

MCNEESE STATE UNIVERSITY
COLLEGE OF
LIBERAL ARTS



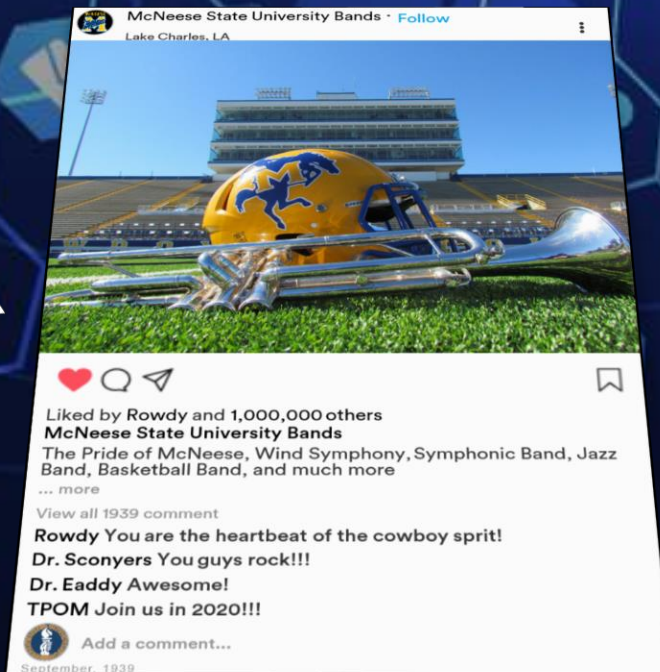
W.A. AND DOROTHY HANNA
DEPARTMENT OF
PERFORMING ARTS

Present

McNeese State University Wind Symphony

Jay Sconyers, Conductor

Stories



McNeese State University Wind Symphony

Dr. Jay Sconyers, Conductor

Stories

Vienna Philharmonic Fanfare.....Richard Strauss

Instinctive TravelsMichael Markowski
Dr. Albert Lo, Conductor

Casey at the Bat..... Randal Alan Bass
Dr. Jawan Jenkins, Narrator
Riley Maggio, Clarinet

Riften Wed.....Julie Giroux
Dr. Philip Obado, Conductor

Star Wars: The Force Awakens John Williams
trans. Lavender
I. Scherzo for X-Wings
II. Rey's Theme
III. March of the Resistance

A note to the audience

Tonight, the McNeese State University Wind Symphony explores the idea of **stories**, but not the stories of a children's book, timeless novel, or masterful orator. Rather, we look at the world through the lens of social media. Instagram stories, Facebook feeds, Twitter threads, and Snapchat stories are all brief vignettes into the lives of our friends. However, they do not provide the full story. We see our friends celebrating achievements, enjoying vacations, mourning a loss, or simply sharing their latest meal, but we do not see every detail of their colorful and meaningful lives. Yet still, we are enriched and shaped by seeing these snapshots of their larger story, and as a result, their story adds to our own. These vignettes of their journey add more meaning and purpose to our own, and ask us to wonder how our friends and followers achieved their greatest moments, struggled through dark times, and tasted their latest meal.

Each work in our program tells a story, not the full picture but a vignette or snapshot,+ like a social media post. We invite you to follow tonight's concert as if you were reading a news feed on Facebook, Instagram, or Twitter. Enjoy the small window into the story each work tells, and let your imagination wander (or wonder) and fill in the rest. As each work finishes and you scroll down to the next story, react by giving us a like or a love and show your appreciation.

Thank you for joining us tonight, and please subscribe by joining us in the audience or on stage in the future.

