

Loyola University New Orleans  
School of Music and Theatre Professions  
Presents

**Music Education Recital**  
***Yanissa Amadis &***  
***Madelyn Loyacano,***  
***clarinet***

*from the studio of*  
John Reeks

*with*  
Jesse Reeks, piano  
Marrero Middle Mustang Band

*and Guest Artists*  
Banjo Bergfeld, piano  
Kaitlyn Crawford, clarinet  
Jack Li, clarinet  
Liam Mahoney, clarinet  
Matt Perrone, trumpet  
Abby Reinhart, bass clarinet  
Noah Vicknair, guitar  
Will Weber, drumset  
Joey Zweig, bass

**LOYOLA** | COLLEGE OF  
**UNIVERSITY** | MUSIC AND MEDIA  
**NEWORLEANS**

Thursday, December 8, 2022 at 7:30 p.m.  
Nunemaker Auditorium

# Program

*Konzertstück No.2, Op.114* (1833)

Felix Mendelssohn  
(1800-1847)

*Sonatina for Clarinet and Piano, H.365* (1956)

Bohuslav Martinu  
(1800-1959)

Yanissa Amadis, clarinet  
Jesse Reeks, piano

*Hommage a J.S. Bach*

Béla Kovacs  
(1937-2021)

Madelyn Loyacano, clarinet

*Chignon Quartet* (2010)

Satoshi Yagisawa  
(1975- )

Madelyn Loyacano, clarinet  
Yanissa Amadis, clarinet  
Kaitlyn Crawford, clarinet  
Abby Reinhart, bass clarinet

## *Intermission*

*We Wish You a Funky Christmas*

arr. Bob Turner

*The Nutcracker March*

Marrero Middle Mustang Band

*Duo No. 2*

Bernhard Henrik Crusell

(1775-1838)

Jack Li and Liam Mahoney, clarinet

*Beijinhos*  
from *Title*

Kansas Smitty's  
arr. Dakota Wilburn

Madelyn Loyacano, clarinet

Yanissa Amadis, clarinet

Matt Perrone, trumpet

Noah Vicknair, guitar

Banjo Bergfeld, piano

Joey Zweig, bass

Will Weber, drumset

# Marrero Middle School Mustang Band

## **Flute:**

D'Nyla Hills – 7th

Enrysha Johnson – 7th

Tina Truong – 8<sup>th</sup>

## **Clarinet:**

Sydney Davis – 8th

Devin Dominic – 6th

Anabella Duhon – 6th

Jennifer Hoang – 8th

Alice Trang – 7th

## **Alto Saxophone:**

Destani Dassau – 8th

Shawn Spencer – 8th

## **Tenor Sax:**

Jason Tran – 8<sup>th</sup>

## **Trumpet:**

Connor Coolidge – 7th

Elisa Dejean – 8th

Jayne Fountain – 7th

William Irving – 8th

Derek Lewis – 6th

Nyla Mercadel – 7th

Carsyn Rivers – 7<sup>th</sup>

## **Trombone:**

Tommy Conaway – 8th

Avileisis Perez – 8th

Charles Williams – 6th

## **Baritone:**

Trymond Powell – 6th

## **Tuba:**

Payton Guy – 6<sup>th</sup>

# Willow School Band

Jack Li – 12th

Liam Mahoney – 12th

# Notes

## *Konzertstück No.2, Op.114*

This clarinet duet is one of two that Mendelssohn wrote for Heinrich and Carl Baermann, two important clarinetists, during his trip to Munich in 1831. Mendelssohn was inspired by his arrangement of Beethoven's *String Quartet in F*, which featured 2 clarinets, a bass horn, and a bassoon. The duet presents three movements played continuously, almost like one entire movement with different themes. The first movement features an energetic and swift opening that highlights the clarinet's range in articulation and emotion, cadencing with a race to the end between the two clarinets. The second movement slows down but still holds onto the forward motion with broken chords in the lower clarinet, all while the upper clarinet soars above with a beautiful melody. The third movement brings the chaotic energy back with a fast-paced introduction in the piano before the clarinet appears with a cheerful, nostalgic melody, in which the second clarinet answers later; this movement, similar to the first, ends in a grand race between the two clarinets, highlighting the instrument's immaculate range and sonority.

