

McNeese State  
University  
College of Liberal Arts



W.A. & Dorothy Hanna  
Department of  
Performing Arts

# ¡Un Viaje de Música!

McNeese State University  
Wind Symphony

Dr. Tim Pardue, Conductor  
Dr. Davaron Edwards, Guest Conductor  
Dr. Jay Kacherski, Guitar  
Dr. Spencer Brand, Trumpet

1 March 2024  
8:00 p.m.  
Tritico Theatre

Music by Rafael Mendez, Rafael Hernandez,  
Gerónimo Giménez, Luis Serrano Alarcón,  
Nubia Jaime-Donjuan, Juan Luis Nicolau

Preconcert by the  
East Ascension High School Mariachi Espartanos  
at 7:30 in the Tritico Lobby

# McNEESE

# WIND SYMPHONY

## **Gran Pequena (2023)\***

Juan Luis Nicolau

## **Spanish Dances Book 1 (2021)**

Luis Serrano Alarcón (b.1972)

I. Penetera

II. Zortziko

III. Jota

## **Intermedio from El Baile de Luis Alonso (1896)**

Gerónimo Giménez (1854-1923)

arr. Eduardo Suba (b. 1951)

Dr. Jay Kacherski, Guitar

## **Little Mexican Suite (2023)**

Nubia Jaime Donjuan (b. 1984)

I. Ahuehuete

II. Ayacahuite

III. Sahuaro

IV. Ceiba

## **Bambuco (circa 1967)**

Traditional

arr. Rafael Mendez (1906-1981)

Dr. Spencer Brand, Trumpet

## **El Cumbanchero (1995)**

Rafael Hernandez (1892-1965)

arr. Naohiro Iwai (1923-2014)

\*U.S. Premiere

# MCNEESE WIND SYMPHONY

Dr. Timothy Pardue, Conductor  
Dr. Davaron Edwards, Guest Conductor  
Dr. Jay Kacherski, Guitar  
Dr. Spencer Brand, Trumpet

## Flute

Danielle Bourgeois  
Jurnie Brown  
Ezra Chavez  
Grace Davis  
Jeremi Edwards  
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

\*Denotes Principle

## Gran "Pequeña" (2023)

Juan Luis Nicolau

**Gran "Pequeña"** is a composition dedicated to Juan Manuel Colomer Prats (nicknamed "Pequeña"), ambassador of the 2023 festivity in the town of Muro (Alicante, Spain). The title is a pun as it recreates an intended oxymoron since, on the one hand, the dedicatee belongs to the "Pequeñas" family and on the other he is a "Great" person.

Juan Luis Nicolau, PhD is the J. Willard and Alice S. Marriott Professor of Revenue Management in the Virginia Tech Pamplin College of Business. As a musician, he began his guitar studies in Muro de Alcoy with teachers Toru Kannari and Yukiharu Inoue, to finish his degree with teacher José Tomás at the "Óscar Esplá" Superior Conservatory of Music in Alicante, Spain. He has attended international courses taught by prestigious guitarists such as David Rusell, Roberto Aussel, José Luis González or Iván Rijos. He has made various tours with the Alicante Symphony Orchestra performing as soloist in the Aranjuez Concert. He has authored 2 books, 8 book chapters and more than 160 journal publications.