Richard Strauss

Wiener Philharmoniker Fanfare

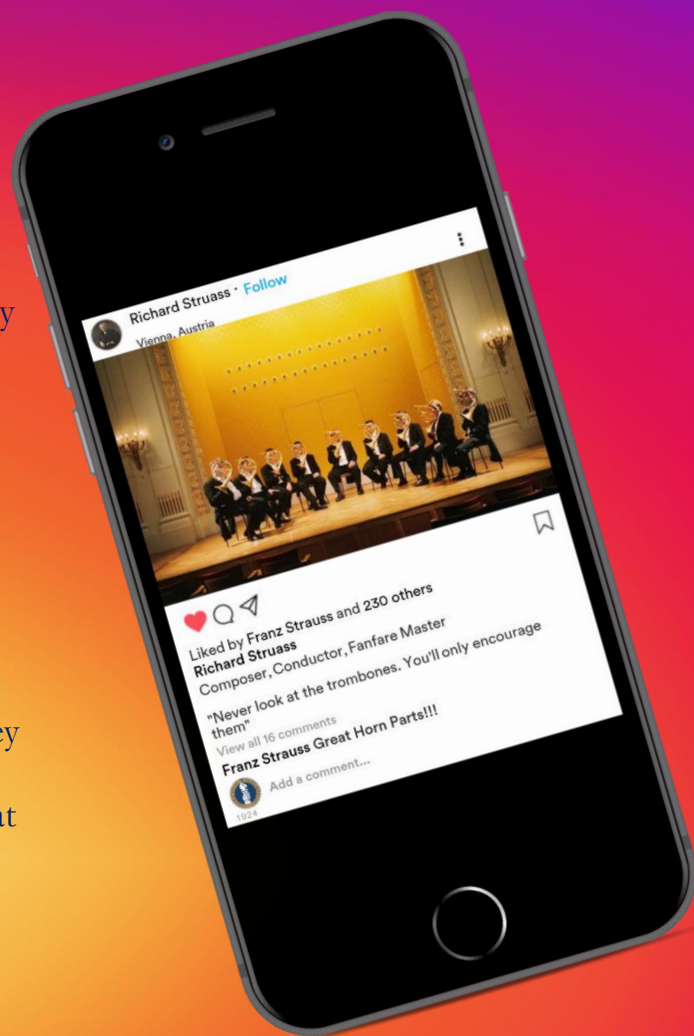
“Vienna Philharmonic Fanfare”

1924

Richard Strauss is best known for his work in two major genres: the tone poem and opera. Strauss ably carried both the Wagnerian opera tradition and the Romantic Lisztian tone poem into the twentieth century. *Tod und Verklärung*, *Till Eulenspiegels lustige Streiche*, *Also sprach Zarathustra*, *Salome* and *Elektra* rank among his most notable compositions and brought Strauss lasting fame during his lifetime and afterward.

Written in 1924, Strauss penned *Fanfare für die Wiener Philharmoniker* for the Vienna Philharmonic’s first benefit ball, which raised money for the musicians’ pension fund. The piece was originally performed while honored guests arrived at the event, and the work has subsequently been performed every year since at the Philharmonic’s annual ball. This new edition was created by H. Robert Reynolds.

- Program notes by Technical Sgts. David Balandrin and Ricky Parrell



Michael Markowski

Instinctive Travels

2009

The title, *Instinctive Travels*, was somewhat influenced by the 90’s hip-hop album *People’s Instinctive Travels and Paths of Rhythm* by the group *Tribe Called Quest*. One of the things I love about the hip-hop genre is an attraction to complex rhythm and metric design. While there are no traditional “hip-hop beats” in this symphonic work, the piece is incredibly infected by rhythm, particularly a primary ostinato and other small fragments.

For me, there is also something primal about rhythm that inspired a more animalistic and chaotic musical landscape. For the listener — and especially the musicians! — there is little breathing room among the tension. As the musical action reaches its peak, the brass choir recites a quotation of the hymnal *All Things Bright and Beautiful*. This comes as a brief release, but remains plagued by the primary rhythmic motif, stated sharply in the upper woodwinds. The evolution of the piece continues to modulate and expand, never officially reaching a traditional climax. Instead, the ending is abrupt and open (in 5ths) until the search for resolution and climactic payoff can start again, perhaps in another piece.

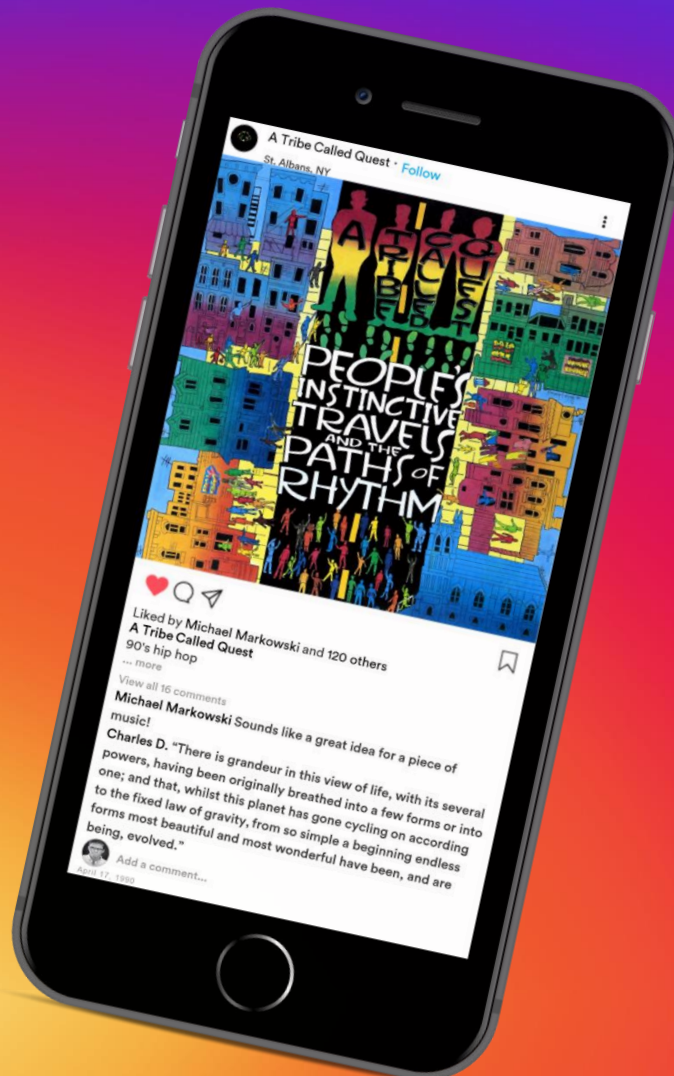
The melody is a 17th century tune called “Royal Oak.” In 1915, composer Martin Shaw arranged and published the “All Things Bright and Beautiful” text to that melody, and I think it’s still the most common arrangement still sung today. This hymn is only quoted twice between mm. 326 – 354. The material from 354 to the end is based off of one of the shorter themes in the piece — a theme that I will name the “call of the wild” theme — which is first stated in the horns way back in m. 27.