## *Hommage à J.S. Bach*

Béla Kovács, a Hungarian clarinet player and college professor, wrote nine short pieces which explore a variety of music genres through technical and unaccompanied clarinet etudes. This piece, in particular, is written to mimic the writing style of J.S. Bach hence its title. It begins with a lyrical Adagio section and moves to an Allegro section which develops one primary theme. While most of the writing in this piece is true to what Bach would have done in his own writing, there are touches of Kovács throughout the development section of the Allegro. Because this piece is one that would have originally been played by a string player, there are some string literature motifs in the opening section such as double stop pickups and large intervals. While metronomic playing and terraced dynamics may have been of the utmost importance in Bach's day, there is liberty taken in both the tempo and phrasing in this Kovács classical spinoff.

### *Sonatina for Clarinet and Piano*

Written in 1956 during his time in New York, Martinu's *Sonatina for Clarinet and Piano* exudes the composer's nostalgia for his time in Paris during the 1920s. Martinu's writing is known to go against standard form, for he repeats the beginning section of the first movement entirely but presents different material after each time. He also uses various types of ornamentation like trills and arpeggios that highlight the clarinet's melodic abilities. An important feature in this sonatina is the heavy use of syncopation that adds to the dance-like character of the melodies, whether it be in the clarinet or piano; this often causes the clarinet to appear as if arriving early to points or the piano to resemble an echo of the clarinet.

### *Chignon*

"While judging ensemble contests in recent years, I noticed many clarinet players wearing hair buns. When all eight high school students appeared on stage with a chignon hairdo, playing *Pater Noster*, I forgot about the contest for a moment! So I came up with the idea of writing a clarinet work with the title *Chignon*. Haruhiko Okamatsu, president of the Kochi Clarinet Society who I met when I visited Kochi Prefecture, had the strong desire to present a great clarinet ensemble from the region. Think of 'chignon' as a metaphor. You don't have to have 'chignon' to perform. Think of it as the nuances of positivity and fun. Mr. Okamatsu gave us a lot of advice and ideas for completing the work. I also received opinions from the director, Mr. Koji Miura, clarinetist. I thank all of you from the bottom of my heart."

—Satoshi Yagisawa

### *Beijinhos*

Beijinhos is a Portuguese word which means kisses but is also a traditional Brazilian dessert usually served on birthdays or other special occasions. For musical purposes, Beijinos is an upbeat samba in cut time. There is a sweet, floating melody in the clarinets which will be contrasted by the rigid soundscape of the trumpet with suspenseful voicings and heavy articulations. In the end, the band comes together to finish the piece in full with a "big drive." This work was written by Kansas Smitty's, a seven-piece jazz group based in London. This band plays a wide variety of music and works to bridge the gaps between music genres. Special thanks to long time-friend Dakota Wilburn for arranging this work.

# Acknowledgements

We would like to say thank you to our professors, mentors, friends, and family. Special thanks to Dr. Serena Weren, Dr. Edward McClellan, Dr. Nicholas Volz, Mr. John Reeks, and Dr. Stephanie Thompson for guiding us through our educational and musical journeys. Another special thanks to the Clarwolf Clarinet Studio (yep, that's our name) for not only being amazing and hard-working musicians but also lasting and supportive friends. We'd also like to thank our students for their hard work in putting this together and their trust in having us as mentors.

# Upcoming Events

## **Jazz Underground: Cindy Scott**

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

Nunemaker | Ticket required

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

January 27 & 29

Roussel | Ticket required

## **Faculty Recital**

Tuesday, Jan. 31, 7:30 p.m.

Nunemaker | Free admission

## **Jazz Underground: Amina Scott**

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

Nunemaker | Ticket required

## **Music Educator Guest Lecture:**

### **Dr. Bryan Powell**

Wednesday, Feb. 15, 5:30 p.m.

Roussel | Free admission

## **Loyola Jazz Festival**

March 3-4, 2023

Registration required

## **Junior Recital:**

### **Malik Miller, trombone**

Friday, Mar. 10, 7:30 p.m.

Nunemaker | Free admission

## **Senior Recital:**

### **Riley Vagis, voice**

Sunday, Mar. 12, 7:30 p.m.

Nunemaker | Free admission

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

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

Nunemaker | Ticket required

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