



McNeese State University  
College of Liberal Arts

W.A. & Dorothy Hanna  
Department of Performing Arts

Present



McNeese State University  
Wind Symphony  
Dr. Tim Pardue, Conductor  
Dr. Davaron Edwards, Guest Conductor

September 28, 2022 • 7:00 p.m. • Tritico Theater

*Snapshots*



Lincoln Portrait  
transcribed for band by Walter Beeler



AARON  
COPLAND

# Snapshots

## McNeese State University Wind Symphony

Dr. Tim Pardue, Conductor

Dr. Davaron Edwards, Guest Conductor

*Dancing Fire* (2016) .....Kevin Day (b. 1996)

Dr. Davaron Edwards, Guest Conductor

*An American Elegy* (1999) .....Frank Ticheli (b. 1958)

Dr. Tim Pardue, Conductor

*Lincoln Portrait* (1942).....Aaron Copland (1900-1990)

arr. Walter Beeler

Dr. Shane Thomas, narrator

*Pictures at an Exhibition* (1874) .....Modest Mussorgsky (1839-1881)

arr. by Paul Lavender

Promenade

VI. Bydlo

IX. The Hug on Hen's Legs (Baba Yaga)

X. The Great Gate of Kiev

# McNeese State University Wind Symphony Personnel

Dr. Tim Pardue, Conductor  
Dr. Davaron Edwards, Guest Conductor  
Dr. Shane Thomas, Narrator

## **Flute**

Grace Davis  
Jaylan Jones\*  
Dante Leday  
Liberty Lynn  
Gillian Sonnier

## **Oboe**

Sydney Clark\*  
Beverly Jones+

## **Bassoon**

Matthew Authement  
Dallas Lauderdale+  
Claire McMillian\*

## **Clarinet**

Ben Boudreaux  
William Christian+  
Ben Cold+  
Lauren Keeley  
Sarah Medwick\*  
Sonia Penado  
Victoria Sherman  
Kassandra Strout  
Raylee Windsor+  
Bethany Worthington

## **Bass Clarinet**

Sonia Penado  
Thomas Logan  
Bethany Worthington

## **Alto Saxophone**

Caden Burgett\*  
Andrew Evans  
Tiana Gonzalez  
Sophie Medwick

## **Tenor Saxophone**

Josh Garcia

## **Baritone Saxophone**

Braden Hebert

## **Horn**

Alejandro Chapa  
Grace Holt  
Justin Locke-Hardin  
Sara Pietrowski  
Bryant Simmons\*

## **Trumpet**

Brock Bult  
Colt Dement  
Sydney Hill  
John Leger  
Jonathan Leveque\*  
Mario Sanchez

## **Trombone**

Zachary Chastain  
Keyon Jolivet\*  
Wesley Littleton  
Peyton Turner

## **Bass Trombone**

Matthew Fast

## **Euphonium**

Glenn Bertrand\*  
Blake Kidner  
Traevin Nelms

## **Tuba**

Collin Thomas\*  
Jacob Voison

## **Timpani**

Luke Pacetti

## **Percussion**

Marie Azor\*  
Dustin Boulet  
Dillan Hawkins  
Solasse Kennison  
Dillon Lazo  
Ray Odom  
Thomas Post

## **Piano**

Gabrielle Nervesa+

*\*Denotes Principle*

*+Guest Performer*



When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

- *Program Note by composer*

*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods -- hope, serenity, and sadness -- become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice -- a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

*An American Elegy* was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

— *Program Note by Composer*

Soon after the United States entered World War II, conductor André Kostelanetz approached three American composers with the suggestion that each write a musical portrait of an eminent American who expressed the “magnificent spirit of our country.” The proposal resulted in Virgil Thompson’s *The Mayor LaGuardia Waltzes*, Jerome Kern’s *Portrait for Orchestra of Mark Twain*, and Copland’s ***Lincoln Portrait*** (for speaker and orchestra). The Cincinnati Symphony Orchestra premiered the latter on May 14, 1942, with Kostelanetz conducting and William Adams reading the famous words of Abraham Lincoln. The work was subsequently arranged for band, and both versions have become patriotic favorites, with performances featuring such notable narrators as Walter Cronkite, Henry Fonda, Katharine Hepburn, Vincent Price, James Earl Jones, William Warfield, and Barack Obama.

