

McNeese State  
University  
College of Liberal Arts



W.A. & Dorothy Hanna  
Department of  
Performing Arts

McNeese State University  
Wind Symphony

# *Across the Sea*

Dr. Tim Pardue, Conductor  
Sarah Medwick, Clarinet

*26 April 2023*  
*7:00 p.m.*  
*Tritico Theater*

Ralph Vaughan Williams, Kevin Day, John Philip Sousa,  
Charles Gounod, Viet Cuong, Artie Shaw

# Across the Sea

## McNeese State University Wind Symphony

Dr. Tim Pardue, Conductor

*Folksong Suite* (1923) ..... Ralph Vaughan Williams (1872-1958)

- I. March: "Seventeen Come Sunday"
- II. Intermezzo: "My Bonny Boy"
- III. March: "Folk Songs from Somerset"

*Sea Songs* (1923) ..... Ralph Vaughan Williams (1872-1958)

*To be performed as a set with Folksong Suite*

*On Shores of Endless Sea* (2022) ..... Kevin Day (b. 1996)

*Diamond Tide* (2015) ..... Viet Cuong (b. 1990)

- I. Moderato
- II. Allegro

*Petite Symphonie* (1885) ..... Charles Gounod (1818-1893)

- II. Andante Cantabile
- I. Adagio, Allegro

*Flute – Jaylan Jones*

*Hands Across the Sea* (1899) ..... John Philip Sousa (1854-1932)

*Clarinet Concerto* (1940) ..... Artie Shaw (1910-2004)

*Clarinet Soloist – Sarah Medwick*

# McNeese State University Wind Symphony Personnel

Dr. Tim Pardue, Conductor

## **Flute**

Danielle Bourgeois  
Grace Davis  
Jaylan Jones\*  
Gillian Sonnier

## **Oboe**

Sydney Clark\*  
Grace Davis

## **Bassoon**

Claire McMillian\*  
Brooke Smith

## **Clarinet**

Morgan Clark  
Ben Cold+  
Dalton Guillory  
Lauren Keeley  
Thomas Logan+  
Sarah Medwick\*  
Sonia Penado  
Bethany Worthington

## **Bass Clarinet**

Ben Boudreaux

## **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  
Matthew Fast  
Keyon Jolivet\*  
Peyton Turner

## **Euphonium**

Glenn Bertrand  
Blake Kidner\*  
Wesley Littleton

## **Tuba**

Collin Thomas\*  
Jacob Voison

## **Timpani**

Marie Azor

## **Percussion**

Dustin Boulet  
Dillan Hawkins  
Solasse Kennison  
Dillon Lazo  
Luke Pacetti\*  
Thomas Post

## **Drum Set**

Solasse Kennison

## **Bass Guitar**

Collin Thomas

*\*Denotes Principle*

*+Guest Performer*

*Folk Song Suite* was commissioned by the band of the Royal Military School of Music. It was premiered on 4 July 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the suite contains many different folk songs from the Norfolk and Somerset regions of England, including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*. Historically, the suite is considered (along with Gustav Holst's two suites for military band) to be a cornerstone work in the literature, and one of the earliest "serious" works for the wind band written by one of the most significant composers of the early 20th century.

The first movement is set as an English march, and is made up of three folk songs, *I'm Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The first two folk songs deal with similar subject matter of military men falling in love with, and marrying, beautiful women. The styles of the two songs offset each other, the first is bouncy and jovial, the second legato and cantabile. The third folk song included in movement one is *Dives and Lazarus*. Lazarus repeatedly begs Dives, a rich man, for food but is denied. To portray the antagonism of the event, Vaughan Williams has set a firm duple meter melody in the low brass against a rigorous triple meter accompaniment in upper winds.

Both folk songs used in the Intermezzo deal with love betrayed, and Vaughan Williams's keen sense of orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song *Green Bushes* set as a somewhat playful scherzando. The pace of this folk song belies the fact that the tonal center has remained F dorian, and thus never really feels happy or jovial.

