

Loyola University New Orleans School of Music

Presents

Loyola Symphony Orchestra

**2018 Loyola College of Music & Fine Arts
Concerto and Aria Competition**

with

Dr. Jean Montès, Director

Featuring

Desiree Robinson, Composer

Amanda Seal, Mezzo Soprano

Joyce Park, Piano

This performance is dedicated to the cherished and loving memory of Professor Allen Nisbet who contributed tirelessly for 30 years to the wellbeing of the string and orchestra program at Loyola.

Saturday, April 28, 2018, 7:30 p.m.

Louis J. Roussel Performance Hall

LOYOLA
UNIVERSITY
NEW ORLEANS  PRESENTS 

Program

The Unbuilt Track (World Premiere) Desiree Robinson
I. Towering Faith (Allegro) (1996-)
II. Heavy Run (Moderato)
III. Swinging Past Hurdles (Prestissimo)
2018 Loyola Composition Competition Winner

Piano Concerto No. 1, Op. 11 in E minor Frédéric Chopin
I. Allegro maestoso (1810-1849)
II. Romanze: Larghetto
III. Rondo: Vivace
Joyce Park, Piano
2018 Loyola Concerto Competition Winner

Intermission

Rückert Lieder Gustav Mahler
I. Ich atmet; einen linden Duft (1860-1911)
(I breathed a gentle fragrance)
II. Liebst du um Schönheit
(If you love for beauty)
III. Blicke mir nicht in die Lieder!
(Look not into my songs!)
IV. Um Mitternacht
(At Midnight)
V. Ich bin der Welt abhanden gekommen
(I have been lost to the world)
Amanda Seal, Mezzo-Soprano
2018 Loyola Aria Competition Winner

Symphony No. 5 in D minor Dmitri Shostakovich
I. Moderato (1906-1975)
II. Allegretto
III. Largo
IV. Allegro non troppo

Please join us for a reception in the second floor lobby.

Personnel

Violin I

Dhani Juan *
Aspen Barker

Leyla Feyzulayeva
Mike Perez

Margaret Hake
Madison Marcucci †

Violin II

Tara Simons *
Ellen Johnson

Taylor Ollivierre
Hank Hendrix

Kelani Mueller
Fanny Friadt †

Viola

Gregory Lewis *
Katarina Prasso

Ashley Bowers
Marjorie Garnier †

Alfonso Noriega †
John Noel †

Theresa Romero +

Cello

Emily Alves *
Josh Sierra

Scott Havener
Danley Romero

Gary Washington
Michael Clarkson

Anna Knapp

Bass

Olas Ortwein *
Jefferson Davis

Diego Kopado
Thomas Dunford

Joseph Laborde
Alexis Martin

Michael Salgado

Flute

Patrick Thompson *
Allison Hasson
Taylor Fontenot
(Pic)

Oboe

Liam Oliver *
Lyndsey Murray
(Engl)

Clarinets

Rebecca Rhodes **
Elin Fleming **
Nicholas Kochanski
Desiree Robinson
(Bass)

Bassoon

Matt Braselman *
Lucas Nguyen
(Contra)

Horn

Joey Troia *
Lan Lee &
Sarah Wilms
Kiley Pohn
Renee Babin

Trumpet

Michael Bauer **
Peter Nionnakis **
Jack Wright
Chris Drennan

Trombone

William Hess †
Dylan Watson

Bass Trombone

Ken Williamson †

Tuba

Corey Pack *

Percussion

Gil-Clement Anfone
**
Gabe Montemajor **
Dane Castillo

Harp

Wesley Daniels *
Armoni Gaddy

* *Principal*

** *Co-Principal*

& *Assistant Principal*

† *Guest Artist*

About the Competition

The Concerto and Aria competition aims to nurture young performers and award them the opportunity to perform as soloist with the Loyola Symphony Orchestra. It is open to all Loyola students in the College of Music & Fine Arts. Preliminary rounds were held within studio areas, keyboard, guitar, strings, voice, woodwinds, brass and percussion. The finalists performed for a panel of judges from the greater New Orleans community in late November 2017.

