

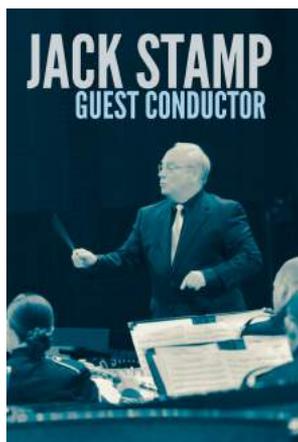
WIND BAND CONFERENCE at MTSU

TENNESSEE  
Valley winds

February 9 • 8pm

T. Earl Hinton Recital Hall

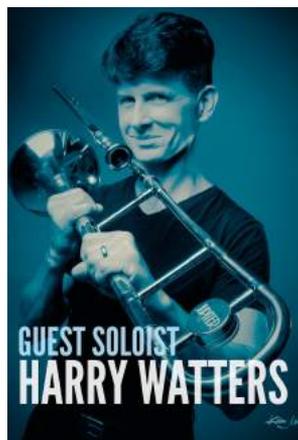
MTSU WRIGHT MUSIC BUILDING



Dr. Jack Stamp is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting and composition. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chairperson of the music department for six years. While at IUP, he was awarded Distinguished University Professor, the highest award granted to a faculty member by the university.

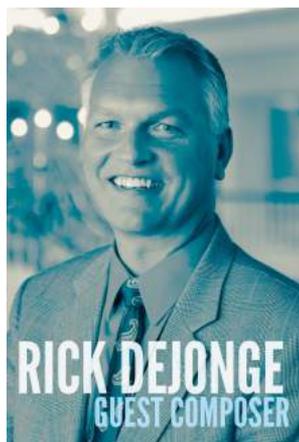
He holds a DMA degree in Wind Conducting from Michigan State University where he studied with Eugene Corporon. An internationally recognized composer of wind band music, Dr. Stamp studied composition with Robert Washburn, Fisher Tull, Joan Tower, David Diamond, and Richard Danielpour. He was the founder/conductor of the Keystone Wind Ensemble, a wind band dedicated to the recording of forgotten band literature. The ensemble boasts over 20 commercial compact disc releases. He is a contributing author to the "Teaching Music Through Performance in Band" series and resides in Hudson, WI with his wife, LeAnn.

Jazz Trombonist Harry Watters travels nationally and internationally as a Jupiter Artist and Clinician. His numerous Summit Records releases include the popular Love Songs and the three critically acclaimed Brothers discs with trumpeter Ken Watters. He holds degrees from the University of North Texas and the University of New Orleans. Harry has performed with a long list of distinguished artists, including Al Hirt, Pete Fountain, Peter Nero, Carl Fontana and James Moody and has appeared as a featured soloist with bands and orchestras around the world. As a clinician, he has presented his "Power Practicing" seminar at universities and in high schools throughout the United States. Harry is married to violist and keyboardist Holly Watters of the U.S. Army Strings. They reside in Alexandria, Virginia, with their three children Harry V, Katherine the 1st & Lady Caroline.



Rick DeJonge is a graduate of the Scoring for Motion Pictures and Television Program from USC and holds a Master's of Art and Bachelor's of Music from

Western Michigan University. Mr. DeJonge has worked on several films and with great composers such as Christopher Young, David Spear, Jack Smalley, and Pete Anthony. Rick was featured in an article of scoring for films in Life Magazine and just recently scored 3 cues for a new cartoon ad for Fiat. As an orchestrator, Rick worked with composers on television promos including shows like "Beautiful People", "Lost", "The West Wing" and "CSI Miami". Rick has conducted his own scores at Paramount Studios, Fox Studios, and Firehouse Studios in Pasadena, California. DeJonge's score for the action film "Fighting With Anger" won Best Original Song at the New York Independent Film Festival and was recorded by Willie Nelson. Rick has been writing music for orchestra and wind ensemble for over 25 years—his symphonic works are on Summit Records—and has been the official arranger/composer for Walt Disney World's Thanksgiving Day Parade since 2011. Rick is a member of ASCAP along with his music publishing company, Dream Notes Music.



