
The Murfreesboro Community Concert Band

Joseph Smith, Director

in concert for the
Tennessee Music Educators Association
Annual Convention



Thursday, April 3, 1986

8:30 p.m.

**The Hyatt Regency
Nashville, Tennessee**

Program

Strike Up the Band

George Gershwin

Liebestod from "Tristan and Isolde"

Richard Wagner
arr. Glen C. Bainum

Liebestod (Love Death) is the music sung by Isolde over the body of her dead lover, Tristan, at the opera's conclusion. Having received the blessings of King Mark, Isolde imagines Tristan to be living, transfigured, as the exultant avowal of a deathless love rises to her lips—"Mild and leise wie er lachelt" ("mild and softly he is smiling"). At first somber, then transformed, becoming ever lighter, the magnificent song continues, swelling to a climax, only to begin anew. The music, having reached its summit of passion, seems to burst forth in shattering glory, then melt away in deepest calm, as Isolde sinks into the arms of the faithful Brangane and dies upon Tristan's body.

The opera *Tristan und Isolde* is the memorial of a tragically unfulfilled passion and symbolic of he who suffers the anguish of loving the hopelessly unattainable.

Festival Variations

Claude T. Smith

Festival Variations by Claude T. Smith was premiered by The United States Air Force Band at the 75th Anniversary of the Music Educators Music Conference and the Texas Music Educators Association combined convention on February 10, 1982, in San Antonio, Texas. The response was vociferous. Seldom has a composition met with such immediate and overwhelming acceptance.

Festival Variations, with its brilliant technical passages coupled with its glorious romanticism, will certainly rank as one of the monumental compositions of the twentieth century.

Concertino, Opus 107

Cecile Chaminade

Miss Cynthia Walker, soloist

Concertino is a rhapsodic, romantic work that features two main themes, plus many melodic episodes. Since the work displays such thorough knowledge and appreciation of the expressive and technical qualities of the flute, it is natural that it has remained one of the great standards of the instrument's literature.

Cecile Chaminade (born in Paris, 1857; died in Monte Carlo, 1944) had a long and fruitful musical life. She started composing at the age of eight and at sixteen embarked on a highly successful career as a concert pianist, traveling extensively at home and abroad. Although she wrote several larger works of considerable merit, she is mostly noted for her short and charming pieces for piano.

William Tell Overture

Gioacchino A. Rossini
arr. Erik W.G. Leidzen

This overture is among the best of its kind and is one of the most popular in the entire range of orchestral literature. The material employed depicts the mood and atmosphere of the Tell legend but bears no relation, thematically, to the story of the opera itself. The overture consists of four definite sections: the serene prelude, depicting a peaceful mountain scene (originally scored for five cellos); the tempestuous episode, foreshadowing the storm scene in the opera; the pastorate with its "Ranz des Vaches," the neatherds singing bits of song between blasts on their horns as they assemble the grazing cattle (this for English horn and flute); the brilliant finale with its military march and spirited melodies which carry the listener to a convincing climax.

Guest Conductor, L. Howard Nicar

Pineapple Poll

Arthur Sullivan
arr. Charles Mackerras

1. Opening Number
2. Jasper's Dance

3. Poll's Dance
4. Finale

Little is written pertaining to "Pineapple Poll"; however the composition typifies the style associated with the composer of "The Zoo," "H.M.S. Pinafore," "The Pirates of Penzance," "The Mikado," and the Sorcerer, to mention a few. Though Sullivan wanted to be remembered as a serious composer and was a very prolific writer of sacred and secular compositions, he is remembered for his operettas which the world continues to enjoy. His serious works, including his oratorios, his cantatas, and his one "grand opera" reside in obscurity.

Stars and Stripes Forever

John Philip Sousa

About the Band

The Murfreesboro Community Concert Band was organized in 1984 for area musicians who had played in high school and college bands but were now without a performance outlet for their years of instrumental experience. The band is composed of area band directors and local professionals such as doctors, salesmen, accountants, university students, and teachers. Meeting weekly, these men and women continue their enjoyment of band music with a degree of proficiency which will astound the listener. This is a serious musical organization in pursuit of excellence.

The Murfreesboro Community Concert Band

Board of Directors

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Rachel Fisher

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William Riggs

Baritone Saxophone

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Cornets and Trumpets

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Robert Tuma
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Sharon Britton
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Jeff Quirk
Jeff Vandergriff
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Gary G'fellers
Stanley White
Tim Wilson

Baritones

Greg Payne
Devin Smith

Tubas

Marcus Arnold
Fred Barlow
Stan Baskin
Darrell Boston

Percussionists

Randy Davidson
Philip Gregory
David Sevier
Danny Wulfers
Kirk Bowker

The Conductor

As band director and professor of music at Middle Tennessee State University, Joseph Smith has served as guest conductor and adjudicator in twenty-seven states, Canada, and Mexico. For several years he conducted workshops at the prestigious Vandercook School of Music in Chicago. He is active in promoting and improving bands as evidenced by the variety of his advisory positions on national boards, his contributions to professional magazines, and the commendations which he has received for his efforts. Mr. Smith is a national patron of Delta Omicron; is a member of the Band of Blue "Hall of Fame"; was recently inducted in the International Biographical Dictionary, Cambridge, England; was featured in *The School Musician* for his contributions to bands of America; and most recently was named a Distinguished Alumnus of Middle Tennessee State University.