The Composition Competition is open to all Loyola students aims to cultivate, promote new orchestral works from our student composer and premiere them annually.

The Loyola College of Music & Fine Arts would like to thank all who participated, the performers, all the studio faculty who prepared their students and the area coordinators. We would like to thank especially the judges for their generosity.

Judges for the 2017-2018 Loyola College of Music & Fine Arts Concerto/Aria Competition:

Hristo Birbochukov, Concert Pianist, Piano Faculty Nocca
Robert Lyall, Music Director of New Orleans Opera
Janeta Mavrova, Violinist LPO
Alfonso Noriega, Concert Violist, Faculty Lucerne Music Festival
Stephen Orejudos, Trumpetist LPO
Amy Pfrimmer, Voice Faculty Tulane University

The dates for the 2018-2019 Loyola Concerto/Aria Competition are as follows,

Preliminaries: Friday October 12, 2018

Finals: Monday November 19, 2018

Students Composers should plan to submit their pieces to Dr. Janna Saslaw by the end of the Fall 18 Semester.

About the Artists



Dr. Jean Montès is the Director of Orchestral Studies and Coordinator of Strings at Loyola University New Orleans where he conducts orchestral ensembles and teaches conducting and string pedagogy courses for music education 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 Orchestra (GNOYO) where conducts the Symphony Orchestra they performed locally, at Carnegie Hall, toured the East Coast and toured France.

Montès has held orchestral leadership positions at Virginia Commonwealth University, St. Ambrose University, the University of Iowa, and with the Waynesboro Symphony Orchestra, the Bay Youth Orchestras of Virginia, and the Greater Twin Cities Youth Symphonies. Montès holds degrees from Duquesne University, Akron University and

the University of Iowa where he earned his Doctorate of Musical Arts under the tutelage of Dr. William La Rue Jones.

A musician and conductor who enthusiastically promote music of all world cultures, Dr. Montès is in constant demand as a conductor, clinician, judge and lecturer with orchestras and schools at all levels throughout the country and abroad. 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. Most recent appearances include guest conducting the West Coast Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Virginia Symphony Orchestra, The Richmond Symphony Orchestra, and the Cedar Rapids Symphony Orchestra, giving clinics in Las Vegas and at the Midwest Clinic and performances of Mozart's *The Magic Flute* with the VCU Opera Theatre. He enjoys collaborating with organizations representing the full spectrum of the arts.

Dr. Montès and his wife, Sarah, reside in New Orleans with their fifteen-year-old son, Jaz Léonard and ten year old son 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.

Dr. Montès can be contacted at jmontes@loyno.edu or by calling 504-865-2167



Composer Desiree Robinson is a composer and songwriter from Lafayette, LA based in New Orleans, LA studying music composition, with concentration in clarinet at Loyola University New Orleans. Under the tutelage of composers Dr. James Walsh and Dr. William P. Horne at Loyola and Dr. Gregory Robin at Lafayette High School, she has written many pieces for chamber ensembles, trios, duets, and solo performers. She has aspirations to write more for large ensembles. At Loyola, she has taken clarinet lessons with Louisiana Philharmonic Orchestra's assistant clarinetist, Dr. Stephanie Thompson and bass clarinetist, Professor John Reeks. While at Loyola, she strengthened her songwriting skills with the help of guitarist and songwriter, Professor John Rankin. During the summers of 2016 and 2017 she studied the crossover between Hindustani Indian Classical music and Western Classical music with composer and Fulbright-Nehru recipient, Dr. Reena Esmail, Hindustani Classical vocalist, Sali Oak-Kalyanpur, tabla player, Shawn Mativetsky, and composer and Dhrupad singer Dr. Payton MacDonald.

Coming from a family of music enthusiasts and musicians, music has always been in her life. She first began her journey with music around the age of six singing Gospel and hymns in her church's choir. From there, she took band and piano classes. When not in class, she loves to dance, choreograph, step, make crafts, coordinate events, and travel. Her music is heavily inspired by her faith, the love of God, and her growth as a person through tough life experiences. One of her goals as a musician is to build on the crossover between Gospel and contemporary worship music, and Classical music while letting God's light shine through it all.



