

McNeese State
University
College of Liberal Arts



W.A. & Dorothy Hanna
Department of
Performing Arts

Dreams

McNeese State University
Wind Symphony

Dr. Tim Pardue, Conductor
Dr. Ben Cold, Alto Saxophone
Prof. Bill Rose, Trombone
Ted Romero, Electric Guitar

April 25, 2024
7:00 p.m.
Tritico Theatre

Music by John Williams, David Biedenbender,
Gustav Holst, Benjamin Taylor, Alfred Reed

McNEESE WIND SYMPHONY

Dreams

Olympic Fanfare and Theme (1984/1996)

John Williams (b. 1932)
arr. James Curnow (b. 1943)

Seascape: A Dramatic Intermezzo for Band (1962)

Alfred Reed (1921-2005)

Bill Rose, Trombone

Second Suite in F for Military Band (1911)

Gustav Holst (1874-1934)

Dreams in the Dusk (2012)

David Biedenbender (b. 1984)

Ben Cold, Alto Saxophone

Living on Rock and Roll (2024)*

Benjamin Taylor (b. 1983)

Ted Romero, Lead Guitar
Glen Bertrand, Rhythm Guitar
Claire McMillen, Bass Guitar
Luke Pacetti, Drum Set

*Regional Premiere

MCNEESE WIND SYMPHONY

Dr. Timothy Pardue, Conductor

Dr. Ben Cold, Alto Saxophone

Professor Bill Rose, Euphonium

Ted Romero, Guitar

Flute

Danielle Bourgeois

Jurnie Brown

Ezra Chavez

Grace Davis

Gillian Sonnier*

Oboe

Karris McCollum*

Bassoon

Dallas Lauderdale

Claire McMillian

Brooke Smith*

Clarinet

Marlee Barnes

Morgan Clark

Abigaël Fontenot

Lauren Keeley

Allison Miller

Sonia Penado*

Bethany Worthington

Bass Clarinet

Ben Boudreaux

Alto Saxophone

Andrew Evans *

Tiana Gonzalez

Braden Hebert

Sophie Medwick

Tenor Saxophone

Kaylee Guidry

Baritone Saxophone

Josh Garcia

Horn

Grace Holt

Libby Post

Bryant Simmons*

Trumpet

Skylar Ford

Cole Foreman

John Leger

Mario Sanchez*

Dylan Soileau

Trombone

Zachary Chastain

Matthew Fast

Keyon Jolivette*

Peyton Turner

Euphonium

Glenn Bertrand*

Wesley Littleton

Tuba

Kaimen Swanton*

Kyron Swanton

Percussion

Matthew Almaguer

Abby Labrie

Dillon Lazo

Luke Pacetti*

Thomas Post

Colton Reeves

Harp

Gemma Campbell

Piano

Dustin Boulet

*Denotes Principle

John Williams composed the **Olympic Fanfare and Theme** for the 1984 Olympic Games, which were held in Los Angeles. In 1996, an alternate version of Olympic Fanfare and Theme was released on the album *Summon the Heroes* for the Atlanta Olympic Games. In this arrangement, the first part of the piece was replaced with Arnaud's *Bugler's Dream*. *Olympic Fanfare and Theme* was awarded a Grammy in 1985.

Composer John Williams stated:

"The Olympic Games continue to fascinate and inspire each one of us - with every presentation of the Games, we experience that complete dedication and unshakable will to persevere that typifies the goal of each competitor. The human spirit soars, and we strive for the best within us.

These are the qualities that we seek to capture, describe and preserve through music, and it has been my great honor to contribute *Olympic Fanfare and Theme* to the 1984 Los Angeles Olympic Games. I dedicate it lovingly to all participating athletes, from whom we derive so much strength and inspiration."

- Program Note adapted by Tim Pardue



Seascape was written for the noted baritone and trombone soloist Hunter N. Wiley and was first performed at a concert given in connection with the annual convention of the Florida Composers' League on March 16th, 1962, with Mr. Wiley as soloist and the composer conducting the University of Tampa Symphonic Band.

