

Loyola University New Orleans  
School of Music and Theatre Professions  
Presents

# Loyola Symphony Orchestra: *Perseverance*

*with director*  
Dr. Jean Montès

*and*  
*2022 Loyola College of Music & Media*  
*Concerto & Aria Competition Winner:*  
Julie Ernst, mezzo soprano



Saturday, December 3, 2022 at 7:30 p.m.  
Louis J. Roussel Performance Hall

# Program

<i>Finlandia</i>	Jean Sibelius (1865-1957)
<i>Va! Laisse Couler Mes Larmes</i> from <i>Werther</i> , Act III	Jules Massenet (1842-1912)
<i>Overture</i> from <i>Ruslan &amp; Ludmilla</i>	Mikhail Glinka (1804-1857)
<i>Smania Implacabili</i> from <i>Cosi fan tutte</i> , Act I	Wolfgang Amadeus Mozart (1756-1791)
<i>Waltz of the Flowers</i>	Piotr Ilyich Tchaikovsky (1840-1893)
<i>Danzon No. 2</i>	Arturo Marquez (1950- )

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

# Personnel

## **Violin I**

Melissa Moore \*  
Virgilio Vazquez

Lisa Schonert  
Cecilee R. Kransthor †

Jaz Montès †

## **Violin II**

Kate Tutaj \*  
Melissa Monjaras #

Ivan Parker  
Keley Delker

Joshua Thomas  
Bremman Burgos †

## **Viola**

Ethan Thompson \*  
Maya Garcia

Christian King  
Hayley Hutchinson

Dutch Allen †  
Lauren Conner †

## **Cello**

Celia Watkins \*\*  
Sophia Baumann \*\*

Zeke Lieberman  
Errol Blackstone †

Alyssa Cox †  
Amanda Duffin †

## **Bass**

Maddie Wanner \*  
Jose Hernandez

Caura Holiday  
Austin Wallace

Lue Herrick  
Austin Hebert

## **Flute**

Alanis Cartagena \*  
Jessica Martinez  
Kelsey Kroening

## **Oboe**

Amy Donald \*  
Emma Hanaki †

## **Clarinet**

Kaitlyn Crawford \*  
William Mentz

## **Saxophone**

Spencer Moore †

## **Bassoon**

Bryan Ingrassia \*  
Myles Monconduit

## **Horn**

Lauren Bravo \*  
Elijah Tabb  
Olson Rock †

## **Trumpet**

Teddy Tietze \*  
Anna Hills  
Ryan Kuhn

## **Trombone**

Samuel Tyree \*  
Dakota Wilburn

## **Bass Trombone**

Malik Miller \*

## **Tuba**

Stanley Ross \*

## **Percussion**

Treyvon Johnson †  
Dane Castillo †

## **Harp**

Ashley Kinoshita \*

\* **Principal**

\*\* **Co-Principal  
& Assistant Principal**

# **Librarian**

@ **Stage Manager**

† **Guest Artist**

# About the Artists

**Julia Ernst, mezzo-soprano** is a junior at Loyola University of New Orleans studying under Irini Kyriakidou-Hymel. She is so honored to be able to perform with the Loyola Symphony Orchestra this evening as the



first-place winner of the Loyola Concerto Completion. In January of 2023, she will sing the role of Pamina in *The Magic Flute* with Loyola Opera. In March of 2023, Julia will make her professional debut with New Orleans Opera singing the role of Kate Pinkerton in *Madame Butterfly*.

Previous opera and opera scene roles include *Die Fledermaus* (Orlofsky), *Suor Angelica* (The Nursing Sister), *Così fan tutte* (Dorabella), *Dido and Aeneas* (Second Woman), and *Carmen* (Carmen). Julia spent two summers studying in Keifersfelden, Germany

with IPAI (International Performing Arts Institute). In addition, Julia was a finalist for both the Opera Grand Rapids VanderLaan Prize and the Schmidt Vocal Competition Undergraduate Awards, won Second Place in the Orpheus National Vocal Competition, and won first place in both the Neapolitan Masters International Vocal Competition and NATS Southern Region. Julia is eternally grateful to Loyola for the incredible training and support.

**Dr. Jean Montès** conducts orchestral ensembles and teaches conducting, cello, string pedagogy courses for music education majors, orchestration, and exploring western art music for non-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 he conducts the Symphony Orchestra which performs regionally and periodically on tours such as to Carnegie Hall and in France. Before settling in New Orleans, Montès led orchestras and university programs in Wisconsin, Iowa,



Minnesota and Virginia. Montès holds degrees from Duquesne University, Akron University and the University of Iowa where he earned his Doctorate of Musical Arts in Orchestral Conducting.

Montès is a celebrated Haitian conductor and aims to promote and build upon his foundation by sharing the distinctive orchestral repertoire of his home country around the globe while constantly inspiring Haitian music educators and students through outreach programs.