To better understand why I quoted this hymn, it’s interesting to know that the working title for this piece was originally, “From So Simple A Beginning,” which is a quote from the closing paragraphs of Darwin’s *The Origins of Species*:

“There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.”

The piece is inherently animalistic, primal, and constantly evolving (hence the organic through-composed structure). After 6 minutes of bombastic rhythms and nonstop adrenaline, the hymn is musically refreshing, perhaps even saving — that is, until our lizard brains sharply interject again in mm. 338 – 342. For me, the hymn provides a really fascinating contextual contrast, and helps signal the climax — a metric modulation (an evolution of time and rhythm, perhaps?) — and the last musical “call of the wild” (in the augmented horn theme at m. 354).

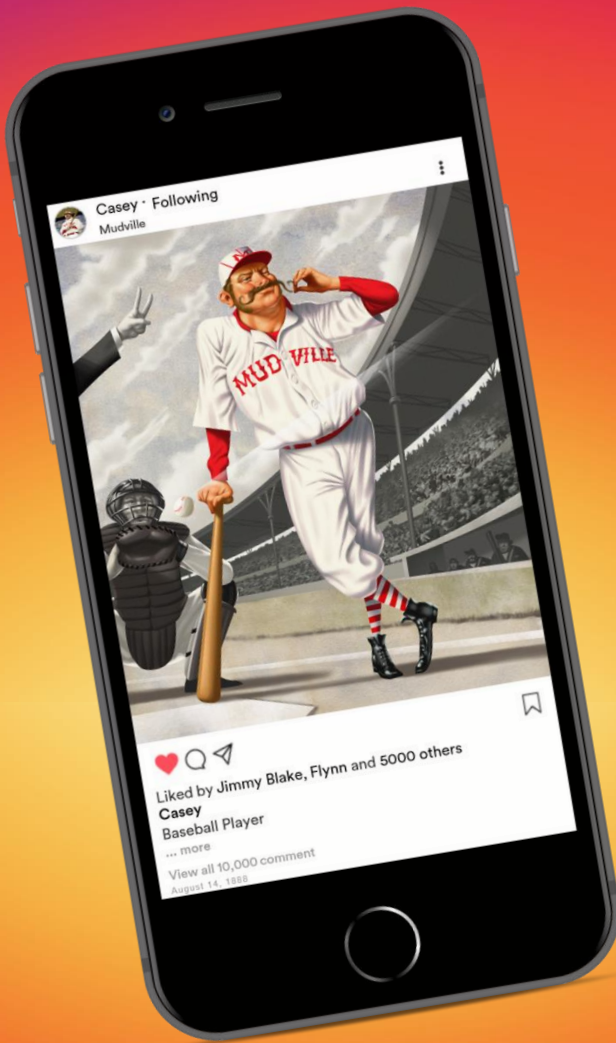
- Program Note from the composer



Casey at the Bat

Randal Alan Bass
2001

Baseball legend George Herman “Babe” Ruth was the undisputed king of home runs throughout the mid-1920s. Ruth led the New York Yankees to multiple world championships during this time, including record-setting back-to-back sweeps of their World Series opponents in 1927 and 1928. By 1932, Ruth’s career was winding down, but he appeared in his final World Series that year facing the Chicago Cubs. During the fifth inning of game three, after having already homered, Ruth confidently stepped to the plate and gestured to the deepest part of the park in center-field, as if to predict the location of a home run. On the very next pitch, Ruth hit a bomb that traveled past the flagpole to the right of the scoreboard and ended up in temporary bleachers just outside Wrigley Field’s outer wall. At the time, the center field corner was 440 feet away, placing estimates of the hit at nearly 500 feet, a monstrous distance even by modern standards. Although the moment of Ruth’s gesture was caught on film, there is significant debate over its true meaning. Nevertheless, reporters immediately played up the “called shot” angle of the story, and Ruth slyly played along when questioned about it. The legendary hit was Ruth’s last World Series home run and put an exclamation point on one of the most astounding careers in major league baseball history.