Pianist Joyce Park is not only a classical musician but also an entrepreneur and actively involved in the Korean Pop Music industry. Immediately after she completed her Bachelor's degree in Piano Performance in 2014, she had the opportunity to return to Korea to work for one of the biggest record labels, LOEN Entertainment. In early 2016 she came back to the States and began her career as a restaurateur in New Orleans. Joyce Park was born in Seoul, Korea, and began her music studies at age 6. At age 7 she won the prestigious Gold Award in the National Children's Piano Competition in Korea. At age 11 she immigrated to the U.S. with her family. She resumed her piano study after a few years of break and won a full scholarship to the Virginia Governor's School for Humanities and Visual &

Performing Arts. Joyce studied in the School of Music and Performing Arts at Cairn University under Dr. Samuel Hsu and Mr. Kenneth Borrmann. While at Cairn, she was actively involved with chamber ensembles performing numerous piano trios, and worked with highly renowned classical violinist Xiao Fu Zhou and a former principal cellist of the Philadelphia Chamber Orchestra, James Cooper III. She also appeared as a harpsichord soloist for Bach's Brandenburg Concerto No. 5 with the Cairn Symphony Orchestra under Maestro Joseph Caminiti and in a piano master class with the Juilliard senior faculty member, Martin Canin. Joyce resides in New Orleans, LA, and currently operates a restaurant, Little Korea BBQ, in the Lower Garden District. She is working towards a Master of Music degree in Piano Performance at Loyola University New Orleans, where she studies piano with Dr. Brian Hsu.



Mezzo-Soprano Amanda Seal, a native New Orleans musician, is seeking a Bachelors in Music at Loyola University. She currently studies under Dr. Tyler Smith and she studied with Phyllis Treigle throughout her high school career. She is a member of the New Orleans Vocal Association, a professional non-profit arts organization that brings choral music to the Greater New Orleans area and the New Orleans Opera Association. She is currently the Alto Section Leader at the St. Louis Cathedral and has sung several masterworks throughout her time

there. Some of these masterworks include but are not limited to Bach's *Cantata 147*, Haydn's *Missa Angustis*, and R. Vaughn Williams' *A Song of Praise and Thanksgiving*. Amanda has also been a part of Loyola's University Chorale for the past three years and Loyola's Vocal Chamber Ensemble, Loyola's most selective vocal ensemble, for two years. Masterworks that Amanda has sung with both of these ensembles include but are not limited to Bach's *B Minor Mass*, Mendelssohn's *Elijah*, Mozart's *Requiem* and Brahms's *Requiem*. Amanda also had an internship with the Louisiana Philharmonic in their music library under the instruction of Lyle Wong and an internship during her semester abroad in Berlin with international dance studio Dock 11. Amanda was recently both an understudy for Lola and in the chorus in New Orleans Opera Association's production of *Tabasco*. After graduation in May, she plans to continue performing and to pursue a career in arts administration.

Notes



The Unbuilt Track

Desiree Robinson (1996-)

A person's faith (belief in things unseen by the eye or unproven by logic) in God can start anywhere and at any time, but it must start someway, no matter how big or small, in order to be built upon.

Movement one begins rich and full with a short brass introduction that acts as the foundation for a tower of faith. From there, each musical idea reflects different jobs done by constructors, materials needed for the tower to be built, or the sounds you might hear at a construction site. The contrabassoon part could be the mortar, the tom could be the clicking sound of hammering a nail, the upper strings could be the driving sound of a drill, the two-note idea in many of the bass parts may reflect the nature of an assembly line, the dotted quarter and eighth note

interjections in the piccolo and flute parts embody the instructions given by a construction manager, etc. The next section of the movement is very mechanic, yet easy going as the construction workers have gotten into the groove of their work. The closing section is light, flowing, and soaring as the tower is finished and the workers feel accomplished.

