



Southeastern Massachusetts Community Concert Band

About the Band

The Southeastern Massachusetts Community Concert Band (SMCCB) is a true community band, welcoming musicians of all ages and abilities. It is incorporated in the state of Massachusetts as Southeastern Massachusetts Community Wind Symphony, Inc. The band currently has about 50 members from throughout eastern Massachusetts and parts of Rhode Island. Founded 21 years ago, SMCCB is a nonprofit organization and a member of The Association of Concert Bands. Rehearsals are on Monday nights from 7:30 to 9:30 at the Village Church in Medway. New members are always welcome. There are no auditions; the only requirements are an instrument and a love of music. For more information call 508-881-3551.

Our Conductor

David Wayne Bailey is in his fifth season with the band. A graduate of the Eastman School of Music and the Boston Conservatory, he served on the faculty of the Boston Conservatory for several years. Mr. Bailey was composer/arranger for the Air Force Field Bands and arranged much of the music for the Bicentennial celebration. He has been guest conductor for concerts in Yugoslavia, Switzerland, Italy, Germany, Chicago, and Philadelphia. Mr. Bailey served as permanent conductor for several groups before joining our band, including the Torrington Civic Orchestra, the Framingham Symphony, the Northwestern Connecticut Concert Band, and the Boston Conservatory Wind Ensemble.

Band Members

Piccolo

Chris Francomano
Julie Samia

Flute

Laurel Connolly
Lisa Desjarlais
Janet Fleck
Pam Jardin
Nicole Kermish
Johanna Lofgren
Laura Logan
Wendy Moran
Sally Nolan
Deborah Triffetti

Oboe

Linda Barcelo
Kathryn Emmitt

English Horn

Ann Nicholson

Bassoon

Ned Kingsbury

Contrabassoon

Lowell Schwartz

Eb Clarinet

Jane Bailey

Clarinet

Kimberly Anderson
Lorraine Ball
Jeff Cheyne
Anne Codman
Chris Hoppe
Alexis Kruza
Ryan Morin
Nancy Pellerin
Stan Pike
Harmon Smith
Shelley Teal

Bass Clarinet

Russ Weisman
Louie Hernandez

Contra-Bass Clarinet

Jane Bailey

Alto Saxophone

Christi Marino
Erich Olsen
Brian Priest

Soprano Saxophone

Stan Pike

Tenor Saxophone

Richard Grochmal
Laura Logan

Baritone Saxophone

Domenic Vecchi

Trumpet

Patrick Boggs
Lee Conti
Tom Crockor
Wilfredo Ramos
Jack Rossini
Arnold Simonsen
Tom Waters

French Horn

Jennifer Daigle
Christine Dupuis
Teresa Moore
Juli Sharp

Trombone

Peter Allen
Robert Atkinson
Robert Brown
Robert Dubois
Sean Jacobs
Nathan Melhorne
Mitchell Schwartz

Euphonium

Jeanette Berger
Everett Carr
William Spencer
Marrisa Drew

Tuba

Ray Boggs
Norm Hochella
Jeff Steele

Bass Violin

Robert Nashawaty

Piano

Ryan Morin

Percussion

Gerald Bilodeau
James Davey
Adam Latourneau
Carl Nickerson
Wilma Stahura
Carol Devendorf

Organization

Board of Directors

Lorraine Ball
Linda Barcelo
Everett Carr
Norman Hochella
Anne Lesieur-Brooks
Carl Nickerson