Although Ernest L. Thayer’s playful poem “Casey at the Bat” was originally published decades before Ruth rose to fame, the character of “Mighty Casey” seems custom-tailored to the iconic baseball player. But while Ruth spent his career winning games with his deadly swings, the hero of Thayer’s tale suffers a decidedly different fate. Composer Randal Alan Bass’s lively and evocative musical backdrop for this poem was commissioned by the Dallas Symphony and premiered in April 2001 by the symphony with television personality Pat Sajak narrating. Bass then transcribed the work for “The President’s Own” U.S. Marine Band in 2001.

Julie Giroux

Riften Wed

2013

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action roleplaying video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world from mountainous snowy regions to open tundra plains, seacoasts, beaches, thick woods, lakes and hot spring fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime filled and nearly lawless city. Located on a waterfront with skooma addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, yourself included.

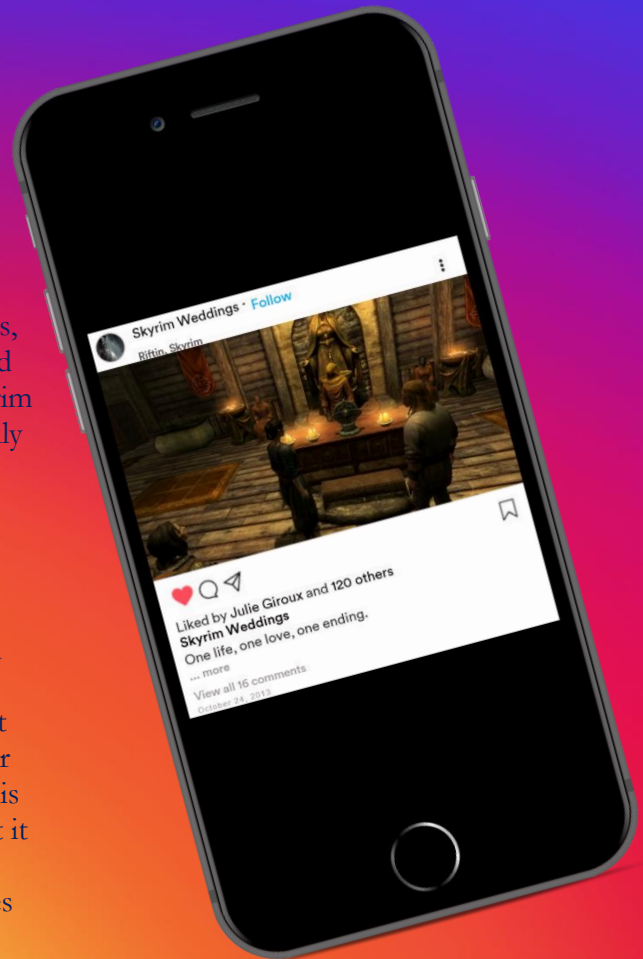
Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society. Bi-racial and/or same sex marriages are a ho-hum norm, a concept our own world fails to achieve.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway.) What was, is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstance. In one instance while playing the game, I emerged from the chapel with my brand-new husband only to have him killed later that evening in a vicious full on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

"Riften Wed" is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "'til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands.

One life, one love, one ending.
This music is for those that are truly "Riften Wed."