Alfred Reed has termed this score a "dramatic intermezzo", and the music unites the lyric and dramatic moods through three themes, developed in a free, rhapsodic manner. The first theme is presented immediately by the full band, in D minor, shifting to a long pedal point on C, over which the clarinets present the second theme, in a downward series of triads. This leads to the first entrance of the soloist, returning to the first theme and developing it at greater length than its first statement, after which the second theme returns as an interlude, leading to the third theme, a long, lyric melody sung by the soloist and later by the full band. At the conclusion of this section, after a little "codetta" presented by the soloist, the band begins a long build-up, based on a development of the first theme, to a great climax statement of the second theme and, as this dies away, the soloist returns with a fantasia-like section built on the first and, subsequently, the third themes. Following this lyric development, the first theme returns, together with a fragment of the second, to close the work, continually fading away as it reaches the D minor tonality with which the music opened and the total cycle is completed.

The score attempts a welding together of solo instrument and band into a continuous musical texture, with both parts of equal importance, so that there is no pure "accompaniment" as such. The thematic material passes almost constantly back and forth between the soloist and the band, and the individual colors of the modern, balanced concert band are exploited to their fullest against the predominating tone of the baritone (or trombone) soloist.

- Program Note from publisher



Holst composed the **Second Suite in F for Military Band** in 1911, but he was so preoccupied (and later fatigued) by the details of supervising a performance by Morley College students of Purcell's *Fairy Queen* (the first since the 17th century) that he forgot about the work until asked to compose another suite for military band in 1921. He changed his original tune *Young Reilly* in the opening of the march to the Morris dance *Glorishears* and made some slight changes in the instrumentation to comply with the instrumentation adopted by the Kneller Hall Conference of December 1921. The suite was premiered on June 30, 1922, at Royal Albert Hall, London, by the Military School of Music Band conducted by Lt. Hector E. Adkins.

The march movement uses three tunes, set in the pattern A-B-C-A-B. After the opening Morris dance, a broad and lyrical folk song, *Swansea Town*, features the euphonium and is followed by *Claudy Banks*, which has a lilting, swinging feeling derived from its compound duple meter. In describing the entire suite, Richard Franko Goldman comments that "no more delightful contribution has ever been made by a prominent composer to the band repertory."

- Program Note from Program Notes for Band



The initial inspiration for **Dreams in the Dusk** came while walking on my father-in-law's farm on a cold, snowy evening. Situated in rural Michigan, miles from the nearest city on the flattest land I have ever seen, I came the closest I have ever been to feeling real silence. The silence, stillness, and peace that I found in the fleeting moments of daylight while walking in the crisp, fresh snow was one of the ways that I dealt with the passing of my sister-in-law, Julia Hope Voelker, a mere 23 years old, who lost her battle with cancer in January of 2013. Those walks at dusk became a kind of ritual for me during the last few weeks of her life, as our family had gathered together to be with her as she lived out her final days in her childhood home.

Searching for a voice for the many emotions I was feeling, I turned to one of my favorite poems, *Dreams in the Dusk* by the American poet Carl Sandburg. For me, this poem captured the essence of that sacred time at the waning of the day in a way that was beautiful and profound.

Dreams in the Dusk
By Carl Sandburg

Dreams in the dusk,
Only dreams closing the day
And with the day's close going back
To the gray things, the dark things,
The far, deep things of dreamland.

Dreams, only dreams in the dusk,
Only the old remembered pictures
Of lost days when the day's loss
Wrote in tears the heart's loss.

Tears and loss and broken dreams
May find your heart at dusk.



There are two primary musical gestures that most often occupy the musical foreground of the piece, including a moaning, groaning, or wailing, which is usually manifest in the form of long, slow portamenti between notes in various melodic structures, and sharp, quick crescendi, which are usually orchestrated into either spacious chords or tight harmonic clusters. The melodic groans are a kind of musical mourning, analogues of sung or spoken lamentations. The quick crescendi are used in a variety of contexts in *Dreams in the Dusk*, but, for me, they represent the musical icon of reverse tape playback effects, which are nearly ubiquitous in popular and electronic music. More important than a genre or technique reference, they take on a specific personal significance within the context of this piece, signifying a desire to turn back time, to start again, to change the diagnosis, to return to a time when all was well.

