

Loyola University New Orleans
School of Music and Theatre Arts Professions
Presents

Mosaics

The
Loyola Wind Ensemble

And
Bourgeois Honor Band

Dr. Serena Weren, conductor
Ret. Colonel John R. Bourgeois, guest conductor



Saturday, November 12, 2022, 7:00 p.m.
Louis J. Roussel Performance Hall

Program

The Loyola Wind Ensemble
Dr. Serena Weren, conductor

Selections from *“The Danserye”*

La Morisque
Ronde & Aliud
Basse dans: Mon desir
Fagot
Den hoboecken dans

Tielman Susato
Arr. Patrick Dunnigan

Splinter

Holly Harrison

In a Nutshell

I. Arrival Platform Humlet
II. Gay but Wistful

Percy Aldridge Grainger
Trans. Donald Patterson

Turkish Fragments, Op. 26

II. At Rest
IV. At the Festival

Mikhail Ippolitoff-Ivanoff
Trans. John R. Bourgeois

Colonel John R. Bourgeois, guest conductor

DOPE

Undeniably
Unapologetically
Undisputedly

Katahji Copley

Consortium Premiere

Intermission

The Loyola Bourgeois Honor Band
Colonel John Bourgeois, conductor

Celebration Fanfare

Steve Reinecke

Dr. Serena Weren, conductor

Maple Leaf Rag

Scott Joplin
arr. John R. Bourgeois

“2nd March” from *Gustave III*

Daniel F. E. Auber
arr. John R. Bourgeois

Loyola Bourgeois Honor Band

(in alphabetical order)

Flute

Krystal Fernandes	St. Mary's Dominican High School
Carter Hanson	Patrick F. Taylor Science & Technology Academy
Leanna Rowan	Riverdale High School

Clarinet

Manish Jain	Metairie Park Country Day School
Trin Montes	Belle Chasse High School
Yordi Santiago-Cortez	Bonnabel High School
Ariel Toll	Riverdale High School

Alto Saxophone

Bryce Reyas	Thomas Jefferson Academy
Avishka Fernando	Haynes Academy for Advanced Studies

Baritone Saxophone

Camille Truxillo	St. Mary's Dominican High School
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Trumpet

Lee Bates	Bonnabel High School
Kobe Concepcion	Archbishop Rummel High School
Sarah Heebe	Metairie Park Country Day School
Logan Nunez	Fisher Middle-High School
Roger Poirier	Patrick F. Taylor Science & Technology Academy
Jaeden Wood	Belle Chasse High School

Horn

Emma DeMatteo	Archbishop Chapelle High School
Zoe Heim	Haynes Academy for Advanced Studies

Trombone

James "Bodie" Green	Woodlawn High School
Alex Louque	Brother Martin High School

Euphonium

Kate Guidroz	New Orleans Center for Creative Arts
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Tuba

Jacob Tobler	Jesuit High School
Alex Weeks	Jesuit High School

Percussion

Cameron Eady	Brother Martin High School
Logan Grayman	Ridgewood Preparatory School
Jackson Melancon	Ridgewood Preparatory School
Elliot Nguyen	Thomas Jefferson Academy
Ian Theriot	Archbishop Rummel High School
Abbigail Winingham	Archbishop Chapelle High School

A special thank you to the hard-working music educators who teach and inspire these student musicians every day!

Nic Broussard	Archbishop Chapelle High School
Telly S. Higgins	Archbishop Rummel High School
Frank Lewis	Bonnabel High School
Dominick Caronna	Brother Martin High School
Dustin Hymel and Adam Trouard	Belle Chasse High School
Trevor Simon	Fisher Middle-High School
John Phelan	Haynes Academy for Advanced Studies
Joseph Caluda	Jesuit High School
Katie Antis	Metairie Park Country Day School
Hristo Birbochukov	New Orleans Center for Creative Arts
Edward Rockvoan	Patrick F. Taylor Science & Technology Academy
Shari Meyer	Ridgewood Preparatory School
Benjamin Bucholtz	Riverdale High School
Brenda Castillo	St. Mary's Dominican High School
Thomas Laurent	Thomas Jefferson Academy
Paul Lauve	Woodlawn High School

Loyola Wind Ensemble

Piccolo

Jessica Martinez

Flute

Alanis Cartagena*
William Green
Madison Whatley

Oboe

Amy Donald*
Jane Gabka^

Bassoon

Bryan Ingrassia*
Jazz Seals
Myles Monconduit
Michael Matushek^

Clarinet

Kaitlyn Louise
Crawford*
Madelyn Loyacano
Isabella Bonzani
Yanissa Amadis
Taylor Mennenga
Weber
Meghan Hall