# Tennessee Valley Winds

## PROGRAM ORDER

**Occident and Orient** ..... Camille Saint-Saëns  
*Edited for band by Loras John Schissel*

**The Immovable Do** ..... Percy Grainger

**A Nightingale Sang in Berkeley Square** ..... Maschwitz/Sherwin  
*Arranged by Rick DeJonge*

**Flight of the Bumble Bee** ..... Rimsky-Korsakov  
*Arranged by Paul Murtha*

**O Magnum Mysterium** ..... Morgen Lauridsen  
*Transcribed by H. Robert Reynolds*

**Variations on "The Solid Rock"** ..... Jack Stamp



## JUPITER

Underwriting support for this concert is provided by Jupiter Band Instruments.

## PICCOLO

\*+Mary Margaret Moore – *Music Specialist*

## FLUTE

Tabitha Atchley – *Substitute Teacher*

+Barbara Cantrell – *Housewife, Former Teacher*

Kay Hobbs – *Retired Legal Assistant*

Jean-Marie Hull – *Music Education*

Barbara Judy – *Retired*

Allison Justus – *Spectrum Teacher*

+Heather Martin – *Program Director*

Deb Norris – *Homemaker*

Abby Poff – *Research Scientist*

+Bonnie Ward – *Retired Gen Music & Band Teacher*

## OBOE

\*+Katie Frazier – *Private Instructor*

Mia Huell

Stacy Scism – *Royalty Administrator, CCMG*

Emily Webb – *Bank Teller*

## BASSOON

\*Daniel Ibarra-Scurr – *Corporate Trainer*

Wilson Sharpe – *Retired Band Director; Professional Musician*

## E♭ CLARINET

+Greg Lawson – *Band Director*

## B♭ CLARINET

Laura Bouffard – *Legal Assistant*

\*+Amy Cooper – *Banker*

Amy Curtis – *Nurse Educator*

Sam Davis – *Krystal Company*

Eva Hearn – *Retired Teacher; Private Instructor*

Dawn Jones – *Account Clerk*

Monica Levarsey – *Music Educator/Clarinet Instructor*

Leonel Marulanda – *Musician*

Ashley McMahan – *Biochemist*

Denine Napper – *Band Director*

Breanne Osborne – *Nurse Practitioner*

Rachael Padgett – *Actuary*

Mondale Rogers – *Band Director*

Michelle White – *Elementary Music Teacher*

## BASS CLARINET

Dan Hearn – *Retired College Professor, TN Tech*

Norman Woodrick – *Retired FAA*

## CONTRABASS CLARINET

Jim Tice – *Instrument Repair*

## ALTO SAXOPHONE

Ed Grooms – *Director, Health Scope Benefits*

+Scott Hedrick – *Computer Programmer*

## TENOR SAXOPHONE

Mark Barker – *Farmer*

## BARI SAXOPHONE

\*Boyd Barker – *Admin, TN Dept of Agriculture*

## TRUMPET

John Barker – *Manager, Utility*  
+ Mark Elbaum – *Property Development*  
+ Katie Harrah – *Band Director*  
Bill Hull – *Retired Band Director*  
+ Myra Mills Tschirhart  
Bruce Morris – *Retired*  
Jody Packer – *Product Analyst*  
Harold Ray – *Retired Band/Orchestra Director*  
\* + Mark Robinson – *Band Director*  
+ Justin Scott – *Teacher*  
Jason Sexton – *Marketing*  
Merv Snider – *Project Coordinator*  
Ed Stevens – *Database Administrator*  
+ Erich Zimmerman – *Band Director*

## FRENCH HORN

Dana Fulghum – *Insurance Adjuster*  
Charlene Kremer – *Homemaker*  
Ben Hall McFarlin, Jr. – *Judge*  
Michelle Skelley-Ashford – *Speech Pathologist*  
\* Vicky Williams – *Music Teacher*

## TROMBONE

+ Steve Holeman – *Real Estate Agent*  
Tim Pote – *Software Engineer*  
+ Jim Sabia – *Retired Band Director*  
Samuel Sealy – *Student*  
Dan Pfeifer – *MTSU Professor*  
Mandy Singleton – *Education Assistant*  
\* Tommy Thompson – *Retired Deputy U.S. Marshal*