Movement two is heavy, dark, and daunting, as if a person is running away from someone who might be following them at night with the intent to capture them and cause some kind of harm onto them. The person knows that if they don't keep pushing through their fear and exhaustion that they may be forfeiting their life into the hands of whoever is taunting them. Though this is the shortest movement, it feels long due to the tempo, it's eerie mode, and the heightened amount of dissonance. Finally, the chase is over and the person can breathe and see the light at the end of their struggle. The chime feature toward the end of the movement sounds like church bells. This can represent how living through faith alone (walking at night alone) isn't advised and how having the body of Christ, the church with you (having others walking at night with you) can help you when hard times come and potentially prevent certain issues from coming up at all, even if you don't know or understand why God would require you to go through that (the creeper had been coming after you) in the first place. The transition at the end of the movement highlights the thought process of the person remembering where they came from and then looking ahead to a much brighter place, situation, or circumstance.

Movement three is catapulted with a high note from a clarinet and a re-imagined two-note idea from the cellos. The layers quickly build up with minute ideas in the way a racetrack may be laid with small pieces of asphalt or rubber. As a person becomes more seasoned in their faith in God (more seasoned in running) they know more about how to efficiently overcome the obstacles put in front of them and they soon realize that their faith isn't going to completely stop any roadblocks from existing. Once their faith has produced results in several stages of life (a runner has placed in or won several races), they know that faith can be applied in any condition they find themselves in (their training can help them get over any hurdle). Often a person of faith may mess up (runner may trip) or completely miss what God is telling them (completely miss the mark), but the joy they have as a result of their faith in God takes precedence and aids them through those times. Now that the track has been built, and the runner has encountered past hurdles, the race is over and the runner has won.



Piano Concerto No. 1, Op. 11 in E minor Frédéric Chopin (1810-1849)

The two piano concertos were written during his youth (before leaving Poland) exist only because pianists of the time were expected to write their own showpieces.

The Piano Concerto in F minor, commonly referred to as Concerto No. 2, was written a year before the Concerto in E minor, op. 11, but published later. Chopin was only twenty when he composed the Concerto in E minor. Letters to friends suggest that it was not an easy task. In March 1830, he wrote, "The last movement is not yet finished because the right inspired mood has kept eluding me." In September, he wrote to his closest friend that he had finished the concerto. He added that "I feel like a novice, just like I felt before I knew anything of the keyboard. It's far too original, and I probably won't be able to learn it." On October 11, 1830, he played the premiere at the Warsaw National Theater. He told his friend, "The concert was a great big success!"

The first movement is set forth the principal theme in two sections. The opening section has the melody presented forte by the first violins, the second theme is presented again by the first violins piano very expressive in character. The introduction is followed by the noble entrance of the piano which leads us through a virtuosic display of the beauty of the instrument.

The second movement according to Chopin is intended to convey the expression which one receives when the eyes rests on a beloved landscape that calls up in one's soul beautiful memories for instance a on a fine moonlit spring night.

The third present a flurry of energy and virtuosity in two distinctive theme groups once boisterous and the second delicate and playful. The concertos end with a brilliant coda.



Rückert Lieder Gustav Mahler (1860-1911)

The German Romantic poet Friedrich Rückert (1788-1866), linguist and Orientalist, was one of Gustav Mahler's favorite poets, and he set a several of his poems to music, including the *Kindertotenlieder* (Songs on the Death of Children). Mahler composed four of the five *Rückert Lieder* in 1901, initially with piano accompaniment, but immediately orchestrated them. Mahler's *Rückert Lieder* do not form a cycle and there is no conventional order in which they are to be sung. Each song is distinct from the others in subject matter, structure and orchestration. Although the musical form is strongly conditioned by the poetic structure, Mahler uses different ways to vary the traditional strophic organization.

"*Ich atmet' einen linden Duft*" (I breathed a gentle fragrance) musically evokes the delicate fragrance of the lime tree which the poet associates with his beloved. The orchestration is extremely delicate, often one instrument at a time, even dropping out momentarily when the poet first senses the fragrance.

The most traditional of the songs, "*Liebst du um Schönheit*" (If you love for beauty), was the last composed and was left unorchestrated by Mahler, but an orchestration by Max Puttmann, who worked for Mahler's publisher, is frequently performed. The first three stanzas are closely related one another, while the fourth begins as if it were simply to repeat the pattern, but then underscores the message of the song by stressing and expanding the melody on the words "*Liebe*" (love) and "*immer*" (always).