- Program Note by composer

Living on Rock and Roll (2024)

Benjamin Dean Taylor (b. 1984)

I met Benjamin Taylor at the 2023 Midwest Band and Orchestra Clinic by chance. I was looking at a rack of music where I recognized his piece Seeds of Glass that the McNeese Wind Symphony played last spring. Ben happened to be standing right behind me and when I turned I saw his name tag. I spoke with him about how much we enjoyed programming the piece on our concert Chaos Theory with the electric guitar concerto. Ben told me he was actually very familiar with that concerto as he was studying it in his journey to write a concerto for rock band for a consortium. Though the deadline to join the consortium had passed, he said he could fit us in. The semester break ended and I did not think much more about the piece with all the logistics of starting a new concert cycle and semester. At the start of the spring semester, Ben called me to say the piece was ready to go to the publisher and if I just stated our intent to join, he would add McNeese and send the parts. He convinced me, so we joined.

Ben described his intentions of the piece by saying:

"As a teenager when I first heard S&M (San Francisco Symphony with Metallica) I was BLOWN away! This piece will embody that spirit."

We hope you enjoy the regional premiere of Living on Rock and Roll.

- Program Note by Tim Pardue



McNEESE BANDS

Dating from 1940, the McNeese Band Program has established an enviable reputation, growing both in quality and quantity to encompass the entire spectrum of wind and percussion instrumental performance.

The band program provides a vehicle through which qualified and talented students can express themselves musically while sharpening their skills as amateurs or professionals. The program also provides a social community for students, making university life more pleasant, productive, and meaningful. Open to all majors, the bands contribute to campus life and provide a challenging and rewarding experience on many levels.

Be it marching band, jazz ensemble, concert ensembles, percussion ensembles, pep band, brass and woodwind chamber ensembles, or color guard, McNeese Bands offer something for every student. We invite you to discover what our bands have to offer and we hope you will take your next step with us!

The Pride of McNeese Marching Band

"The Pride of McNeese" Marching Band is recognized as one of the finest marching bands in the South. This time-honored band, composed of students from nearly every major within the university, combines Cowboy spirit and quality musicianship to create an electric atmosphere of gridiron excitement in Cowboy Stadium on game days! "The Pride of McNeese" is the focal point of Cowboy Pride and spirit for the McNeese community and the Lake Charles area.

In addition to its performances in Cowboy Stadium, "The Pride of McNeese" is featured in various high school marching band festivals and performs at select away games and championship tournaments. The McNeese Band represented the university and Southwest Louisiana on the international level, performing in the 2018 London New Year's Day Parade.

The band's repertoire is as diverse as its performances, maintaining a high level of musicianship while entertaining audiences. Along with a high-energy pregame show, as many as five different halftime shows are performed each fall. The shows challenge and engage the student musicians and are designed to provide the students with the best college band experience anywhere.



McNEESE BANDS

Wind Symphony

The McNeese Wind Symphony is the premiere performance organization of the McNeese Band Program. The ensemble fosters the highest performance standards while offering its members an opportunity to expand their technical, intellectual and musical horizons.

Symphonic Band

This concert ensemble meets during the spring semester and performs both traditional standards of wind literature and more contemporary works. Many marching band students from the fall perform with this ensemble, which performs two concerts.

Jazz Ensemble

The McNeese Jazz Ensemble, widely acclaimed for its precision and excitement, aspires to set the highest standards of excellence for the performance of jazz in all of its forms. The band is responsible for performing the latest in big band material, while maintaining the roots of the region's healthy jazz tradition.

Courtside Cowboys Pep Band

The McNeese Courtside Cowboys Basketball Pep Band is a highly energized group of musicians that lends its musical abilities and school spirit to create a "home court advantage" for the McNeese men's and women's basketball teams.

Chamber Ensembles

The chamber music experience at McNeese is wide and varied, from steel drum ensemble to clarinet choir to alp horn ensemble, we have an chamber ensemble for you.