A musician and conductor who enthusiastically promotes music of all world cultures, Montès is in constant demand as a conductor, clinician, judge and lecturer with orchestras, programs, festivals, 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. Some notable appearances include conducting the Southwest Michigan Symphony Orchestra, Louisiana Philharmonic Orchestra, the Virginia Symphony Orchestra, The Richmond Symphony Orchestra, the Cedar Rapids Symphony Orchestra, and the NAFME All-National Honor Symphony Orchestra. He frequently offers clinics and adjudicates in France, Russia, Haiti, Las Vegas and at the Midwest Clinic. He enjoys collaborating with organizations representing the full spectrum of the arts including opera and ballet. He is a recent recipient of OffBeat's Best of the Beat Positive Vibrations HeartBeat Award.

Dr. Montès and his wife, Sarah, reside in New Orleans with their son, 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. Visit [jeanmontes.com](http://jeanmontes.com) for additional information.

Dr. Montès can be contacted at [jmontes@loyno.edu](mailto:jmontes@loyno.edu) or by calling 504-865-2167

# Program Notes



Jean Sibelius (1865-1957)

## *Finlandia*

*Finlandia* is one of the most celebrated works in the repertoire. Like all successful symphonic poems, *Finlandia's* extra-musical meaning generates the music's formal shape. The composer described this meaning in stirring words: "We fought 600 years for our freedom, and I am part of the generation which achieved it. Freedom! My *Finlandia* is the story of this fight. It is the song of our battle, our hymn of victory." His genius is that this story functions simultaneously on both exterior and interior levels capturing just that intersection where patriotism feeds personal identity and vice versa. Massive chords establish the piece's parameters of great depth and seriousness. Very slowly they yield to a woodwind choir, then to the strings; the judiciously restrained orchestration suggests that there is power held in check. The accumulated tension yields to more defiant strains, then to a resolute, even jaunty section before settling into the strains of the last reverent theme (later used for the tune of "Be still, my soul," whose text emphasizes patience and perseverance in the face of suffering), which Sibelius gradually builds into triumph.

Jules Massenet (1842-1912)

*Werther*, Act III: "Va! Laisse Couler Mes Larmes"

*Werther* is one of the Massenet's masterpieces, taking on the topic of perseverance in love, as Charlotte and Werther finds the courage to finally express their suppressed true love for each as he dies in her arms. "Va! laisse couler mes larmes" is sung by Charlotte, who marries a man to appease her dying mother, even though she is in love with another suitor, the young poet Werther. The aria reveals Charlotte's grief upon not being able to be with her true love.



Va! laisse couler mes larmes-  
elles font du bien, ma chère!  
Les larmes qu'on ne pleure pas  
dans notre âme retombent toutes,  
et de leurs patientes gouttes  
martèlent le cœur triste et las!  
Sa résistance enfin s'épuise;  
La cœur se creuse et s'affaiblit:  
Il est trop grand, rien ne l'emplit;  
et trop fragile, tout le brise! tout le brise!

Go! Let my tears flow-  
they do me good, my dear!  
The tears that people do not shed  
all sink into our souls,  
and with their steady drops  
hammer the sad and weary heart!  
Its resistance is finally exhausted;  
the heart becomes hollow and grows weak:  
it is too big- nothing will fill it up;  
and too fragile—anything will break it!



Mikhail Glinka (1804-1857)

*Ruslan & Ludmilla: Overture*

Mikhail Glinka is the father of modern Russian music. His nationalistic, Russian style was a seminal influence on all Russian composers who followed, from Rimsky-Korsakov to Tchaikovsky to Stravinsky.

The poem tells of the abduction of Ludmilla by an evil sorcerer, Chernomor, from a party given for Ludmilla's three suitors, one of whom is Ruslan.

Each suitor rides off to save the girl, encountering a fantastic assortment of witches, hermits, magic castles, enchanted gardens, magic swords, and so forth, rather in the style of the tales of the Arabian Nights. The sorcerer is vanquished in the end by Ruslan, who revives Ludmilla from a trance and wins her hand in marriage.

The overture consists of two main themes, the first driving and rhythmic, the second more lyrical and reminiscent of courtly dances.

Wolfgang Amadeus Mozart (1756-1791)

*Così fan tutte*, Act I: "Smanie Implacabili"

The opera follows a pair of sisters and their fiancés. The fiancés make a bet that the sisters would not be faithful if they were gone, causing the men to pose as if they were going off to war. They then engage in a charade to trick the ladies into falling for them disguised as other men. During the first act, the sister Dorabella sings of her despair and absolute distress at her fiancé's departure.



Ah scostati!

Paventa il tristo effeto

d'un disperato affeto!

Chiudi quelle finestre

Odio la luce, odio l'aria, che spiro Odio me stessa!

Chi schernisce il mio duol,

Chi mi consola?

Deh fuggi, per pietà, fuggi, Lasciami sola.

Smanie implacabili, che m'agitate

Dentro quest'anima più non cessate,

Finchè l'angoscia mi fa morir. Esempio misero d'amor funesto,

Darò all'Eumenidi se viva resto Col suno orribile de' miei sospir.

