

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
Timothy Pardue, Guest Conductor

Stained Glass

Gabrieli · Salfelder · Pärt · Gillingham · Stephenson

September 24, 2021 ○ Tritico Theatre ○ McNeese State University

Stained Glass

McNeese State University Wind Symphony

Jay Sconyers, Conductor

Tim Pardue, Guest Conductor

Paul Pharris, Technical Director & Lighting Design

<i>Canzon Primi Toni</i>	McNeese Faculty Brass & McNeese Wind Symphony Brass	Giovanni Gabrieli arr. William Rose
<i>Cathedrals</i>		Kathryn Salfelder
<i>Arbos</i>		Arvo Pärt
<i>Be Thou My Vision</i>	Tim Pardue, Conductor	David R. Gillingham
<i>there are no words</i>		James M. Stephenson

A note to the audience

This evening's concert *Stained Glass* is composed of five pieces that draw their inspiration from sacred places. The concert poses the question of what makes a place sacred. Is it the weight of history, an idea, or an event? Likewise, the title carries a double meaning and draws imagery of two very different ideas. The idea of a sacred space engulfed in the colorful light of a beautiful stained-glass mosaic and the imagery of stories, prayers, and figures that adorn these works of art is juxtaposed with the more somber tone of a stain itself caused by the violent action of the final work.

The concert is in three parts. The first part is a pair of works that represent the weight of history, and specifically that of St. Mark's Cathedral in Venice. Gabrieli's *Canzon Primi Toni* shows off opposing antiphonal brass choirs that were so important to early music in this historical space, while Kathryn Salfelder's *Cathedrals* is inspired by not only the duality of the opposing choirs from *Canzon Primi Toni* but also in a juxtaposition of modern minimalism with Gabrieli's late Renaissance and early Baroque style. The second part explores two ideas through a story in Arvo Pärt's *Arbos* and a prayer in Gillingham's *Be Thou My Vision*. This pairs Arvo Pärt's minimalistic and neo-medieval style with a beautiful modern setting of an old Celtic hymn. The final work of the concert pays homage to the victims of a tragic act of hate committed in a sacred space. The opposing choirs from the beginning of the concert are replaced by antiphonal chimes that ring to represent the nine victims. Stephenson's *there are no words* takes the listener through a journey of healing as the stain of the action is overcome by the light of the nine souls lost.

Giovanni Gabrieli ed. William Rose
Canzon Primi Toni from *Sacrae Symphoniae*
1597

Born in Venice during a time of artistic innovation, Giovanni Gabrieli advanced the musical discoveries of his day. He was raised by his uncle who was employed as both composer and organist at St. Mark's Cathedral. This made a tremendous impact on Gabrieli at a very young age. Studying in Munich as an apprentice to Orlando de Lassus (a Renaissance composer of motets and masses) was also influential. Many musical elements he employed, such as counterpoint and harmony, were learned from de Lassus.



In 1584 Gabrieli returned to Venice and became the official composer at St. Mark's Cathedral. The Cathedral was the center of both sacred and secular life between the years 1580 and 1630. During this time the popular polychoral style (two or more choirs) of composition reached its peak with Gabrieli. His innovations include polychoral writing for instruments, writing for more than eight players, using duple and triple meter in the same composition, and specifying individual instruments for dramatic color effect. His music captured both religious dignity and secular humanness in a highly artistic manner.