Treasurer

Everett Carr

Publicity

Laura Logan
Mitchell Schwartz

Performance Contracts

Anne Lesieur-Brooks

Newsletter

Lorraine Ball

Personnel

Linda Barcelo
Stan Pike

Program

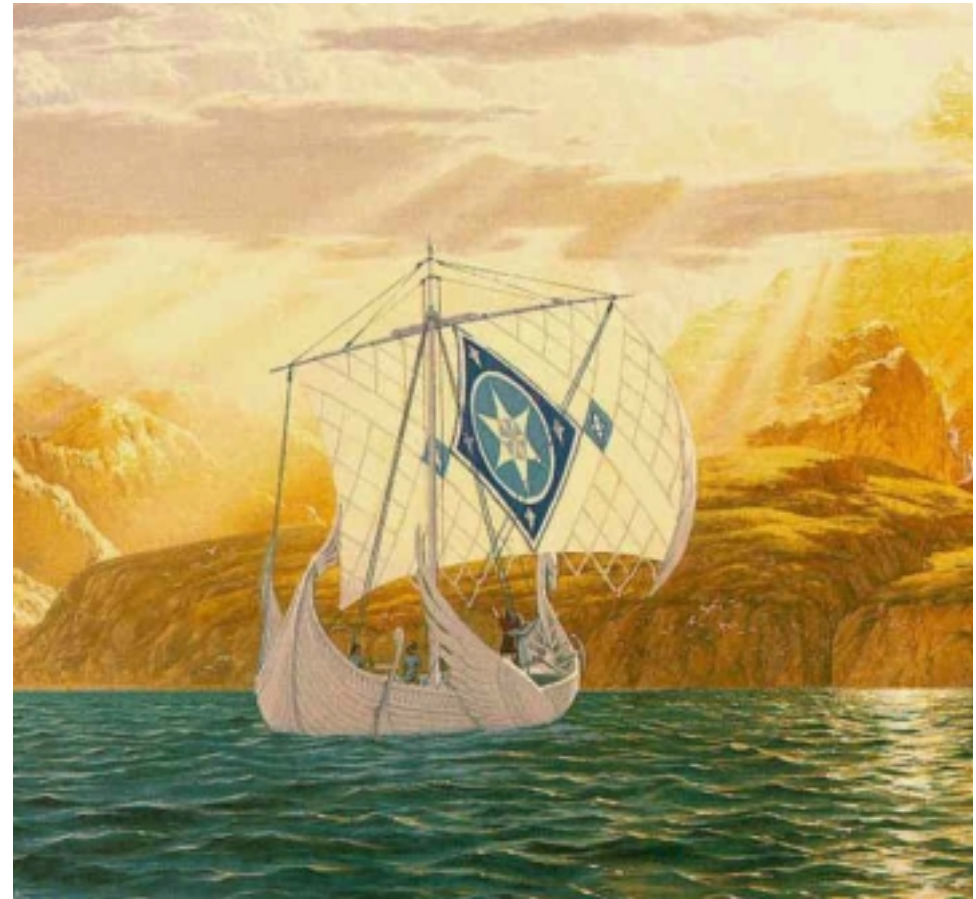
Everett Carr
Carl Nickerson



Southeastern Massachusetts Community Concert Band

"The Lord of the Rings"

Sunday, April 13, 1997
3:00 P.M.



Milford High School Auditorium
31 West Fountain Street, Milford, MA

Overture for Winds
Opus 24

Felix Mendelssohn-Bartholdy

(Based on 1826 autograph)

Arranged and edited by
John Boyd

In Memoriam

The Southeastern Massachusetts Community Concert Band wishes to dedicate this concert to celebrate the life of Dick Cullinane. Dick managed the Canton American Legion Band and participated in several SMCCB's performances. Dick's many contributions to keeping community based music available in our communities will be missed.

Symphony no. 1
The Lord of the Rings

Johan de Meij

narrated by Dr. Fred Blader

Gandalf (The Wizard)

Lothlorien (The Elvenwood)

Gollum (Sméagol)

Journey in the Dark

Hobbits

Program Notes

Overture for Winds Opus 24

The Op. 24 by Felix Mendelssohn-Bartholdy (1809 - 1847) was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn's early and his mature works."

The original score was lost but was recopied by Mendelssohn in July of 1826. These two scores were entitled *Nocturno* and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this eleven instrument version published, but apparently could not locate the score as he never mentions it again to Simrock after March 4, 1839. Mendelssohn did send Simrock an *Ouvertüre für Harmoniemusik* (Overture for Wind Band) scored for twenty-three winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a rescoring of the *Nocturno* for German Band of that era and was not published until 1852 following the death of Mendelssohn.

It has been suggested by musicologists that the 1838 rescoring was an effort to imitate the orchestral color of Weber's *Preciosa* Overture. In Weber's overture, a gypsy melody is introduced by a small wind band with percussion accompaniment. At this time., however, Mendelssohn was also negotiating for the publication of the overture by Mori in London. It is quite possible that the rescoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German band along with a proposed edition for orchestra.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

Symphony no. 1 **The Lord of the Rings** Johan de Meij

narrated by Dr. Fred Blader

Johan de Meij's first symphony "**The Lord of the Rings**" is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

The symphony was written in the period between March 1984 and December 1987. Its premier performance was in Brussels on March 15, 1988, and was performed by the *Groot Harmonieorkest van de Gidsen* under the baton of *Norbert Nozy*. The Dutch premiere was given by the Koninklijke Militaire Kapel (Royal Military Band) conducted by Pierre Kuypers, on June 2, 1988 at Kerkrade during the advance presentation of the 1989 World Music Competition. Johan de Meij was awarded first prize in the **Sudler International Wind Band Composition Competition 1989** in Chicago for this symphony.

Explanation of the five movements

I. Gandalf (*The Wizard*)

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the *Allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse "Shadowfax".

II. Lothlorien (*The Elvenwood*)

The second movement is an impression of Lothórien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solo's. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the Mirror of Galadriel, a silver basin in the wood, Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

III. Gollum (*Sméagol*)

The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

IV. Journey in the Dark

The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano, and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dûm in a fathomless abyss. To the melancholy tones of a Marcia funèbre, the bewildered Companions trudge on, looking for the only way out of the Mines, The East Gate of Moria.

V. Hobbits

The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter, "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.