

# Pictures

McNeese State University Wind Symphony

Dr. Tim Pardue, Conductor



November 16<sup>th</sup>, 2022

7:00 p.m.

Tritico Theater

McNeese State University  
College of  
Liberal Arts



W.A. and Dorothy Hanna  
Department of  
Performing Arts

Featuring works by: Bernstein, Lauridsen, Mussorgsky

# Pictures

McNeese State University Wind Symphony  
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*Fanfare* (1960) ..... Leonard Bernstein (1918-1990)  
*For the Inauguration of John F. Kennedy*  
orchestrated by Sid Ramin

*O Magnum Mysterium* (1999) ..... Morten Lauridsen (b. 1943)  
transcribed for band by H. Robert Reynolds

*Pictures at an Exhibition* (1874) ..... Modest Mussorgsky (1839-1881)  
transcribed for band by Paul Lavender

- Promenade
- I. The Gnome
- Promenade
- II. The Old Castle
- Promenade
- III. Tuileries (Children Quarreling After Play)
- IV. Bydlo (Cattle)
- Promenade
- V. Ballet of the Unhatched Chicks
- VI. Samuel Goldenberg and Schmuyle
- VII. The Market Place (Important News)
- VIII. Catacombs
- IX. With the Dead in a Dead Language
- 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

## **Flute**

Grace Davis  
Jaylan Jones\*  
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  
Jan Scott+  
Victoria Sherman  
Kassandra Strout  
Raylee Windsor+  
Bethany Worthington

## **Alto Clarinet**

Thomas Logan+

## **Bass Clarinet**

Sonia Penado  
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*



In early 1961 President-elect John F. Kennedy asked Frank Sinatra to help arrange a musical gala to be held on January 19, 1961, the eve of his Inauguration, and Leonard Bernstein was tapped to represent classical music. Bernstein had known Kennedy since the mid-1950s from their time at Harvard. “**Fanfare for JFK.**” received its premiere at John F. Kennedy's pre-inaugural gala at the D.C. Armory in Washington, D.C. Bernstein and Nelson Riddle conducted it at the inaugural gala, it was orchestrated by Sid Ramin.

— *Program Note adapted by Timothy Pardue, McNeese State University*

**O Magnum Mysterium** is a chant from the Matins of Christmas. This version is from the composer Morten Lauridsen who explains his 1994 piece as follows: “In composing music to these inspirational words about Christ's birth and the veneration of the Virgin Mary, I sought to impart a transforming spiritual experience within what I call ‘a quiet song of profound inner joy.’ I wanted this piece to resonate immediately and deeply into the core of the listener, to illumine through sound.” Listen for the dissonant note on the word “Virgo”, which Lauridsen calls the most important note of the piece, focusing on the Virgin Mary.

Recordings of Lauridsen’s music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O Magnum Mysterium  
O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum  
natum jacetum in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!

O great mystery,  
and wondrous sacrament

that animals should see the new-  
born Lord, lying in their manger!  
Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

— *Program Note adapted by Timothy Pardue, McNeese State University*

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 are described below:

1. The Gnome - This movement was inspired by a work that Stasov describes as a “sketch depicting a little gnome, clumsily running with crooked legs,” a drawing that has unfortunately not survived. He also mentions that the gnome in the sketch is carved from wood, “a kind of nutcracker,” and that the “gnome accompanies his bizarre movements with savage shrieks,” movements that are vividly depicted in the music.
2. The Old Castle - Hartmann’s lost watercolor portrayed an ancient Italian castle before which a troubadour stands, playing his lute. Although the scene is thoroughly Italian, and the underlying rhythm of the music is that of the Siciliano, the melody is unmistakably Russian, heavily influenced by the folk music of Mussorgsky’s native land.
3. Tuileries (Children Quarreling After Play) - The artwork that inspired this movement has disappeared, although the catalogue of the original exhibit lists a work titled Tuileries Gardens, crayons, which was undoubtedly the inspiration. Throughout his life Mussorgsky, like Ravel, maintained a special connection with the world of children. He never lost his ability to see the world through the eyes of a child, a rare talent that reveals itself in this charming movement.
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.
5. Ballet of the Unhatched Chicks -According to Stasov, “In 1870 Hartmann designed the costumes for the staging of the ballet Trilbi at the Maryinsky Theatre, St. Petersburg. In the cast were a number of boy and girl pupils from the theatre school arrayed as canaries. Others were dressed up as eggs.” Once again, Mussorgsky’s affinity for children shines through this bright and energetic depiction.
6. Samuel Goldenberg and Schmuyle - Much confusion and controversy has surrounded the name of this movement, due in large part to the subtitle Stasov added for the first published edition, Two Jews, Rich and Poor. An examination of the manuscript reveals that Mussorgsky did not use Stasov’s subtitle, but did indeed use the personal names of the two subjects. These names do not appear in the catalogue

of Hartmann's exhibit, however, and were likely created by the composer. Regardless of the title, the artwork and music both vividly portray members of two very different elements of society.

7. Limoges. The Market Place (Important News) - The artwork that inspired this movement is lost, although it was probably one or more of the seventy-five images of Limoges that were included in the exhibit. According to Stasov, "Hartmann spent a fairly long time in the French town in 1866, executing many architectural sketches and genre pictures. The musical version of this sketch [illustrates] the crowd shrieking, disputing, chattering and quarreling in the marketplace."

8. Catacombs (A Roman Sepulchre) - With the Dead/n a Dead Language - Hartmann's portrayal of the Parisian catacombs, one of the collection's most evocative and personal images, has survived. It depicts the artist himself, along with a friend and their guide, as they are about to tour the catacombs by lamplight. To the right of the entrance is a large case of skulls glowing in the darkness, a detail that attracted Mussorgsky's attention. In the margins of the manuscript he penciled the subtitle of this movement in Latin, commenting that "Latin text would be fine: the creative genius of the late Hartmann leads me to the skulls and invokes them; the skulls begin to glow." As the Promenade theme emerges from these haunting chords, it suggests that in his imagination the composer has joined the artist in his nocturnal tour through the catacombs.

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, “The President’s Own” United States Marine Band*

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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 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.

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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  
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Dr. Jeff Lemke, Music Education  
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## McNeese State University Bands

### Upcoming Events

*Friday, November 18, 2022*

*The Pride of McNeese Marching Band*

*Soundtracks Concert*

*7:00 P.M. Tritico Theatre*

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