Ah, move away!  
Fear the sad effect  
of desperate affection!  
Shut those windows,  
I hate the light, I hate the air that I breathe I hate myself!  
Who mocks my pain,  
Who will console me?  
Oh, leave, for pity's sake, leave, Leave me alone.  
Implacable restlessness, that disturbs me  
Inside this soul, doesn't cease,  
Until anguish makes me die.  
A miserable example of fateful love  
I will give to the Furies, if I live, With the horrible sound of my sighs.



Piotr Ilyich Tchaikovsky (1840-1893)

*Waltz of the Flowers*

*Waltz of the Flowers* from *The Nutcracker Suite* is the only suite Tchaikovsky himself arranged from any of his three ballet scores. The suite was created and performed before he completed the ballet itself.

It is Christmas and all the children have received their presents, but Fritz, trying to crack a hard nut in the doll's jaws, breaks it much to his sister's displeasure.

The family drawing room is invaded by an army of mice and with a touch of magic the broken doll changes into a handsome soldier prince and leads the fight against the invading mice wounding the Mouse King, who immediately takes flight with his mouse troops following. With calm restored, Clara and her Prince fly off through an enchanted kingdom of pinewood and snow to the Kingdom of Sweets ruled over by the Sugar Plum Fairy, where they are entertained by exotic dancing characters.

In Tchaikovsky's *Swan Lake* and *The Sleeping Beauty*, waltz themes play a prominent part and in this ballet the formula pertains.

Harp flourishes introduce the waltz whose theme is first given to the horns, and then clarinets, and which will be heard twice more, each time more richly orchestrated with two intervening contrasting sections.

Arturo Marquez (1950- )

*Danzon No. 2*

Mexican composer Arturo Marquez has allowed us to explore the Danzon and contributed to its preservation from its Cuban origins to its migration to Veracruz, Mexico. The Danzon No. 2 is one of the most popular and frequently performed works written from Latin America. It represents the gentle mixture of grit, sensitivity, and resilience. Danzon No. 2 is full of sensuality and qualitative seriousness, a genre which the Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world. In his own words Marquez tries to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms in its form and its harmonic language. It is a very personal way of paying respects and expressing his emotions towards truly popular music. Danzon No. 2 is dedicated to all those from students, through parents, to family members and friends who have found countless ways to persevere during these challenging times!



# **Additional Information**

Anyone interested in learning more about orchestral opportunities at Loyola or scheduling an audition should contact Dr. Montès at [jmontes@loyno.edu](mailto: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!

# Spring Highlights

## **Jazz Underground: Cindy Scott**

Tuesday, Jan. 24, 7:30 p.m.

Nunemaker | Ticket required

## **Loyola Opera: *Die Zauberflöte***

January 27 & 29

Roussel | Ticket required

## **Jazz Underground: Amina Scott**

Tuesday, Feb. 14, 7:30 p.m.

Nunemaker | Ticket required

## **Loyola Jazz Festival**

March 3-4, 2023

Registration required

## **Jazz Underground: Loyola Jazz Faculty**

Tuesday, Mar. 14, 7:30 p.m.

Nunemaker | Ticket required

## **Urinetown**

March 23-25 & March 29-April 1

Marquette | Ticket required

## **The Comedy of Errors**

April 20-22 & 26-29

Lower Depths | Free admission

## **Loyola Symphony Orchestra**

Saturday, Apr. 22, 7:30 p.m.

Roussel | Free admission

## **Chorale & Chamber Singers**

Sunday, Apr. 23, 3 p.m.

Roussel | Free admission

## **Classical Guitar Night**

Tuesday, Apr. 25, 7:30 p.m.

Nunemaker | Free admission

## **ALSO & Cello Ensembles**

Wednesday, May 3, 7 p.m.

Roussel | Free admission

# Upcoming Events

## **Christmas at Loyola**

Sunday, Dec. 4, 3 p.m.

Holy Name of Jesus | Free admission

## **Graduate Recital:**

**Taylor Counce, guitar**

Monday, Dec. 5, 7:30 p.m.

Nunemaker | Free admission

## **University Chorus**

Monday, Dec. 5, 7:30 p.m.

Roussel | Free admission

## **Classical Guitar Night**

Tuesday, Dec. 6, 7:30 p.m.

Nunemaker | Free admission

## **ALSO & Cello Ensembles**

Wednesday, Dec. 7, 7 p.m.

Roussel | Free admission

## **Uptown Threauxdown**

Thursday, Dec. 8, 7 p.m.

Tipitina's | Ticket required

## **Senior Recital:**

**Yanissa Amadis & Madelyn Loyacano, clarinet**

Friday, Dec. 9, 7:30 p.m.

Nunemaker | Free admission

For more information and to **subscribe** to our mailing list,  
visit [presents.loyno.edu](http://presents.loyno.edu) or email [music@loyno.edu](mailto:music@loyno.edu).