Regarding his score, Copland writes:

I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one... In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

— *Program Note by Travis J. Cross*

Russian composer Modest Mussorgsky composed *Pictures at an Exhibition* in 1874. The work is a tribute to his friend and colleague Viktor Hartmann, an artist who died one year earlier. Vladimir Stasov, an art critic who was a mutual friend and enthusiastic supporter of both the artist and composer, assembled a commemorative exhibit in St. Petersburg, and Mussorgsky's frequent visits to the gallery were inspirational:

"Hartmann is boiling as Boris [Godunov] boiled; sounds and ideas have been hanging in the air; I am devouring them and stuffing myself - I barely have time to scribble them on paper. I am writing the fourth number - the links are good (on Promenade). I want to finish it as quickly and securely as can. My profile can be seen in the interludes. I consider it successful to this point. "

Mussorgsky and Hartmann were kindred spirits who shared a desire to turn away from the European training and influence that had held sway over Russian music, art, and literature. Both were intrigued by folk and popular elements of Russian history and culture, and were determined to use them in their efforts to develop a nationalistic identity in the arts. Judging from Mussorgsky's tribute to Hartmann, music that possesses a dramatic and sweeping quality on a scale far greater than the artwork itself, the relationship between Mussorgsky and Hartmann must have been deep and powerful. The music begins with a *Promenade*, a noble theme that represents the composer moving through the gallery, and that returns as transition material between several of the movements. According to Stasov, Mussorgsky depicted himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." As the *Promenade* theme returns at various points during the work, it takes on different emotional qualities, reflecting the evolving feelings of the composer as he makes his way through the exhibit. The artworks Mussorgsky portrays musically and that will be performed tonight are described below:

4. *Bydlo (Cattle)* - Like *Tuileries*, this movement was inspired by an illustration that has also been lost. But the mystery of *Bydlo* is increased by the fact that there is no record of any artwork depicting cattle or an ox-cart in the exhibition catalogue. In a note to Stasov, Mussorgsky wrote, "Right between the eyes - the ox-cart," a reference to his intent that this movement should take listeners by surprise: a sudden fortissimo without the benefit of an introductory promenade. When Rimsky-Korsakov edited the work for publication, he was either unaware or unconvinced by Mussorgsky's intent and changed the opening dynamic of *Bydlo* to pianissimo in order to create the illusion of the ox-cart approaching from the distance.

9. *The Hut on Hen's Legs (Baba-Yaga)* - According to Stasov, "This piece is based on Hartmann's design for a clock in the form of Baba-Yaga's hut on hen's legs, to which Mussorgsky added the ride of the witch in her mortar." Mussorgsky scholar Michael Russ amplifies Stasov's description: "Baba-Yaga appears in Russian fairy-tales. She lives deep in the woods in a hut whose hen's legs allow it to rotate to face each unfortunate newcomer. There she lures lost children to eat them, crushing their bones in the giant mortar in which she rides through the woods, propelling herself with the pestle and covering her tracks with a broomstick."

10. *The Great Gate of Kiev* - Stasov informs us that the gate that inspired this movement, designed by Hartmann for a competition at Kiev, was done in the "massive old Russian style, with a cupola in the form of a Slavonic helmet." Although the goal of the competition was to identify a design for a new gate to be constructed in commemoration of Tsar Alexander I's escape from an assassination attempt in 1866, the construction of the gate was cancelled. Regardless, Hartmann's design attracted considerable attention, and he regarded it as one of his greatest accomplishments. Much like Mussorgsky's music, it is thoroughly nationalistic in design, incorporating Russian elements such as the eagle, cupola, ancient Russian figures, and the old Slavonic inscription: "Blessed is he that cometh in the name of the Lord." The composer mirrors the intent of the artist through the use of a Russian Orthodox chant as well as recurring bell motives that evoke the pealing of multiple carillons for a climax that is one of the most memorable in all classical music.

It is highly unlikely that there is another piece of classical music that has been arranged, transcribed, or adapted more often than Mussorgsky's *Pictures at an Exhibition*. In the decades since it was published for solo piano in 1874, it has been re-imagined for an incredibly wide range of ensembles, including chamber orchestra, symphony orchestra, wind ensemble, concert band, jazz orchestra, brass ensemble, percussion ensemble, vocal ensemble, piano duet, piano trio, solo organ, organ trio, solo guitar, and synthesizer, as well as progressive rock, metal, and punk-jazz bands. When one tallies the published versions of these settings, the count exceeds sixty-five, and when the unofficial arrangements and incomplete settings are included the number easily surpasses one hundred! In spite of this deluge of transcriptions, however, there is only one whose fame and success rivals that of the composition itself: Maurice Ravel's incomparable setting for symphony orchestra.

In the years since Ravel's "treatise," several settings of *Pictures at an Exhibition* have been prepared for concert band and/or wind ensemble. Some of these transcribers have eschewed Ravel completely, going back to the "source" in an effort to capture the grittiness and primitive Mussorgsky characteristics that many felt Ravel ignored,

while others have elected to incorporate some of Ravel's techniques with their own. As fine as many of these transcriptions have been, it seems that none has been able to completely escape Ravel's considerable shadow.