-Program note adapted from composer



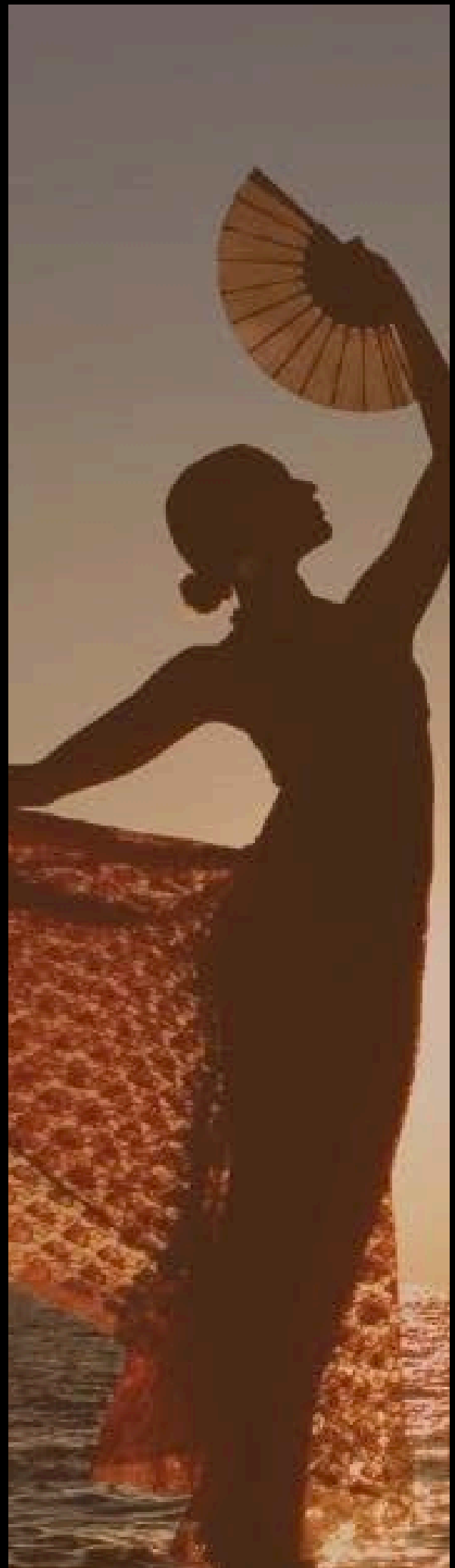
## Spanish Dances Book 1 (2021)

Luis Serrano Alarcón (b.1972)

**Spanish Dances (First book)** is the beginning of a project that aims to explore some of the sources of the rich and varied traditional Spanish music. The chosen format is taken from the Spanish composer Isaac Albeniz who, in his masterpiece *Iberia*, distributes the 12 pieces of the suite in four books with three pieces in each of them. In this work, all the music is original by the composer. No quotation is used (except for the coda of the *Zortziko* and other very specific winks that the composer invites you to discover). Furthermore, the author does not intend to write authentic Spanish dances but, from the basic essence of each one of them (rhythm, tempo, melodic character, structure, etc.), to explore its possibilities through his own language and musical aesthetics.

**I. Petenera.** The petenera (or peteneras) is a flamenco palo with a 12-beat measure. This would relate it to other characteristic styles of this Andalusian popular music such as bulerías or alegrías. In each of the measures of the petenera, the accentuation occurs in beats 1, 4, 7, 9, and 11. This is represented in the score, generally, with a simple alternation of 6/8 and 3/4 measures. There are different versions of this cante: the old and the modern, and this in turn can be short (*chica*) and long (*grande*). The so-called petenera grande is not danceable, unlike the short one, which can be danced accompanied by clapping. The tempo of the sung petenera is usually slower than its danced variant. Within Spanish music we find examples of peteneras in pages of Sarasate, Albéniz, Turina, or Moreno-Torroba, among others.

In this work, the petenera maintains the rhythmic essence, as well as the characteristic use of the Phrygian flamenco mode in the melodic lines, but it also presents important modifications with respect to the more conventional version of the dance: in the first place the tempo is faster, thus giving the music a vigorous and frenetic character. It has also been decided to suppress the alternation of 6/8 and 3/4 measure signatures, on the one hand to reduce the continuous presence of the time signature, thus giving a cleaner vision of the score; and on the other, and more importantly, because the alternation of these measures is not always strict (sometimes we find two or more measures with metric of 6/8 or 3/4



measure signatures, on the one hand to reduce the continuous presence of the time signature, thus giving a cleaner vision of the score; and on the other, and more importantly, because the alternation of these measures is not always strict (sometimes we find two or more measures with metric of 6/8 or 3/4 consecutively), and in addition, the use of the hemiola is frequent: in some moments, there are sections of the band that are performing with binary metric while others do it with ternary metric. The composer considers that in this way the conductor has greater flexibility when deciding how to approach each passage and thus provide a more personal perspective to the performance.