- Program Note from the composer



Star Wars: The Force Awakens

John Williams

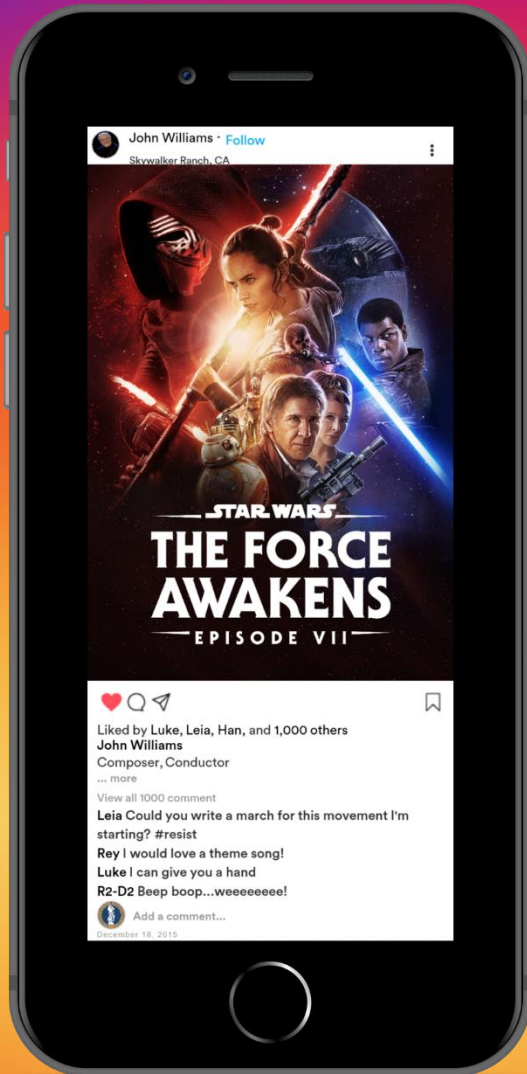
transcribed by Paul Lavender

2015

I: Scherzo for X-Wings

II: Rey's Theme

III: March of the Resistance



When the American Film Institute released their listing of the top twenty-five film scores of all time in 2005, it included the titles *Out of Africa*, *Sunset Boulevard*, *Ben-Hur*, *Psycho*, *The Godfather*, and *Gone with the Wind*. John Williams was responsible for three of those twenty-five selections, and at the very top was his unforgettable score to the original *Star Wars* movie.

On the heels of his work in the 1970s with Spielberg that produced the blockbusters *Jaws* and *Close Encounters of the Third Kind*, Williams signed on in 1977 to score a new “space western” written and directed by George Lucas. At that time, no one could have predicted the global popularity of this film and its successive chapters, nor could Williams have imagined the impact that his music for the movies would have both in the world of film and well beyond. Williams has scored dozens of themes for the seven films in the series, many of which have achieved world-wide recognition on a scale equal to some of the most popular classical music in history.


The latest installment in the series, *The Force Awakens*, was released in December 2015 and the story takes place some thirty years after the conclusion of *The Return of the Jedi*. As old and new characters come together in the film, Williams’ score artfully weaves together familiar music from the original films with brand new themes and brilliantly highlights pivotal actions and relationships. The suite opens with “Scherzo for X-Wings,” which accompanies a furious battle scene featuring the iconic aerial fighters of both the Resistance and the First Order. The suite continues with the main theme of the mysterious new lead character, Rey. The suite closes with the exciting theme of General Leia and the Resistance in the aptly named “March of the Resistance.”

- Program Note adapted from “The President’s Own” U.S. Marine Band concert program, 14 March, 2016

McNeese State University Wind Symphony Personnel

Jay Sconyers, Conductor

Flute

Merritt Jones 
Jaylen Jones
Alexandra Parsons
Nichole Lanthier

Oboe

Beverly Jones 
Noelle Maldonado 

Bassoon

Trae Block 
Susan Lauderdale 

Clarinet

Riley Maggio 
Raylee Burgett
Mariah Burke (Eb)
Sarah Medwick
Amanda Gilchrist
Morgan Clarke
Mia Miller
Sabannah Ard
Jaiden Courvelle

Bass Clarinet

Sarah Ewing 
Jacob Voisin

Alto Saxophone

Caden Burgett 
Mark Portier


Tenor Saxophone

William Pena

Baritone Saxophone

David Billodeau


Horn

Alejandro Leal 
JJ Bartley
Dawson Wallace
Bryant Simmons
Alejandro Chapa (assist)

Trumpet

Tommy Holland 
Jonathan Laveque
Alex Ellender
Audie Owens
Brock Bult
Isaiah Winsor
Cole LaBruyere

Trombone

Alex Lester 
Jacob Voisin
Spencer Butts
Cameron Fultz

Bass Trombone

Griffin Andry 

Euphonium

Blake Kidner 
Ben Sensat


Tuba

Collin Thomas 
Elijah Charles


Piano

Isaac Bellemin 

Harp

Jane Clark 


String Bass

Jay Ecker 


Timpani

Joshua Herbert

Percussion

Keegan Crawford 
Solasse Kennison
Joseph LeBoeuf
Brent Lensing
Nick Louviere
Efron Simon

 Denotes Principle

 Denotes Guest Performer
All members listed in chair order



Dr. Jay Sconyers is the Director of Bands at McNeese State University where he conducts the Wind Symphony, the Pride of McNeese Marching Band, and teaches courses in the Department of Performing Arts. Previously, Jay served as the Assistant Director of Bands at McNeese. Prior to his appointment at McNeese, Jay received his doctorate in musical arts in conducting from the University of South Carolina, where he studied with Dr. Scott Weiss, and his masters of music education and bachelors of music education from the University of Georgia, where he studied trumpet with Professor Fred Mills. While at UGA, he performed in a wide variety of instrumental and choral ensembles, performing throughout the United States, Germany, Austria, Italy, the Vatican, and China. At the University of South Carolina, Jay was a frequent guest conductor with the USC Wind Ensemble, USC Symphonic Winds, and the USC University band, along with performing in the Palmetto Concert Band.