Dr. Tim Pardue is the Director of Bands in the W.A. and Dorothy Hanna Department of Performing Arts at McNeese State University where he conducts the Wind Symphony Band, The Pride of McNeese Marching Band, and teaches conducting.

He holds a Doctor of Musical Arts degree in wind conducting from the University of Oklahoma, a Master of Music degree in wind conducting from the University of Arkansas, and Bachelor of Music Education degree from Louisiana Tech University.

Pardue is an active arranger and clinician. He has arranged for The Pride of McNeese, The Pride of Oklahoma, and Razorback Marching Band. He has conducted honor bands and adjudicated throughout the gulf south region. Pardue has presented his research on flexible scoring as a means to provide quality repertoire to small band programs with limited instrumentation.

Prior to pursuing graduate studies, Pardue taught middle and high school bands in St. James Parish at Lutcher High School and Gramercy Elementary and in Plaquemines Parish at South Plaquemines High School. He holds professional memberships in the College Band Director National Association, Pi Kappa Lambda Music Honor Society, and honorary memberships in Tau Beta Sigma and Kappa Kappa Psi.

tpardue@mcneese.edu





Dr. Benjamin Cold is currently Artist/Assistant Professor of Woodwinds at McNeese State University (Lake Charles, LA), where he teaches applied single-reeds and double reeds, and directs woodwind chamber ensembles including saxophone quartet and clarinet choir. As a passionate advocate of new music, he has been involved in the commissions and premieres of dozens of compositions for solo and chamber saxophone, most of which were dedicated to him. His work has been performed and recorded on Classical Minnesota Public Radio, National Public Radio, and The Skeptics Guide to the Universe. Throughout his professional career, he has held residencies, taught master classes and given guest recitals and performances across the country at many of the Nation's top academic institutions including, but not limited to the University of Minnesota, Bowling Green State

University, Kansas State University, North Dakota State University, and the University of North Texas. Most recently, Dr. Cold finished a performance tour in Havana, Cuba as a member of the Cold/Zivanovic Duo.

Dr. Cold completed his D.M.A. in saxophone performance and pedagogy at the University of Minnesota – Twin Cities, where he studied with Eugene Rousseau. There he was a recipient of the prestigious Berneking Fellowship, the Cohen Fellowship and instructed undergraduate and graduate saxophone quartets as a teaching assistant. He received his bachelor's degree from the University of Wisconsin - Eau Claire, and his M.M. from Kansas State University in saxophone performance and pedagogy. During his graduate education, Dr. Cold expanded his studies to include private instruction in conducting, teaching strategies and score study with KSU – Director of Bands, Frank Tracz, and jazz band rehearsal techniques with KSU Director of Graduate Studies, Frederick Burrack. His previous teachers include Eugene Rousseau, Thomas Liley, Fred Hemke, Anna Wytko, Nancy Mcmillan and Greg Keel.

William G. Rose is presently Associate Professor of Music and Assistant Department Head in the W.A and Dorothy Hanna Department of Performing Arts at McNeese State University in Lake Charles, LA, where is in his 36th year of teaching at the University. He teaches the low brass studio, music theory, music technology, conducts the brass choir, and has served as Musical Director for music theater productions, as well as holding the position of Coordinator of Equipment and Technology for the department. He holds degrees from the University of Wisconsin-Milwaukee and Michigan State



University; his principal teachers are Leonhard Rose, Dr. Gerald Grose, Donald Haack, Curtis Olson and Philip Sinder. He has served as principal trombone/euphonium with the Milwaukee Civic Orchestra, Concordia (*Concord) Chamber Orchestra, Music Under the Stars Orchestra & Present Music (Kevin Stahlheim, music director) of Milwaukee, bass trombonist with Acadiana Symphony and Chorale Acadiane, and has performed with the Milwaukee Symphony, the Greater Lansing Symphony, , the Detroit Chamber Winds, Shreveport Symphony, Plymouth, MI Symphony and the Ron Devilliers-Jack Carr Big Band, among others. He has performed and recorded with many distinguished musicians including Kevin Clark, Les Elgart, Chuck Hedges, Slide Hampton, Leif Pederson and Skitch Henderson; and performed in shows for Johnny Mathis, Bob Hope, Donald O'Conner, Liberace, Neil Sedaka, Lena Horne, The Jimmy Dorsey Orchestra and the Nelson Riddle Orchestra, the Rat Pack, the Four Tops, Marie Osmand and Percy Sledge.

