

**McNeese State  
University  
College of Liberal Arts**



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

**McNeese State University  
Wind Symphony**

# *A Nod to the Masters*

**Dr. Tim Pardue, Conductor  
Dr. Davaron Edwards, Guest Conductor**



**27 September 2023**

**7:00 p.m.**

**Tritico Theater**

**Bach, Haydn, Bernstein, Maslanka,  
and More..**

# *A Nod to the Masters*

## McNeese State University Wind Symphony

Dr. Tim Pardue, Conductor

Dr. Davaron Edwards, Guest Conductor

*Overture to Candide* (1956/1960) ..... Leonard Bernstein (1918-1990)  
arr. Walter Beeler (1908-1973)

*Canterbury Chorale* (1991) ..... Johann Van Der Roost (b. 1956)  
*Dr. Davaron Edwards, Guest Conductor*

*The Footlifter March* (1935) ..... Henry Fillmore (1881-1956)

*Bach Fantasia in G* (1703-7/1960) ..... J.S. Bach (1685-1750)  
trans. Robert L. Leist/Richard Franko Goldman

*Give Us This Day* (2005) ..... David Maslanka (1943-2017)  
I. Moderately Slow

*Fantasies on a Theme by Haydn* (1968) ..... Norman Dello Joio (1913-2008)

# McNeese State University Wind Symphony Personnel

Dr. Tim Pardue, Conductor  
Dr. Davaron Edwards, Guest Conductor

## **Flute**

Danielle Bourgeois  
Ezra Chavez  
Grace Davis  
Isabella Renninger  
Gillian Sonnier\*

## **Oboe**

Karris McCollum\*

## **Bassoon**

Dallas Lauderdale  
Claire McMillian  
Brooke Smith\*

## **Clarinet**

Morgan Clark  
Ben Cold+  
Abigael Fontenot  
Lauren Keeley  
Allison Miller  
Sonia Penado\*  
Bethany Worthington

## **Bass Clarinet**

Ben Boudreaux

## **Alto Saxophone**

Andrew Evans  
Tiana Gonzalez\*  
Sophie Medwick  
Kaylee Guidry

## **Tenor Saxophone**

Braden Hebert

## **Baritone Saxophone**

Josh Garcia

## **Horn**

Grace Holt  
Brooklyn Leonard  
Libby Post  
Bryant Simmons\*

## **Trumpet**

Skylar Ford  
Cole Foreman  
Sydney Hill  
John Leger  
Mario Sanchez\*  
Dylan Soileau

## **Trombone**

Zachary Chastain  
Matthew Fast  
Keyon Jolivet\*  
Peyton Turner

## **Euphonium**

Glenn Bertrand  
Blake Kidner\*  
Wesley Littleton

## **Tuba**

Matthew Authement  
Kaimen Swanton\*  
Kyron Swanton

## **Timpani**

Luke Pacetti\*

## **Percussion**

Matthew Almaguer  
Dustin Boulet  
Dillon Lazo  
Thomas Post  
Colton Reeves

## **Piano**

Gabrielle Nervesa

*\*Denotes Principle*

*+Guest Performer*

Leonard Bernstein always said he wanted to write “the Great American Opera.” He probably came closest with *Candide* (1956), which he labeled “a comic operetta.” Based on Voltaire’s satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde.

*Candide* opened on Broadway on December 1, 1956. It was perhaps a bit too intellectually weighty for its first audiences, and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show’s big tunes: the sweeping, romantic one is Candide’s and Cunégonde’s love duet *Oh, Happy We*, while the wacky, up-tempo music is from Cunégonde’s fabulous send-up of coloratura-soprano arias, *Glitter and Be Gay*.