Additionally, Jay served as an associate producer with the USC Wind Ensemble's album "Dynasty" on the Summit Label and as a producer and conductor on the McNeese State University Marching Band's recent CD on the Mark Label. Prior to his time in higher education, Jay served as the Director of Bands at Elbert County Comprehensive High School in Elberton, GA.

Jay has been heavily involved in the marching band and drum and bugle corps activities. Jay has served on the instructional staff of the University of Georgia Redcoat Band, University of South Carolina Marching Band, as a brass instructor with several open and world class drum and bugle corps, and is an alumnus of Carolina Crown Drum and Bugle Corps. Currently, he serves as a brass instructor with the Blue Stars Drum and Bugle Corps. In addition to his instructional responsibilities in marching band and drum and bugle corps, Jay is an active music arranger, drill designer, adjudicator, and clinician throughout the United States, and his work has been featured by various collegiate and high school marching bands, in features on collegemarching.com, at the 2017 College Band Directors National Association National Conference, at the 2017 Bands of America Grand National Finals, several regional Bands of America events, and as the opening act of the 2018 London New Year's Day Parade.

His past and present professional affiliations include the College Band Directors National Association, National Band Association, Georgia Music Educators Association, Professional Association of Georgia Educators, College Music Educators National Conference, Phi Kappa Phi National Honors Society, Kappa Kappa Psi National Honorary Band Fraternity, and Phi Mu Alpha Sinfonia.



Dr. Albert Lo Albert Lo is the Director of Instrumental Music Ensembles at the Austin Community College District and the former resident Conductor/Artistic Director for the Valley Wind Symphony. Dr. Lo completed his Doctor of Musical Arts Degree at The University of North Texas in Denton, Texas where he was under the tutelage of Professor Eugene Migliaro Corporon, Professor Dennis Fisher, and Dr. Nicholas Enrico Williams. A native of Chicago, Illinois, he received his Bachelorette of Music Degree from Northern Illinois University and his Master of Art Degree from Western Illinois University.

Previous to his appointment as the Director of Instrumental Music Ensembles at Austin Community College, Dr. Lo served four years as the Director of Bands for the University of Texas Rio Grande Valley Brownsville campus and one year as the Director of Orchestra in Edinburg.

Dr. Lo also served as the Director of Bands at Winston Churchill High School in San Antonio, Texas from 2001-2008. Under his direction, Churchill High School continued their tradition of excellence, placing in the finals at consecutive Texas 5A State Marching Contests, Bands of America Regionals, and The Bands of America Grand Nationals in Indianapolis, IN. The Churchill winter percussion line is the 2003 Winter Guard International World Class Indoor Percussion Champions and the color guard was a consistent Winter Guard International World Class finalist at the Nationals in Dayton, Ohio. Both Churchill Jazz Ensembles have been awarded Outstanding Jazz Ensembles at the Northern Colorado Jazz Festival in Greeley, CO, the North Texas Jazz Festival in Addison, TX as well as the Harlingen and Fiesta Jazz Festivals. The Charger Band was selected to participate in the Tournament of Roses Parade in Pasadena, CA. in 2006 and performed in the 50th anniversary celebration of Hawaii's Statehood in 2008. The Wind Symphony has placed consecutively at the TMEA Honor Band Area competitions, and all four concert bands have received sweepstakes at the University Interscholastic League Concert and Sight-Reading Contest. All bands have been awarded "Best in Class" at various national concert festivals throughout the country.

In addition to his career as a music educator in the public schools, Dr. Lo was a brass instructor and Caption Head for the nationally renowned Phantom Regiment Drum and Bugle Corps. He is currently an adjudicator for Drum Corps International, Music for All, Texas University Interscholastic League, as well as other Judges' Associations throughout the United States and Asia.

Mr. Lo is an active clinician and guest conductor who has taught, conducted and performed in concert and jazz ensembles throughout Europe and Asia. Dr. Lo is a two-time Teacher of the Year recipient and was awarded Certificate of Recognition by the Texas Academy of Math and Sciences at the University of North Texas in Denton, TX. He is a member of College Band Directors National Association, Pi Kappa Lambda Music Honor Society, Phi Mu Alpha Fraternity, Texas Music Educator Association and Texas Bandmasters Association.