He currently serves as principal trombonist with the Lake Charles Symphony in Lake Charles, Louisiana, and the Rapides Symphony in Alexandria, Louisiana, plays lead trombone/bass trombone with the Lake Charles Jazz Band, lead trombone with the 1944 Big Band, and performs on tenor banjo and tuba with the Bayou Jazz Kings. He is also Music Director at St. Luke-Simpson United Methodist Church in Lake Charles. As a theatrical conductor, he has served as Music Director and conductor for many productions in the SW Louisiana area for the McNeese Theater, Lake Charles Little Theater, Louisiana Choral Foundation, Itinerant Theatre, Chamberlain Productions, the Lake Charles Civic Ballet and the Lake Charles Symphony. As a composer and arranger, his catalog includes works for ballet, band, orchestra, jazz ensemble, choir, handbells, brass ensembles/alphorn choir and solo works for brass; his publishers include TAP Music, Kagarice Brass Editions, Gulfwind Music Press, Treble C Music, Fred Bock Music, Editions BIM, Warwick Press and GIA Music. He holds the Henry Alexander Endowed Professorship #2 in Music, and has held the AT&T Professorship 2017-18 & the JP Morgan Chase Professorship 2018-19 at McNeese State University. Mr. Rose is a Yamaha Performing Artist and a Melodious Accord Composition Fellow.

SCHOLARSHIPS

The McNeese Band Program provides substantial scholarships to music majors and non-music majors through an audition process each year. Band Service Awards are awarded for ensemble participation, including marching band, wind symphony, symphonic band, pep band, jazz band, and color guard. The McNeese Band Service Awards are some of the highest in the state of Louisiana.

To be considered for a service award, a student should:

a) apply to the university, b) Scan the QR code below for audition scheduling info and c) complete an audition

AUDITIONS

Acceptance into the mcNeese band Program is obtained through an individual entrance audition. Several scholarship audition dates are posted on our band website at www.mcneesebands.com.

Students must apply to the university before completing an audition and may email questions to: mcneeseband@mcneese.edu. Auditions are available through July 1.

Students auditioning as music majors should audition prior to December 1 in order to receive maximum scholarship consideration. For students living a great distance from campus and are unable to audition in person, virtual auditions can be arranged. See the band website for specific information.

Visit our website for brass, woodwind, percussion and color guard audition procedures and materials.

Color guard auditions are held near the end of April. Separate auditions are held during the week before the start of fall classes for the wind symphony and jazz ensemble.

Apply to McNeese

Scan the QR code below to begin.



We would like to thank the outstanding faculty and staff of the W.A. and Dorothy Hanna Department of the Performing Arts for their tireless work in developing the excellent musicians on stage this evening and for exemplifying the university's motto, "Excellence with a personal touch."

Dr. Judy Hand, Flute
Dr. Ben Cold, Saxophone/Clarinet/Double Reeds
Dr. Spencer Brand, Trumpet
Prof. Kevin McIntyre, Horn
Prof. Bill Rose, Low Brass
Dr. Lonny Benoit, Percussion
Dr. Lina Morita, Piano
Dr. HeaJu Choi, Piano
Dr. Jay Kecherski, Guitar
Dr. Paul Wolf, Voice
Dr. Michael Buckles, Dean of Liberal Arts
Dr. Lonny Benoit, Department Head
Dr. Timothy Pardue, Director of Bands
Dr. Davaron Edwards, Associate Director of Bands
Dr. Shane Thomas, Director of Choral Activities
Prof. Joshua Stenvick, Director of Theatre Productions
Dr. Jeff Lemke, Music Education
Dr. Jeremi Edwards, Music Theory
Prof. Hope Snider, Music Education
Ms. Libby Looney, Administrative Assistant
Ms. Sue Miller, Administrative Assistant