**II. Zortziko.** The zortziko is a typical rhythm of traditional dance in Euskadi and Navarra. Although there are variants in time signature of 2/4 and 6/8, the most common zortziko is written in 5/8, with three beats of different lengths: eighth note, quarter note, quarter note. The typical instrument used to perform the zortziko is the chistu accompanied by the tamboril. Some theories indicate that the zortziko measure was due to an evolution of a 3/4 deformed by the musicians with the intention of following in the footsteps of the dantzaris. Although its origin and diffusion are totally popular, some authors such as Sarasate, Albéniz, Guridi, Turina, or Sorozábal have used it in both symphonic and pianistic repertoire. Outside of Spanish repertoire there are also examples of the zortziko rhythm, perhaps the most important being that found in the first movement of the Trio in A minor by Maurice Ravel. In the Zortziko of this work, the piccolo is the instrument that represents the singing of the chistu, both in the first theme and in the final coda in which, from off stage, she performs the Zortziko de Lantz, a popular dance from Navarra, the only one authentic quote that we find throughout the work and that is one of the few zortzikos written in 2/4. With this ending, the composer tries to represent how, while the band languidly closes the movement over the tonic G, the echoes of a popular dance are heard in the distance, outside.

**III. Jota.** The jota is one of the most widespread traditional dances and songs in Spain. We find variants in practically all the regions of the country: Aragon, Castilla, Valencia, Navarra, Mallorca, Basque Country, Extremadura, etc. Closely related to the fandango, the jota is a dance generally written in 3/4 measure, although we find examples written in 6/8, a measure that, according to some authors, is better adapted from a choreographic point of view. The traditional harmonizations stick to tonic and dominant chords in a major mode, while the accompaniment is usually carried out by a rondalla and castanets. Of all the variants, the Aragonese jota is the most popular, and the one that has served the author as a model for its composition. The Aragonese jota is a genre that combines dance and song. In spite of this, it is known that the jota as a dance was earlier, since no letters of jota are known prior to the nineteenth century. The usual structure is ternary: the first section, of a live character (corresponding to the danced part) is introduced by the llamada (call), which consists of four beats of quarter note on tonic harmony, after which are exposed a series of eight-bar phrases called variaciones (variations, but not in its classical sense) that feature a rigid pattern that alternates tonic and dominant chords as follows: The second section is the copla, the part sung. The lyrics of the copla is a quatrain that is sung in seven verses due to the repetition of some of them. Its tempo is slow and the harmonic structure keeps moving between the degrees of dominant (with which it begins) and tonic. After the copla, the jota concludes with a return to the initial tempo, the recapitulation of some of the variaciones and, sometimes, a final *accelerando* that gives the conclusion a great brilliance. The whole jota is permanently in the same tonality, almost always major.



The jota has been one of the best-known and most widespread genres of Spanish music. It had a great apogee, especially in the second half of the nineteenth century and the first half of the twentieth century. It was used by the majority of Spanish composers of that period and many from other countries. Of the first, Sarasate, Albéniz, Granados, Turina, Falla, Rodrigo, or Bretón stand out, among many others. Among the non-Spanish composers who used the jota, we find Liszt (*Rapsodia Española*, S. 254), Glinka (*Capricho brillante sobre la Jota aragonesa*), Glazunov (*Grand pas espagnol*), and especially the French composers: Saint-Saëns (*Jota Aragonesa*, Op. 64), Ravel (*Rapsodie Espagnole*), Debussy (*Iberia*), Chabrier (*España*), Bizet (*Carmen*), et al.