"*Blicke mir nicht in die Lieder*" (Look not into my songs) warns the listener not to be too inquisitive about the process of artistic creativity since only the finished work matters. The analogy made with the work of bees in the second stanza provides Mahler with the basis for his musical tone painting. A brief introduction establishes a perpetual motion with a subtle buzzing produced by muted strings without double bass, single woodwinds and a horn.

"*Um Mitternacht*" (At midnight) recounts the poet's battle with darkness (in both its literal and figurative sense) until he finally gives up his search and commends himself into the hands of God. Three central instrumental motives are introduced in the opening bars and form the foundation for much of the song: a three-note dotted figure in the clarinets; a rising and falling dotted figure in the flute and an even descending scale in the horns, mirrored by an ascending scale in the voice. In musical imitation of

the poet's persistent striving, he sets each stanza with new music. The final stanza, the transcendent moment in which he finds his answer through surrender to the "Lord of death and life," concludes with triumphant brass fanfares, harp glissandi and a resounding plagal cadence.

"*Ich bin der Welt abhanden gekommen*" (I have been lost to the world), is one of Mahler's most beautiful and moving songs evokes the peace achieved through the poet's withdrawal from the turmoil of the world into his heaven, his life, and his song. It features that orchestral symbol of isolation, and often desolation, the English horn. The voice then repeats the melody, in a dialogue with the English horn. The second stanza presents a passionate contrast as the poet declares himself dead to the world. The final stanza begins with the song's main theme but continues with new musical material leading to the climax, the poet's song. The English horn concludes the song echoing the final line of the voice.

I. Ich atmet' einen linden Duft

Ich athmet' einen linden Duft.
Im Zimmer stand
Ein Angebinde
Von lieber Hand,
Ein Zweig der Linde;
Wie lieblich war der Lindenduft!

I breathed a gentle fragrance!
In the room stood
a sprig of linden,
a gift
from a dear hand.
How lovely was the fragrance of linden!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde;
Ich athme leis
Im Duft der Linde
Der Herzensfreundschaft linden Duft.

How lovely is the fragrance of linden!
That twig of linden
you broke off so gently!
Softly I breathe in
the fragrance of linden,
the gentle fragrance of love.

II. Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

If you love for youth,
Oh do not love me!
Love the spring-time
That is young each year!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

If you love for wealth,
Oh do not love me!
Love the mermaid,
Who has many limpid pearls.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar!

If you love for love,
Oh yes, love me!
Love me forever;
I will love you forevermore!

III. Blicke mir nicht in die Lieder!

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser That;
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen:
Deine Neugier ist Verrath.

Look not into my songs!
My eyes I lower,
as if I've been caught in an evil deed.
I can't even trust myself
to watch them grow.
Your curiosity is a betrayal!

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

Bees, when they build their cells,
also do not let anyone observe them;
even themselves.
When the rich honeycombs
are brought out to the light of day,
then you shall taste them before everyone else!

IV. Um Mitternacht

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sternengewimmel
Hat mir gelacht
Um Mitternacht.

At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

At midnight
I projected my thoughts
out past the dark barriers.
No thought of light
brought me comfort
at midnight.

Um Mitternacht
Nahm ich in Acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzens
War angefacht
Um Mitternacht.

At midnight
I paid close attention
to the beating of my heart;
One single pulse of agony
flared up
at midnight.

Um Mitternacht
Kämpf' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

At midnight
I fought the battle,
o Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

At midnight
I surrendered my strength
into your hands!
Lord! over death and life
You keep watch
at midnight!

V. Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verlorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben.

I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet.
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song.

Symphony No. 5 in D minor Dmitri Shostakovich (1906-1975)



The Symphony is in four movements. The late 1930's were not a good time for Dmitri Shostakovich. His successful opera, *Lady Macbeth of Mtsensk*, was banned after Stalin saw it in 1936 and was offended by its veiled criticism of the Communist regime. This was no small matter; most who drew the dictator's wrath soon died in a labor camp. Shostakovich was luckier, perhaps because the young composer had already achieved some international recognition, but the attacks in *Pravda* turned him into a pariah who began keeping a packed suitcase beside his bed in case he were arrested in the night.