- Program note by Erica Neidlinger, DePaul University Wind Symphony, May 6, 2017

Kathryn Salfelder

Cathedrals

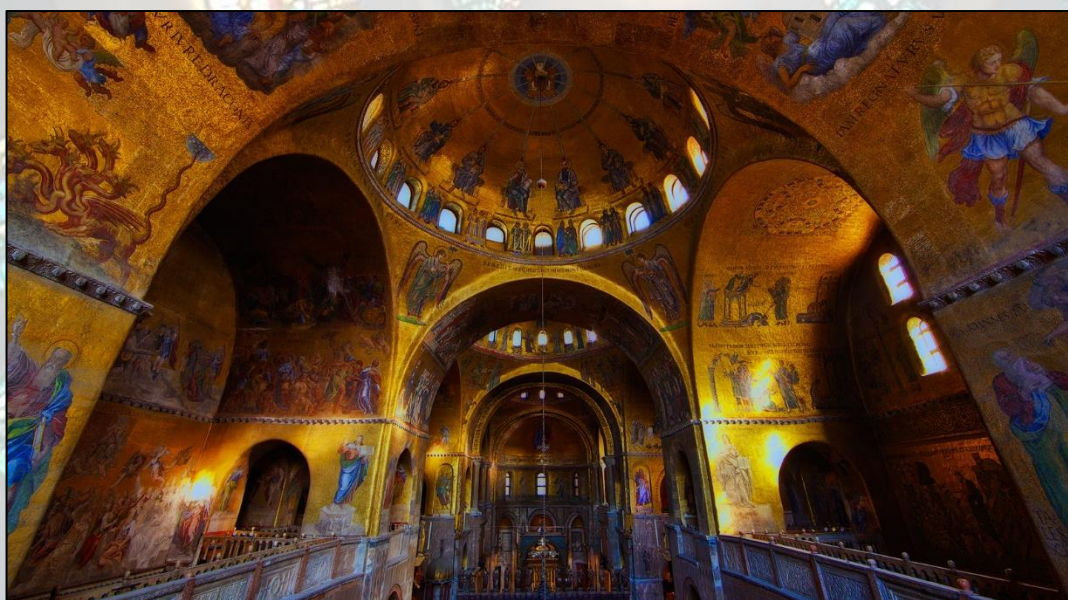
2008

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from "Sacrae Symphoniae," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal cori spezati (broken choirs), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (m. 141), the area surrounding the golden section (mm. 114-117), and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

- Program note by the composer



Arvo Pärt

Arbos

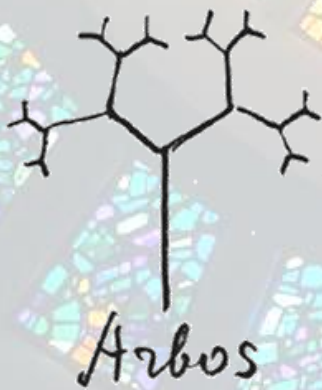
1977/1986/2001

Arbos (Latin for “tree”) represents the Tree of Life and like many of his works from this period have a simple title that was intended to hide the religious nature of the works from the Soviet Estonian authorities. Pärt’s music is often described as sacred minimalism or neo-medieval. This work combines his unique harmonic language and musical techniques with the structure and sounds of medieval music. Known as tintinnabuli (Latin for “little bell”), Pärt’s unique style combines spiritual symbolism with harmonic and mathematical relationships to form a work that is both musically and spiritually significant.

Arbos, is a mensuration or proportional canon in three parts. The lowest choir (trombone and bass trombone) moves slowest and represents the thick trunk of the tree. The middle choir (trumpet, and two trombones) moves exactly twice as fast as the lowest part and represents the branches. The highest choir (three trumpets) moves twice as fast as the middle part. This represents the smallest branches. As Pärt describes it “Everything is organized rhythmically in a simple way, interrupted by rests. It is pure mathematics – mathematics applied to musical instruments.” Additionally, the harmonic language and melodic structure represent a relationship between humankind and the divine. Simple stepwise melodies represent humankind and are the only voices that can create dissonance, while parts that leap around in harmony represent spiritual protection and perfection.

The structure of the work closely resembles a tree with its branches, and careful listening can reveal the trunk while also finding the smallest branches and twigs. However, the most notable feature may be the ringing bell like sounds in the chimes and brass as well as a constant decent throughout the work that gives a feeling of seriousness, heaviness, and imposing grandeur and paints the impression of the magnitude of the Tree of Life.

- Program note by Jay Sconyers



A page of handwritten musical notation for the piece "Arbos" by Arvo Pärt, dated 1977. The notation is in a mensural style with a treble clef and a key signature of one flat. It includes a tempo marking "Fortissimo" and a conductor's name "Andrus Mustonenile". The score is divided into two systems, each with a vocal line and a piano accompaniment line.

