneath a lyrical battle between major and minor tonalities ending on an ambiguous open fifth.

## **Green Blade Rising**

Dr. Geoffrey Stanton is a composer, performer, and educator whose classical music often reflects his interest jazz, rock, and electronic music. Loyola University New Orleans is one of the commissioning members of a 2018 consortium led by Concordia University Ann Arbor to have Stanton write a piece of music appropriate for Easter celebrations. The result of this commission is *Green Blade Rising*. The piece is a combination of three traditional Easter hymns uniquely set within

accompaniments reflecting jazz and reggae influences. You will hear the hymns *The Strife is O'er* attributed to Giovanni de Palestrina, *Easter Hymn* (also known as *Jesus Christ is Risen Today*), and *Now the Green Blade Riseth*, which is a French carol. Tonight's performance is the Loyola's Consortium World Premiere of *Green Blade Rising*.

### **Easter Monday on the White House Lawn**

John Philip Sousa, often referred to as The March King, also wrote many suites for band. *Tales of a Traveler* is a suite written to commemorate the events of the Sousa Band's world tour from 1910-1911. Originally, the third movement, *Coronation March*, was intended to be performed at the coronation of King George V of England, but was denied since he was not an English subject. Seventeen years later, Sousa replaced it with *Easter Monday on the White House Lawn* inspired by the White House Easter Egg Roll, a tradition dating to 1816, and one that Sousa would have observed as the director of the President's Own Marine Band. Sousa writes, "With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby [street arabs], look on the scene with joy and pleasure." R. Mark Rodger's edition of *Easter Monday on the White House Lawn* adapts the original piece for a more modern wind band instrumentation and clarifies some of the composer's intentions for a potentially more authentic performance.

### **Shine**

Composer Michael Markowski was commissioned in 2010 to write *Shine* for the Rhodes Junior High School in his home state of Arizona. He writes that the piece "is an exploration of brighter instrumental colors within a world of softer, more muted textures. For me, the imagery of light becomes all the more striking when rationed against these darkly romantic landscapes. The piece begins with a tight, sustained, three-note cluster that is meant to induce a kind of quiet, harmonic friction. The saxophones enter first, flickering, and are soon joined by the French horns, whose flutter-tonguing intensifies the aural electricity. The rhythmic and melodic energy builds to several short, brighter moments, but these joyful moments don't stay for long as we quickly submerge back into more meditative tones."

## **You Are Cordially Invited**

*You Are Cordially Invited* was commissioned by Paul Corn and the Susan E. Wagner High School Wind Ensemble to celebrate the opening of a brand new performing arts building on campus—a rarity among New York City public schools. Rather than shine a spotlight on the building itself, this brief fanfare is a musical invitation to the students who enter these facilities every day to create and to play, and also to our friends and family who continually come out to our many concerts, plays, and recitals to support these create endeavors. *You Are Cordially Invited* premiered on October 21, 2016 at Susan Wagner High School in Staten Island, New York.

## **City Trees**

After living in the Arizona desert for 25 years, Michael Markowski moved to New York City, a transition that presented many challenges. Amid learning his way around a new city and pace of life, he noticed the city trees “shackled by the sidewalk. Some have little fenced around them, many have trash nestled up next to their exposed roots, and other have grown so big and become so strong that they have broken through the pavement.” Despite the challenges of the city, these trees had flourished and gave him consolation that he, too, could flourish. *City Trees* opens with a repeated motive that while somewhat timid also creates a sense of urgency. A resonant chorale joins the motive and the piece continues to build gives the sense of perseverance. According to Markowski, *City Trees* is a reflection of the bravery that often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas.” The piece is dedicated to the Lesbian and Gay Band Association to commemorate 30 years of music, visibility, and pride.

## **Children’s March “Over the hills and far away”**

Percy Grainger, an Australian composer, originally wrote *Children’s March* for piano between the years 1916-1918. A year after he finished the piece, he orchestrated it for wind band while a member of the U.S. Coast Artillery Band. He kept the piano as a prominent part of the instrumentation in this new orchestration, which is possibly the first work for wind band to use piano. The folk-like melodies are surprisingly original and feature the woodwinds, with particular emphasis on the low reeds. He dedicated this piece to “my playmate beyond the hill.” Some surmise this person to be a Danish woman named Karen Holton whom corresponded through letters for eight years.



## **Summoning Graces**

*Summoning Graces* was commissioned for the Northeastern Oklahoma All-District High School Wind Ensemble and premiered in 2019. The piece, in two movements with no break, is described by Markowski as “rediscovering joy in a world that has all but lost or forgotten it. The first movement, *Invocation*, is a bit of a prayer, a calling out to the stars, an urgent plea to the gods. Help us regain order. Help us find balance. Help us remember happiness, love, and kindness. Movement two answers the first and grants us our wish by prescribing a healthy dose of Splendor, Mirth, Good Cheer. The heavens send down three of Zeus’s daughters: Aglaea (goddess of “Splendor”), Euphrosyne (goddess of “Mirth”), and Thalia (goddess of “Good Cheer”). Together, they are known as the Three Graces and, when summoned, their main objective is to inspire artists and poets to create beautiful work, to bestow great wisdom upon scientists and philosophers, and to bring joy and good will to both gods and mortals. Through song and dance and joyful festivities, these goddesses help remind us of all the beauty and fun that does exist in the world, even if it’s sometimes hidden.”