Shostakovich's next misstep came with the Fourth Symphony, which he had been composing in his mind for some time. Despite the risk of associating with an enemy of the people, the Leningrad Philharmonic agreed to premiere it, but the rehearsals went badly, and it became clear to Shostakovich that a performance of such a forward-looking work

would be dangerous to his life. In December of 1936, he announced that it was a failure and withdrew it, ostensibly to work on the finale. The Fourth was lost during the war, and it was only in 1961 that it was reconstructed and premiered exactly as written.

Meanwhile, Russia was undergoing what would later be called the "Great Terror." For his own reasons, Stalin had concocted an assassination and then responded to it with a level of repression rarely seen in human history. After he declared that five percent of the population was "unreliable," orders went out that the number of arrests must match this figure. Guilt was irrelevant; it was sufficient to round up ten or fifteen thousand people from a given town and send them off to Siberia. Historians disagree on the exact number of Russian citizens murdered during this time (partly because many of the deaths were later blamed on World War II), but it was certainly in the millions.

In such an atmosphere, and with a wife and two young children to worry about, it was only natural that Shostakovich would pull his head back into his shell and try to please the authorities. And so he did, at least on the surface: the Fifth Symphony's subtitle is "A Soviet Artist's Practical Creative Reply to Just Criticism."

But throughout history, artists have thumbed their noses at authorities who were too dense to see through their parody and satire, and Shostakovich was no different. One does not need to look far beneath the surface of the Fifth to discover just what this "practical" reply actually contains. The first movement begins with a cry of despair, a tragic lament that goes on for some time before suddenly being interrupted by a goose-stepping march led by a two-note tympani theme, a motive that musicologist Ian MacDonald calls the "Stalin theme." The second movement has a happy and boisterous quality. The third movement is one of the most despairing pieces of music ever written, a memorial for Mother Russia and all those sent to the labor camps. And of the finale, Shostakovich wrote in his memoirs (smuggled out of Russia after the composer's death): "What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat... It's as if someone were beating you with a stick and saying "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing." What kind of apotheosis is that? You have to be a complete oaf not to hear that.

The Fifth was hugely successful. The government was pleased that the rebel had knuckled under, while the Russian in the street saw the truth behind the facade. Western listeners, generally unaware of what was going on behind Stalin's mask, took the work at face value, yet were still overwhelmed by its grandeur and beauty. The symphony has become Shostakovich's most popular work, and the relatively recent revelation of its true meaning can only enhance our enjoyment of this testament to one man's struggle to express his people's anguish under a brutal tyrant.

For more information please visit the College of Music and Fine Arts
Website at <http://cmfa.loyno.edu> Or call 504-865-3037

Anyone interested in learning more about orchestral opportunities at
Loyola or scheduling an audition should contact Dr. Montès at
jmontes@loyno.edu or call 504-865-2167

Thanks and appreciation to all the faculty from the School of Music 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!

Upcoming Events

Loyola Choirs: Spring Fling

Sunday, April 29, 2018, 3:00 p.m. | Roussel Hall
Free admission

William Hess, Euphonium

Sunday, April 29, 2018, 7:30 p.m. | Roussel Hall
Free admission

Loyola Brass Quintet Showcase

Monday, April 30, 2018, 7:30 p.m. | Roussel Hall
Free admission

Loyola Instrumental Chamber Music Recital

Tuesday, May 1, 2018, 7:30 p.m. | Roussel Hall
Free admission

ALSO plus String Ensembles

Wednesday, May 2, 2018, 7:30 p.m. | Roussel Hall
Free admission

Classical Guitar Night

Thursday, May 3, 2018, 7:30 p.m. | Nunemaker
Free admission

Opera Workshop presents: A Berstein Tribute

Thursday, May 3, 2018, 7:30 p.m. | Roussel Hall
Free admission

Senior Recital: Peter Nionakis, trumpet

Saturday, May 5, 2018, 3:00 p.m. | Nunemaker
Free admission

Senior Recital: Desiree Robinson, clarinet

Saturday, May 5, 2018, 7:30 p.m. | Nunemaker
Free admission

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