Left: A sketch by Arvo Pärt depicting his work *Arbos*.
Right: The original hand manuscript of *Arbos* from 1977.

David R. Gillingham

Be Thou My Vision

1999

It was an honor and privilege to compose *Be Thou My Vision* for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, "Slane," is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane" ("Be Thou My Vision") in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db-major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

- Program note by the composer

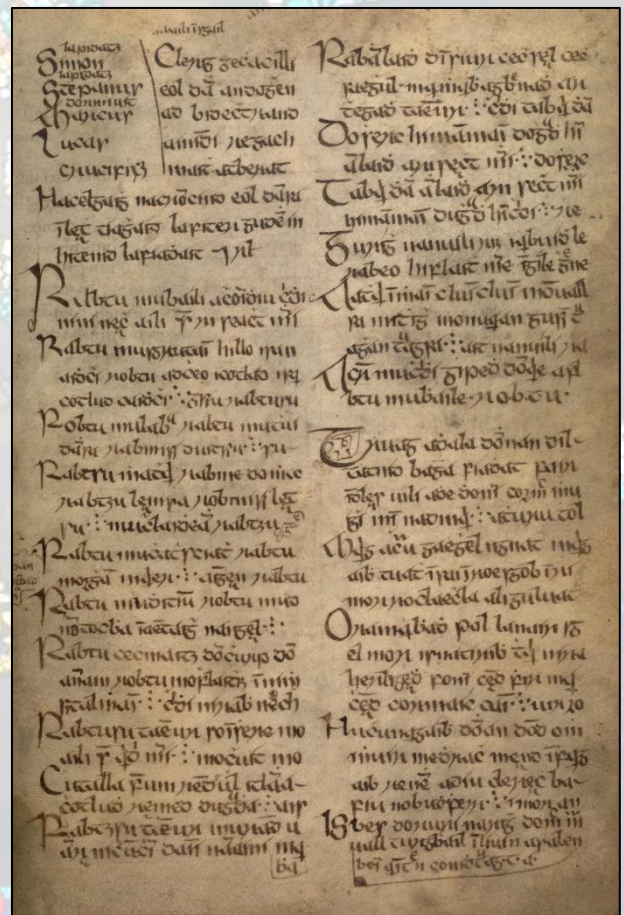
*Be thou my vision, oh Lord of my heart;
naught be all else to me save that thou art.
Thou my best thought, by day or by night,
making or sleeping, thy presence my light.*

*Be Thou my Wisdom, and Thou my true Word;
I ever with Thee and Thou with me, Lord;
Thou my great Father, I Thy true son;
Thou in me dwelling, and I with Thee one.*

*Be Thou my battle Shield, Sword for the fight;
Be Thou my Dignity, Thou my Delight;
Thou my soul's Shelter, Thou my high Tow'r:
Raise Thou me heav'nward, O Pow'r of my pow'r.*

*Riches I heed not, nor man's empty praise,
Thou mine Inheritance, now and always:
Thou and Thou only, first in my heart,
High King of Heaven, my Treasure Thou art.*

*High King of Heaven, my victory won,
May I reach Heaven's joys, O bright Heav'n's Sun!
Heart of my own heart, whatever befall,
Still be my Vision, O Ruler of all.*



An Irish manuscript from approximately 950AD containing the text of the prayer *Rop tú mo baile* (Translated: *Be Thou My Vision*)

James M. Stephenson

There are no words

2015

Dedicated to the victims of the June 17, 2015, Charleston, SC, mass shooting that took place at Emanuel African Methodist Episcopal Church.



Rev.
Clementa
Pinckney



Cynthia
Hurd



Twanza
Sanders



Ethel
Lance



Rev.
Sharonda
Coleman-
Singleton



Daniel
Simmons



Myra
Thompson



Susie
Jackson



Rev.
DePayne
Middleton-
Doctor

In June of 2015, I reacted to the shooting in Charleston, as many did, with mixed feelings of anger, sadness, and frustration. Because Charleston was a bit more personal to me than other similar shootings (I had recently worked with the orchestra on several occasions), it hit me particularly hard.