## **Unfamiliar Territory**

*Unfamiliar Territory*, a piece for solo clarinet and wind ensemble, was adapted from the original version for solo alto saxophone and piano. The piece is in three movement and depicts Markowski’s first visit to Mexico just south of the border from Arizona. Uncertainty and curiosity blend into this film-noir-flavored piece. The culture he encounters there is mystical and charming, especially at night. Markowski writes “as night falls, the local spirits emerge and the town comes alive. The moon hangs low, peeking out around buildings, always just out of sight, as if to keep an eye on us without our knowing of it... Somehow, we are still able to make out the low meditative hum of neon lights, buzzing quietly like mosquitoes. It doesn’t take long to fall under the city’s spell... The ghosts of this unfamiliar territory swirl all around us, dizzying our sense, growing more and more vocal as we enter somewhere we perhaps were not invited to.”

## ***Early Light***

Originally trained as an orchestral double bass player, Carolyn Bremer gained began composing at the age of 24. She studied at the Eastman School of Music and CalArts, before receiving her PhD in composition from the University of California, Santa Barbara. Her compositions include electronic music and instrumental pieces from chamber music to large ensemble. First premiered as an orchestral piece by the Oklahoma City Philharmonic in July of 1995, *Early Light* was re-orchestrated by Carolyn Bremer for the wind band a few years later. According to Bremer, “the material of this piece is largely derived from “The Star Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem... [but as a] passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games.” Near the end of the piece, the audience will even hear the crack of the baseball bat leading to a long home run.

## **Wind and Percussion Faculty**

Patti Adams, flute

Jane Gabka, oboe

Jack Peña, bassoon

John Reeks, clarinet

Dr. Stephanie Thompson, clarinet

Jason Mingledorff, saxophone

Tony Dagradi, saxophone

Dr. Nick Volz, trumpet

Vance Woolf, trumpet

Mollie Pate, horn

Kevin Winter, horn

Matt Wright, trombone

William Hess, euphonium

Dr. Joseph Hebert, tuba

Rachel van Voorhees, harp

Dr. Brian Hsu, piano

Jim Atwood, percussion

Dave Salay, percussion

# Artists

## **Stephanie Thompson**

Dr. Stephanie Thompson is Instructor of Clarinet at Loyola University of New Orleans, and the Assistant Principal/Second/E-flat Clarinetist with the Louisiana Philharmonic Orchestra. She has also performed with numerous orchestras in the United States and Canada and spent a season with the Sarasota Opera Company after Hurricane Katrina. An active chamber musician and teacher, she is a founding member of Musaica, an eclectic performing ensemble based in New Orleans. Stephanie received her Doctorate in Clarinet Performance from the University of Michigan; her teachers have included Clark Brody, Fred Ormand, Ted Oien and Mark Nuccio. Her business, Stephanie Thompson Woodwind Services, specializes in repair and restoration of clarinets and oboes. She is married to Loyola Instructor and LPO bass clarinetist John Reeks, has two cats named Esme and Harlowe, and likes to run, read, and ride roller coasters.

## **Serena Weren**

Dr. Serena Weren is the Director of Bands and Assistant Professor of Music at Loyola University New Orleans. She earned her DMA in wind band conducting from Arizona State University under the direction of Gary W. Hill and Wayne Bailey. She also holds a BA in music education from Temple University, and a MM in instrumental conducting and a MMEd both from Arkansas State University. 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 for concert and marching bands across the United States 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 profession that can lead to more productive and healthy life-long musicians through her work with the Athletes and the Arts initiative. She has presented at Midwest, CBDNA and CMS conferences and is currently the Louisiana Chair for NBA. She is an active member of CBDNA, NBA, NAFME, PAMA, CMS, and WASBE.

# Upcoming Events

## **Nadja Salerno-Sonnenberg with Loyola Strings**

Friday, Apr. 12, 7:30 p.m. | Roussel Hall

Ticket required

## **Junior Recital: Sofia Riggio, soprano**

Friday, Apr. 12, 7:30 p.m. | Nunemaker Auditorium

Free admission

## **Graduate Recital: Lena Monroe, flute**

Saturday, Apr. 13, 3:00 p.m. | Roussel Hall

Free admission

## **Senior Recital: Scott Havener, composition**

Saturday, Apr. 13, 7:30 p.m. | Nunemaker Auditorium

Free admission

## **Junior Recital: Danley Romero, cello**

Sunday, Apr. 14, 3:00 p.m. | Nunemaker Auditorium

Free admission

## **Brass Chamber Recital**

Wednesday, Apr. 24, 7:30 p.m. | Roussel Hall

Free admission

## **Opera Workshop: Offenbach's 200th Birthday Celebration**

Thursday, Apr. 25, 7:30 p.m. | Nunemaker Auditorium

Ticket required

## **Memphis Reed Trio**

Thursday, Apr. 25, 7:30 p.m. | CM 240

Free admission

## **Loyola Symphony Orchestra**

Saturday, Apr. 27, 7:30 p.m. | Roussel Hall

Free admission

For more information, visit [presents.loyno.edu](http://presents.loyno.edu) or call (504) 865-2074.