## EUPHONIUM

\* Carol Strayer – *Band Director*  
Jennifer Strayer – *Band Director*

## BARITONE

Steve Tate – *Engineer*

## TUBA

\* Thomas Chesnut – *Band Director*  
Kenji Kabe – *Engineering Analyst*

## PERCUSSION

\* Matt Curley – *Music Educator*  
Isaiah Haggard – *Student*  
Rush Hicks – *Attorney/Professor*  
Jacob Keener – *Graduate Student*  
Slade Moore – *Student*  
Jeff Mulvihill – *Percussion Product Manager*  
\* Greg Napper – *Band Director*  
Erich Smith – *Student*

## CONDUCTOR

+ Erich Zimmerman – *Band Director*

## ASSOCIATE CONDUCTOR

+ Greg Lawson – *Band Director*

+ Board Member  
\* Section Leader



Camille Saint-Saens (1835-1921) was the French composer of such famous works as

Carnival of the Animals, the opera Samson and Delilah, Danse Macabre, and the Organ Symphony. He was a child prodigy who became France's most renowned composer. Late in life, he traveled to all corners of the world. Orient et Occident(1869) was the first of three pieces that he wrote for wind band. It is subtitled "grand march", though in reality it is more of a Lisztian tone poem. The piece has clearly-defined Western (Occidental) and Eastern (Oriental) sections. It begins in the West, with a rousing march melody that leads to a stirring, processional legato. The middle section is an homage to Turkish (what Saint-Saens considered Eastern) janissary music, with melodies in the double reeds and jangling percussion. We return to the West with a fugue on the original theme that leads to an exciting, accelerating finale.



Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his

strange personal habits, his blunt and colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed "the supreme virtue of never being dull." His many masterworks for winds include Lincolnshire Posy, Irish Tune from County Derry, and Molly on the Shore.

In a personal oeuvre marked with many singularly interesting pieces, The Immovable Do is a true gem, both conceptually and musically. According to Grainger himself, "The Immovable Do (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a 'movable Do' ("Do" corresponding to the key-note of whatever key the music is couched in) and the other with an "immovable Do" (in which "Do" always stands for C). In my composition—which is not based on any folksong or popular tune—the

'immovable Do' is a high drone on C which is sounded throughout the whole piece." If using the "movable Do" system of solfege, the piece could have been called The Immovable Sol, given that the piece is (mostly) in F, and the drone is on C, the fifth note of the F scale, also known as "Sol." Some accounts say that he first conceived the piece after the C key on his personal harmonium got stuck. Rather than fix it right away, he improvised around it and ended up with this piece.

Berkeley Square (pronounced 'Bar-lee') is a large leafy square in Mayfair, an expensive part of London. The song had its first performance in the summer of



1939 in a local bar, where the melody was played on piano by Manning Sherwin with the help of the resident saxophonist. Maschwitz sang the words while holding a glass of wine, but nobody seemed impressed. The song has become a standard, being recorded by Frank Sinatra in London in June 1962, Rod Stewart on the 2004 album Stardust: the Great American Songbook 3, Nat King Cole on the 1961 album The Touch of Your Lips, Glenn Miller, Harry Connick Jr. and so on. A famous version by The Manhattan Transfer won a Grammy in 1981 for its arranger, Gene Puerling. The fluttering clarinet that opens the track and no doubt is meant to suggest the sound of the nightingale began, it seems, with the Glenn Miller recording. The opening, using either a clarinet or flute, has been picked up by others including the Frank Sinatra recording. The record was first charted on Dec. 21, peaking at #2.