I responded on Facebook – reaching out to see if anyone thought there was something we musicians could do. A young conductor in Charleston, Nathan Tucker, immediately got in touch, and the seeds for creating "there are no words" begin to develop.

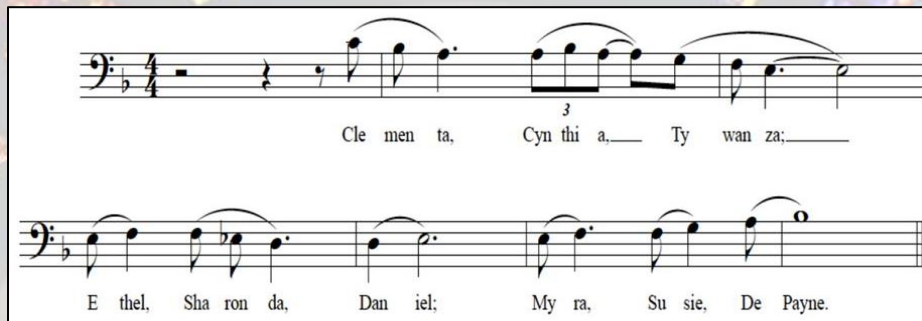
In writing the original 13-player version of the piece for the August, 2015, tribute concert that was to occur, I decided that I would channel my own personal response into the music. In other words, this would not just be an "elegy", but rather my actual processes through which I went to try to understand the tragedy. This revealed itself in 5 steps:

- 1) The violent act itself
- 2) Shock
- 3) Sadness
- 4) Anger
- 5) Forgiveness

I knew that I needed to represent the nine victims equally, so the music itself references the number nine throughout the work, whether through nine different notes, nine measure phrases, nine repetitions, or other ways. Every single measure of the score is related somehow to the motif of nine.

The most important section of the piece is the "forgiveness" section, which was beautifully inspired by the families of the victims themselves. After a short piano chorale, the victims' names are rhythmically represented in the melody itself:

Clementa, Cynthia, Tywanza, Ethel, Sharonda, Daniel, Myra, Susie, DePayne



The image shows two staves of musical notation in bass clef, 4/4 time. The first staff contains the notes for 'Cle men ta, Cyn thi a, Ty wan za,' with a triplet of eighth notes for 'Cyn thi a'. The second staff contains the notes for 'E thel, Sha ron da, Dan iel; My ra, Su sie, De Payne.' The names are written below the notes, with some words split across measures.

This gets repeated nine times, changing and growing each time to give each person their own special treatment. It ends gloriously, with a short fragment of "Amazing Grace" to symbolize the hope and forgiveness shown by the community of the Emanuel African Methodist Episcopal Church and the city of Charleston.

After the original 13-player version was written, a new treatment was done for concert band, and then another for full orchestra. I am so grateful to all who have helped with the creation of this piece. It is to be heard in the Netherlands, and in Japan, and additionally in many places throughout the US in the coming years, which means that the story of these unfortunate victims will in fact live on, and hopefully inspire less violence, which was my ultimate goal in creating the piece.

- Program note by the composer



McNeese State University Wind Symphony Personnel

Jay Sconyers, Conductor

Flute

Madeline Bruno
Grace Davis
Haley Doyle
Jaylen Jones*
Madison Pousson

Oboe

Sydney Clark*
Beverly Jones†

Bassoon

Susan Lauderdale†
Claire McMillen*

Clarinet

Raylee Burgett†
William Christian†
Benjamin Cold‡
Amanda Gilchrist†
Gabriella Key
Blake Lazo
Sarah Medwick*
Sonia Penado
Bethany Worthington