In 2011 I asked Paul Lavender if he would consider a different approach for a new setting of *Pictures at an Exhibition*. Rather than trying to escape from Ravel, I wondered if it were possible to create a band transcription of Ravel, treating his setting as if it were an original composition. Lavender agreed to the challenge and has created this new version of *Pictures* that received its premiere performance at the 2012 Texas Bandmasters Association in San Antonio, Texas.

— *Program Note adapted from Colonel Michael Colburn*

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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 the 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 Lutchter 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.





Dr. Davaron Edwards is the Assistant Director of Bands at McNeese State University in the W.A. and Dorothy Hanna Department of Performing Arts at McNeese State University where he conducts the Symphonic Band, Courtside Cowboys Basketball Pep Band, co-directs the Pride of McNeese Marching Band, and teaches additional music courses in the Department of Performing Arts.

Dr. Edwards earned a Bachelor of Arts in Music Education from Hampton University in Hampton, Virginia, a Master of Music in Instrumental Conducting from Winthrop University in 2012, and a Doctor of Musical Arts in Conducting 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 the 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. His professional affiliations include the National Association for Music Education (NAfME); Georgia Music Educators Association (GMEA); College Band Directors National Association (CBDNA); and Phi Mu Alpha Sinfonia Fraternity of America, Inc.

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Dr. Shane Thomas is the Director of Choral Activities and Assistant Professor of Music in the W.A. and Dorothy Hanna Department of Performing Arts at McNeese State University where he conducts the Chamber Singers and Concert Chorale. He teaches courses in vocal music education, choral methods, choral literature, music appreciation, and choral ensembles.

Thomas recently served as the Director of the University of Cincinnati Cabaret Singers for three years and as the assistant conductor for the CCM Chamber Choir, the CCM Chorale, and the CCM Chamber Singers at the University of Cincinnati College-Conservatory of Music. In addition, he served as the Instructor of Record for the Intro. to Conducting course and was the Graduate Assistant for Undergraduate Choral Methods and Materials, Graduate Techniques of Choral Conducting, and mentored undergraduate music education students.

Prior to his tenure in Cincinnati, Thomas was the Director of Choral Activities at Martin County High School in Stuart, FL for five years. Choirs under his direction were repeatedly named “Choir of Distinction” by the Florida Vocal Association and were accepted to perform at state and regional ACDA conferences. He served as the

FLACDA Secretary for five years and in Florida Vocal Association District Leadership for three years. Thomas taught private voice to students who have gone on to win professional awards and entry into undergraduate and graduate music programs across the United States.

Thomas has maintained an active career as a clinician, tenor chorister, and professional soloist. He can be found on the rosters of professional choral ensembles such as the inaugural Spoleto Festival USA Vocal Fellows, Cincinnati Vocal Arts Ensemble, principal tenor of The Union of Cincinnati, Coro Volante, BWV: Cleveland's Bach Choir, the Bach Ensemble of St. Thomas, the May Festival Chorus, and the Old St. Mary's Schola Cantorum. He was most recently seen as Parpignol in Puccini's *La bohème* at the 2022 Spoleto Festival USA in Charleston, SC.

Thomas received a Doctor of Musical Arts in Choral Conducting from the University of Cincinnati College-Conservatory of Music, Master of Music in Choral Conducting with distinction from Westminster Choir College, and a Bachelor of Music Education from Stetson University. He holds professional memberships in ACDA, NCCO, NAfME, Chorus America, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

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W.A and Dorothy Hannah Department of the Performing Arts Faculty the McNeese State University Band Program would like to thank the outstanding faculty and staff for the W.A. and Dorothy Hannah 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, Woodwinds  
Dr. Jacquelyn Lankford, Trumpet  
Prof. Rod Lauderdale, Horn  
Prof. Bill Rose, Low Brass  
Dr. Lonny Benoit, Percussion  
Dr. Lina Morita, Piano  
Dr. HeaJu Choi, Piano  
Dr. Jay Kecherski, Guitar  
Prof. Barbara Belew, Harp  
Dr. Carol Lines, 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 Choirs  
Prof. Paul Pharris, Theatre Director  
Dr. Jeff Lemke, Music Education  
Ms. Hope Snider, Music Education  
Ms. Libby Looney, Administrative Assistant  
Ms. Sue Miller, Administrative Assistant



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## McNeese State University Bands

### Upcoming Events

*Wednesday, November 9, 2022*

*McNeese State University Jazz  
Ensemble*

*7:00 P.M. Tritico Theatre*

*Wednesday, November 16, 2022*

*McNeese State University Wind  
Symphony*

*7:00 P.M. Tritico Theatre*



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while musicians are performing.

Food and drink are prohibited in all concert halls.

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