In the 1996 film Shine about the Australian pianist David Helfgott, whose promising concert career was curtailed by mental illness,

there is a memorable scene in which Helfgott goes into a bar, sits down at the piano, and flabbergasts the patrons with the inhuman speed with which he plays Rimsky-Korsakov's Flight of the Bumble Bee. Whether played by a pianist or a violinist, this little whirlwind of a piece, with its fiendish, nonstop chromatic scales, has become a synonym for instrumental virtuosity. But that was not at all what the Russian composer Nikolai Rimsky-Korsakov had in mind when he created this music as an instrumental interlude for his fairytale opera The Tale of Tsar Saltan, premiered in Moscow in 1900. Instead, this was music describing the furious, stinging flight of a magical bumble bee who is really a prince in disguise. Based on a poem by the great Alexander Pushkin, this opera tells a fantastical story of Tsar Saltan, his exiled queen, and the son he has banished along with her. Rarely performed in the West, this colorful operatic fantasy is still very popular in Russia. And the Flight of the Bumble Bee in its original version for orchestra is heard several times in the opera's third act. This arrangement is a virtuosic test not just for a single player but for many string and woodwind players.



Morton Lauridsen (b. 1943) is an American composer of principally choral music. He is best known for his six vocal cycles and his setting of *O Magnum Mysterium*.

He is a 3-time Grammy nominee and the recipient of numerous awards, including the National Medal of Arts, presented to him by President George W. Bush in 2007. He was composer in residence for the Los Angeles Masters Chorale (which premiered *O Magnum Mysterium*) from 1994-2001. He has been a professor of composition at USC-Thornton, where is currently Distinguished Professor of Composition, for more than three decades. *O Magnum Mysterium* has been received

thousands of performances and at least 100 professional recordings since its 1994 premiere, making it one of the most performed compositions of the last 20 years in its original setting. Lauridsen writes, "for centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

*My hope is built on nothing less | Than Jesus' blood and righteousness. | I dare not trust the sweetest frame, | but wholly lean on Jesus' name. | On Christ the solid rock I stand, | all other ground is sinking sand.*

Edward Mote (1797-1874) falls into the rare category of hymn writers who grew up without religious training. He



was apprenticed at a young age by his parents to a cabinetmaker, but found faith at age 15. Singing hymns was of great interest to him. The master cabinetmaker became a prolific hymn writer, composing more than 100 hymns. Methodist hymnologist Robert Guy McCutchan notes that the hymn was probably written in 1834 and originally began, "Nor earth, nor hell, my soul can move." The original title was "Jesus, my All in All."

Dr. Stamp writes, *While sitting in church, I listened to my wife play a prelude on "The Solid Rock." Embarrassed to say, I spent most of the service singing (in my head) motives from the hymn tune and ways to manipulate the melody. This all coincided with a commission from the Viewmount High School Band (Bountiful, UT) and their conductor, Dan Chaston. The work was premiered on April 20, 2016 and is dedicated to my wife, LeAnn, who is my "solid rock".*



MTSU's annual Wind Band Conference is a multi-day event focused on music education. Middle Tennessee high school students audition for band placement, rehearse with renowned guest conductors and perform high-level music after only two days of coming together as an ensemble. The conference showcases MTSU's Wind Ensemble and the Tennessee Valley Winds in the nights leading up to the honor band performances.

## Meet Our Board!

### ELECTED POSITIONS

- President** | *Katie Frazier*
- Vice President** | *Justin Scott*
- Treasurer** | *Mark Robinson*
- Executive Director/Secretary** | *Bonnie Ward*
- Personnel Director** | *Amy Cooper*
- Band Member at Large** | *Mark Elbaum*
- Band Member at Large** | *Katie Harrah*

### APPOINTED POSITIONS

- Music Director** | *Erich Zimmerman*
- Associate Conductor** | *Greg Lawson*
- Activities Coordinator/Stage Manager** | *Jim Sabia*
- Publicity Coordinator** | *Myra Mills Tschirhart*
- Librarian** | *Steve Holeman*
- Historian** | *Barbara Cantrell*
- Business Manager** | *Heather Martin*
- Ensembles Coordinator** | *Open Position*
- Assistant Publicity Coordinator** | *Mary Margaret Moore*
- Website Coordinator** | *Scott Hedrick*



The Tennessee Valley Winds is a non-profit, all-volunteer community band that has been providing quality musical performances since 1984. The group performs several concerts in and around Murfreesboro each year-- follow us on Facebook @TnValleyWinds to learn more. Thank you for supporting the arts, specifically music education and the lifelong joy of playing our instruments.