Bass Clarinet

Abigail Reinhart

Alto Saxophone

Spencer Moore*
Sarah Yacoub

Tenor Saxophone

Evelyn Warden

Baritone Saxophone

Zachary Bronson

Trumpet

Teddy Tietze*
Matt Perronne
Anna Hills
Collin Ledesma
Ryan Kuhn

Horn

Lauren Bravo*
Sebastian Acosta
Madison Decoteau
Elijah Tabb

Trombone

Dakota Wilburn*
Oliver Tuttle
Michael Mullins
Malik Miller

Euphonium

Patrick Jimmerson*

Tuba

Morale Hoskins*
Rob Frazier

Percussion

Will Weber*
Eli Bartlett*
DonDiego Cassanova
Torres
Roni Braun
Mervin Redmond Jr
Michael Tenreiro
Maxx Anderson
Jim Atwood^
Aaron Smith^

Bass

Antony Bianchini

Guitar

Adora Thurman

Piano

Kelly Cuppett^

Harp

Ashley Kinoshita

*Section Leader

^Guest Performer

Wind and Percussion Faculty

Patti Adams, flute
Jane Gabka, oboe
Michael Matushek, 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
Jim Atwood, percussion
Cathy Anderson, harp
Dr. Brian Hsu, piano

Artists

Colonel John R. Bourgeois, USMC (Ret), was the 25th director of “The President’s Own” United States Marine Band. His acclaimed career spanned nine presidential administrations—from Presidents Eisenhower to Clinton. A native of Louisiana, Colonel Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered “The President’s Own” in 1958 as a French hornist and arranger. Named director in 1979, Colonel Bourgeois was promoted to his present rank in June 1983. He retired on July 11, 1996. As director of “The President’s Own,” Colonel Bourgeois was music advisor to the White House. He selected the musical program and directed the band in its traditional place of honor at the U.S. Capitol for four Presidential inaugurations, a Marine band tradition dating to 1801. He regularly conducted the Marine band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation. Among the many honors and awards Colonel Bourgeois has received are the 1986 Phi Beta Mu Outstanding Bandmaster Award and the 1987 Kappa Kappa Psi Distinguished Serve to Music Award for “contributions to the growth and development of modern college and university bands.”

Dr. Serena Weren is the Director of Bands and Associate 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 and geology from Franklin & Marshall College, a BM 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 North America and has worked with music festivals in Austria and Guatemala. Her current research interests include investigating our social and physiological relationship to music making and improving health and wellness knowledge through her work with the Athletes and the Arts. She has presented at Midwest, PAMA, CBDNA and CMS conferences and is an active member of CBDNA, NBA, NafME, PAMA, CMS, and WASBE.

Program Notes

Selections from “*The Danserye*”

The Danserye is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derdemusyckboexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

Selections from “*The Danserye*” is a setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alteration with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old.

- Program Note by Arranger Patrick Dunnigan

Splinter

In this context, the word "splinter" means to break into small, sharp fragments, and refers to the way in which the piece is structured as a type of mosaic or stylistic patchwork. Many sections of the piece feature instrument sounds breaking or distorting in some way -- whether this be in the extremes of register, wild glissandos, or crunchy chords.

The other meaning of "splinter" is as a foreign object within the body. This acts as a metaphor for my experimentation with some lighter, delicate moments, which are not always part of my musical sound world.

- Program Note by Composer Holly Harrison

In a Nutshell

The colloquial phrase, “in a nutshell” means “in a few words, or in a very brief form”, and, when the phrase first entered the English language, referred to “anything that had been compressed, later being applied to written or spoken words.” Percy Grainger’s piece *In a Nutshell* is a four-movement suite first performed and published in 1916 that contains many of the elements of his compositional style, compressed into a 20-minute work. The piece, identified as “For Orchestra, Piano and Deagan Percussion Instruments” serves as a laboratory for a whole set of Grainger experiments in composition, in orchestration, and in the juxtaposition of jarringly different musical styles. The “Deagan Percussion Instruments” dedication grows out of Grainger’s close friendship and professional association with the Deagan family of Chicago, inventors and manufacturers of a vast array of mallet played percussion instruments -- what Grainger would come to call the “tuneful percussion.”