The jota of this work, as has been said, is inspired by the essence of the Aragonese jota. The main challenge that the composer has encountered is how to maintain this essence without being subjected to the rigor of its harmonic scheme and its unitonal character. The structure of the variaciones has usually been kept in groups of eight measures, and the harmonic scheme of each of them has also been generally respected, with the exception that there are numerous modulatory inflections that give the music a certain sinuous character. The structure follows the conventional scheme with some modifications. The introduction develops the characteristic *llamada* of four quarter notes and briefly anticipates the melody of the *copla*. In the first expositive section, the different variaciones give way to the *copla*, in this case much more extensive because, although the composer has maintained the traditional melodic and harmonic patterns in its beginning, he has developed the rest of the section freely. The singing of the *copla* is performed by the flugelhorn, not only because of its sweet timbre, but because this is the instrument that, generally, performs as a solo the *coplas* in the transcriptions of the *jotas* in the Spanish bands. The recapitulation leads to a last and brilliant appearance of the *copla*, after which the closing section starts, in which a series of variaciones lead through a progressive crescendo and a final *accelerando* to a brilliant coda.

- Program Note adapted from composer

## Intermedio from El Baile de Luis Alonso (1896)

Gerónimo Giménez (1854-1923)

arr. Eduardo Suba (b. 1951)

In 1896 Giménez premiered his zarzuela 'El baile de Luis Alonso' with some success, but the orchestral Intermedio was remembered much after the rest of the zarzuela was somewhat forgotten. It is built around three popular tunes of Andalusian origin and it is one of the most interpreted pieces of the zarzuela repertoire. The Intermedio is in the repertoire of every Spanish light orchestra, closely rivalled in popularity by the intermezzo from his 'La Boda de Luis Alonso'. It's an almost classical scherzo with its graceful themes.

- Program Note Adapted from Baton Music





## Little Mexican Suite (2023)

Nubia Jaime Donjuan (b. 1984)

Ever since I was a child, I have been very interested in traditional Mexican Music. It has always captured my attention. I used to really get excited to hear a danzón or a son jarocho, and, fortunately, that interest has become a fundamental part of my artistic work. Most of my works contain a national, and often regional root. As is well-known, Mexican music has many branches, ranging from danzón to mariachi.

When Dr. Messier approached me, I was immediately overcome by the urge to compose a Suite for Symphonic Band inspired by popular Mexican genres. Almost naturally, the themes for each movement began to appear, and in short time I had developed them all. It was clear to me that each should be different. I did not want to repeat any genre. Music chooses the composer and takes its own course and as expected, these movements were connecting with each other, one appearing in another as reminiscences of the past, as light brushstrokes, on occasions hidden and at time very exposed.

**Little Mexican Suite for Winds** is based on traditional Mexican musical genres that are very popular in my country, and is inspired by species of Mexican trees that have each touched my life in some way and are embedded in my memory.

Ahuehuete: The giant. Inspired by the most emblematic tree in Santa María del Tule, in Oaxaca. Full of colors, textures and vitality, it denotes fascination with the famous Árbol del Tule.

Ayacahuite: The Mexican pine. Large and powerfully green, full of brown cones. It came to dance a soft waltz and to sing a "son jalisciense".

Sahuaro: The cactus. Very tall and full of water, with thorns and of unparalleled green. A forest of sahuaros lies midway between my city and the nearby bay and, since I was little, they have captured my attention. Without a doubt, this movement had to be a "danzón", my favorite genre of all time.

Ceiba: From a tropical climate, with a wide and rough trunk and peculiar, well-defined leaves. It totally inspired me to create a delicious Cha-Cha-Chá, which, with time, inevitably led me to the traditional Mambo.

Program Note by Composer



## Bambuco (circa 1967)

Traditional arr. Rafael Mendez (1906-1981)

The **Bambuco** itself is a song and dance form characteristically associated with the central Andean region of Colombia which corresponds to the valleys of the Cauca and Magdalena rivers and the foothills and plains adjacent to them.

In the early 20th century many songs from Colombia were absorbed into the Mexican and Spanish repertoire, such as a famous Mexican song called 'Sangre' (Blood) which was the same as a Colombian bambuco called 'Diamantes.' In the same way the bambuco 'Asumate a la ventana' found its way into the classical trumpet repertoire in the form of a piece called 'Bambuco - Latin American dance' by Rafael Mendez for trumpet and piano.