— *Program adapted from UNC Greensboro Wind Ensemble*

***Canterbury Chorale*** This quiet piece with its broad tones was originally written for brass band on request of Robert Leveugle, chairman of the composer’s own band, Brass Band Midden Brabant. The direct cause was a visit to the beautiful cathedral of the English city Canterbury, in which so many fine compositions sounded throughout the centuries. Later on, Jan Van der Roost rescored this piece for symphonic wind band, exploring the full richness of colors of this ensemble. Besides solo phrases for several instruments, there are some massive tutti passages making the wind orchestra sound like a majestic organ.

— *Program Note from Publisher*

The great *Fantasia in G Major* for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found to be too full of "wonderful variations and foreign tones"; and certainly, the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide audiences. In this transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of this transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

— *Program Note from The President's Own Marine Band*

*The Footlifter March* was composed for a series of radio broadcasts sponsored by a small Cincinnati insurance agency in 1928. The company's slogan was "A penny a day" (for insurance), and the march was referred to as the "Penny-a-Day March" for the short duration of the sponsorship -- short because of the widespread depression. However, the president of the agency remarked that the piece certainly was a "footlifter," and Fillmore used the title while the work was in manuscript. During a discussion with his good friend Phil Gates at a massed band concert in Piqua, Ohio, in 1930, Fillmore remarked that the most energetic "footlifters" were the best marchers. Gates then suggested the same term for a future march title - not realizing the coincidence - and the name became permanent. It was published in 1935.

— *Program Note from Program Notes for Band*

*Give us This Day* was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, Give Us This Day has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is \*the\* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. “Give Us This Day”...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody “Vater Unser in Himmelreich” (“Our Father in Heaven”), #110 from the 371 Four-Part Chorales by J.S. Bach.

— *Program Note from Composer*

*Fantasies on a Theme by Haydn* is a set of variations on a theme by the great master of Classical style, Franz Joseph Haydn (1732-1809). The short theme, taken from the finale of Haydn’s String Quartet in F major (Op. 74, No. 2), offered an opportunity to fantasize in the musical language of today. The theme is presented in its entirety by the flutes and low woodwinds shortly after the start of the work. The theme is then broken down into its component parts - a descending cuckoo-like interval, an ascending scalar passage, a rapid musical turn - and woven into a continuous, three-movement fantasy.

The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second, which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

This work was commissioned by the MSBOA and dedicated to Mr. Leonard Falcone, Director of Bands at Michigan State University, upon his retirement, in recognition of devoted service to music, to education, and to his colleagues.

— *Program Note adapted from Composer*



*The concert tonight is dedicated to Mr. Richard Reid for his support for McNeese State University and the McNeese Band Program. Mr. Reid has dedicated his life to McNeese State University. His 40 plus years of service to the University, the McNeese Foundation, and the community are unmatched. During his time at McNeese, Richard served as Professor, Director of the Library, Director for Development and Public Affairs and Vice President for University Advancement. In addition to his work at McNeese, he served on multiple boards and committees in our community.*

*Much like his community presence, his efforts have been felt throughout the philanthropic world as well. Mr. Reid tirelessly attended McNeese and community events. His relationship with our community was as valuable to him as it was to our donors.*

*At his time of retirement, Mr. Reid had exponentially grown the assets of the McNeese Foundation to over \$100,000,000. His diligent efforts will continue to change lives for generations to come.*



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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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.

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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. 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 Choirs  
Prof. Joshua Stenvick, Theatre Director  
Dr. Jeff Lemke, Music Education  
Dr. Jeremi Edwards, Music Theory  
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

*Saturday, October 14, 2023*

*Lake Charles Toyota Gulf Coast Marching Band  
Championships*

*1:00 P.M. Cowboy Stadium*

*Wednesday, November 15, 2023*

*Wind Symphony Concert*

*7:00 P.M. Tritico Theatre*

*Sunday, November 19, 2023*

*McNeese Wind Symphony Concert at the  
Louisiana Music Educators Association Conference*

*7:00 P.M. Crown Plaza Hotel Ballroom,  
Baton Rouge*



# Music Scholarship & Entrance Auditions



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12th

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Feb.  
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Food and drink are prohibited in all concert halls.

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Thank you for your cooperation.