The first movement of the suite, “Arrival Platform Humlet”, was originally conceived for solo (or massed) viola(s), but was re-organized by Grainger into an incredibly colorful piece for full orchestra. A striking aspect of the piece is the complete absence of chords. The texture is unison or octaves, with an occasional open fifth. The second movement, “Gay but Wistful”, is an English music hall tune -- seemingly superficial and light, but tinged with an air of sadness or regret. Written shortly after Grainger left England for America, it may reflect his wistfulness for his former life in London.

- Program Note adapted from Aux Arcs Music

Turkish Fragments

This four-movement orchestral suite was written for orchestra by Mikhail Ippolitov-Ivanov in 1930. The musical material is drawn from Azerbaijani, Turkish, Uzbek, and Kazakh folk music. The piece has been transcribed for band by Retired Colonel John R. Bourgeois. The movement, “At Rest”, is rhythmic but tranquil, with a central section of a liverier nature. “At the Festival” closes the suite with a dance-like finale with exuberant energy.

DOPE

DOPE is a gumbo of all the music that inspires and influences me. From Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world. The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's Untitled 05 along with Miles Davis's Nardis.

UNAPOLOGETICALLY (the middle section) is a world-building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few).

UNDISPUTEDLY (the finale) is an intense, groove-filled statement. Every color explored is here and is in its full potential. It's bold and -- like Undeniably and Unapologetically -- is undisputedly black. It is guided by my love for Tyler, the Creator's Hot Wind Blows, Marvin Gaye's I Want You (due to Kendrick's The Heart series), and Kamasi Washington's Street Fighter Mas along with Askem.

- Program Note from Composer Katahji Copley

Celebration Fanfare

Steven Reineke is a trumpet player and Principle Arranger and Composer of the Cincinnati Pops Orchestra. Reineke wrote the orchestral version of ***Celebration Fanfare*** in Swans Island, Maine, in 1995 to commemorate Erich Kunzel's 30th anniversary as the conductor of the Cincinnati Pops Orchestra. It was the first of many commissions Reineke would receive from the Pops. The band transcription heard tonight was written in December 1998 thanks to a commission from the U.S. Coast Guard Band.

Maple Leaf Rag

Scott Joplin was a composer and pianist known as the ‘King of Ragtime.’ The *Maple Leaf Rag*, written in 1899, was an instant success and was arranged for dance bands and brass bands for performance around the country. The piece has since become known as an archetypal rag due to its influence on the rag genre. This piece was so important to Joplin that he requested it be played at his funeral, which his wife denied since she did not think it was a proper funeral song. This edition is arranged by Retired Colonel John R. Bourgeois for band.

“2nd March” from *Gustave III*

The opera, *Gustave III*, was written by French composer Daniel Auber in 1833. The “2nd March” is taken from the fifth act of the opera and arranged by Retired Colonel John R. Bourgeois for band. This edition is dedicated to the Las Vegas Academy of the Arts Wind Ensemble under the direction of John Seaton and David Maccabee.

Upcoming Events

Navy Commodores Jazz Ensemble

Sunday, Nov. 13, 3 p.m.

Roussel | Free admission

Junior Recital: Samuel Tyree, trombone

Sunday, Nov. 13, 7:30 p.m.

Nunemaker | Free admission

Junior Recital: Amy Donald, oboe

Monday, Nov. 14, 7:30 p.m.

Nunemaker | Free admission

Jazz Ensemble

Tuesday, Nov. 15, 7:30 p.m.

Roussel | Free admission

Jazz Workshop & Training Bands

Thursday, Nov. 17, 7:30 p.m.

Roussel | Free admission

Singer-Songwriter Night

Thursday, Nov. 17, 9 p.m.

Neutral Ground Coffee | Free admission

The Crescent Collective Vocal Jazz

Friday, Nov. 18, 7:30 p.m.

Roussel | Free admission

Junior Recital: Jose Hernandez, jazz bass

Tuesday, Nov. 22, 7:30 p.m.

Nunemaker | Free admission

Concerto & Aria Competition Finals

Monday, Nov. 28, 7 p.m.

Roussel | Free admission

Junior Recital: Madison Whatley, flute

Tuesday, Nov. 29, 7:30 p.m.

Nunemaker | Free admission

Original Dance Project

Nov. 30-Dec. 3

Studio 603 | Ticket required

Loyola Symphony Orchestra

Saturday, Dec. 3, 7:30 p.m.

Roussel | Free admission

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