

McNeese State University
College of
Liberal Arts



W.A. and Dorothy Hanna
Department of
Performing Arts

CHAOS THEORY

**McNeese State University
Wind Symphony**

**Dr. Tim Pardue, Conductor
Dr. Davaron Edwards, Guest Conductor
Mark Portier, Electric Guitar**

**Friday, March 3rd, 2023
8:00 p.m.
Tritico Theater**

Seeds of Glass, Steampunk Suite, Irish Ayre for Winds, Blue Shades, Chaos Theory

CHAOS THEORY

McNeese State University Wind Symphony

Dr. Tim Pardue, Conductor

Dr. Davaron Edwards, Guest Conductor

Seeds of Glass (2016) Benjamin Taylor (b. 1983)

Steampunk Suite (2016) Erika Svanoe (b. 1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Doctor Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum and Tesla's Tandem Bicycle

An Irish Ayre for Winds (1999) Warren Barker (1923-2006)

Dr. Davaron Edwards, Guest Conductor

Blue Shades (1997) Frank Ticheli (b. 1958)

Clarinet Soloist – Sarah Medwick

Chaos Theory (2000) James Bonney (1839-1881)

Electric Guitar Soloist – Mark Portier

McNeese State University Wind Symphony Personnel

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

Flute

Danielle Bourgeois
Grace Davis
Jaylan Jones*
Gillian Sonnier

Oboe

Sydney Clark*
Beverly Jones+

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 Jolivette*
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

**Denotes Principle*

+Guest Performer

Seeds of Glass explores the intersection of nature and technology. The video portrays the evolution of a huge machine made of glass. The machine starts as a seed and slowly grows and expands, continuously progressing; similar to a living organism. The music from the band reflects this duality of nature and technology by blending lush, open sonorities with a dubstep-influenced electronic-dance-music groove.

— *Program Note from Composer*

Steampunk Suite for band was adapted from Steampunk Scenes for chamber ensemble. The fanciful titles of each of the four movements:

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Dr. Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne's lecture on flying machines
- IV. Barnum and Tesla's Tandem Bicycle

pay homage to the literary genre of steampunk. Steampunk has many variations but is most often defined as neo-Victorian. In these works, steam power dominates technology, and there is often an anachronistic element involved. Some examples of the genre include alternative history set in the British Victorian era, or a post-apocalyptic future where steam power is still used to power our modern technology. As seen in the movement titles of Svanoë's composition, inspiration is drawn from famous figures of the Victorian era and their inventions to create a quirky composition. She relies on musical traditions and forms from the past while infusing those traditions with modern techniques to create a unique and fun composition.

— *Program Note from Publisher*

Lush harmonizations and mellifluous melodies characterize *An Irish Ayre for Winds* by Warren Barker. The warm introduction gives way to the first statement of the lilting melody by a solo clarinet. After adding the rest of the clarinet section, the trumpets take over the theme, leading to a soaring statement by the entire ensemble. Eventually, the stirring theme modulates and unfolds into an expansive climax.

— *Program Note from adapted from Publisher*

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

— *Program Note from Composer*

One day, seemingly out-of-the-blue, my good friend Eric Whitacre asked me if I was interested in writing a piece for the University of Nevada in Las Vegas Wind Orchestra. Well, he didn't have to ask me twice! I was soon put in touch with the director, Tom Leslie, and when he asked what I had in mind, I decided to go on a limb. I told him I wanted to match the power and intensity of the wind orchestra with an electric guitar. He responded without hesitation, expressing his excitement and enthusiasm for the idea.

In this piece, I wanted to fuse progressive/hard rock intensity with classical sophistication. I wanted to blur the line between something precise and mathematical and something primal and visceral. And I wanted pay homage to a some of my musical influences: Rush, Beethoven, Metallica, J.S. Bach, Led Zeppelin, Shostakovich, Iron Maiden, Igor Stravinsky, King Crimson, George Lynch, Augustin Barrios-Mangore, John Petrucci (Dream Theatre), Frank Zappa, Anton Webern, and Steve Vai.

There are numerous improvisational sections, which afford the soloist a great deal of freedom for interpretation (herein lies the “chaos”). In performance, the ensemble's rhythm, intonation and articulation should be tight; but far more importantly, the interpretation must be aggressive and ferocious.

Because of its variety of tonal color and wide dynamic range, I believe the electric guitar has a role in contemporary concert music. That role has only begun to be explored. While this piece presents the guitar primarily as a lead/solo instrument, it has infinite possibilities for incorporation into a large ensemble, and I hope to explore that more fully in the future.

Chaos Theory 3.0 was commissioned by the UNLV Wind Orchestra, and premiered May 30th, 2000, Thomas G. Leslie conducting.

— *Program Note from Composer*



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.



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.

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

Tuesday, March 7, 2023

Symphonic Band Concert

7:00 P.M. Tritico Theatre

Friday, April 21, 2023

Symphonic Band Concert

7:00 P.M. Tritico Theatre

Wednesday, April 26, 2023

Wind Symphony Concert

7:00 P.M. Tritico Theatre

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To ensure an enjoyable concert experience for all, please refrain from talking, entering, or exiting
while musicians are performing.

Food and drink are prohibited in all concert halls.

Please turn off cell phones and other electronic devices.

Thank you for your cooperation.