- Program Note Adapted from John Varney



## **El Cumbanchero (1995)**

Rafael Hernandez Marin (1892-1965)  
arr. Naohiro Iwai (1923-2014)

Puerto Rican composer Rafael Hernández Marin was dubbed "Mr. Cumbanchero" by Pres. John F. Kennedy, and his infectious creation is typical of the requisite "popstage" closers performed at band concerts across Japan.

Rafael Hernández Marin gave Spanish speakers an irresistible gift with the uniquely exhilarating "El Cumbanchero" ("The Pleasure Seeker"), made popular by Liberace and especially by Desi Arnaz in his legendary 1946 recording (years before his I Love Lucy days). "Cumba" music, danced by the "cumbanchero," gives full rein to percussive rhythms, giving the song extraordinary electricity and vitality.

- Program Note Adapted from Lyric Opera of Chicago



# 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 the 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](mailto:tpardue@mcneese.edu)



The youngest of six children, all deeply involved with music-making, Dr. Davaron Edwards has been surrounded by music for as long as he can remember. Raised by a single working mother who, in her spare time, chaperoned many band trips, Davaron learned, through music and family, the importance of commitment, dedication, resilience, and love.

Dr. Edwards's passion for music developed at Wayside Chapel Baptist Church, where he was an active member of the choir (tenor, then bass-baritone!), and Wilson High School, both in Florence, South Carolina. Davaron was involved in every possible high school ensemble and attributes his decision to become a music educator to his choir director, Mrs. Linda GilliardJohnson, and his band director, Mr. Leon

Harvey, who inspire him to this day. Like his mother, brother, and two cousins, he attended Hampton University in Hampton, Virginia, and earned a Bachelor of Arts in Music Education.

Dr. Edwards earned a Master of Music in Instrumental Conducting in the studio of William Malambri from Winthrop University in 2012. He earned a Doctor of Musical Arts in Conducting with Cynthia Johnston Turner and Jaclyn Hartenberger at the Hugh Hodgson School of Music, University of Georgia in 2022. At UGA, he served as a graduate teaching assistant, council member for the Graduate Student Association, and the Student Advisory Board for Diversity, Equity, and Inclusion (Office of Student Affairs).

Dr. Edwards has ten years of varied secondary public-school teaching experience in Pennsylvania, Maryland, and South Carolina, and is currently the Assistant Director of Bands at McNeese State University in Lake Charles, Louisiana. His professional affiliations include the National Association for Music Education (NAfME); Louisiana Music Educators Association (LMEA); College Band Directors National Association (CBDNA); and Phi Mu Alpha Sinfonia Fraternity of America, Inc.



[dedwards5@mcneese.edu](mailto:dedwards5@mcneese.edu)



Dr. Spencer Brand is an active trumpeter, composer, and educator based in Lake Charles, Louisiana. Brand currently serves as Artist/Assistant Professor of Trumpet at McNeese State University. In this capacity, he teaches private trumpet lessons, coaches brass chamber music, and teaches Music Appreciation courses. Previously, Brand taught trumpet and music theory at Glendale Community College and coached brass at Mountain Ridge High School in Arizona.

While in Phoenix, Spencer was a performer and staff arranger for the Phoenix Brass Collective and served as the coordinator for the Young Artist Competition. Brand consistently performed with regional ensembles as Principal Trumpet/Cornet such as the MusicaNova Orchestra, Symphony of the Southwest, Chandler

Symphony Orchestra, and the Salt River Brass. In 2018, Brand toured the Czech Republic with the Prague Summer Nights Festival Orchestra, performing in the Estates Theatre and Rudolfinum Hall.