Bass Clarinet

Kassandra Strout
Thomas Logan†

Alto Saxophone

Caden Burgett*
Tiana Gonzalez
Ethan Honeycutt
Mark Portier*

Tenor Saxophone

David Smothers

Baritone Saxophone

Braden Hebert

Horn

Alejandro Chapa*
Grace Holt
Sara Pietrowski
Bryant Simmons

Trumpet

Brock Bult
Colt Dement
Tommy Holland*
Cole LaBruyere
Jonathan Leveque
Devin Porras
Lucas Whitney

Trombone

Alex Cormier
Cameron Fultz
Damien Gillard
Jacob Voisin*

Bass Trombone

Spencer Butts*

Euphonium

Blake Kidner*
Traevin Nelms

Tuba

Zachary Daigle
Evan Tassin
Collin Thomas*

Piano

HaeJuChoi‡

Timpani

Kyle Chandler

Percussion

Marie Azor*
Dustin Boulet
Solasse Kennison
Luke Pacetti
Thomas Post

* Denotes Principle

‡ Denoted McNeese Faculty

† Denotes Guest Performer

All performers listed
alphabetically by last name

Brass Ensemble

McNeese Faculty Brass

Jacquelyn Lankford, Trumpet‡
Rod Lauderdale, Horn‡
William Rose, Trombone‡

&

Wind Symphony Brass

Tommy Holland, Trumpet
Jonathan Leveque, Trumpet
Colt Dement, Trumpet
Alejandro Chapa, Horn
Jacob Voisin, Trombone
Spencer Butts, Bass Trombone



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 all USC ensembles and performed 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 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.



Tim Pardue is the associate director of bands in the W.A. and Dorothy Hanna Department of Performing Arts at McNeese State University where he conducts the Symphonic Band, Courtside Cowboys Pep Band, and teaches music education and music theory courses. He is finishing a Doctor of Musical Arts degree in wind conducting at the University of Oklahoma and holds a Master of Music degree in wind conducting from the University of Arkansas and Bachelor of Music Education degree from the Louisiana Tech University.

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. Brian Nozny, 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, Strings
Dr. Lonny Benoit, Department Head
Dr. Julian "Jay" Sconyers, Director of Bands
Prof. Tim Pardue., Associate Director of Bands
Dr. Darryl Jones, Director of Choirs
Prof. Charles McNeely III, Theatre Director
Prof. Paul Pharris, Technical Director
Dr. Jeff Lemke, Music Education
Ms. Hope Snider, Music Education
Ms. Libby Looney, Administrative Assistant
Ms. Sue Miller, Administrative Assistant

McNeese State University Bands

Upcoming Events

Monday, November 8, 2021

McNeese State University Jazz Band
7:00 P.M. Squires Recital Hall

Friday, November 12, 2021

The Pride of McNeese &
McNeese State University Jazz Band
Soundtracks
7:00 P.M. Burton Coliseum

Thursday, November 18, 2021

McNeese State University Wind Symphony
Shades of Red, White, and Blue
Featuring SFC Selena Maytum,
US Army Field Band
7:00 P.M. Tritico Theatre

Friday, March 4, 2022

McNeese State University Wind Symphony
Featuring Ben Cold, Jacquelyn Lankford,
Brian Nozny, and Bill Rose
7:00 P.M. Tritico Theatre

Tuesday, March 8, 2022

McNeese State University Symphonic Band
7:00 P.M. Tritico Theatre

Wednesday, April 13, 2022

McNeese State University Wind Symphony
The Lord of the Rings
7:00 P.M. Tritico Theatre

Tuesday, March 15, 2022

McNeese State University Jazz Band
7:00 P.M. Tritico Theatre

Wednesday, April 27, 2022

McNeese State University Jazz Band
7:00 P.M. Tritico Theatre

Thursday, April 28, 2022

McNeese State University Symphonic Band
7:00 P.M. Tritico Theatre

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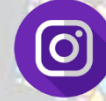
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To ensure an enjoyable concert experience for all, please refrain from
talking, entering, or exiting while musicians are performing.

Food and drink are prohibited in all concert halls.

Please turn off cell phones and other electronic devices.
Thank you for your cooperation.

