

Loyola University New Orleans School of Music
Presents

Student Composers

Recital Hour



Student Recital

Thursday, December 6, 2018, 12:30 p.m.
Louis J. Roussel Performance Hall

Program

Melivative Dissonance

E. P. Jones

Diego North-Rios, flute
Liam Oliver, oboe
Elin Fleming, clarinet
Matthew Braselman, bassoon
Leyla Feyzulayeva, Tara Simmons, Hank Hendrix, violin
Katarina Prasso, Dutch Allen, viola
Danley Romero, Michael Clarkson, cello
Diego Kopado, bass
Mauricio Viana, marimba
Wesley Daniels, harp
Esau Paul Jones, conductor

Something in the Water

Lucas Nguyen

Esau Jones, flute
Liam Oliver, oboe
Elin Fleming, clarinet
Matthew Braselman, bassoon
Peter Nionakis, Michael Bauer, trumpet
Renee Babin, horn
Dane Castillo, euphonium
Rob Frazier, tuba

Quartet 2: Depression

Dutch Allen

Madeline Walsh, Hank Hendrix, violin
Dutch Allen, viola
Emily Alves, cello

Causality

Ian Brown

Ian Brown, guitar

For an Eye

Noah English

Charlie Vandel, Jacob Peffer, tenor saxophone
Noah English, guitar
Diego Kopado, bass

<i>Floating</i>	Lexie Breaux, piano	Lexie Breaux
<i>A City upon a Hill</i>	Dr. Marcus St. Julien, piano	Quinn Gleeson
<i>Separation</i>	Olaia O'Malley-Gorbea, voice Clinton Walker, piano	Kelani Mueller
<i>I Do Not Lie within the Needed</i>	Sofia DiMaggio Mangerchine Sofia DiMaggio Mangerchine, piano	Sofia DiMaggio Mangerchine
<i>Border</i>	Sarah Schieffler, flute Andrew Vu, piano	Andrew Vu
<i>TBA</i>	TBA, voice TBA, piano	Placido Valdez
<i>Impoverished</i>	Matthew Braselman, alto saxophone Marius Toussaint, tenor saxophone Brett Cole, trumpet Shout Young, trombone Max DoVale, piano Joey Laborde, bass Myles Clark, drums	Max DoVale

Notes

Melinitive Dissonance, by E.P. Jones

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, *Melinitive 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 was 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 constituted 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 others, 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 every day. 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, *Melinaive 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.

Something in the Water, by Lucas Nguyen

In October of this year, a policy was proposed by the Trump administration to redefine gender "on a biological basis that is clear, grounded in science, objective and administrable." A horn, in every aspect, is a brass instrument. But it is a member of a standard woodwind quintet and a standard brass quintet. It is a special instrument that adapts fluidly between the two ensembles, regardless of its physical makeup. Instead of enforcing the binary that separates woodwind and brass, cisgender and transgender, gay and straight, white and color, we can embrace the beauty that can flow between the extremes.

Something in the Water borrows from two contemporary songs about the experiences of being transgender. The brass theme is based on *True Trans Soul Rebel* by Against Me!, an anthem from a transgender woman's perspective about the paradoxical feelings of self-doubt and pride in her identity. The woodwind quintet theme is based on *The Village* by Wrabel, a narration of a young transgender boy's life and

answers True Trans Soul Rebel with a message of self-acceptance and a stance that it is not us who need to change ourselves, but the rest of the world that needs to accept us as we are.

Quartet 2: Depression, by Dutch Allen

This piece shows the progression of thoughts in a day of depression.

Causality, by Ian Brown

This piece is dedicated to a dear friend of mine whom I lost in my first year of college. I had grown up with him for five years and as the distance began to grow between me and my birth home, I eventually noticed our contact became scarcer. However, I would come to find out that instead of losing touch, I had lost a friend. Killed in a gang execution, Jose lives on in the hearts of his friends. I was inspired by him, and our unfinished songs. The rhythm of this piece invokes a cyclical feeling that captures the causality of circumstances in inopportune environments.

DAJOSEWAY

Floating, by Lexie Breaux

This piece is about the confusion of finding where you stand and what you stand for in this world of politics and sides to take. I grew up in a family that did not discuss politics or social justice issues very much, or at least not while I was around. It was only when I got into college that their views started to become apparent and noticeably different than mine. This discovery was a bit shocking, but it taught me that I had more conviction than I thought about certain social issues. This song travels from the feeling of ignorant bliss as an uninformed youth to the feeling of alienation after realizing I am no longer considered like-minded.

Border, by Andrew Vu

This piece is about the emotions and thoughts conjured by a North Korean refugee's contemplation on the meaning of life and their state of living.

Impoverished

Impoverished is a piece that reflects the arduous, repetitive cycle of poverty in communities throughout the world. The jazz style and upbeat tempo reflect the communities' drive and passion to break out of the cycle of poverty. Improvisation is central to this tune, as everyone has a different interpretation, or reaction, to the problem of poverty.

Upcoming Events

University Chorus and Jefferson Chorale

Thursday, Dec. 6, 7:30 p.m. | Roussel Hall

Free admission

Senior Recital: Peter Johnson, composition

Saturday, Dec. 8, 7:30 p.m. | Nunemaker Auditorium

Free admission

Junior Recital: Gil Anfone, percussion

Sunday, Dec. 9, 7:30 p.m. | Roussel Hall

Free admission

Opera Workshop: Massenet's Cendrillon

Friday, Jan. 18, 7:30 p.m. | Roussel Hall

Ticket required

Opera Workshop: Massenet's Cendrillon

Sunday, Jan. 20, 7:30 p.m. | Roussel Hall

Ticket required

Jazz Underground: Art Blakey

Thursday, Jan. 24, 7:30 p.m. | Nunemaker Auditorium

Ticket required

Jazz Ensemble & Loyola Strings: Big Band

Thursday, Jan. 31, 7:30 p.m. | Roussel Hall

Ticket required

Life Sucks by Aaron Posner

Feb. 7-10 & 14-16 | Lower Depths Theatre

Ticket required

Faculty Recital: Brian Hsu, piano

Sunday, Feb. 10, 3:00 p.m. | Roussel Hall

Free admission

For more information, visit presents.loyno.edu or call (504) 865-2074.