Dr. Philip A. Obado is currently the Director of Bands at Allen I.S.D. in Allen, Texas. Dr. Obado's responsibilities include serving as director of bands at Allen High School where he oversees the Allen Eagle Escadrille, conducts the AHS Wind Ensemble, and is a support teacher in the Jazz Studies Program and at the Lowery Freshman Campus. The Allen High School Band consists of an 800+ member marching band (the Allen Eagle Escadrille) that splits into 11 concert bands, two jazz bands, three winter guards, two full drumline/front ensemble units, and two Drill team units (the Tallenettes and Silver Stars) under the co-direction of eight band directors and two dance directors. In

addition to Dr. Obado's teaching duties, he helps maintain a comprehensive and vertically aligned band curriculum (grades 6-12) with the help of the directors at Allen High School, Lowery Freshman Campus, Curtis Middle School, Ereckson Middle School, and Ford Middle School. Dr. Obado was previously Assistant Director of Bands at the Baylor University School of Music. His responsibilities included serving as Associate Director of the Golden Wave Band, director of the Courtside Players, director of the Concert Band, and teaching courses in conducting. Prior to this appointment at Baylor, Dr. Obado was Associate Director of Bands at Illinois State University where he was the director of the Big Red Marching Machine, conducted the Symphonic Winds and Symphonic Band, and taught courses in conducting and marching band techniques. He has also enjoyed twelve years teaching in the Florida public schools most notably as the Director of Bands at East River High School (Orlando), University High School (Orlando), and South Fork High School (Stuart). Originally from Florida, Dr. Obado received the Doctor of Musical Arts degree in wind conducting from Michigan State University, a Master of Music Education degree from Florida State University, and a Bachelor of Music in Education and Performance from Ithaca College. His primary conducting teachers include Kevin Sedatole, John T. Madden, Stephen Peterson, and James Croft. Dr. Obado's professional affiliations include the College Band Directors National Association, National Band Association, American School Band Directors Association, Texas Music Educators Association, Texas Bandmasters Association, and is an honorary member of Phi Mu Alpha Sinfonia and Tau Beta Sigma.



Dr. Jawan Cliff-Morris Jenkins, Baritone and native of New York, obtained his Bachelor's from Prairie View A&M, Master's and Doctorate of Musical Arts from The University of Texas at Austin. Jawan received his training early as a member of the Boys Choir of Harlem. With Houston Grand Opera's Opera to Go he performed various roles for three seasons as well as two premieres. Recent premiered roles include Asku in Stomping Grounds with The Glimmerglass Festival, and Mr. Delgado in Jake Heggie's It's A Wonderful Life at

HGO. Additional premieres at HGO include, Ricky Ian Gordon's A Coffin in Egypt & Weinberg's The Passenger. Recent roles with the Butler Opera Center include; Ford in Falstaff, Tarquinius in The Rape of Lucretia, Papageno in Die Zauberflote, Marquis de la Force in Dialogues des Carmélites, Charlie in Three Decembers and, Vater in Hänsel und Gretel. Internationally Jawan has performed the role of Leporello in Don Giovanni in Germany and Canada. As a 2018 and 2019 Young Artist with The Glimmerglass Festival, he was seen in West Side Story, Silent Night, Show Boat, Blue, and The Ghost of Versailles. In the Fall 2019, Jawan performed John Corgliano's The Ghost of Versailles at the Château de Versailles, France.



Riley Maggio is from Lake Charles, Louisiana, and is a graduate of A.M. Barbe High School. He is currently a junior pursuing a degree in Music with a concentration in Clarinet Performance. He is principal clarinet with the McNeese Wind Symphony having played principal e-flat clarinet as well. Riley has played in many other ensembles at McNeese including the Symphonic Band, MSU Clarinet Choir, and pep band. He is also woodwind captain of The Pride of McNeese marching band.

Riley has won multiple scholarships while at McNeese and is the current holder of the Dr. Sam Emerson endowed music scholarship. He was the winner of the 2018 Performing Arts Showcase and was invited to represent McNeese with a performance at the Louisiana Academic Summit in New Orleans. In 2019, Riley was selected to perform with the Louisiana Intercollegiate Band on B-flat Contrabass Clarinet. He is also on the substitute/extra list for the Rapides Symphony Orchestra and

Lake Charles Symphony. After completing his bachelor's degree, he plans to pursue a master's and doctorate in Clarinet performance.