Brand earned his DMA from Arizona State University and his research centers on Czech trumpet playing and repertoire. Brand's investigation of Czech musical style encompasses interviews and consultation with famous Czech trumpet players, including the creation of a catalogue of over 200 Czech solo works for trumpet. Brand received his Master of Music in Trumpet Performance and Composition at Arizona State and holds a BMus in Trumpet Performance with a Management Minor from the University of Minnesota. Brand is an active member of the International Trumpet Guild and the Society of Composers, Inc. His teachers include David Hickman, David Baldwin, Robert Dorer, Ladislav Kozderka, and Albert Moore.



Jay Kacherski spent two years living in Mexico as a Fulbright Scholar and member of the guitar faculty at the Escuela Nacional de Música, the music conservatory for the National University of Mexico (UNAM) researching, performing, and promoting contemporary classical guitar music of Mexico. His guide and teacher for this work was the world-renowned Mexican guitarist Dr. Juan Carlos Laguna. Kacherski has since premiered and recorded many new works from Mexico and has created a complete catalog of Mexican guitar works with links to videos, audio, scores, and more that can be found at [www.kacherskiguitar.com](http://www.kacherskiguitar.com).

His debut solo album *Synthesis: 20th & 21st Century Guitar Music from Mexico* was the culmination of his Fulbright work. The recording, which is on the Frameworks Records label, has been hailed as a “...brilliant album” and “one of

the finest guitar solo recordings of recent years” by *Soundboard* magazine. His latest recording *Landscapes* with the Brazilian pianist Lina Morita, also on the Frameworks Records label, is an album of new works for piano and guitar duo by award winning composers such as Jefferson Todd Frazier, Olga Amelkina-Vera, Luciana Bigazzi and Maurizio Colonna. The duo has also commissioned a new work by the celebrated Brazilian American composer Clarice Asaad, which will be premiered in 2024 as well as new works from American composer Jefferson Todd Frazier and Spanish composer José Galeote.

Jay Kacherski is currently on the guitar faculty at Loyola University of New Orleans, the University of New Orleans, and McNeese State University, as well as NOCCA, the New Orleans Center for Creative Arts. He has presented at music conventions and festivals throughout the U.S. and is often invited to adjudicate at national and international competitions. As a teacher, his students have been finalists and winners of international solo and chamber music competitions and recipients of scholarships for continued study.

Kacherski is the Artistic Director of the Houston Classical Guitar Festival and Competition and the Loyola Guitar Festival in New Orleans as well as the Director of the Francis G. Bulber Youth Orchestra Guitar Program. His academic studies include a Doctor of Musical Arts degree from the University of Texas at Austin, a Master of Music degree in Guitar Performance and Literature from the Eastman School of Music, and undergraduate degrees from Florida Southern College where he graduated with honors.



# 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](http://www.mcneesebands.com).

Students must apply to the university before completing an audition and may email questions to: [mcneeseband@mcneese.edu](mailto: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





# Music Scholarship & Entrance Auditions



W.A. and Dorothy Hanna  
Department of Performing Arts

Nov.  
12th

Feb.  
4th

Feb.  
29th



## 2023-2024

*All Instruments  
& Voices*

### ALL AUDITION DAYS BEGIN AT 2 P.M.

**Pre-Register Below:**

<https://www.mcneese.edu/performingarts/music-programs-admission-and-auditions/>



#### AREAS OF STUDY:

BACHELOR OF ART IN LIBERAL STUDIES

CONCENTRATION IN:

Theatre

BACHELOR OF MUSIC

CONCENTRATIONS IN:

Instrumental Performance

Music Education -

Instrumental

Vocal

Piano Performance

Vocal Performance

#### PERFORMING ENSEMBLES

Marching Band

Wind Symphony

Jazz Ensemble

Symphonic Band

Chamber Singers

Concert Chorale

Percussion Ensemble

Chamber Ensembles

McNeese Theatre

Bayou Players

## McNEESE STATE UNIVERSITY

### W.A. & Dorothy Hanna Department of Performing Arts

Box 92175, Lake Charles, LA 70609 | 337-475-5028 | [www.mcneese.edu/performingarts](http://www.mcneese.edu/performingarts)



McNeese Performing Arts