The third movement, *Folk Songs From Somerset*, uses four different folk songs dealing loosely with unattainable love. *Blow Away the Morning Dew*, describes a country boy attempting to seduce a girl who quickly outwits him. The second folk song, *High Germany*, is about a young English woman's lover and her three brothers being called off to war in Germany. Thirdly, Vaughan Williams modified a version of "The Trees They Do Grow High" which deals with a young woman who has been wed by her father to a much younger boy. The final folk song is *John Barleycorn* which is an allegory representing the harvesting of barley, and the imbibing of its final form (beer and whisky).

The original publication of this work contained a fourth movement, *Sea Songs*, which the publisher, Boosey & Hawkes, subsequently removed and published separately.

— *Program Note Adapted by Tim Pardue*

Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: Princess Royal, Admiral Benbow, and Portsmouth. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams's *Folk Song Suite*.

— *Program Note by Nikk Pilato*

Kevin Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada and is also pursuing his DMA in Composition from the University of Miami Frost School of Music. Commissioned by Jeremy Strickland for the TJC [Tyler Junior College] Wind Ensemble, Day's *On Shores of Endless Seas* is a lyrical composition for band that is based on a verse from the hymn *Called by Earth and Sky*:

*Precious these waters, endless seas, deep ocean's dream.  
Waters of healing, rivers of rain, the wash of love again.*

— *Program Note adapted by Tim Pardue*

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure -- 40 million times the pressure we feel on earth at sea level -- is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar

magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools -- just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout.

— *Program Note by Composer*

*Petite symphonie pour neuf instruments à vent*, or the "Little Symphony for Winds," was composed in 1885. Gounod's friend, and flute professor at the Paris Conservatoire, Paul Taffanel, commissioned him to write a chamber piece for winds. Its instrumentation of a wind octet, with an added flute part in honor of Taffanel, is modeled after Mozart's wind serenades.

This complete miniature symphony is elegant, delicate, and sweet. The first movement uses a slow introduction, like that of Haydn, and an Allegretto in sonata form. The second movement features the added flute part. The scherzo that follows is based on a hunting theme, with a lively finale in the fourth movement to end the symphony.

— *Program Note from The Philharmonic Winds*

When played for the first time by Sousa's Band in Philadelphia's Academy of Music on April 21, 1899, “many feet were beating a tattoo.” The band was obliged to repeat it three times. *Hands Across the Sea* was off to a good start, and it has since remained a standard in band literature.

The march was addressed to no particular nation, but to all of America's friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War in which Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay. A second (and more likely) source is a line by Frere,

which was printed on the front cover of the music: “A sudden thought strikes me...Let us swear an eternal friendship.”

The line by Frere apparently appeared in a play which Sousa read. In answering questions sent to him while serving in the navy, he gave this account in the *Great Lakes Recruit* in March 1918:

After the Spanish War there was some feeling in Europe and our republic regarding this war. Some of the nations...thought we were not justified while others gave us credit for the honesty of our purpose. One night I was reading an old play and I came across this line, “A sudden thought strikes me...Let us swear an eternal friendship.” This almost immediately suggested the title *Hands across the Sea* for that composition and within a few weeks that now famous march became a living fact.

— *Program Note from John Philip Sousa: A Descriptive Catalog of His Works*

The *Concerto for Clarinet* is a composition for clarinet and jazz orchestra by Artie Shaw. The piece ends with a "legendary" altissimo C. The piece is a "pastiche thrown together out of some boogie-woogie blues, clarinet-over-tom tom interludes, a commonplace riff build-up towards the end, all encased in opening and closing virtuoso cadenzas for the leader's clarinet", according to Gunther Schuller.

Before his enlisted service in World War II, Artie Shaw was tasked with providing music for the movie *Second Chorus* which featured Fred Astaire. The film proved to be a failure, but Shaw extracted one of his works from the soundtrack, the *Swing Concerto*, and reworked it into his *Concerto for Clarinet*. The concerto was completed in 1940.

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



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  
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