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
Prof. Jan Scott, Woodwinds
Dr. Jacquelyn Lankford, Trumpet
Prof. Rod Lauderdale, Horn
Prof. Bill Rose, Low Brass
Dr. Brian Nozny, Percussion
Dr. Lina Morita, Piano
Dr. HeaJu Choi, Piano
Dr. Jay Kecherski, Guitar
Prof. Barbara Belew, Harp
Ms. Molly Goforth, Strings
Mr. Patrick Lavergne, String Bass
Dr. Carol Lines, Voice
Dr. Jawan Jenkins, Voice

Dr. Michael Buckles, Dean of Liberal Arts, Strings
Dr. Lonny Benoit, Department Head
Dr. Julian "Jay" Sconyers, Director of Bands
Dr. Jack A. Eaddy Jr., Associate Director of Bands
Mr. Tim McMillen, Director of the McNeese Jazz Band
Dr. Darryl Jones, Director of Choirs
Prof. Charles McNeely III, Theatre Director
Prof. Michelle Brunson, Technical Director
Dr. Jeff Lemke, Music Education
Ms. Sue Miller, Administrative Assistant
Ms. Libby Looney, Administrative Assistant

Join Us in 2020 We Want You!

Audition Dates:

Voice

March 20, 2020 Sherman Fine Arts

Winds and Percussion

March 21, 2020 Band Hall

Color Guard

May 2, 2020 Memorial Gym

Drumline

May 9, 2020 Band Hall



MUSIC SCHOLARSHIP & ENTRANCE AUDITIONS



AREAS OF STUDY:
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 Music Education -
 Instrumental
 Music Education -
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 Piano Performance
 Vocal Performance

PERFORMING ENSEMBLES:
 Marching Band
 Jazz Ensemble
 Symphonic Band
 Chamber Singers
 Concert Chorale
 Percussion Ensemble
 Chamber Ensemble
 Wind Symphony

NOVEMBER 16	MARCH 20	MARCH 21
MARCHING BAND	CHOIR & ALL VOCAL MUSIC MAJORS	MARCHING BAND, CHOIR & ALL MUSIC MAJORS
CHOIR & ALL MUSIC MAJORS		

ALL AUDITION DAYS BEGIN AT 1 P.M.

FOR DETAILS OR TO SCHEDULE AN AUDITION:
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MCNEESE STATE UNIVERSITY

W.A. & Dorothy Hanna Department of Performing Arts

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 McNeese Performing Arts

McNeese State University Bands Upcoming Events



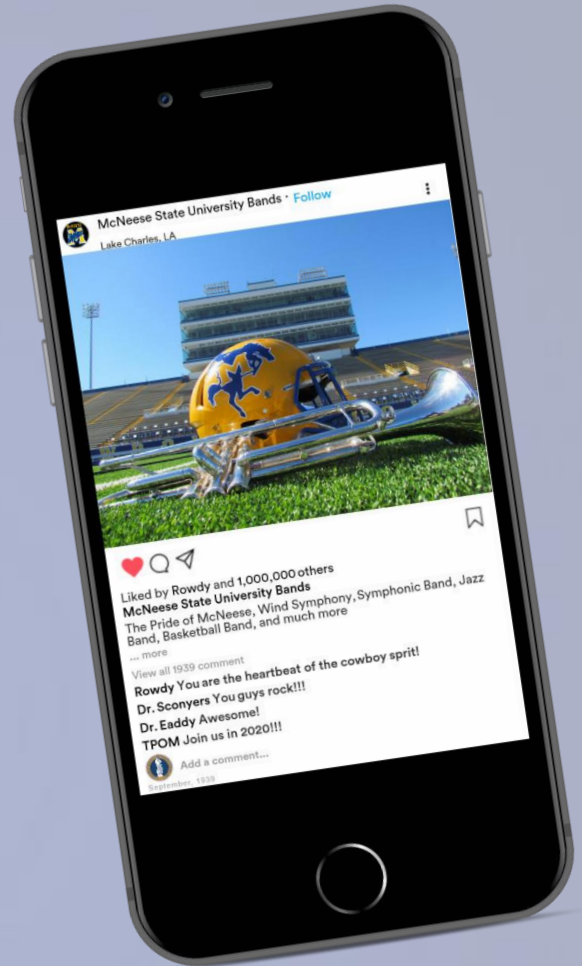
*Tuesday, March 3, 2020
McNeese Symphonic Band
7:00 P.M. Tritico Theatre*

*Friday, March 6, 2020
McNeese State University Jazz Band
7:00 P.M. Tritico Theatre*

*Friday, April 3, 2020
McNeese Symphonic Band
7:00 P.M. Tritico Theatre*

*Sunday, April 5, 2020
McNeese Wind Symphony
Presents
Stained Glass*

*Thursday, April 23, 2020
McNeese State University Jazz Band
7:00 P.M. Tritico Theatre*



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McNeese State University Bands



McNeese Bands



McNeese Summer High School Band Academy

Academies:
Instrumental Music, Drum Major, Color Guard

June 14 - 18, 2020

Registration Deadline: June 1, 2020



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McNeese Summer Middle School Band Academy

June 21 - 24, 2020

Registration Deadline: June 8, 2020



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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.

